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CINÉ-KODAK NEWS

VOLUME 10

No.
1

This year things will be different

by S. R. Mason

HAVING just scanned with cold, judicial eyes the results of my 1933 filming, I am reluctantly forced to admit that David Wark Griffith and Cecil B. De Mille need not yet look to their laurels because of my movie efforts.

True, so lifelike are many of my close-up shots of individuals that they seem almost to project themselves from the screen in three dimensional realism. And some of my pictorial filming, because of an astute use of filters and composition, rather fully justifies the smug satisfaction I so poorly repress when viewing them.

But where, for example, are shots of my son and heir during his thirteenth and fourteenth months of lusty babyhood? Overlooked because of a false optimism that twenty-four hour attendance over week-ends at the golf course would finally earn me the coveted 88 or 89. And where, in my 200 feet of that fishing trip, are shots of the bass, crisp and savory, being forked out of the frying pan to take their place on our plates alongside of steaming potatoes and golden brown johnny-cake? Passed up because I was out of film and thereby lost the obvious and necessary finale to a day of good fishing and faithful filming.

Be It Thereby Resolved—

In 1934, I am going to plan *first*, and shoot afterwards. While I don't intend to prepare an elaborate scenario for every reel, I *am* going to jot down a rough filming schedule to guide my trigger finger. By this plan I will not only save film, but salvage more of my ego at the end of 1934.

I am going to prepare a separate and distinct reel of each of my children and of my wife. I will compose a reel of each of the sports I like best—golf, boating, fishing, and hunting—including shots of those companions of mine who join me in these pleasures.

I am not going to skimp on auxiliary equipment. The use of filters last year made a world of difference in my scenic shots. And my telephoto lens was of inestimable value in flavoring my reel of the Yale-Harvard boat race with exciting close-ups.

When I go a-hunting with my Ciné-Kodak I'm going to take an ample supply of film. If I don't need it all at the time, it will be just as eager to serve me in the future. And I'm going to take the right kind of film—regular "Pan" for average shots, "Super-Pan" for unfavorable weather and indoor shots, and Kodacolor for choice scenes when the color in the subject justifies its use.



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EASTMAN KODAK COMPANY
ROCHESTER • NEW YORK





There's color in white



Ice encrusted trees—one of nature's most striking winter-time effects—are at their best in Kodacolor.



If there is one subject Kodacolor just dotes on, it's sport costumes. And sport costumes are never more colorful than in winter.



Here are the "blue-gray" shadows mentioned by Mr. Armstrong. Kodacolor captures them as faithfully as the most vivid colorings.

WANDER through any art gallery and you'll find a striking predominance of snowscapes over other forms of pictorial painting. Ask any artist why—he'll tell you that white enhances all colors, particularly delicate tones and deft transitions. Moreover—as no artist need tell you—virile colors could ask for no better start in life than a softly flattering background of white.

Yet, for no really good reason, some Kodacolor enthusiasts have been dubious about full-color results in winter. Today, however, even a vestige of uncertainty is needless. Super-sensitive Kodacolor Film is twice as fast outdoors as the Kodacolor Film of yore. And the three-fourths light gain permitted by the new Kodacolor Adjustable Filter is a further aid to winter filming on days of dull lighting.

And When It's too Bright—

On the other hand, winter's sun being of a contrary nature, there are moments when brilliant sunshine is stepped up to an uncomfortable degree by millions of snow crystals. At which point, in days gone by, a No. 1 or No. 2 neutral density filter would be whipped out to shield the lens from the over-abundance of actinic rays—that is, unless the filters had been inadvertently left at home. The alligator jaw of the Adjustable Filter, however, can be stopped down to admit but half as much light as was formerly permitted by the old Kodacolor Filter fitted with an N. D. 2 filter. This eases out the last possible stumbling block to year 'round Kodacolor for owners of 16 mm. cameras with *f*.1.9 lenses.

To Use the Words of a Reader—

Says Mr. H. M. Armstrong of Cape Cottage, Maine:

"Kodacolor in winter? For me, Kodacolor is always first choice because no other photographic process approaches it in realistic reproduction—which, after all, is the goal of movie making.

"Kodacolor does not render a blatant conglomeration of primary colors—flat blue sky, beefsteak-red countenances, glaring green foliage. My winter scenics, for example, I film only early and late in the day so as to catch the blue-gray shadows of trees. Yet, when I 'shoot' some chubby youngster in a rainbow-shaming snow suit, I not only capture the colorful costume silhouetted against the cold blue of a winter's sky, but the delicate blending of flesh tones from the healthy pink of forehead to ruddy cheek patches and nose tip."

By land .. or by sea?

Signal points to be observed in your travel films

JANUARY marks the start of the annual hegira of fortunates fleeing to sunnier and warmer climes. And it is safe to assume that if you are to be numbered among this lucky group, your Ciné-Kodak will be an integral part of your traveling equipment.

So, before you start, here are a few ounces of precaution that may save you many pounds of cure.

Have your Ciné-Kodak dealer clean and inspect your camera. And ask him for a Ciné-Kodak Travel Folder in which is a new list of Eastman United States and foreign processing stations.

Film Not Dutiable

Next—a word about customs. The United States customs laws state that all film *manufactured in this country*, not intended for commercial purposes, and exposed abroad, whether developed or not, will be readmitted free of duty. Most foreign countries likewise pursue a very lenient policy. A declaration of your camera and film is usually all that is necessary. A few countries require you to put up a bond of nominal amount which is refunded upon your leaving the country. Even in the very small number of countries which have statute charges on the entry of film and cameras, liberal interpretation by local customs officials usually results in free entry.

16 mm. movie makers will do well to concentrate on Ciné-Kodak Super-sensitive "Pan" Film for their black-and-white travel filming. "Super-Pan's" additional speed will be of incalculable value in securing full exposure on the many important shots you'll want to make on dull days, and of heavily shaded Old World streets and interiors of native bazaars, or late and early in the day.

But owners of 16 mm. cameras with *f*.1.9 lenses can, if they wish, go on an all-Kodacolor picture diet

with complete success. Super-sensitive Kodacolor Film and the 75% greater light admittance increase of the new Kodacolor Adjustable Filter have so greatly enlarged the scope of full-color filming that good color results now can be obtained early and late in the day and even on cloudy days.

Don't Overlook Filters

You'll find that the use of the proper color filter in your black-and-white filming achieves distinct contrast between sky and clouds, and cuts through landscape haze. And, by all means, outfit yourself with the seven-league boot of cinematography—a telephoto lens. The two-lens movie maker can capture the general locale with his standard lens and, without the use of his pedal extremities, switch lenses and pick up specific objects in close-up proportions with his telephoto. There are color filters available for telephoto lenses, as well, and their use is especially recommended.

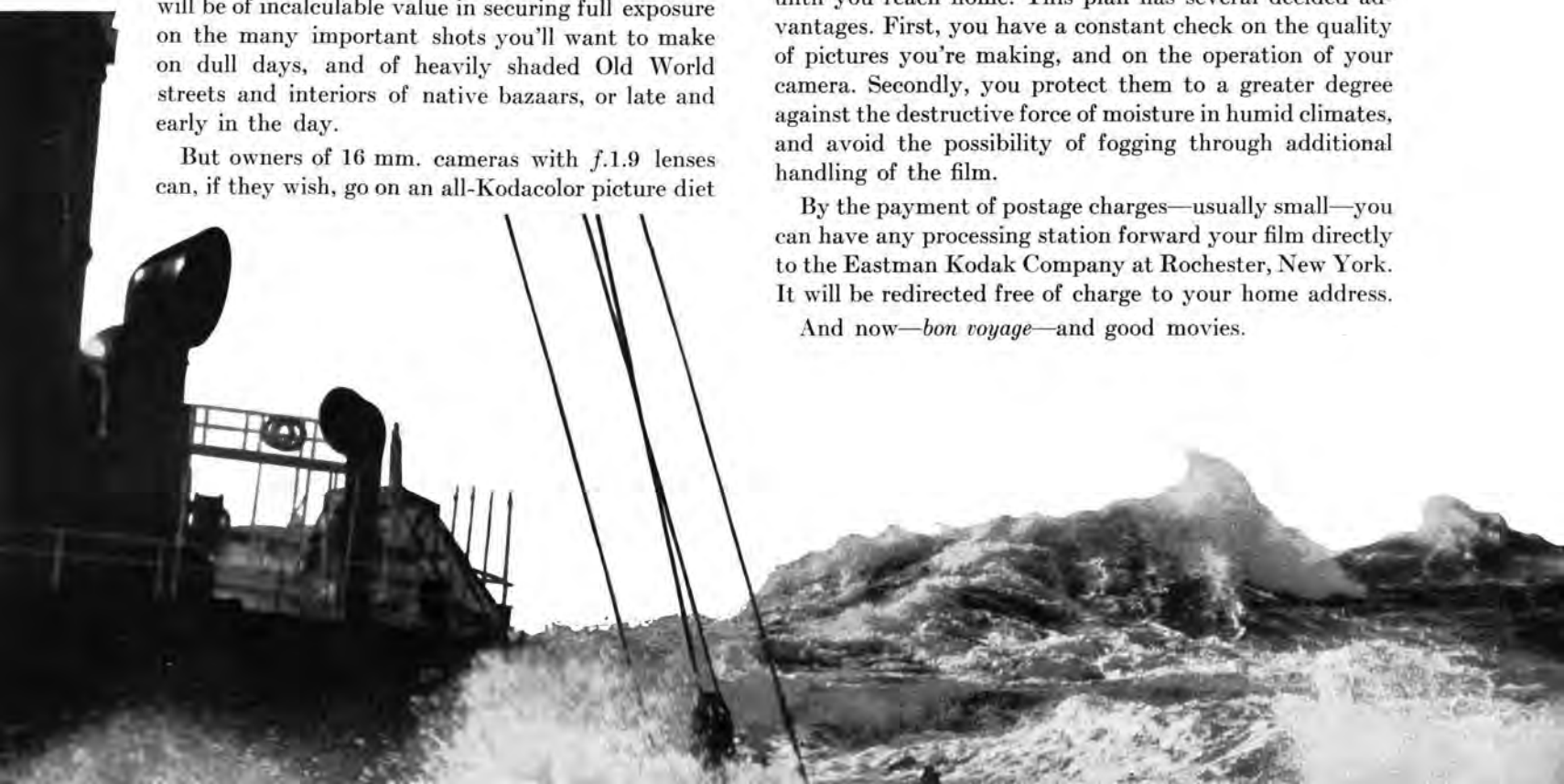
Caution for Travelers to the Tropics

If your itinerary will cause you to hurdle the equator, particularly in humid lands, ask your Ciné-Kodak dealer to have your film packed in sealed metal containers. After exposure, remove the film as soon as possible from the camera and replace it in the metal container without sealing. Then wrap the film carton in three or four thicknesses of newspaper for effective insulation.

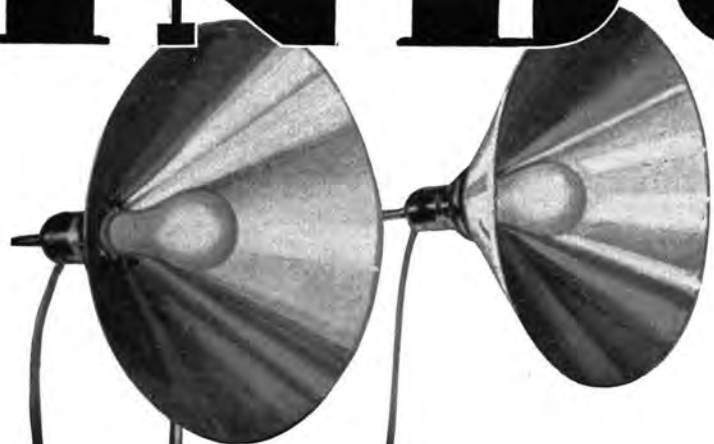
Have your films processed en route rather than waiting until you reach home. This plan has several decided advantages. First, you have a constant check on the quality of pictures you're making, and on the operation of your camera. Secondly, you protect them to a greater degree against the destructive force of moisture in humid climates, and avoid the possibility of fogging through additional handling of the film.

By the payment of postage charges—usually small—you can have any processing station forward your film directly to the Eastman Kodak Company at Rochester, New York. It will be redirected free of charge to your home address.

And now—*bon voyage*—and good movies.



INDOORS



Kodaflector, left, is outstanding from the viewpoint of both effectiveness and economy. One unit, as shown, is as effective photographically as about fifty ordinary 100-watt lamps used without reflectors. Price \$5. Mazda Photoflood lamps, for use in the Kodaflector, are priced at 35 cents each. With this combination indoor movies are easy for all.

Ciné-Kodak Super-sensitive Panchromatic Film, for 16 mm. cameras, is priced at \$4 for a 50-foot roll, \$7.50 for a 100-foot roll.

Ciné-Kodak Panchromatic Safety Film, for "Eight" cameras, is priced at \$2.25 for a 25-foot roll.



11 A.M.

Your pets at their favorite antics . . . dogs romping with a ball . . . the cats staring soulfully at the aquarium . . . domesticated birds preening themselves in a cage . . . wild birds enjoying a feast of breadcrumbs on the snow.

8 A.M.

The youngster's calisthenics by the radio . . . subsequent splashing in the shower . . . kitchen activities—grapefruit being cored, eggs sizzling, toast crisping, coffee burbling . . . breakfast . . . the children's departure for school.



12 M.

Baby's lunch . . . close-ups of the tinned or bottled vegetables and soups . . . her bottle steaming in a saucepan . . . her clumsy attempts to use a spoon . . . the energetic attack on the bottle . . . excitement when feeding the pets.

9 A.M.

The four and five year olds bid the school goers farewell . . . stops at the stores . . . friends you meet . . . the genial "vegetable man" presenting apples to the children . . . the pup's interest in a passing cat and resultant mêlée.



1 P.M.

Worthwhile scenic shots en route to lunch at the home of a friend or at the club . . . individual close-ups of those who attend . . . the building and grounds . . . or . . . shots at home as the baby is tucked away for her nap.

10 A.M.

The excitement of baby's bath . . . her arrayal in a crisp, new costume . . . bundling her up for outdoors . . . the construction of a snow man . . . minor catastrophes on the coasting hill . . . baby's first ride on a sled.



and

OUT

Morning, Noon and Night—
there are always interest-
ing movies to be made . . .



4 P.M.

Tea at a friend's home . . . glimpses of the bridge table . . . or . . . at home with the older children at their piano lessons or games outdoors . . . one of the pets being put through his tricks . . . down to the office to pick up Dad.



9 P.M.

"Super-Pan" shots of the action at a hockey match or wrestling bout (or of any other sport where lights are brilliant) . . . or, if you stay at home—dancing to the radio . . . glimpses of the high spots of games you play.

2 P.M.

Outdoor activities of yourself and friends . . . amusing mishaps of the earnest but inexperienced snow shoers, skiers, skaters and tobogganists . . . expert performances of exhibition artists . . . the trip home.



6 P.M.

The children's dinner . . . Dad and his rapt audience as he tells a few "tall" ones in the guise of a bedtime story . . . the younger element being dispatched to the second story . . . pillow fights . . . bedside prayers . . . goodnights.



10 P.M.

Brilliantly lighted theater lobbies . . . shop windows (both "Super-Pan" shots) . . . animated electric signs . . . the firefly parade of motor headlights . . . or . . . flarelight shots, if outdoor sports claim your attention.



7 P.M.

Your own dinner—perhaps a birthday party . . . expert carving by the head of the house . . . blowing out the candles on the cake . . . close-ups of the guests smoking or chatting . . . drawing for bridge partners.



5 P.M.

Snow and sunset scenes . . . baby's early repast . . . older youngsters "scrubbing up" for dinner . . . Dad being swamped with juvenile attention . . . close-ups of the popular "funnies" as filmed with Ciné-Kodak Titler.



11 P.M.

Back home . . . feeding and warming the inner man . . . popping corn or toasting marshmallows at the fireplace . . . raiding the icebox . . . card tricks and entertaining stunts by talented guests . . . au revoirs . . . lights out.

3 P.M.

The children's joyous exit from school . . . the snow fights . . . children's party at home . . . the games they play—drop the handkerchief, blind man's buff, pin the tail on the donkey, puss in the corner, etc.



8 P.M.

Bridge—close-ups of the players, of the "hands," of the score . . . excitement at the ping-pong or pool table . . . a little close-harmony by the piano . . . close-up of the "ad" of the picture, play or sport you plan to attend.



Kodascope

Libraries

Present:

Running Wild, No. 8186

A "Collegian" movie, depicting an exciting inter-class automobile race.

The Last Lap, No. 8187

Another "Collegian," this time concerned with a bitterly contested Frosh-Soph cross country race.

A Call to Arms, No. 8190

This is the second episode of *The Indians Are Coming*, the first episode of which, *Pals in Buckskin*, was presented in December.

Furnace of Fear, No. 8191

The third episode of *The Indians are Coming*, and crammed full of action.

Each of these four releases is obtainable in 16 mm. film on two 400-foot reels from any Kodascope Library branch for a base rental of \$2.

8 mm. releases offering kindred subjects are also available at modest rentals.

Ciné-Kodak Tripod

ALTHOUGH Ciné-Kodak is essentially a hand-held camera, there *are* moments when a tripod is of great value—particularly one that is as compact and easily portable as the Ciné-Kodak Tripod. Its construction of aluminum alloy combines light weight with the rigidity so essential when using a telephoto lens of three inches or greater focal length.

Ciné-Kodak Tripod accommodates all amateur motion picture cameras, can be used with most still cameras as well. It extends to a maximum working height of 4 feet, 10 inches; telescopes to as low as 2 feet, 9½ inches. With it you can panoram smoothly, follow rapidly moving objects evenly through a complete horizontal range and an extremely wide vertical range. The filming of intricate titles and the making of medical, industrial, and laboratory studies are greatly facilitated by the wide range of positions which the tripod head can assure. A turn of a hand screw locks it in any desired position.

Examine this tripod at your Ciné-Kodak dealer's. It is priced at \$32.50.

Movie Makers Magazine

New life . . . new spirit . . . new ideas—this is the prescription today. With becoming modesty, your attention is called to the new style of this, the first 1934 issue of *Ciné-Kodak News*.

Cooperation is another currently popular note. And to show that we are aware of it, also, your attention is directed to *Movie Makers*, official monthly publication of the Amateur Cinema League, 105 West 40th Street, New York City. There's no more fertile source of ideas, no better fount of up-to-the-minute information on present day photographic developments, than is to be found in *Movie Makers*.

The League will send you a free introductory copy of this publication upon request.



WHAT Follows the Leader?

AS WITH the game of Follow the Leader, the harder you play What Follows the Leader the more you get out of it. Observe the rules, and you'll win the plaudits of the crowd—*your* crowd—every time.

The necessary equipment consists of a projector, a 400-foot aluminum reel or two, your library of 50- or 100-foot reels of processed film, a splicing outfit—and a little patience.*

There is, as you know, a leader strip at the start of every reel of Ciné-Kodak Film. *What* follows the leader and *what should* follow it—that's the question—and to find out it is only necessary, as the initial step, to project your reels and jot down a brief notation about every scene. For example, "Close-up of baby with dog . . . good; distance shot of dog running . . . first half N. G.; dog and myself with stick . . . cut where he loses stick in grass."

To the uninitiated this may sound like a long, drawn out affair. Actually, it's nothing of the kind. You'll find that you can jot down these notes as fast as the scenes are shown, which is at a speed of fifty feet of film in two minutes' time. At the conclusion of each reel, attach your notes to it with a rubber band. Handle the next reel in the same fashion. Soon you'll have them all indexed.

Time Out

At this point you light a cigar, cigarette, or pipe and lean back in your chair.

How to rearrange the films in a more interesting order is the next step in the game. How about one sequence of your home life including shots of all the family? And another of each youngster—if the adjective "each" is in order? Then one of last summer's vacation?

Fine! Let's do the vacation reel first to get the swing of things. Trim the long scenes and discard the few poor ones on the splicing block. Be ruthless if necessary. A little rearranging—and presto! In a few minutes you'll have it—a smooth, interesting movie record, logical in time, thought, and action.

Now—does it need titles? A few, undoubtedly, will be helpful in achieving the unbroken transition and coherence so necessary to the success of any movie story. You can make your own titles with Ciné-Kodak Titler or have them prepared for you by your dealer. The next issue of the *News* will have an article on the making of effective and interesting titles.

Salvaging

When you've assembled your general reels, you'll find some shots left over, which for want of a better term might be called orphans. Some will be valuable solely as memory "joggers" of faces you have known and places you have been. And others you can make up into a newsreel, somewhat in the style of the pictures at the right. A good scene, some ingenuity, a clever idea for a title—and there's your newsreel shot.

*NOTE—Those who like the game, but lack the time or patience, can generally persuade their Ciné-Kodak dealers to play What Follows the Leader for them.

"I promise sweeping reforms," pledges office seeker.



Film star discloses personal beauty secrets.



Oldest inhabitant predicts long, cold winter.



Child prodigy makes sensational debut.



Tompkins' Corners Fife and Drum Corps wins coveted leather medal.





The same films

BUT

a brighter show

IT TAKES a powerful light source to bring out the obscure details and hidden beauty in your films . . . to add new vitality and interest to the movie records they contain.

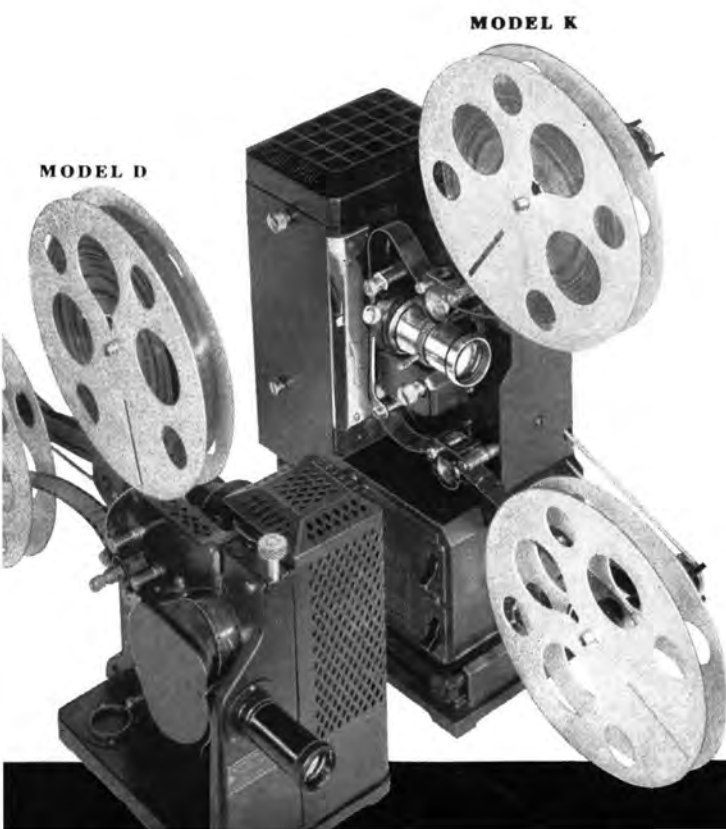
You get this greater illumination in Kodascopes K and D.

Kodascope K-50 supplies the maximum illumination necessary for average home projection . . . 500 watts. Kodascope K-75 is fitted with a special 750-watt lamp that provides an even more brilliant light for projecting before large groups.

Kodascope D's 400-watt lamp is an unusually brilliant light source for a projector with the low price of \$71.50.

But that's not all. In any of these projectors you get more dependable, more simplified operation as well.

Take your favorite reel to your Ciné-Kodak dealer. Let him project it for you in Kodascope K or D. See for yourself how these new Kodascopes help the same movies give a better show. Eastman Kodak Company, Rochester, N. Y.



MODEL K

MODEL D

KODASCOPE D

Kodascope D, 16 mm., has 400-watt illumination; motor rewind; improved motor-driven cooling fan; framing lever; still picture attachment; elevating device; is light and compact, and is finished in bronze with nickel plated fittings. \$71.50.

KODASCOPES K

Kodascopes K-50 and K-75, new 500-watt and 750-watt 16 mm. projectors, offer single switch control of room light and the Kodascope lamp; centralized control panel; fast motor rewind and tension brake that safely rewind 400 feet of film in less than 30 seconds; sturdy, compact construction. The K-50, \$199.50; the K-75, \$230.