

THE CINE'-KODAK NEWS

ANNOUNCING
CINÉ-KODAK
EIGHT
A NEW MOVIE
CAMERA WITH A
NEW MOVIE MAK-
ING PRINCIPLE

•
JULY
AUGUST
1932





HERE IS A NEW CINÉ-KODAK
AT \$**29**⁵⁰

EASTMAN PAYS THE TAX

CINÉ-KODAK EIGHT

SAVES NEARLY TWO-THIRDS OF FILM COST



THE CINÉ-KODAK NEWS

JULY-AUGUST 1932

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NOW—EVERYONE CAN ENJOY HOME MOVIES

New Ciné-Kodak Eight operates on entirely new movie making principle that makes each foot of film go four times as far

THIS latest Eastman marvel of photography is the result of the same intensive research by Eastman scientists that developed the reversal process which first made home movies practical, and more lately introduced Ciné-Kodak Super-sensitive Panchromatic Film and Super-sensitive Kodacolor Film.

Your friends will want to know all about the new Ciné-Kodak Eight, Kodascopes Eight, and the new principle by which they make and show home movies. For Ciné-Kodak Eight cuts almost two-thirds from the cost of movie making.

Surely this will be welcome news to those who have regarded 16 mm. movies as highly desirable, but a bit beyond their means.

Summed up into one sentence—with Ciné-Kodak Eight every foot of film goes four times as far.

New-principle film makes this possible

Ciné-Kodak Eight loads with a 25-foot roll of special 16 mm. film costing \$2.25. But it exposes only half the width and half the height of a standard frame of 16 mm. film at a time. When the 25 feet is run through, you reverse the spool and expose the other half. So on a 25-foot roll of film is recorded the equivalent in movies of 100 feet of standard 16 mm. film.

At Eastman processing stations the film is processed, and is then slit down the middle, spliced end to end, and returned to its owner. Result—50 feet of 8 mm. film.

When Kodascope Eight projects the film, the 25-foot roll of 16 mm. film which has become a 50-foot reel of 8 mm. film, occupies the same time on the screen as 100 feet of 16 mm. film.

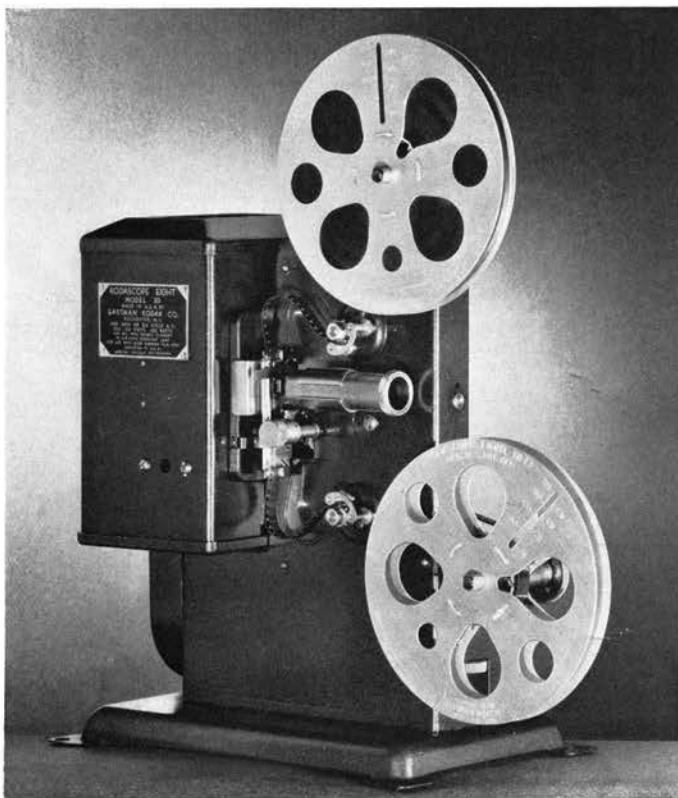
This remarkable achievement would never have been possible but for the film. Just as it was necessary to produce a new film to make indoor movies as easy for you as outdoor movies had been in the past, it was also essential to produce a new film permitting extraordinary projection magnification if the Ciné-

Kodak Eight idea was to be a success. How well this has been accomplished is shown by the fact that the tiny film images on 8 mm. film—one quarter the size of your 16 mm. film images—produce sparkling pictures on a 22-inch by 30-inch screen.

(Continued over the page)



On all Eastman cameras, Eastman pays the tax. (See page 7.)



KODASCOPE EIGHT, MODEL 20

Looks like a Model A, doesn't it? Yet it stands less than a foot high! But it's sturdy, efficient, and extremely easy to operate. At \$22.50, it's the projection complement of Ciné-Kodak Eight.



KODASCOPE EIGHT, MODEL 60

The de luxe projector—a miniature K, in effect. With extra brilliant illumination, high speed automatic rewind, and convenient switch receptacle for plugging in floor or table lamp which automatically goes off when Kodascope is switched on, and vice versa, it's the last word in projection refinement at \$75.

The illustration facing the preceding page shows you Ciné-Kodak Eight. The two Kodascopes Eight are illustrated and described on this page. Although low in cost, nothing has been spared in making them, in every respect, worthy running mates of the present Ciné-Kodaks and Kodascopes.

Ciné-Kodak Eight

Ciné-Kodak Eight is a marvelously efficient picture maker.

It's not a "cheap" camera.

It doesn't use "cheap" film.

It symbolizes Eastman quality standards through and through.

It operates on a new principle of movie making that, although lacking several of the special features of 16 mm. movies, produces remarkably clear pictures for less money.

Ciné-Kodak Eight is the lightest, smallest movie camera with a film capacity permitting four minutes of projection. It's far and away the most inexpensive motor-driven movie camera to buy and to operate. It's small enough to slip into a man's coat pocket, and into many women's handbags, as it is approximately 4 inches by 6 inches. It has a fixed focus Kodak Anastigmat f.3.5 lens, exposure guide, footage indicator, eye-level finders and unusually attractive covering. The sighting system is especially interesting, in that both front and back finders are an integral part of the carrying handle. When you raise the handle, both finders snap instantly into position.

Kodascopes Eight

There are two Kodascopes Eight—Model 20, and Model 60. The former is designed to furnish dependable 8 mm. movie projection at the lowest possible cost. Model 60, equally easy to operate, incorporates every necessary projection refinement.

Accessories for camera and projectors

For Ciné-Kodak Eight and Kodascope Eight there is a full line of accessories, priced as reasonably as the equipment they serve. There are carrying cases for both camera and projectors, a color filter, three screens of varying sizes, a titler, a splicing outfit, rewind, reels, humidor cans, and film clips.

There will be both Cinegraphs and Kodascope Library releases—feature length pictures as well as shorts.

No experiment, Ciné-Kodak Eight's place in the sun will be made still brighter by these carefully planned aids to happy filming and projection.

Your friends will be interested in Ciné-Kodak Eight

Certainly this pocket size camera that cuts costs so drastically will be enthusiastically received by those who have been envious of the pleasure you are having with your movie outfit.

Here, unquestionably, is the ideal way to gratify young people's desire to make movie records of their own interests and activities to show to their friends.

Here, surely, is the ideal gift for the many sons and daughters soon to return to school and college.

And here, undoubtedly, is the ideal present for summer and autumn brides—a gift that will be received with delight now, and earn unending thanks for its giver with the passing of each year.

Ask your Ciné-Kodak dealer to show you Ciné-Kodak Eight and the amazingly clear movies that Kodascope Eight will project.



SUMMER

THERE are so many opportunities in summertime for the making of interesting movies.

A few of them—a very few—are presented on this page.

You—your family—your friends—enjoying yourselves on a picnic, at the beach, in the garden.

A wonderful invention, the movie camera, that enables you to press a lever and preserve the pleasures of today so they may be lived again in the future—vividly—realistically.

Certainly the bright spots of this summer shall not be lost.



PETS SHOULD BE SHOT

Cinematically, of course—for their antics are always interesting



THERE'S a soft spot in most everyone's heart for the lovable or ridiculous characteristics and cavortings of pets, and the movie camera is without a rival in its ability to record them.

As with all personal movie records, pictures of pets can be filmed so that they make the very finest type of movie entertainment for one's friends.

You're familiar with the saying that "there are more ways than one to kill a cat"? There are also more ways than one to film a cat—which is generally a lot more fun all 'round. This rule applies as well to the making of pictures of all other pets.

One way of making such movies is to approach your subjects with loaded camera and commence shooting as soon as you can see the whites of their eyes.

At the other extreme are the painstaking and sometimes painful efforts necessary in attempting an epic similar to the splendid professionally produced animal pictures.

This article is concerned with neither method.

What the average movie maker should strive for is a film record free from any suggestion of acting or directing, yet one thoroughly interesting to everyone.

This is far from difficult to accomplish.

The essence of the idea is to have your subjects doing something interesting when your camera is trained on them.

This does not necessarily mean that they must be bounding about. One of the most amusing animal movies ever made was of a snoring English bulldog whose heavy breathing oscillated a feather, "planted" near his nostrils, to the fascination of a tiny kitten engrossed in the tantalizing spectacle yet fearful of taking the few steps necessary to cuff the feather.

Many animals have certain individual peculiarities that just beg for the attention of a movie camera.

Notice the bull pup at the beginning of this article. As with many dogs, if you talk to him affectionately, out pops a derisive tongue. The fox terrier and the hoptoad make a perfect situation for an amusing movie. If you haven't a hoptoad handy, buy a mechanical beetle or a toy balloon—either will furnish the dog and your screen audiences with boundless entertainment. The sea-going setter shown on the next page, who doesn't seem to mind having his tail used as a tow rope, offers another interesting movie shot.

Some dogs love to be scrubbed. Others loathe it.

If yours is one of the latter the following sequence of shots can be made: A shot of you and the dog at the bank of a lake or stream—the dog edges his way toward you unwillingly at the

sight of soap and brush—after considerable difficulty he is doused in the water—then soap and water rapidly change his appearance and shatter his faith in mankind, as evidenced by his mournful expression—you half carry and half drag him to the water for a rinsing—he struggles valiantly to escape—you have an idea, reach for a stick, toss it out beyond his depth—and, **SPLASH**—he hurls himself into the water in reckless pursuit.

For the best closing shot to any dog or cat sequence, film them when they are asleep, with your camera held upside down—call to them softly—and keep shooting as they slowly arise, stretch and walk toward you. Turn this shot around end for end in your processed reel, and they will appear to slowly back away, stretch, lie down, and fall fast asleep.

Perhaps your pet is a canary. And perhaps, again, he conforms to the ritual of the morning bath—the cage on a table over which is spread a paper and on which is placed his tiny porcelain tub. Then the cage door is opened, and after a couple of appreciative "cheeps," he pops out of the cage and into the bath with much resultant splashing of water and preening of feathers. Made with close-ups, this little sequence will prove most attractive.

The whirring of a movie camera will not distract the attention of pets if you will run it awhile when it is unloaded to re-

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"Human interest stuff" is what the professional cinematographer would term the shot on the right.



Interesting in black and white, the aquarium shown below makes a most beautiful scene in Kodacolor.





An unforgivable indignity to most dogs, this pup rather enjoys playing tug boat.

assure them that its appearance represents nothing dangerous or unusual.

Now—for goldfish.

If you have a few of these finny rainbows in an aquarium, have you ever thought of filming them in Kodacolor? As they swirl about in their glass encircled domain their changing colors make for remarkably beautiful movies. All you need do is to establish the aquarium in a window through which pours either average direct sunlight or brilliant reflected sunlight. Make certain, however, that neither direct rays from the sun nor bril-

liant reflections enter the lens hood of your movie camera.

Pause a moment when considering making movies of pets. What are their characteristics or antics that make you want to rub their ears or chuck them under the chin or give them a fresh lettuce leaf? Those are the acts to have them perform on your home movie screen.

Don't try to pose pets. To be sure, you can set the stage for amusing scenes—such as placing a kitten in an old shoe—but avoid making them nervous or self-conscious by stern commands or excited gestures.

NEW TAX DOES NOT INCREASE MOVIE COST

Eastman pays the tax on Ciné-Kodak cameras and lenses—film and accessories are tax free

IT HAS always been the aim of the Eastman Kodak Company to keep one of the most delightful of pastimes—movie making—on an economical basis. Since the introduction of the first Ciné-Kodak, successive models with equal or additional refinements and capabilities have almost invariably been coupled with decreased costs to you. The same plan has been followed in the introduction of film and accessories.

Now comes similar action along the same line.

The government has placed a ten per cent tax on Ciné-Kodaks and Ciné-Kodak lenses. This tax will add *nothing* to the cost

of movie making because Eastman will pay the tax. This decision, coupled with the fact that projectors, film, and accessories other than lenses are not taxable, places no obstacle in your path to movie enjoyment.

This news will be welcome to you, we know. And it will also be welcomed by those of your friends considering the purchase of home movie equipment.

All outdoors—and all indoors—invites your Ciné-Kodak. Eastman will not have anything interfere with that invitation. *The new tax will not increase the cost of home movies.*

A TITLE FOR YOUR BEACH MOVIES

"BEACH COMBINGS"—here's the title that will successfully launch the seaside movies many of you will make this summer.

And all you need do to use this attractive art title is to slip the corner of this page into the easel of the inexpensive Ciné-Kodak Titler—and shoot.

At \$6.50, with 100 title cards and a typing and framing mask, the Titler is perhaps the most deservedly popular Ciné-Kodak accessory—the only titling device designed especially for Ciné-Kodaks. You can merely type your titles on the cards supplied with the Titler, use illustrations from magazines and newspapers as backgrounds, or any snapshot of the right proportions. And the Titler performs equally well with all Ciné-Kodaks—no matter what their lens equipment.





You can learn more about your golf game in your living room than you can on the links.

SO THAT'S HOW I LOOK!

In which the suggestion is made that sports devotees profit from self-criticism of their style by seeing themselves in home movies

PICTURE, if you will, a most attractive girl, in what is quite obviously a swimming rather than a bathing suit, as she walks to the edge of a diving platform, poises momentarily, and soars gracefully into space to hit the water with a resounding and disillusioning splash.

Contemplate, if you're still in the mood, a young man on his summer vacation energetically practicing his six beat "crawl" stroke so that he can keep out in front of his teammates and rivals in next winter's swimming meets. Hips low in water, churning feet just breaking through, head and shoulders high—he planes rapidly and gracefully over a hundred yard stretch and looks up inquiringly at his younger brother who is holding a watch at the finish. "Not so good," reports the youth, "I could trim your dog-paddle."

A casual observer could have told the young lady of the diving episode that she had fallen victim to the most prevalent fault—that of "folding up" at the moment of hitting the water, with the result that her legs slapped over with ruinous effect. And anyone with a fair knowledge of swimming would instantly have acquainted the embryo aquatic star with news of a quite common lapse from form—"scuffing" the right arm because of an over-roll when breathing.

Faults such as these creep into golf, tennis or riding performances as well as in water sports . . . And even if you don't aspire to perfection in one or more of them (and few indeed can truthfully deny such a secret desire) you are certainly willing to improve.

Have you ever had movies made of yourself for the express purpose of seeing how you look, just what you do or fail to do,

when engaged in these pastimes? Often a distinct shock, such films are of tremendous value to anyone willing to correct errors and realize increased enjoyment from his weekends and holidays. For, in the final analysis, individual style in sports is a conscious or subconscious effort to imitate experts encountered either in real life or pictures. How well, or how poorly, you do this will only be known to you when you see yourself in the attempt. By no other method than self-criticism made possible by seeing yourself in movies will you really know how near you are to your goal.

Your golf professional may repeatedly beseech you to get your hips into your swing—but you will never know how well founded is his insistence until you see yourself in movies. Your tennis mates may cautiously suggest that your feet are all wrong when in position to make what should be a brisk back-hand return to the baseline, but you will continue to mutter devastating replies under your breath until the day when you are a witness of your faults as shown on your home movie screen.

"So that's how I look" has been the turning point from which many "dubs" have stepped forward into the ranks of greatly improved if not gifted performers in their particular fields of sport.

Use your movie camera to help your own game and that of your family and friends. When any department of your play gives you trouble—shoot it—and see why. Run the film through your projector several times—throw on the "still" attachment for careful analysis of the trouble spots—and, if you wish, project Cinegraph or Kodascope Library releases showing sport

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JULY-AUGUST CINEGRAPHS

Two new feature length comedies and six shorts

CLYDE Cook heads the list of July Cinegraph releases in *Wandering Papas*—a far, far better comedy than its name might indicate. You'll forget all about the title, however, while laughing at the inimitable Mr. Cook's adventures as a chef to the rough and ready workers in a construction camp, whose foreman is none other than the rotund Oliver Hardy. His efforts to keep Hardy and his hard-bitten crew supplied with calories are remarkably amusing. In his foraging he mistakes a skunk for a rabbit. He absentmindedly beats sunflower seeds into a cake with impressive results. But best of all is the episode depicting the breakfast when gunpowder is accidentally mixed with the flapjack batter. *Wandering Papas*, No. 4562, supplied on two 400-foot reels, is excellent entertainment.

Besides this feature there are three comedy shorts for July—*Cabaret Nights*, No. 4563; *When a Trick Goes Wrong*, No. 4564; and *Ropes and Arrows*, No. 4565. Clyde Cook is the star of the first short, the high spot of which is his ballet dance in a night club. *When a Trick Goes Wrong* depicts Charley Chase's close shave at parlor entertainment with a watch trick which fools the trickster. The third short relates the brightest moments of the "Our Gang" kids (and the darkest moments of the farm stock) on their holiday in the country.

The August Cinegraph feature release is *Bad Boy*, starring

Charley Chase. Charley concurs with his father's wish that he learn the steel business from the bottom up in the family mill, employing a genteel group of huskies who swing fists more often than they do hammers. Charley shortly falls in love with the daughter of poor but honest parents, and in his efforts to seek her company, follows her to the toughest dance hall in town. Garbed to match his new environment, he is mistaken for a gang leader known by reputation but not by sight. His attempts to live up to his new role make this picture unusually amusing. *Bad Boy*, No. 4566, is supplied on two 400-foot reels.

The three August shorts are *Leave by the Front Door*, No. 4567; *Right Dress*, No. 4568; and *Sight Seeing on Broadway*, No. 4569. The first short features Clyde Cook and a fight aboard a railroad car teetering on the edge of a precipice. In *Right Dress* Oliver Hardy, as a hard-boiled top sergeant, vainly attempts to instruct Stan Laurel in the manual of arms. The third August short relates the wild moments of the "Our Gang" kids when piloting a double-decked bus through New York's crowded streets.

Purchased from Ciné-Kodak dealers, the full-length features, supplied on two 400-foot reels, cost \$48; and the 100-foot shorts cost \$5—or they may be obtained for an evening's showing at nominal rental charges from the same source.



How Clyde Cook, star of *Wandering Papas*, has adapted the periscope principle to big game hunting.



Seven minute eggs, boiled in oil, are merely coddled in comparison to the hard-boiled Mr. Chase in *Bad Boy*.

(Continued from page 8)

celebrities in action, as a means of comparison. Movies of outstanding figures in most every field of sport are available from these two sources on either a rental basis or by outright purchase. Then step out and show the other three members of that favorite foursome, your swimming mates, or your doubles partner, that first hand knowledge of your style can work wonders with your game and havoc with theirs.

Introduce Yourself to "Movie Makers"

THE Amateur Cinema League of 105 West 40th Street, New York City, will gladly send you, upon request, a free introductory copy of *Movie Makers*. It's the official organ of the League—a group of ambitious and capable cinematographers—and it's also mighty interesting and instructive.

KODASCOPE LIBRARY RELEASES

Eight new two-reel comedies for July and August

THE first July feature, *Jubilo, Jr.*, stars Will Rogers and "Our Gang" kids. Rogers, a tramp, recalls boyhood days which are enacted by the "Gang." No. 4146, two 400-foot reels, base rental \$2.50. *Two Wagons, Both Covered*, with Will Rogers, is a burlesque of that famous epic, *The Covered Wagon*. Another two-reeler, No. 4147, its base rental is \$3. *Mama Behave* features Charley Chase and Mildred Harris, who wishes that Charley, her husband, were more like his gay twin brother, Bill—whom Charley decides to impersonate. No. 4149, two reels, base rental \$2.50. Harry Langdon stars in *Boobs In The Woods*, staged in a north woods lumber camp, with Harry the undeserving possessor of a dangerous reputation. No. 4150, two reels, base rental \$2.50.

Four sprightly comedies, and there are four more for August.



A glimpse of the home-made circus staged by the "Gang" as the bare-back rider is helped astride his fiery steed—an episode in the life of Will Rogers, as recounted in *Jubilo, Jr.*



Beneath the rough exterior of Handsome Joe (Will Rogers) Jackson—trail boss of *Two Wagons, Both Covered*—there beats a tender heart.



When Charley Chase's twin brother finally did arrive in *Mama Behave*, he received a hearty reception quite different from the one he had expected.



The doleful Harry Langdon in *Boobs in the Woods* furnishes enough side-splitting entertainment for several full-length comedies.

In *Eve's Love Letters*, the first August release, Stan Laurel, a butler, attempts to assist his employer's wife in recovering some compromising love letters, with tremendously amusing results. No. 4162, two reels, base rental \$2.50. *Isn't Life Terrible* stars Charley Chase and Oliver Hardy, who manage to make life a burden to each other, but will delight the audiences at your movie shows. No. 4157, two reels, base rental \$2.50. In *Don't Tell Everything* Max Davidson marries a buxom widow who fails to tell him that she has a grown son, whom she tries to make Max like so he can be annexed to the family. No. 4165, two reels, base rental \$2.50. *Golf Nuts* is the fourth August comedy, and in it Eddie Quinlan, Billy Bevan and Vernon Dent undertake to learn the ancient and honorable game of golf. No. 4167, on one 400-foot reel, base rental \$1.25.



Stan Laurel in secret conclave with his employer's wife about some outstanding love letters in *Eve's Love Letters*. The gentleman with hand to ear is the husband.



To Charley Chase in *Isn't Life Terrible*, Oliver Hardy's life preservers seem as pointless as pontoons on a non-sinkable life raft.



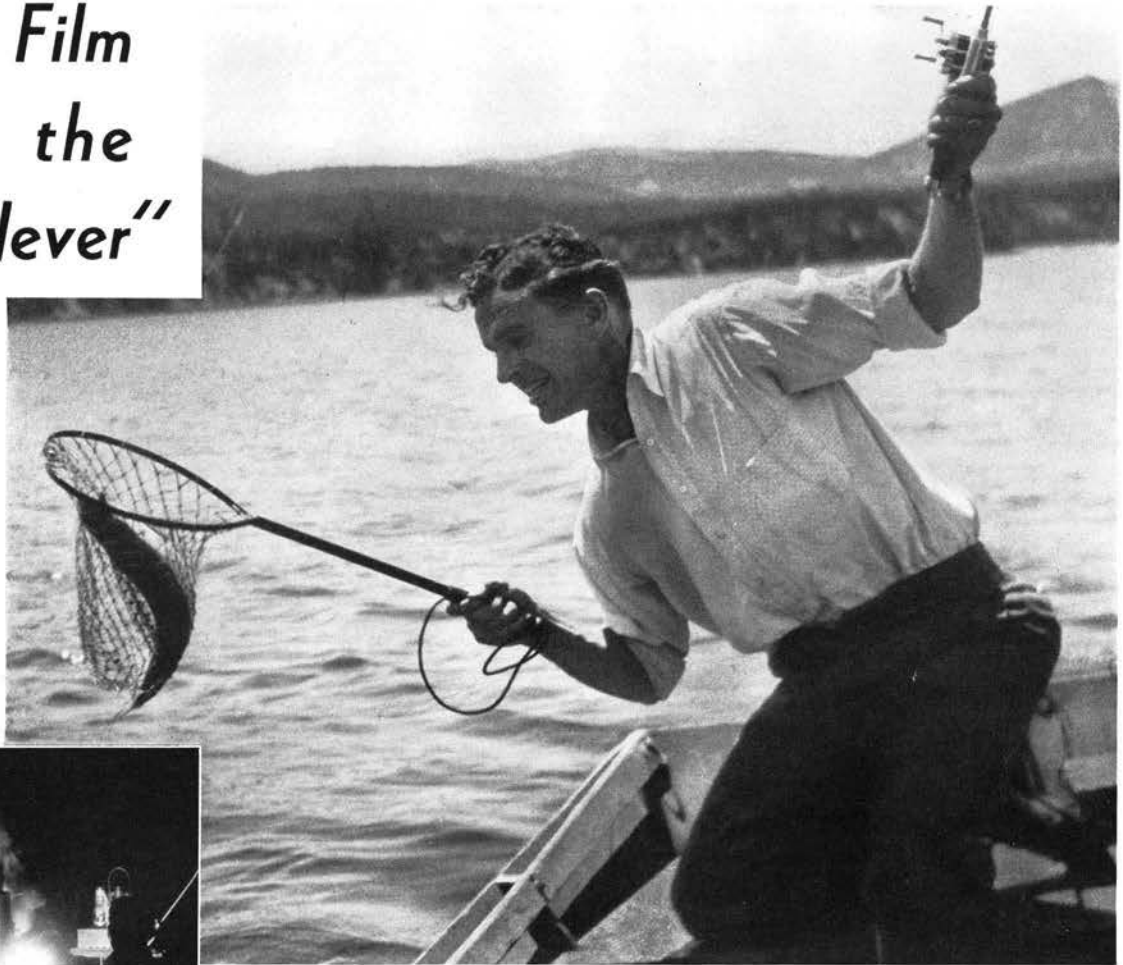
Max Davidson's unsuspected stepson is shown at one of his endearing pranks which help so much to make home life restful in *Don't Tell Everything*.



The calm assurance gained by keeping your eye and mind solely on the ball is clearly demonstrated in this scene from *Golf Nuts*.

FOR VACATION MOVIES

*... use the Film
that gets the
"Now-or-Never"
Shots...*



Above—Exciting scenes like this are more apt to happen on cloudy days than fair ones. With Ciné-Kodak Super-sensitive Film you're ready for them in any kind of weather.

Left—Campfire scenes like this are easy to make with the fast film.

THIS SUMMER when you're at the beach... in the woods... or sight-seeing in the car... you'll keep your movie camera busy.

But remember—the choicest shots you always get during vacation days are those of unexpected action. Dorothy winning the outboard motor race... Jim's valiant tussle with a seven pound bass... the baby's beach encounter with a soft-shelled crab. These are the "now-or-never" shots.

To get subjects that can't wait for the sun... can't be retaken tomorrow... keep your camera loaded with Ciné-Kodak Super-sensitive Panchromatic Film. Then you're ready for every picture opportunity... in the sun... the shade... or in the rain. And indoors as well as out. Ciné-Kodak Super-sensitive is twice as fast as regular "Pan"

in daylight... about three times as fast under artificial light. It's the all-purpose film.

If you're not already familiar with the possibilities of this fast film your nearby Ciné-Kodak dealer will gladly show you a reel that demonstrates its remarkable picture-making range.



Ciné-Kodak Super-sensitive Panchromatic Film, 100 feet, \$7.50; 50 feet, \$4.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

FILM IT



IN FULL, NATURAL COLOR

NOW you can make full color movies on dull days or in open shade with your camera at half speed... on slightly cloudy days at normal speed. This is possible because of Super-sensitive Kodacolor Film. A few shadows or a partially gray sky can't prevent this fast film from faithfully recording every color, every detail of the subject and background.

All you need is a Kodacolor Filter outfit and a Ciné-Kodak equipped with an *f*.1.9 lens. Eastman Super-sensitive Kodacolor Film will do the rest. It's twice as fast as the original Kodacolor Film. Assures sharper definition... richer, more brilliant colors... than have ever been possible before.

Imagine the picture on this page in Kodacolor. The mother bending her auburn head over the

child's golden curls. The bright blue of the youngster's blouse, the mother's gaily colored dress.

Their faces... suntanned. Hazel eyes. Red lips. Nature itself... recorded on a strip of film for you to see again and again on the screen. That's thrilling enough for anyone.

Your Ciné-Kodak dealer will gladly show you a reel of the new Eastman Super-sensitive Kodacolor Film. Be sure to see him. Eastman Kodak Company, Rochester, N. Y.



Eastman Super-sensitive Kodacolor Film costs no more than the original Kodacolor Film (now discontinued)—100-foot roll, \$9.00; 50-foot roll, \$4.75.

EASTMAN *Super-sensitive* KODACOLOR FILM