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In this issue:

• DO'S AND DONT'S

Helpful hints for vacation movie makers—at home as well as away. (Pages 1 and 2)

• HINTS FROM MOVIE FANS

Two interesting and instructive articles contributed by readers of the "News." (Pages 2 and 4)

• THE SEVEN LEAGUE BOOTS OF MOVIE MAKING

Telephoto and Wide Angle Lenses—what they are—what they do. (Page 3)

• A NEW DEPARTMENT

Of special interest to owners of Ciné-Kodaks Eight. (Page 6)

• YOUR CINÉ-KODAK AT THE FAIR

The whys and wherefores of filming at "A Century of Progress." (Page 5)

DO'S AND DONT'S

for Holiday Movie Makers

BEFORE starting on a holiday journey why not spare yourself the possibility of grief by exercising a few simple precautions? It takes only a few minutes to have your Ciné-Kodak dealer inspect and clean your camera. Or if you choose to perform these operations yourself, follow your instruction manual carefully.

Now for your actual movie making.

Holidays pass quickly and holiday doings move fast. Yet movies have to be made when events occur—no matter what the light conditions may be. There can be no retakes. So make certain of your shots by using the fast Super-sensitive Panchromatic Film. With it, even campfire "shots" at night are possible.

If your vacation home is equipped with standard electric current, take along a Kodaflector and Mazda Photoflood lamps. They'll pack small, go over big when lights are necessary to record indoor activities at night.

Owners of Ciné-Kodaks equipped with *f.1.9* lenses will do well to outfit themselves to enjoy the new freedom that the Kodacolor Adjustable Filter and Super-sensitive Kodacolor Film have brought to the making of full-color movies. For Kodacolor "shots" can now be successfully made on dull days and in open shade as well as in brilliant sunlight. Above all—take plenty of film. If you haven't it, you'll never forgive yourself, and if you've more than you need, you can always use it at home.

Before making each "shot" make a quick check-up on your Ciné-Kodak settings, diaphragm, and distance. After each picture rewind the camera spring. You're then ready to shoot at a moment's notice, and seconds are precious when wild life or action picture opportunities present themselves.

Far too many movie makers underexpose the pictures they make on cloudy days or in shade. Individual judgments are usually erroneous. Put your trust in the exposure guide supplied with the camera—it's dependable and accurate.

Clean your camera lenses frequently. Lens surfaces are highly polished and easily





scratched, so use care in selecting a soft and pliable cleaning material.

If you panoram, do it properly. Using the eye-level finder, take a firm stance and brace the Ciné-Kodak against the cheek to insure maximum steadiness. Move the camera **VERY SLOWLY AND EVENLY** from left to right as this is the natural path the eye travels. If you are taking a "shot" involving action at right angles to the camera, follow the action. The figures will appear natural and the blurred background will not detract from the effectiveness of the picture.

Composition is the keynote of pleasing movie portraits and scenics. Don't be content to merely locate your subjects in the finder—but place them properly in relation to their surroundings. It may be necessary to change the angle of your "shot" or alter the position of your subjects to achieve the desired effect, but the results make such steps worth while.

A word about filters. If you're shooting clouds or scenics their use is indispensable. It's the filter that gives the darkened sky, the proper cloud registration, and the color separation that add so much to the quality of all out-of-door movies. When filming clouds, let their motion suffice to produce the feeling of action in the picture. Owners of Ciné-Kodaks K and BB can use the half-speed button to accentuate cloud movement. Enough foreground area—preferably $\frac{1}{3}$ of the picture area—should be included to "place" the scene.

Observe these rules-of-thumb carefully and watch the quality of your holiday movies improve.



"MY MOVIE MAKING IS KEEPING ME YOUNG"

says Mr. Henry W. Voss of Fort Myers, Florida

TWO years ago horseback riding, yachting, golf, fishing, and hunting—all became too strenuous for my more than sixty-nine years. I have always been a lover of outdoor sports, and believe me, it was galling to have to take a back seat.

I decided to look around for a hobby not too strenuous, that would provide lots of fun and entertainment and at the same time challenge my ability to achieve something worth while. After looking them all over, I picked movie making as the one that had the most to offer.

Eighteen months ago I bought my first Ciné-Kodak. By carefully following the manual and the exposure guide, I was soon making first class movies. In fact, only last October the American Society of Cinematographers (the professional movie makers of Hollywood) awarded me first prize for Kodacolor work in their amateur contest.

I have thrilling "shots" of big game hunts, rodeos, the Seminole Indians in the Florida swamps, Yellowstone National Park with its Old Faithful Geyser and Grand Canyon of the Yellowstone in superb Kodacolor, and others too numerous for mention.

It seems that I and my movies have become quite popular, and now the days—the nights too—are not long enough. I'm kept busy screening my films for clubs, benefits, and in the homes of my friends. There are always new and interesting "shots" to be made, and in between there's splicing and editing to be done—and say, that's a heap of fun too.

Now that I have my new Ciné-Kodak Special, it's as though I'd just started movie making anew. The almost unlimited range of the Special is a challenge to explore new and highly interesting fields of cinematography. And you may be sure that the pictures I plan to make will test its capabilities to the hilt.

Mr. Voss finds a wealth of Kodacolor as well as black-and-white "shots" at A Century of Progress Exposition worthy of filming with his new Ciné-Kodak Special

TELEPHOTOS—THE SEVEN LEAGUE BOOTS OF MOVIE MAKING

Special lenses add greatly to the fun of taking and showing movies

THE right club for the right distance is an excellent rule for the golfer to follow. The right lens for the right "shot" is just as valid a maxim for the movie maker.

The one-inch $f.3.5$ or $f.1.9$ lens with which your camera was originally equipped serves admirably for making the average run of "shots." But there are occasions—and frequent ones, too—when special lenses will add considerably to the interest of your movies.

The Telephoto Lens

Few movie makers appreciate that in taking their long "shots" they are registering on each small frame of film thousands of square feet of picture area. When projected these frames are enlarged only to the dimensions of a small projection screen. No matter how sharp and clear the images may be, distant subjects necessarily must often be too small for recognition.

It is here that the use of a telephoto possessing the requisite magnification will easily remove this handicap. Just as the telescope enlarges distant objects, so the telephoto lens spans distance to capture subjects in "close-up" proportions. The focal length of the lens determines the degree of magnification. For example, there are four telephoto lenses available for Ciné-Kodak K, ranging from a 2-inch $f.3.5$ lens with two times the magnification of the regular 1-inch $f.3.5$ or $f.1.9$ lens, to a 6-inch $f.4.5$ lens which will give you six times as large an image.

There's use for a telephoto in every field of sport. Football, baseball, track meets—all call for close-ups of the players, which from the stands can only be made with a telephoto lens. Hunting demands large size images of distant game. When fishing you want the thrill of a close-up when the tarpon, sailfish, or "muskie" breaks the water in a game attempt to dislodge the hook. At the race course, your telephoto will carry you around the track with the horses and their jockeys. On the golf course, tee and green are brought into close proximity, allowing you to follow tournament or exhibition play from a distance. In the mountains, distant waterfalls and far away peaks are recorded with satisfying grandeur for your home movie screen. At the seashore, your telephoto carries you to the decks of distant yachts and ocean liners. In the woods, wild-life pictures and nature study are rendered comparatively simple.

Around the home, the telephoto lens allows you to capture from a distance large-sized, natural, unposed "shots" of your friends and family.

Actual enlargements from Ciné-Kodak "Pan" Film of the same subject as filmed from the same distance by six Ciné-Kodak lenses: A—15 mm. wide angle lens, B—1-inch $f.1.9$ lens, C—2-inch $f.3.5$ lens, D—3-inch telephoto, E—4½-inch telephoto, F—6-inch telephoto.

In short, there's call for a telephoto wherever large images are desired and conditions prevent the use of the regular lens in obtaining them. A telephoto can instantly be substituted for the regular lens on any Ciné-Kodak equipped with a demountable lens front. Each telephoto has its individual finder which shows you at a glance the exact field of the lens.

Best results are obtained when the Ciné-Kodak is mounted on some supporting base such as the new Ciné-Kodak Tripod, and with the 4½-inch and 6-inch telephotos such a procedure is imperative. For, as in long range rifle shooting, unsteadiness becomes increasingly disastrous as the distance from the target is increased.

At this point the importance of color filters in telephoto filming should be mentioned. Filters capture clouds and clear haze—this latter faculty being especially important in the making of telephoto shots. There are color filters available for every lens supplied for Ciné-Kodaks.

The Wide Angle Lens

The wide angle lens is just what its name implies—a lens covering a wider field than the regular $f.3.5$ or $f.1.9$ lenses. For indoor pictures when space is at a premium and a fairly large field is desired, the use of the wide angle lens is indicated. Outdoors, too, the wide angle is particularly valuable for group pictures, close-up action "shots," and similar instances where a large area has to be covered at a fairly close distance.



HINTS FROM MY MOVIE MENUS

by A. J. CARTER

who offers some practical suggestions on planning your movies

IT'S time for a "new deal" in our personal movies—time to give them a small share of the thought and attention they so richly deserve. And there's no other place where so little time spent will produce such fruitful results as in the planning of your movies. These plans do not have to be elaborate or extensive—but some predetermined program is necessary if you wish to achieve the continuity of interest so essential for the success of any picture.

Just how does one go about preparing a simple scenario? (I believe this is the proper if somewhat formidable name for a working plan.) Probably the best way to start is to select one of the various hobbies of the members of your family and draw up a simple story about it. You'll be working on familiar ground then, and it is surprising how quickly and easily you can evolve a program to follow.

To show you what I mean let me tell you about one of my favorite reels comprising nearly 400 feet of film. The procedure followed can be duplicated by any movie maker.

"One Good Lie Deserves Another"

The opening "shot" is a close-up of an alarm clock ringing with hands set at 7:30. Next follows a sequence of short "shots" showing me awakening, rising and stretching, looking out of the window at the weather, shaving, dressing, and finally eating a hastily prepared breakfast. Mrs. Carter made these indoor shots on Super-sensitive "Pan" with an f.1.9 lens opening. Two Photoflood lamps in reflectors furnished ample illumination.

Upon arriving at the links, I made a long shot of the club house and grounds. Close-ups of the foursome were followed by "shots" of each member driving off. Enough fairway shots with brassie, spoon, and irons were included to provide a proper balance to the film, but most of the attention was given to pictures of approaches to the greens and subsequent attempts at putting. By taking some of the putting at half-speed the balls were fairly made to leap at the cup, producing a most ludicrous effect.

One of the prize bits of the reel showed an explosion shot being played from a sand trap. The ball was purposely half buried



"Even the sanctum of the nursery where the youngest lay sleeping was ruthlessly invaded."

in the sand and close-ups of the player's face clearly showed the dismay he felt in surveying his lie. Then the camera was taken up on the green near the pin and focused toward the trap which was deep enough to hide the player from view. The player in the trap threw great clouds of sand into the air to simulate the effect of blasting. Finally after several so-called valiant attempts, the ball was tossed out of the trap to roll close to the pin and the player emerged with a triumphant air. A close-up of the scores being recorded—at which time the player brazenly holds up five fingers—greatly added to the hilarity.

Final shots of the 18th hole, the adding up of the scores, the scurrying to the showers, concluded a reel that was as much fun to make as to show. Later, after a small amount of cutting and editing, the addition of appropriate titles prepared the reel for a permanent place in our movie library.

An extremely simple but very effective indoor skit concerned "A Trip through the Carter Mansion." Junior's rubber tired delivery cart was appropriated for the occasion. The "tour" consisted of my being slowly pushed about the house on the cart, the pictures being taken en route. All the rugs and other impedimenta were carefully removed beforehand. The camera was set at fixed focus position and was only changed when close-up shots demanded. The lighting consisted of three Photoflood lamps in reflectors. Stops were made between rooms to adjust the lighting and rewind the camera.

Real Hollywood Stuff

The procedure was extremely simple, the results quite amazing. Mounted on my trusty steed I swooped from room to room catching members of the family in surroundings most typical of them. Zooming down upon Lavina, the colored cook, we nearly upset the preparation of dinner. Then to the dining room with its immaculate linen and gleaming silverware . . . to the library . . . to the drawing room . . . even the sanctum of the nursery where the youngest lay sleeping was ruthlessly invaded. The "tour" was voted a huge success. The effect of movement made it decidedly unusual, giving the viewer the actual sensation of walking from room to room.

These two examples serve to illustrate how just a few minutes spent in planning your movies can make them more entertaining, can give you more effective footage out of the film you use. At least, these are the recipes I have followed, and my friends report my movies to be highly digestible.

"Close-ups of the foursome were followed by 'shots' of each member driving off."

YOUR CINÉ-KODAK AT THE FAIR

IF YOUR steps point toward Chicago and A Century of Progress Exposition, by all means take your Ciné-Kodak with you. The Fair is replete with moving picture opportunities such as present themselves but once in a lifetime, and amateur movie cameras are permitted free entrance to the Exposition grounds.

Day or night there's a world of interesting scenes and events worth recording. Particularly beautiful and striking night "shots" can be made on Super-sensitive "Pan" Film using an *f*.1.9 lens aperture and the half-speed device.

The Exposition is essentially a Fair of color, and with Super-sensitive Kodacolor Film and new Kodacolor Adjustable Filter weather conditions need not interfere with your full-color filming. You can make Kodacolor movies even on dull days or in open shade—no need now to pass up a single full-color "shot."

See the Kodak Exhibit

Make a point of visiting the Eastman Kodak Company's Exhibit in the Hall of Science. There you will find a complete history of the science of photography graphically portrayed. Courteous and well informed attendants are present to aid you in your photographic problems—to show you how best to film the Fair. Ciné-Kodak movies of day-to-day Fair activities are shown in a comfortable projection room.

DUPLICATES

**Add years to the life
of your movie reels**

IT'S impossible to restore film, marred, scratched, or torn by careless handling and frequent projection, to its original state. But it's a simple matter to make any number of good duplicates from a good original. And the time to order "dupes" is now, before your summer's or vacation films have had a chance to show signs of wear.

Many movie makers send duplicates of vacation reels to the friends with whom they spent the holidays. And one of the finest examples of the value of home movies is the habit of sending duplicates of family reels to distant relatives.

Ask your Ciné-Kodak dealer about "dupes." Their cost is quite reasonable and their advantages great.



KODASCOPE LIBRARIES PRESENT

MUM'S the Word, No. 4159, featuring Charley Chase in the highly comical role of a grown son forced to pose as the valet to his new step-father, and *Roughest Africa*, No. 4163, with Stan Laurel and Jimmy Finlayson cast as big game hunters, are two recent and hilarious releases. Each consists of two 400-foot reels and rents for \$2.50.

August and September offer four new pictures. *Dangerous Trails*, No. 1141, is a 400-foot story of the capture of a mountain lion. Rental \$1.25. *Circus Time*, No. 4170, a splendid juvenile comedy, is supplied on two 400-foot reels for a rental of \$2.50. Harold Lloyd and Bebe Daniels appear in *Just Neighbors*, No. 4173, an amusing, single-reel comedy. It rents for \$1.50. *Mr. Wife* with Billy Dooley playing the lead is a highly entertaining two-reel comedy. No. 4183, rental \$2.50.

Kodascope Libraries headquarters are at 33 West 42 Street, and branches are located in many cities. Write for a catalog of releases and add to the fun of showing movies.

Right:—Jimmy Finlayson and Stan Laurel harkening to the call of the wild—a bright moment from *Roughest Africa*, one of the current Kodashope Library releases which you may obtain by a personal visit to a Kodashope Library Branch or through the mails.



INTEREST TO CINÉ-KODAK EIGHT

NOW—A NEW CINÉ-KODAK EIGHT

A Model 25 fitted with an f.2.7 Lens



The new Model 25 makes crisp, clear movies throughout a wide range of light conditions.

A NEW member of the "Eight" family has recently been introduced. The Model 25, with an f.2.7 Kodak Anastigmat lens, offers unusual lens speed at the remarkably low price of only \$44.50.

Its fast lens means better "shots" on dark days, in the late afternoon or early morning, and indoors with the aid of artificial illumination. Highly satisfactory indoor results can be obtained using but two 35 cent Photoflood lamps in Kodaflector, Eastman's new efficient home lighting unit.

Certainly the highly efficient, low-cost Model 25 should receive a warm welcome from friends who are considering the purchase of an "Eight" camera.

EIGHT

Cinegraphs Eight Folder, a complete listing of all Eight releases, which may be obtained from your dealer.

The popular *Slow Motion Analysis of Bobby Jones*, No. 81567, is supplied on 200 feet of 8 mm. film and is priced at \$8.

CINÉ-CHAT

IF YOU do not care to make your own titles with the inexpensive Ciné-Kodak Titler, your dealer can furnish titling service.

First run through your reels. Write titles for the gaps in your film story which require a few words of explanation, and take them to your dealer. He will order them for you, and if, when they return as strips of title film, you do not care to splice them into position in your reels, he will be glad to do this work for you.

There are several styles of both black-and-white and Kodacolor movie titles and their cost is uniformly low.

The Ciné-Kodak Gothic title is smart in appearance and extremely easy to read.

We stop for lunch
beside an Ontario
trout stream.

THE Amateur Cinema League, Inc., publishers of *Movie Makers*, will send a free introductory copy of this interesting and helpful magazine to any Ciné-Kodak owner who writes their headquarters at 105 West 40th Street, New York City.

Faster Emulsions for Still Cameras

MOVIE makers who operate still cameras will be glad to learn that the fast super-sensitive panchromatic emulsion that revolutionized home movies is now available in convenient roll film and film pack form.

This new film, known as Kodak Super Sensitive Panchromatic Film, is not noticeably faster than Verichrome by bright sun of midday but is 50 per cent faster with morning and afternoon light and three times as fast under artificial illumination.

In addition, an extremely fine-grained panchromatic film, especially designed for cameras of vest pocket size or smaller, has recently been introduced under the name of Kodak Panatomic Film. Panatomic Film negatives allow enlargement to many diameters, due to the almost atomic fineness of the grain.

FILM IT IN COLOR



● ABOVE: the Kodacolor Adjustable Filter has an "alligator jaw" diaphragm that uniformly masks the three color bands. Its price is only \$12, including leather case.

● RIGHT: Eastman Super-sensitive Kodacolor Film costs but \$9 for the 100-foot roll; \$4.75 for the 50-foot roll, processing included.



NOW... New Kodacolor Adjustable Filter and Super-sensitive Kodacolor Film bring full freedom in the making of full-color movies

NO NEED now to wait for bright light in making Kodacolor movies. No need to pass up a single full-color shot. The introduction of Kodacolor Adjustable Filter and Eastman Super-sensitive Kodacolor Film has revolutionized this most wonderful of photographic processes.

Kodacolor Adjustable Filter provides positive adjustment to varying light conditions. Wide open, this new filter admits 75% more light than the former Kodacolor Filter with "P" ratio cap. Closed, it lets in just half as much light as the old filter with a No. 2 Neutral Density Filter.

The speed of Eastman Super-sensitive Kodacolor Film makes full-color shots possible on dull days and in open shade—even indoors at night under proper artificial illumination.

Get your Kodacolor Adjustable Filter and Super-sensitive Kodacolor Film now. Enjoy the added beauty and charm of full-color movies.

NEW OPPORTUNITIES FOR KODACOLOR

SUNSETS... rainbows... shaded garden scenes... dull-day action... even nighttime shots under artificial light—once impossible Kodacolor subjects are now available to every owner of a 16 mm. camera with an *f*.1.9 lens.

Kodacolor reproduces these scenes just as you see them—deep, rich hues, delicate shadings—there are no color limitations whatever.

Indoors, too—source of the finest shots of them all—superb Kodacolor portraits can be made with the aid of Kodaflector, Eastman's new lighting unit and Mazda Photoflood lamps. Flesh tones are reproduced with natural warmth and delicacy.

When making Kodacolor under incandescent lighting, ask your dealer for a Photoflood Ratio Diaphragm Cap for use over the Kodacolor Filter. It's absolutely free. Stop in at your Ciné-Kodak dealer's and see for yourself full-color shots such as you can make.

Full Freedom in Full-Color Movies



← INDOORS
OR
ON CLOUDY
DAYS →



← IN OPEN
SHADE
OR
ON BRILLIANT
BEACHES →



EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

4 STAR PERFORMERS

16 mm. Ciné-Kodaks
and Kodascopes offer a
wide choice of price and
movie making range

*"If It Isn't an Eastman
It Isn't a Kodak"*

Ciné-Kodak M—right

Here's an inexpensive, fixed focus home movie camera of excellent movie making ability. You merely sight through the finder and press the lever. No focusing. Loads with 50 or 100 feet of Ciné-Kodak Film. Ciné-Kodak, Model M, is equipped with the finest quality Kodak Anastigmat $f.3.5$ lens, has a portrait attachment and built-in exposure guide. Finished in black only, its price is but \$50, including case.



Ciné-Kodak K—above

Ciné-Kodak K $f.1.9$ makes Kodacolor and black-and-white movies even when the light is poor. It may be instantly fitted with any of five auxiliary lenses for telephoto and wide angle work. The "K" has simplified focusing, a built-in exposure guide, half-speed device, eye-level and waist-height finders. In blue, black, or brown, \$110 with $f.3.5$ lens; \$150 with $f.1.9$ lens—including carrying case.

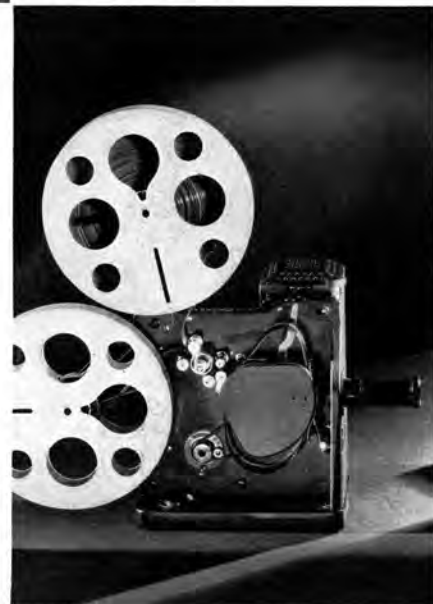


Kodascope K—left

Greater snap and sparkle to home movies . . . larger, brighter screen pictures . . . smoother, more dependable operation—that's what you get with either of the brilliant Kodascopes K. Sharing unique projection refinements, the K-50 with 500-watt lamp, \$175; the K-75 with 750-watt lamp, \$200.

Kodascope D—right

This is a new, low-cost Kodascope of many projection conveniences and unusual illumination. It has a 400-watt lamp, fast motor rewind, variable speeds, framing lever, still picture attachment, elevating device. Sturdy, yet light and compact—at \$62 it's the outstanding "buy" among 16 mm. projectors.



EASTMAN KODAK COMPANY
Rochester, New York