

CINÉ-KODAK NEWS

In this Issue

Shun catch-as-catch-can gift buying as you would the plague" cautions Santa on this page . . . Lois Cameron's "Surprise Party" will appeal to the feminine reader, enlighten the masculine . . . Kodaflector's importance to indoor movies is tersely described, amply illustrated . . . "Santa's Simplified Shopping Service," in the center "spread," points the way to a merry movie Christmas . . . there's a continuity for your holiday reels on the succeeding page . . . full color Kodascope Library films for showing with black-and-white projectors are announced . . . and three new and far brighter Kodascopes in the same price range as their less brilliant predecessors are introduced.



Christmas as I see it

by SANTA CLAUS

ONE of the most charming manifestations of the true Christmas spirit is the frequent and complete self-effacement of givers. In case after case which has been rather tartly called to my attention by recipients, the donors have disclaimed all responsibility. "From Santa Claus" is the terse message carried by the gift cards—particularly by those attached to presents decided upon in haste or in desperation.

Such modesty is commendable—but it adds not a whit to my reputation.

Careless giving can sometimes reach amazing heights. Take, for example, that tie I received last Christmas. I've no fault to find with ties—they're one of the foundations upon which the tradition of Christmas has been built. But what unearthly use have I for a necktie?

The successful gift should immediately bespeak its donor's interest in, as well as his friendly sentiments for, the giftee who will otherwise garner the usual run of presents—casual, short-lived, unimaginative. But if you want to make a really worth while contribution to the happiness of friend or relative, to impress them indelibly with a realization of unusual regard, shun catch-as-catch-can gift buying as you would the plague.

Man and boy, I've made a study of this Christmas business and I've developed an infallible system for successful gift selection.

What are their particular interests—there's a clue! In your family, one of them is movie making, and your problem is easily solved by turning over the next two pages.

Then there are those good friends of yours who have often watched, and appeared in, your movies. They would be tickled to a roseate shade of pink with one of those "Eights" that made a hit with so many families last Christmas, and have been earning paeans of praise for their givers ever since. And then there is your own camera—tried and true, but perhaps a bit worn or out-dated. Your dealer will undoubtedly make you a generous allowance for it on a new Ciné-Kodak K.

There are many gifts that warm the heart on Christmas Day. But there are only a few whose value looms larger in one's estimation as the day of their presentation recedes. I count Ciné-Kodaks among this group. And you can quote me if you wish.

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WHEN the skipper presented me with a movie outfit last Christmas, my eight years of married life stood me in good stead. Registering wifely delight, I threw my arms around his neck and said, "Just what I've always wanted." But my thoughts inevitably turned back to the year before when he had given our five year old *daughter* an electric train set.

He drew me onto the arm of his chair, showed me how to load, set, and sight the camera. "Now," said that most thoughtful of men, "I'll show you how to make movies with it," and he forthwith exposed two reels of film while I dutifully tagged along behind him.

He's been "showing" me ever since.

His movies, I must admit, are pretty good. That, of course, is to be expected. Erring electric irons, carburetors, and floor lamps yield meekly to the deft manipulations of his talented fingers and his penetrating insight. But I, mere woman, cannot be expected to know how to make movies with *my* movie camera.

He has been tolerant and kindly through it all—and revenge will indeed be sweet.

But perhaps I'm being a little severe. He *has* left the camera around the house where I can use it. And, on several mornings, he has even hurried his hasty good-bye kiss to say, "There's a little film left in the camera . . . use it up today somehow . . . g'bye."

These end-of-the-reel shots have been experiments—sometimes purposely poor to throw him off the track. For besides those, I have made more than a few reels on my own of which he has not the slightest inkling. They have all been made during the day or on week-ends which have found him out of town. I've made movies outdoors and movies indoors, movies at noon and movies at midnight; and most of them—now that I have corrected my yen for panoraming—are really grand. They're simple little things, such as of our eldest daughter's rapt attention and rapid development in school or the important occasion of our youngest daughter's second birthday.

I spent a lot of thought in arranging the shots for some of my movies. For I quickly found out that, to get proper continuity in a film story, you needn't—in fact, shouldn't—show scenes in the very same order in which you take them. I use lots of close-ups, too. Heaven knows that they are far more interesting than full-length views. It's all been great fun, and amazingly easy. The camera, given half a chance, seems almost to think for itself. And anyway, there are instructions for just about every

possible movie subject I've been able to think of. When I couldn't find any, I'd just stop and ponder a while about similar shots I had made, and then almost always find that both I and the resultant movie were right.

In any event, I've made several reels that are every bit as good as those thrown together by the head of the house. I've got them all edited and titled. I've put them into the humidors that my lord and master has labeled for *his* hunting and fishing movies, and the one slap-dash reel he's made of home and mother. Some night soon, when friends drop in, they will almost certainly mention movies. (If they don't, he will.) And then, dear readers, he will all unknowingly trot out *my* reels and make his pat little speech: "Of course, they're just some reels I made myself—but several people have told me that they compare very favorably with those they see in the theaters."

And will *that* be a surprise party!

Surprise Party

by LOIS CAMERON



• All of the subject illustrations on this page are enlargements from the writer's own movie reels. The children at home, in school—these important camera subjects are week-day movie opportunities to which every mother should be alert.



Santa Says:

I recommend a careful reading of this article to every wife whose husband "gave" her a movie camera last Christmas.

It's open season for indoor Movie Making with *Kodaflector*

WHEN you look at a lighted Kodaflector, it's hard to realize that it supplies sufficient illumination for the making of indoor movies with both 16 mm. and 8 mm. cameras. It's bright—yes, but its brilliance is not oppressive, blinding.

The explanation is simple.

Kodaflector's conical reflectors *flood* your picture areas with light. There is no glaring spot lighting. This generous use of light is made possible by inexpensive, brilliant Mazda Photoflood lamps, which, when used in Kodaflector, are by far the most efficient source of light for indoor movie making.

And Kodaflector truly brings sunlight ease to indoor movies because the problem of exposure is reduced to a minimum. As the exposure tables in Kodaflector's instruction folder point out, the correct exposure is determined by the *distance from Kodaflector to subjects*. For every distance a correct diaphragm stop is specified. That's all there is to it. You're bound to get excellent movies every time whether you use an "8" or "16," and whether the "16" is loaded with Ciné-Kodak Super-sensitive "Pan" or Kodacolor Film.

There are so many things to film indoors of the very type that make movie records invaluable. Friends and family, busy at everyday pursuits, or gayly excited on holidays or parties—these are the finest movie subjects.

Thousands of movie makers tried their hands at in-the-home movies last winter and found them talented. Start your indoor movie library this month. With Kodaflector, you'll find it easy, certain, thoroughly worthwhile.

● *Kodaflector, left, is outstanding from the viewpoint of both effectiveness and economy. One unit, as shown, is as efficient photographically as about fifty ordinary 100-watt lamps used without reflectors. Price \$5. Mazda Photoflood lamps, for use in the Kodaflector, are now only 25 cents each.*



Thin



Look ahead to Christmas

WHAT DO YOU WANT THAT'S IN THIS WINDOW?

EVERY movie maker who has put finger to exposure button has his mind's eye on one or two accessories he needs to fill out his kit. And what better time to acquire them than on Christmas Day, ready to assist you in your holiday movie making?

Read the suggestions below—check the ones you want—and then follow Santa's directions at the bottom of this page.

☐ Ciné-Kodak Film

Here's one gift that is certain to make a hit. Ciné-Kodak Panchromatic Film, for all outdoor daylight scenes—\$6 per 100 feet, \$3.25 for 50 feet; Ciné-Kodak Super-sensitive "Pan" Film, for night-time and dull-day movies—\$7.50 for 100 feet, \$4 for 50 feet; Kodacolor Film, for movies in full, natural color—\$9 for 100 feet, \$4.75 for 50 feet; and the new, general utility Ciné-Kodak Safety Film—\$4.50 for 100 feet. Ciné-Kodak Eight "Pan" Film, for all scenes with 8 mm. cameras—\$2.25 per roll. All prices include finishing by Eastman.

☐ Ciné-Kodak Lenses

Give one of these glistening lenses to every owner of a Ciné-Kodak that has an interchangeable lens feature: 15 mm. Wide Angle Lens, for greater breadth of view in close quarters—\$45; 2-inch f.3.5 lens, a fast lens for long focus shots—\$45; 3-inch, 4½-inch, and 6-inch telephoto lenses, for varying degrees of magnification—\$45, \$60, and \$85, respectively. The 1½-inch telephoto lens for Ciné-Kodak Eight, Model 60—\$37.50.

☐ Color Filters

With the new Universal Filter Holder and the U-7 Color Filter you can give one filter to fit the standard lens of Ciné-Kodak K or Ciné-Kodak Special and all of the telephotos. The Holder is \$3; the Filter, \$3.75. For all fixed-focus 16 mm. Ciné-Kodaks, there's an individual color filter, priced from \$1 to \$2.25; filters for the "Eight," \$1 and \$1.50.

☐ Kodaflector

Light in weight, supplying ideal illumination for indoor movies with all cameras, Kodaflector packs flat when not in use, can be erected in a jiffy. Every movie maker should have one—most movie makers prefer two. Complete with stand and two 12-foot connecting cords—\$5.

☐ Ciné-Kodak Tripod

Made of aluminum alloy, combining the utmost rigidity with minimum weight, Ciné-Kodak Tripod fits all amateur movie cameras and most still cameras. It may quickly be erected to any desired position throughout a wide range of working heights, gives a remarkable latitude in vertical and horizontal panoraming. The Tripod, \$32.50; carrying case, \$6.50.

☐ Ciné-Kodak Titler

With this efficient, economical titling device you can type titles on the cards supplied with each Titler, across the lighter area of snapshots, or on strips which you can paste on dark snapshots. Yet the Titler imposes no handicaps upon those who wish to hand letter their titles. Price, with 100 title cards, typing and framing masks, \$6.50.

☐ Kodascope Film Viewer

The Viewer banishes all eye strain from the editing of either 16 mm. or 8 mm. film, can be used with any horizontal rewind device. It magnifies images on a ground-glass screen. A notching device nicks identifying marks on the film edge without marring the images or hindering further projection. Price, only \$12.50.

☐ Splicing Equipment

When used in conjunction with the Viewer described above, the Kodascope Rapid Splicer and Rewind, for 16 mm. film, makes film editing easy. It cuts both ends of the film in one operation; a secured scraper removes emulsion quickly and thoroughly; a touch of cement, the press of a finger—and the splice is made. Price, \$25. Rapid Splicer alone, \$15. The Kodascope Rewind and Splicer, a less elaborate device, is priced at but \$7. The Kodascope Eight Rewind, for 8 mm. film, \$6.

☐ Reels, Humidor Cans, Clips

400-foot aluminum reels, and humidor cans for 16 mm. film cost 75 cents, each. Spring steel clips, to keep film snugly wound, \$1.25 per dozen. 200-foot reels, and cans for 8 mm. film are 50 cents, each; clips, 75 cents per dozen.

Santa's Simplified Shopping Service

Just check the small boxes on this page opposite the accessories you think would look best on the Christmas tree. Then leave this magazine on the breakfast table, or place it in a prominent position in the living room, and dollars to doughnuts you'll get what you want for Christmas.



Cooks and Cameras

take no holidays

BETWEEN the time you read this and the advent of 1935 there are going to be considerable doings, foremost among which are two occasions known far and wide as Christmas and New Year's. For you and yours these days signify convivial gatherings, the drawing together of scattered relatives and good friends, happy respite from the demands of office or school. But cooks and cameras take no holidays. Both will be at peak production—the former to help make the Yuletide season memorable; the latter to perpetuate these memories.

Surely no time of the year is so rich in opportunities for the making of invaluable personal movie records. If your Christmas does not revolve about the desires of children and their fulfillment, you can rest content with a film record of the tree and its gifts, their unwrapping, Christmas dinner, friends who drop in for a cup or word of cheer. But in making your shots, observe the behests of continuity and close-ups. Make several shots of the adornment of the tree; close-ups over shoulders of the gift tags being filled out, fastened to the presents; floor-level shots of packages being tucked under the tree; more close-ups as each member of the family opens his or her presents; kitchen close-ups of the dinner; a long shot of the table with glistening glass and silverware, spotless napery, gay flowers; and then another of the seated guests; the toast; the arrival of the turkey—and that will be about enough of movie making until after dinner.

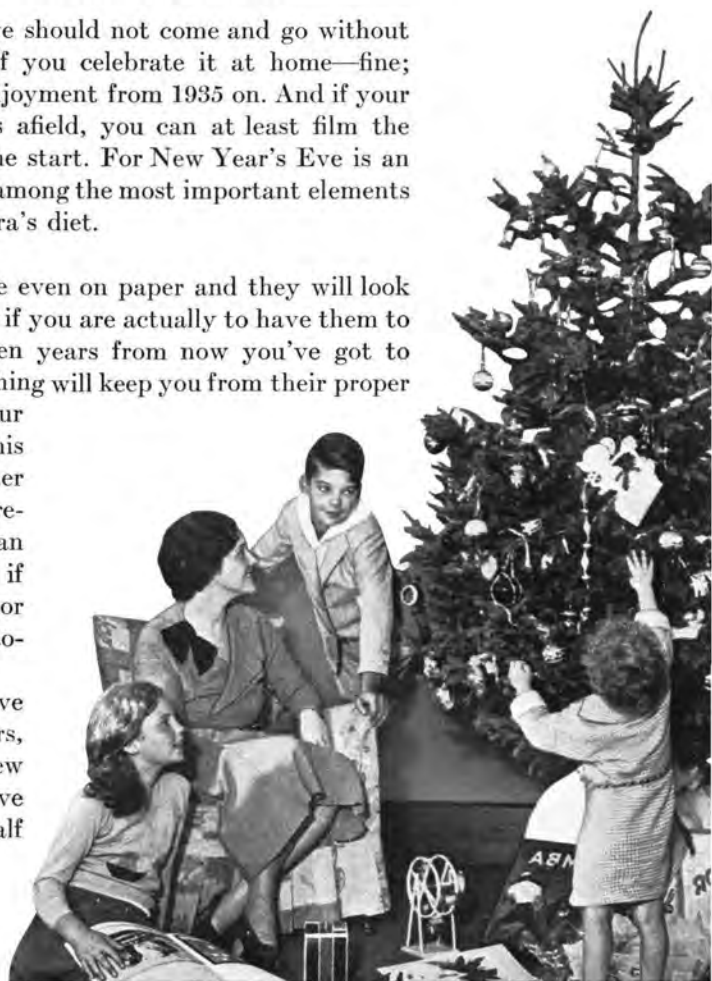
You'll want the foregoing shots, too, if youngsters enter the Christmas picture. And you'll want others besides. Mother and the children making out their lists for Santa; hanging stockings on the mantel—perhaps sneaking a look up the chimney; the youngsters' reluctant departure for bed; their frenzied wonder at the sight of the tree; timid or impetuous unwrapping of gifts and their resultant delight.

If it's the last thing you film this year—

Certainly New Year's Eve should not come and go without being recorded in movies. If you celebrate it at home—fine; you can keep it all for re-enjoyment from 1935 on. And if your leanings are for journeyings afield, you can at least film the gathering at home before the start. For New Year's Eve is an occasion. And occasions are among the most important elements in any healthy movie camera's diet.

All these scenes sound fine even on paper and they will look finer still on the screen. But if you are actually to have them to see and enjoy a year or ten years from now you've got to make up your mind that nothing will keep you from their proper filming. As almost all of your scenes will be indoors, let this fact reassure you: No matter what your camera, and regardless of its lens, you can *easily* make indoor movies if you use the \$5 Kodaflector and 25 cent Mazda Photo-flood lamps.

So, by all means, if you have as yet foregone shots indoors, break the ice before the new year. Until you do, you've missed half the fun and half the value of movies.





1 *Carole Lombard, Sally Eilers, and Mack Sennett's famous bathing girls, in color sequence, are featured in Matchmaking Mama—No. 4188, on two 400-foot reels, rental fee \$2.50.*

2 *Campus Vamp, No. 4191, another blending of comedy, color and pulchritude, likewise comes on two 400-foot reels and rents for \$2.50.*

3 *Love at First Flight, No. 4192, completes the trio of partly colored releases renting for but \$2.50.*

4 *A Sea-Dog's Tale has three comedy stars in its cast—Billy Bevan, Andy Clyde, and Vernon Dent. No. 4208, on one 400-foot reel, rental fee, \$1.*

5 *Skylarking, No. 4214, is another \$1 one reeler crammed with popular slap-stick comedy.*

Kodascope Libraries Present

... five new 16 mm. releases, and, in three of them, an innovation—full color sequences. No special equipment is needed to show these colored movies—your own projector will do the trick.

Comedies or dramas, juvenile releases or educational reels, you can name it and have it by renting any of the hundreds of 16 mm. and 8 mm. subjects available through the many Kodascope Libraries branches or from their headquarters, 33 West 42nd Street, New York City.

Personal calls to obtain films are unnecessary. Armed with a catalog of releases, free upon request, you may obtain your selections conveniently by mail. Write Kodascope Libraries headquarters for your catalog today, and balance your shows with professionally made releases.

New brilliance from new Kodascopes

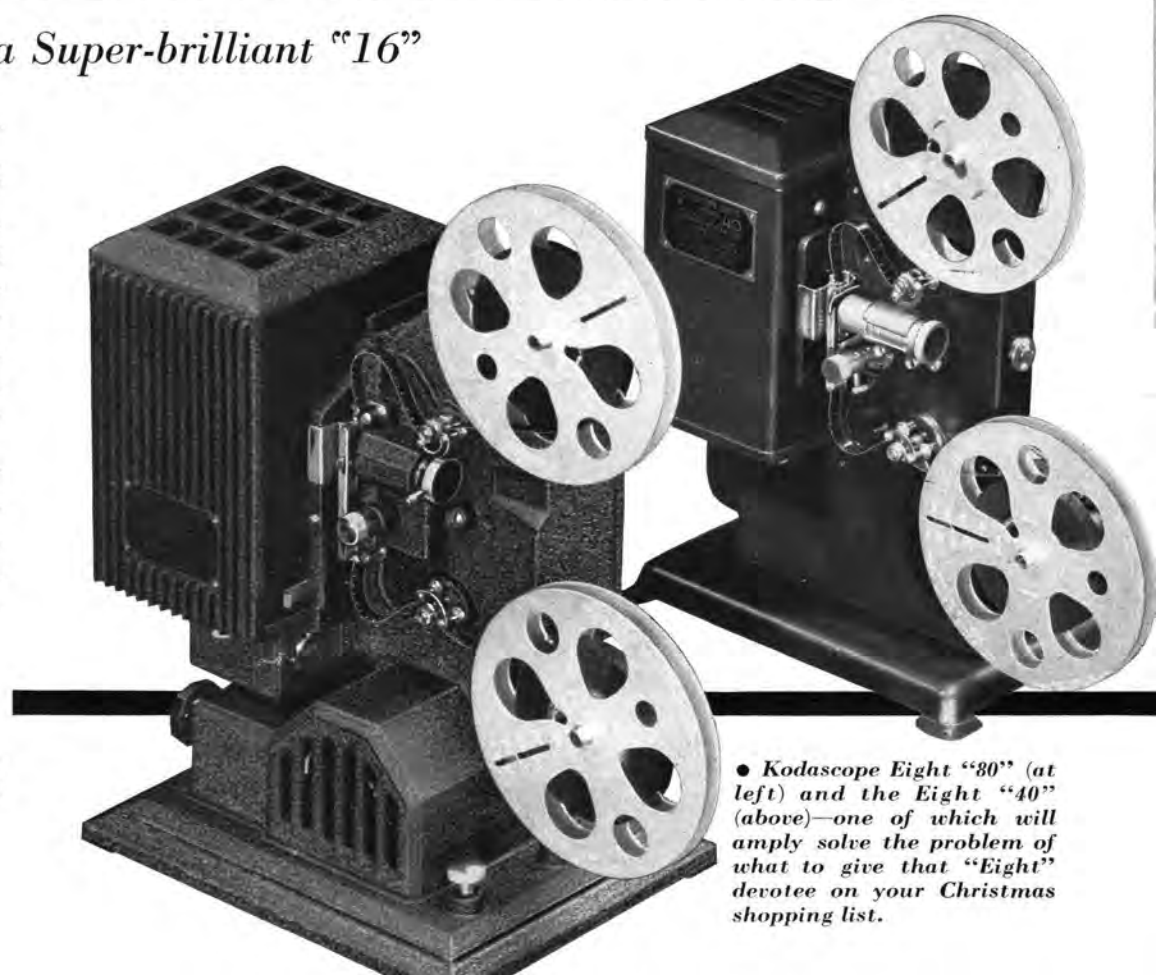
Two Brighter "8's" and a Super-brilliant "16"

AT the right are two new "Eights"—Models 80 and 40, which supplant, respectively, Models 60 and 25. The "40," an outward double of the "25," contains a 200-watt lamp instead of the 100-watt lamp of its predecessor, yet is priced the same—\$39. The "80," besides the far greater brilliance supplied by its 300-watt lamp, has an attractive pebbled finish and sturdy die-cast lamphouse. Including carrying case, it is priced at \$97.50.

To fully appreciate the advantages of increased projector illumination, take your favorite reel of movies to your Ciné-Kodak dealer and have him project it for you with one of these new Kodascopes Eight.

Important!

Kodascope L, newest and most brilliant 16 mm. projector, is shown and described on the next page.



● *Kodascope Eight "80" (at left) and the Eight "40" (above)—one of which will amply solve the problem of what to give that "Eight" devotee on your Christmas shopping list.*

Introducing

TAILOR-MADE PROJECTION

with the NEW
KODASCOPE

L

WITH $f.1.6$ lens and 750-watt lamp, the "L" supplies unequaled screen illumination.

But maximum brilliancy is of no great advantage unless you need it. Hence, projection tailor-made to operating conditions—a new idea that assures ideal screen results whether you show movies in a small library, large living room, a classroom, hall, or auditorium. Four lenses, three lamps—from which you can arrive at a lens-lamp combination that will produce better movies for your individual needs than you've ever before enjoyed.

With the 2-inch lens and 500- or 750-watt lamp, Kodascope L shows Kodacolor at its best and brightest. Succeeding the Model K, and retaining all of its many advantages, the "L" is priced from \$184, depending upon your choice of lens and lamp.

Give an "L" for Christmas

Ask your Ciné-Kodak dealer to show you this outstanding 16 mm. projector. Certainly you could not make a happier gift selection. Eastman Kodak Co., Rochester, N. Y.

● The lenses: 1-inch $f.2$ —for use in close quarters, 2-inch $f.1.6$ —for average showings, 3-inch $f.2$ and 4-inch $f.2.5$ —for longer "throws"; the lamps: 400-, 500-, and 750-watt—from which you choose the combination that's exactly right for the conditions under which you show your movies.

