



CINÉ-KODAK NEWS

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TO many movie cameras, winter in the past has been a period of enforced hibernation. Poor light outdoors, poorer lighting indoors, have been the principal reasons. Today, things are quite different, as this issue of *Ciné-Kodak News* points out. And in this issue, also, is announced a new Eastman accessory—the Kodascope Film Viewer—that makes the all-important task of film editing a positive pleasure. With it, you can review your movies easily, quickly, accurately, and pause, momentarily, to make the changes that make for encores.

FAHRENHEIT VS. FOOTAGE INDICATOR

There's No Need to Let the Temperature Congeal Your Movie Activity

UNTIL recent years civilized man has regarded winter as a seasonal blight to which it was far pleasanter not to expose himself.

Then fashion designers finally did him a good turn—though it was not at first recognized as such. Winter costumes so bewitchingly striking and colorful were created for the fair sex that, the dangers of lame backs and aching leg muscles notwithstanding, milady moved outdoors. And man, if not in proverbial pursuit, at least resigned to the inevitable, shed smoking jacket and slippers for windbreaker and snow boot, and dragged himself wearily along.

Much to their own surprise, they both have tremendously enjoyed every visitation of winter ever since.

All of which has a very distinct bearing upon the subject at hand—home movies. For the order of outdoors today is *action*. And action is the whole alphabet of vitamins to every properly reared movie camera.

There's action on lakes and rinks—in the swoopings of expert skaters—the teeterings of beginners on double runners—in the graceful feats of gifted performers on the ice—and the ungraceful spills of ungifted performers.

There's action in the hissing rush of bobsleds—in the uncertain journeys of six-year-olds on diminutive "flyers"—in the neck-breaking maneuvers of the "belly-whopper" brigade, swerving from side to side in their descent of a tree studded coasting hill.

Action in the graceful soarings of experienced ski-jumpers—in the cautious shufflings of children—in the tentative and disastrous leaps of novices of greater years but no greater skill.

And there's action in speeding ice-boats—in barrel-leaping tricksters of the rinks—in loping dog teams guided by whip-cracking drivers—in the sure-footed rush of ski-jorers—in the flashing attack of the hockey forwards—in the jockeyings of contestants in the skating races. Every moment of all these winter sports offers a 24-karat opportunity

Here's one of the many exciting opportunities that await your movie camera outdoors—a thrilling action shot in black and white—a riot of gay colors in Kodacolor.



for the making of the very finest movies. Small matter, too, if your camera subjects are familiar to you or not. There's plenty of interest in the sports themselves.

And about the home there are many movie shots too precious to permit to slip by. The youngsters with their new sleds, their first skates, the grinning snowman, the marvelous snow fort—you'll want all these. And the house beneath its snow blanket, framed with tufted, drooping evergreens.

If you live near a water or river front, here, again, are wonderful movie opportunities in the thrilling spectacles of majestic ice floes, grinding cakes piled high along shore or bank, in the fury of a winter's sea. There's beauty, too, in the ice-encrusted prows and rigging of sturdy vessels putting in from sea.

Just a word or two of advice on the making of your snow-time movies. Although the sun of winter is not as bright as that of summer its diminished brilliance is offset by the high light-reflecting properties of snow. However, it is always well to consider carefully your camera's target—the actual field covered by its lens. If you are making close-ups or semi-close-ups of a group in sport costumes or of a clump of evergreens dotted with patches of snow, *expose for these subjects*. On the other hand, if subjects such as these compose but a small portion of a long shot over brilliant



Four reasons for going outdoors with your movie camera.

snow—*stop down*—expose for the snow.

On dull days or in late afternoon the extra speed of Ciné-Kodak Super-sensitive Panchromatic Film will double the certainty of good movies. And at night, when your camera is loaded with this fast film, you can capture groups about blazing campfires, skating or skiing parties illuminated by flares. A color filter will add greatly to the attractiveness of all outdoor daytime shots, other than close-ups, by lending greater contrast to sky and snow, clearing haze, and accentuating cloud effects.

The heightened contrast of winter scenes—white snow and black trees—will make your black and white movies seem more life-like than ever. Yet, by the same token, there are wonderful opportunities for the making of Kodacolor movies with the new Super-sensitive Kodacolor Film. Gay winter costumes, blue-white hues of the snow, bright blue sky and white clouds are midday Kodacolor subjects. And toward evening when landscapes take on a purplish haze and the western sky turns deep russet, the added speed of Super-sensitive Kodacolor Film will, at the press of a button, bring a beauty to your screen which artists willingly labor days to capture with brush and palette.

So bundle up—and come outdoors. You'll bag a splendid collection of movie shots, have a lot of fun, to boot.

A NEPAL "SHOOT"

as recorded
by Merton Lacey

FROM far off Calcutta comes the following:

"As a constant reader of Ciné-Kodak News, I think the enclosed 'stills' enlarged from Ciné-Kodak Film will interest you.

"I was requested by the Maharaja of Nepal to take a ciné film of the big game shoot arranged for Lord Ratendone on

Two enlargements from Mr. Lacey's film record—the circular one being a telephoto shot of a tiger streaking for cover.

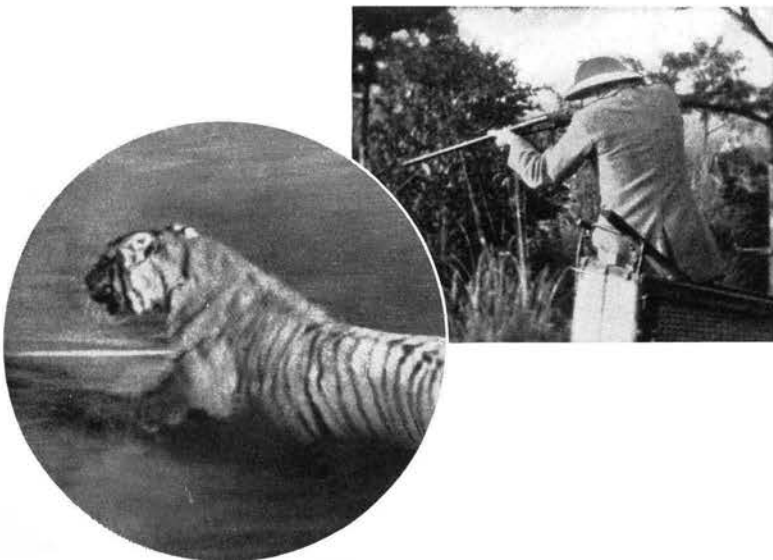
Merton Lacey at the helm of his Ciné-Kodak B.



behalf of Lady Willingdon. This film was in three parts, 1,200 feet in length, and Ciné-Kodak Super-sensitive "Pan" Film was used throughout. Two Model B Ciné-Kodaks were employed. One fitted with an *f.1.9* lens and the other with a telephoto lens operating at *f.4.5*. Many of the shots were taken after 5 p. m. and proved quite effective."

In such concise fashion does Mr. Lacey, artist and movie enthusiast, report an unusual movie making experience.

Two of the many interesting enlargements from Mr. Lacey's film are reproduced at the left. One shows Lord Ratendone at the moment of firing at a tiger—the other the object of his aim, as the tiger broke for cover. Lord Ratendone got his tiger. Mr. Lacey got him, too, dead in the center of the film—no mean accomplishment when wielding a telephoto lens equipped camera from a swaying howdah on the back of an elephant.





MAKE GOOD MOVIES BETTER BY EDITING...

An important phase of achieving a good movie library lies in making the most of the movies you have—with careful editing.

LET it be admitted at the outset that the creation of film masterpieces is probably not your chief avocation in life. But it can also be safely surmised that you are perfectly willing to make your movies as interesting as possible if not too much time is required.

Your films, perhaps, are spliced together on 400-foot reels more or less as you have received them from the processing station. The idea now is to dress them up—to discard poor scenes, trim the long ones, rearrange them so that their continuity is improved, and to determine where titles should be added.

The first step, then, is to project your reels, and, as each scene appears on the screen, to jot down a brief description of it with comments as to its importance and length. For example, "BEACH—Bobby and boat—good—but trim end." Such notations can generally be made while the projector is running at normal projection speed.

After you have run through your films, lean back in your chair and think them over. "That travel reel," you may say, "would look a lot better if I took out a few of those over-the-water shots, dropped that hazy beach scene, trimmed down a couple of others, moved one or two of the New York harbor scenes—actually made on our departure—to the end of the reel to signify our return to the States."

When editing film, keep in mind the fact that many scenes, although of real interest and value to you as film records, might best be removed from the reels you regularly project and preserved in purely "record" reels.

Such points decided, and the contemplated changes indicated on your note sheets, the business of revamping the reel begins.

At this point your attention is called to the announcement of the Kodascope Film Viewer on page 5 of this issue. The Viewer is such a handy, time-and-trouble-saving device that every movie maker interested in deriving maximum pleasure from his outfit should have one.

With the help of the Kodascope Film Viewer and a rewinding and splicing outfit it is a simple matter to rearrange your reels as indicated in your notes. If titles are contemplated, do not put more than 350 feet of film on any one reel. Then project the pictures again. For now is the time to decide upon titles—after the film has been edited and all the scenes are in their proper positions. In planning titles, keep this thought in mind—only use them where their absence might leave your audience in

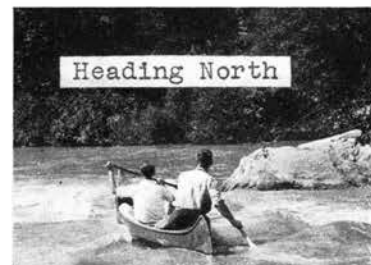
doubt on some important point of your movie scenes, or when they assist in preserving the continuity of your pictures. Don't have too many titles. Don't try to make them uproariously amusing—the edge soon wears off. Just have them informative, interesting, brief.

On this page are three titles such as you can make with the inexpensive Ciné-Kodak Titler. As you will immediately note, the chief problem of title making—the lettering—is neatly sidestepped because of the fact that you can *type* your titles. Titles may also be ordered through your dealer.

With proper equipment, film editing and titling is great fun. And, in view of the heightened pleasure you and your movie audiences will derive from your well groomed movies, the relatively slight investment this equipment requires is well justified.



Part of a snapshot mounted on one of the special cards supplied with the Titler—an easy way of achieving a good photographic title.



An ordinary snapshot on which is pasted a typewritten strip—a simple, yet effective movie title.



An illustration from a travel folder, pasted on a title card—the result, an interesting illustrated title.

Around the Clock with Ciné-Kodak



Breakfast—an easy shot to make with either *f.3.5* or *f.1.9* cameras.



Just as easy now to film children at play indoors as it has been to film them outdoors in the past.



The children's lunch, when they're often at their cutest, presents no filming difficulties today.



Everyday activities at home—now simple to film with Ciné-Kodak Super-sensitive "Pan."



Shots like this belong in every family film library. They're really easy to make.



STUDY, if you will, the eight pictures illustrating this story. They represent eight highly interesting opportunities for movie making—many of which, in all likelihood, are duplicated in your own activities.

But their importance does not lie solely in that.

Easy to film today, the chances are that a little over a year ago, you could not have made movies of more than one or two of them.

Yet they represent but a few, a very few, of the many chances for interesting movies recently made available.

Ciné-Kodak Super-sensitive Panchromatic Film—at least three times as fast as regular "Pan" with artificial light—is the chief contributory factor to the new ease brought to night-time movie making. Then Ciné-Kodak News introduced to you the 35-cent Mazda Photoflood lamp that supplies ample illumination for the making of practically *all* in-the-home shots with practically *all* home movie cameras, when loaded with this fast film.

Let's go 'round the clock with Ciné-Kodak and review some of the opportunities which lack of space prohibits illustrating.

Perhaps your day begins with strenuous efforts to arouse some sleepy-eyed youngster to the realization that another twelve hours of school and play have arrived. If you have "planted" a Photoflood lamp or two in the room's lighting fixtures the night before, this scene will be easy to make. Another early morning shot chockful of interest would be of the youngster raptly engaged in watching the head of the household mowing the stubble from a lathered chin. Make an over-the-shoulder close-up of Dad's face as reflected by the mirror, then follow this with a close-up of the child's intent expression—for close-ups make the movie story. If the bathroom is of average size with bright colored walls, one Photoflood lamp will suffice when using *f.1.9* cameras set at *f.2.8* or *f.3.5* cameras operating wide open.

At around ten in the morning there's the opportunity to capture that highlight of any personal movie reel—baby's bath. And shortly thereafter you can film her as she makes short work of her bottle, or screws up her face in ludicrous grimaces at new and palate-tickling experiences of her diet—the specially prepared vegetables and fruits upon which the modern child is raised. Here, too, are opportunities for interesting close-up shots of the labels of the different jars or tins to title these gastronomical adventures. Perhaps some complicated rigmarole has to be gone through in making baby's formula. Shoot the several stages of its preparation, to add interest to her movie diary.

Later there may be a piano lesson. Three Photoflood lamps in lighting fixtures within six feet or so of the budding pianist will furnish ample illumination for movie making at *f.1.9*, or one of these lamps in a reflector four feet away will suffice when using an *f.3.5* camera.

And then there may be that tremendously solemn occasion when the youngster's curls must fall before the barber's shears. The shearing episode can be filmed right in the home—certainly

the occasion warrants the slight additional expense involved. Or, you can ascertain the slack period of the day at your favorite barber's, have him turn on all available lights, and shoot at *f.1.9*. The odds are excellent that you'll get the pictures. Perhaps your boy is about to acquire his first suit with long trousers. Most stores are sufficiently well lighted to permit movie making at *f.1.9*. Whenever possible, however, make your movies near the store windows and judge exposure by the amount of light falling on your subject—not by the amount of light outdoors.

At dinner time, of course, there are innumerable incidents well worth filming. And you need no longer disrupt either the dinner preparations or the meal itself by lugging about lighting outfits to blind or confuse cook, maid or guests. With *f.1.9* cameras, when used in average sized dining rooms, but three Photoflood lamps in wall or ceiling fixtures are necessary to obtain ample illumination for the making of any and all movies within the dining room, and their presence will interfere not at all with the progress or enjoyment of the meal.

After dinner, when friends drop in for cards, a set or two of ping-pong, a game of billiards or a half hour of dancing before departing for the theater or arena, there are again movies to be made and little or no difficulty in the paths of their making.

Where there are bright lights outside the home *f.1.9* cameras will make movies—the dazzling theater section, brightly lighted wrestling ring or hockey rink, to mention but a few.

Later, at home—the midnight lunch—and your camera has rounded out its movie day.

New picture opportunities—almost all of them—made possible by the extra speed of Ciné-Kodak Super-sensitive "Pan."

So go 'round the clock with your movie camera. And today—tonight—you will add some of the most important shots of all to your movie library.



Gay gatherings in the evening, scenes that are important and interesting, can now easily be filmed.



Indoor sports such as hockey or wrestling can be successfully filmed with *f.1.9* cameras.



The midnight supper, gay finale of the day, an easy shot for cameras loaded with Ciné-Kodak Super-sensitive "Pan."



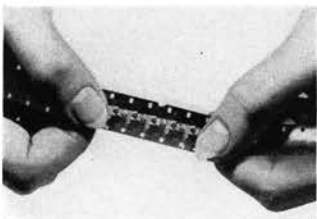
CINÉ-CHAT

Kodascope Film Viewer

A NEWCOMER to the ranks of handy Eastman home movie accessories makes its bow—the Kodascope Film Viewer. Briefly, the Viewer magnifies film images by means of an efficient optical system and brilliant lamp, and enables you to notch identifying marks on the edges of the film. The Viewer is priced at but \$12.50, and works equally well with all film rewinding or splicing outfits.



RIGHT: Editing problems will fade away when your film images flash large and clear on the Viewer's brilliant screen. Eye-strain need no longer be associated with film editing. The Viewer may be attached to a wooden base and used with any rewind device.



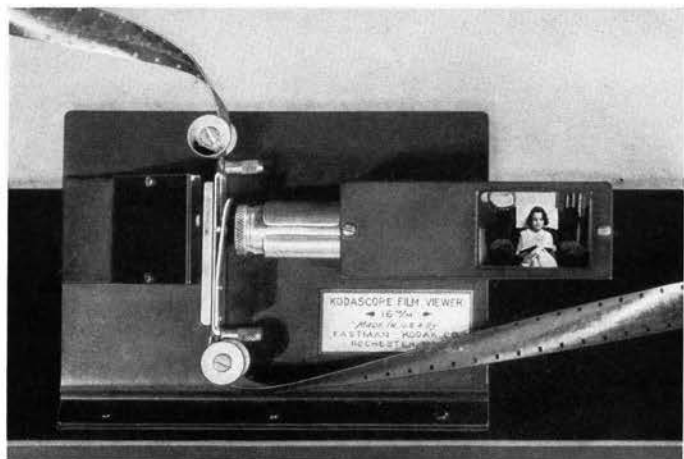
LEFT, ABOVE: A slight pressure of the fingers operates the notching device of the Kodascope Film Viewer.

LEFT: A notched frame, easily located by fingertips—yet in no way harmful to projection.

TWO excellent reasons to call your attention to the Amateur Cinema League of 105 West 40th Street, New York City.

One is their repeated offer to send you a free, introductory copy of the current issue of *Movie Makers*, official monthly publication of the League. The other is the advent of *Making Better Movies*—an interesting book that does great credit to its authors, Arthur L. Gale and Russell C. Holslag.

Making Better Movies, together with *Movie Makers*, is included in the price of membership in the Amateur Cinema League—an offer worthy of note.





AMONG the outstanding Cinegraph releases is the 400-foot special feature, "1932 Olympic Winter Games"—a thrilling quarter-hour's entertainment of more than ordinary seasonal interest. It's an exciting reel and one notable for its remarkable photography. President-Elect Roosevelt, then Governor of New York State, is seen opening the games at Lake Placid, and in rapid succession follow shots of the skating races, ice hockey,

CINEGRAPH REELS OF NOTE

cross-country ski and snow-shoe races, the ski jumpers, the bobsled run with the various teams rounding the hairpin turns at breath-taking speed, the fancy figure skating . . . in fact the whole story of winter sports is brought to your home movie screen in this splendid film. Ask for Cinegraph No. 1571, 400 feet in length, price \$20. All Ciné-Kodak dealers sell it—many will rent it at a nominal charge.

Children love the Fairyland Series of Cinegraphs, 100-foot shorts of the wonderful antics of Snap, the Gingerbread Man, Chip, the Wooden Man, and the exciting doings in Doodlebugville. These absorbing reels may be purchased outright for \$5, each, or rented at small cost.

Snap, the Gingerbread Man, lays low his opponent—a scene from *The Moon Special*.



KODASCOPE LIBRARY PREMIÈRES

FOR January, Kodascope Libraries present three new releases. *Rex, The Devil Horse* is a most unusual five reel "western" starring a horse apparently endowed with more than human intelligence and a finished sense of the dramatic. No. 8180—base rental, \$7.50. *Pink Pajamas*, a humorous tale of domestic difficulties, featuring Billy Bevan, and *Captain Kidd's Kids*, a half hour of splendid comedy with Harold Lloyd and Bebe Daniels, complete the January list. Nos. 4169 and 4177, respectively, supplied on two 400-foot reels, base rental, \$2.50 each.

His First Flame, a feature length comedy starring the doleful Harry Langdon, is the first February release. No. 4154, three 400-foot reels in length—base rental, \$3.75. Two hilarious two-reel comedies, *There Goes the Bride*, No. 4179, and *The Burglar*, No. 4181—each of which rents for \$2.50—round out the current list of Kodascope Library releases.

The crowning achievement of Billy Bevan's career in *Pink Pajamas*—a two-reel comedy that is warranted sure-fire entertainment.



Captain Kidd's kids in one of their less playful moments. You're right—the pair behind the casks are Bebe Daniels and Harold Lloyd.



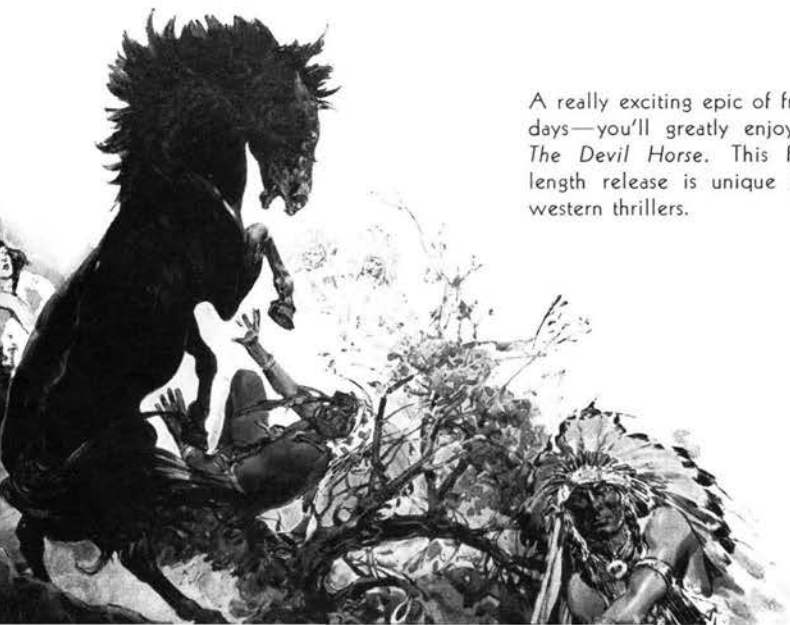
Harry Langdon proves his mettle as a fire fighter in *His First Flame*.



Below, to the right—a moment from *There Goes the Bride*. Below—*The Burglar*, on the spot.



A really exciting epic of frontier days—you'll greatly enjoy *Rex, The Devil Horse*. This feature length release is unique among western thrillers.



Don't miss these shots *this winter...*

It takes this fast film to record the many important goings on of the season . . .

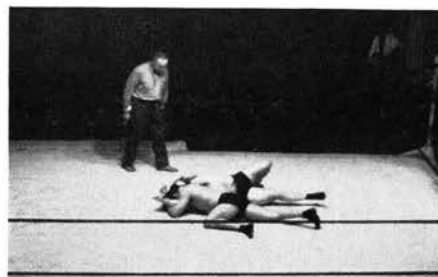
DURING the day—the children's snowball fights outdoors; busy at their games and studies indoors. At night—bob-sledding outdoors by flare-lights; hockey and wrestling indoors; parties at home. You won't have to miss a single picture chance if you load your camera with Ciné-Kodak Super-sensitive "Pan." For it's twice as fast as regular "Pan" in daylight, three times as fast under artificial light.

Inside or outside, day or night,

here's the all 'round film that packs the extra speed you need to be certain of your shots. Ciné-Kodak Super-sensitive Panchromatic Film costs \$7.50 for the 100-foot roll; \$4 for 50 feet including processing.



With 35 cent Mazda Photoflood lamps and Ciné-Kodak Super-sensitive "Pan," indoor shots at night are easy.



Good News for Your Friends . . .

For those who have felt they couldn't afford the advantages of 16 mm. movies

IT'S worth a special trip to your dealer's just to see the new "Eight"—a genuine, full-fledged Eastman movie camera—complete and dependable in every detail.

But don't go alone!

Here's the opportunity for which many of your friends have been waiting—a real home movie camera that they can easily afford to buy and to operate.

Ciné-Kodak Eight makes twenty to thirty scenes of clear, sparkling movies . . . a complete movie record that lasts the full four minutes on the screen . . . all on \$2.25 worth of film. Movies at 10 cents a shot.

The Economy of 8 mm. Movies

Ciné-Kodak Eight loads with a special 25-foot film, 16 mm. wide. After processing it is returned to you as a single 50-foot, 8 mm. film ready to project in Kodascope Eight. The film costs but \$2.25, including processing.

Ciné-Kodak Eight, Model 20, is equipped with Kodak Anastigmat f.3.5 lens, built-in exposure guide, automatic footage indicator, eye-level finder; price only \$29.50. Ciné-Kodak Eight, Model 60, a beautifully turned out movie camera, has an f.1.9 lens; price only \$79.50, including carrying case. An f.4.5, 1½-inch telephoto lens for the model 60; price \$37.50. Kodascopes Eight are priced at \$22.50, \$34.50, and \$75. Eastman Kodak Company, Rochester, New York.

CINÉ-KODAK EIGHT

Eastman's NEW PRINCIPLE Movie Camera





FIRST—AMONG THEM ALL!



CINÉ-KODAK "K"

● Ciné-Kodak K, and its attractive, sturdy carrying case—for camera, film, filters and extra lens—are finished in black, blue or brown genuine leather. All exposed metal parts are chromium plated. Price, with f.3.5 lens, \$110; with f.1.9 lens, \$150—carrying case included.

...The most popular movie camera ever built

WHY are there more Ciné-Kodaks, Model K, in use than any other movie camera?

It's not a "bargain" camera, though relatively low in price.

Nor is it a "tricky" camera—although impressive in its versatility.

The answer is simple—and of interest to every movie maker anxious to derive the utmost enjoyment from home movies.

The beginner finds in the Model K a camera with which good movies are certain. Its f.3.5 or f.1.9 lens (either of which is supplied as standard equipment) meets his requirements for everyday movie making, indoors or outdoors, day or night. Its built-in exposure guide keeps him from exposure errors. Its permanently attached winding crank, auto-

matic footage indicator, waist-height and eye-level finders, and dependable mechanism assure him of easy picture taking.

These features appeal to experts

The advanced amateur selects the Model K f.1.9 because of its known reliability and its versatility. Its half speed device doubles exposure latitude under doubtful lighting conditions. When fitted with a Kodacolor filter and loaded with Kodacolor Film, it brings him full color movies. Special interchangeable lenses, offered as extra equipment for the "K," greatly widen its range of usefulness. They include the f.2.7 15 mm. wide angle lens, the 2-inch f.3.5 lens, and the 3-inch, 4½-inch, and 6-inch telephoto lenses.

You, too, will find the "K" ideally suited to your movie making requirements. Eastman Kodak Co., Rochester, N. Y.