

Ciné-Kodak News

SPRING bee-you-ti-ful spring

FUN'S fun, but most of us are willing, right now, to swap skis or skates for golf clubs or gardening tools. Even the most avid devotees of winter sports should be willing to call it quits.

There's only one hitch—the procrastination of the seasons. The gardens we are to have...the triumphs we are to enjoy at golf, tennis, boating—with such as these do our thoughts lie during these deceptively balmy spring days. As these are the activities of summer which will surely find their way into your movie libraries, why not spur them to a good start with shots of this intervening season?

Here are some movie suggestions for your March-April filming.

Spring Exposure Guide

Ice moving in river or harbor...tumbling waterfalls... APRIL SHOWERS...early plowing...inspection of golf clubs or tennis rackets...scrutiny of seed catalogs... STORM-BEATEN WINDOWS...work at the yacht basin...rejuvenating the family car...week-end visit to the country home...kite flyers...the first fishing expedition...marble contests...house painting... LAKES ON LAWNS OR DRIVEWAYS... Flower Show... practice at the golf school...the first robin...Easter Sunday...early planting...hibernation's end at the zoo...resurrecting lawn swings and sand boxes... house cleaning...training at the school track...shells on the river...tinkering with the lawn mower... ZEALOUS USE OF THE DOORMAT...sheep shearing at the farm...roller skating...timid crocuses...the denuded coal bin.

Short shots or long—blend them together into a cinematic herald of the good things to come. For this is the stuff that movies are made of.



MARCH-APRIL, 1935



Children's HOUR



Everything a child does interests dotting parents. But Shirley Temple works under a director and a scenario.

Here, then, is a movie theme for your children and their friends which is warranted entertainment for all. By movie metamorphosis, the children attain the status of adults, while you, in the few brief shots allotted to you in this movie, are reduced to the social and intellectual level normally enjoyed by the children. All shots of the youngsters should be made with the camera at their waist height to add to their stature; all shots of you from above your head. Use at least 75% close-ups.

• • •

YOUR suddenly matured children are to entertain the members of their group at dinner. Start your movie by showing the "hostess" telephoning her friends. (These ladies might well receive the calls as they are languidly busying themselves at dressing tables.) Then some shots of the maid putting the final touches to the dinner table under the hostess' critical eye.

The lights of cars pull up in front of the house. A Photoflood lamp in the porch or door light discloses the guests as they are greeted by the host and hostess. When the party strolls into the living-room they are proffered cocktails (tomato juice) and appetizers (jam, cream cheese, peanut butter). The maid announces dinner, and they exit dining-room-wards with

poorly masked eagerness. The hostess charmingly designates the places at the dinner table and the gentlemen carefully seat their ladies.

The *pièce de résistance* is ineptly carved by the host as the hostess regards him nervously and the guests make polite conversation.

As the meal progresses the diners will occasionally slip out of their rôles—to the delight of the cameraman. The hostess suggests that they have their coffee (chocolate) and cigarettes (likewise chocolate) in the living-room. Then, bridge for most. Show them dealing the hands; studying the cards; the inept and uninterested husband trumping his wife's ace and withering under the resultant lecture. Another couple disagree on a technicality and discuss the point over the opened pages of the works of Culbertson, Lenz, or Sims. A spare male rocks back and forth on his heels and offers unsolicited advice on playing the bridge hands. In the meanwhile, to the further annoyance of the bridge devotees, a couple have turned on the radio and are dancing to it.

How do you—as the "children"—fit into the *Children's Hour*? Not at all, if you don't wish to. But a few shots of you (attired in the costumes you wore to that last "kids' party") having your dinner in the breakfast nook or at the children's table; shooed out of the dining-room by your daughter; banished to bed after dinner; and later being discovered on the front stairs and precipitately driven to your rooms by your son, will do much to enhance the hilarity of the film. But—back to the party.

One of the guests discovers a box of marbles, a train set, a doll house, a set of jacks—or any of the children's favorite toys. He, or she, begins to play with it. In a succession of shots show the group increasing as they desert the bridge table, emerge from their grown-up attitudes and enter into the spirit of the game with their usual gusto. Soon they tire. One or two are shown rubbing their eyes. The smallest one curls up in a chair and apparently falls asleep. Make a close-up of the hall or mantel clock. Then a medium shot of the group—now all seemingly in the Land of Nod. Draw a magazine across Kodaflector to fade out the *Children's Hour*.

• And here's a title for your movie of the "Children's Hour." Just center it in the easel of your Ciné-Kodak Titler—and you've launched a most entertaining reel of your youngsters and their friends.





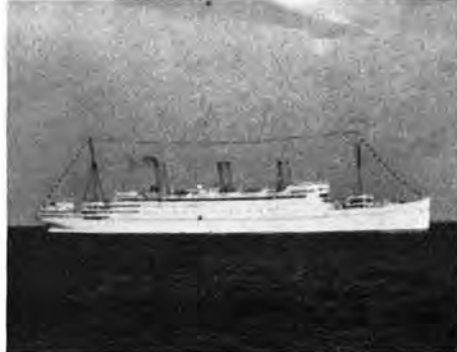
Harry E. Kent
Vancouver, B. C.

"I'm going to throw some things in a bag and light out for the tropics until all this blows over"—there's hardly one of us but has made this same vow during the past few hectic years.

What makes Harry E. Kent news is that he did it. Armed with his Ciné-Kodak *f*.1.9 and a plentiful supply of film, Mr. Kent fled the wintry shores of British Columbia and for months roamed the sunny lands bordering on the Mediterranean. Madeira, Rabat, Seville, Algiers, Tunis, Pompeii, Rome, Florence, Venice, Istanbul, Isle of Cyprus, Rhodes, Nazareth, Damascus, Jerusalem—Mr. Kent and his observing movie camera saw and recorded them all. "Out of 4,000 feet of Ciné-Kodak 'Pan' Film," Mr. Kent reports, "I did not have to cut more than 20 feet."

Home again, Mr. Kent confesses to having experienced more than a slight twinge of conscience. He realized that, in varying degrees, every one of his neighbors and fellow citizens had made possible his holiday from the oppressive anxieties of everyday existence. So Mr. Kent has been busily and freely paying his debt. Besides his many friends, the members of many religious and fraternal organizations have seen his movies.

We would like to add our applause to that of Mr. Kent's many audiences.



How do you use your movie camera



Dr. David Bennett Hill
Salem, Oregon

FAMILY, friends, travels—Dr. Hill carefully records them all with his Ciné-Kodak. His reels of the Yellowstone Park, the Black Hills of South Dakota, the Grand Canyon, the Bryce National Park of Utah, and the Century of Progress all bear ample testimony to Dr. Hill's cinematic zeal. But they do not represent his most serious effort, which bears the title, "The Life of a Healthy Child."

This really remarkable film, in which the leading part is played by Dr. Hill's daughter, Charlotte, depicts all the activities of a normal child's life, stressing the value of periodical medical and dental examinations; correct posture, proper food, right eating, cleanliness, wholesome exercise and play, safety first outside the home, correct care of the teeth and mouth, and abundant sleep.

Due to Dr. Hill's careful filming and skillful editing—which are aided and abetted by the leading lady's unmistakable charm and wholesomeness—"The Life of a Healthy Child" has won thousands of converts to its author's doctrine of proper living.

● All of the illustrations on this page are made from enlargements from 16 mm. film.



regardez..

Now it is
ready

PIERRE, king of the kitchen, flicked a final dash of richness into the savory caldron which simmered before him, and turned to greet his impatient intruder.

"You've seen some of our home movies, haven't you, Pierre?" we queried excitedly. "You know—the ones I took of you at the camp last summer?"

"But *certainement*—they were *magnifique*," admitted Pierre.

"Of course they were," we rushed on with growing confidence. "Now tell me, weren't you struck with the similarity between home movies and, let us say, one of your celebrated duck dinners?"

Pierre's smile gave way to a suspicious squint, remindful of the time we put cayenne pepper into his paprika shaker.

"It's perfectly simple," we said, placatingly. "A duck...feathers and all—you've got to do things with it before you serve it. The same is true of movie film, if you see what I mean."

Pierre began to edge toward the door.

"Take a duck—any duck—for example," we continued desperately. "It'll make fine eating, won't it?"

"Maybe yes, maybe no. *On peut pas dire*," said Pierre evasively.

"But first you've got to dress it, haven't you?"

His eloquence was reduced to a scornful glare.

"And then you add just the right amount of seasoning—no?" we persisted.

"*Mais—certainement!* It must be a feeneeshed job," said Pierre, meeting us half way.

"And then for the platter—tastefully garnished, appetizingly aromatic."

"Now," agreed Pierre, again finding ground under his feet, "we arrive."

"And isn't it then, and only then," we declaimed emphatically, "that Pierre, chef par excellence, would consider the dish ready to serve?"

Pierre's acquiescent smile spread from sideburn to sideburn.

"Well, then—can't you see how fine cooking and good home movie showmanship are a lot alike? It's not only what you bag with your camera, but also the pains you take with your films before showing them that counts. Isn't that right?"

"For a certainty, M'sieu," beamed our convert.

"Splendid, Pierre, splendid, I knew you'd get the drift after a while. Now that we see things eye to eye, give me a heading for an article I'm writing about the importance of home movie editing and titling. You know—something arresting, something that ties up with the idea, something right to the point—one of those *bons mots* for which you're famous, whether you know it or not."

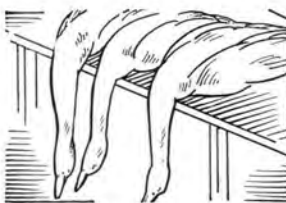
His brow became furrowed, his chin was thrust into his hand. Pierre, coiner of unpredictable Franco-Americanisms, went into a creative trance. Minutes passed. Then Pierre flung his head back. His mustaches quivered. His face became suffused with that inner light that tradition ascribes to genius at the moment of celestial impact. We poised our pencil expectantly as Pierre dramatically flung forth an arm.

"*You can take eet*," cried Pierre happily, "*but can you deesh eet out?!!*"

But he's a grand chef.



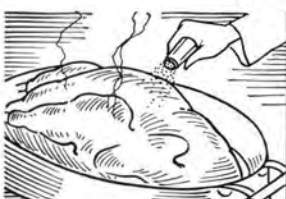
• Drama, comedy, biography rare entertainment—all are inherent qualities of those movie films of yours. But there's work to be done if they are to look their best—work that's absorbingly interesting...that offers free play to your imagination and ingenuity equal to that of movie making. A free Eastman booklet, "Making Titles and Editing Your Ciné-Kodak Reels," explains the technic. Send for it. (Or, if you simply do not have the time or the talent for editing and titling, enlist your dealer's aid. For a nominal charge most dealers will gladly do the catering for your movie shows.)



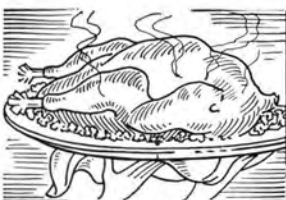
• The first step is the dressing of the reels...the removal of the cinematic pin feathers that might make the films less palatable on the screen. The Kodascope Film Viewer is the accessory for the job, and it can be used with any 16 mm. or 8 mm. horizontal rewind device. Images are magnified on its ground-glass screen...a notching device nicks identifying marks on the film edge.



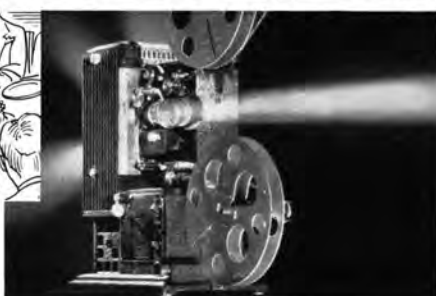
• Then Kodascope Rapid Splicer and Rewind, 16 mm., makes assembly easy. (There's a rewind device for 8 mm. film, too.) A twin-bladed knife cuts both film ends at once; a secured scraper removes emulsion, prepares the film for cement. A touch of a brush, the press of a lever—and the splice is made.



• Titles are the thing for adding spice and authority to home movies. The Ciné-Kodak Titler, for use with practically every Ciné-Kodak (your dealer will advise) makes the task amazingly brief because you have no real need of lettering skill. Simply tap out your titles with a typewriter on the cards supplied with the Titler. And yet, if you wish, you may hand-letter your titles or make them from snapshots, cartoons, ad illustrations, and the like.



• Aluminum reels and humidor cans are the correct table service for home movies. If you've a Kodascope L, K, D, or C, you can obtain 300-foot reels for use on special extension arms and give half-hour continuous shows. Otherwise, use the 400-foot 16 mm. reels, or 200-foot 8 mm. reels for quarter-hour projection. A footage slot indicates the quantity of film; tapered fingers at the core facilitate threading. Humidor cans keep film free from marring dust particles, maintain it in pliant projection condition.



• And now, with projector oiled, its lens cleaned, its gate free from emulsion "whiskers," its lamp unblackened—you can fearlessly, as the overly oriented Pierre put it, "deesh eet out."

A MOVIE MENU

Flors d'Oeuvres

ROPES AND ARROWS

"Our Gang" Cinegraph

DOWN THE COLORADO IN A ROWBOAT

Adventure Cinegraph

ROPING THE BLACK PANTHER

Kodascope Library release

Entrées

VACATION DAYS

Your own travel reels

AROUND THE HORN IN A SQUARE RIGGER

Travel Cinegraph

THE WORLD'S FAIR

Your own reels of the big show

BEHIND THE FRONT

Wallace Beery and Raymond Hatton

Kodascope Library Comedy

Entremets

BERMUDA

Travel Cinegraph

KILLING THE KILLER

Adventure Cinegraph

WITH GUN AND CAMERA

Your own vacation reels

Desserts

GRAVEYARD NIGHTS

Laurel and Hardy Cinegraph

1932 OLYMPIC GAMES

Sport Cinegraph

MISSION BELLS

Kodascope Library full-color release

Let it RAIN

April showers need not dampen your movie making ardor, what with the countless opportunities that exist for pleasing indoor shots, some of which are described and illustrated on this page.

• • •

ON the cover of this issue you'll find suggestions for between-the-showers filming. But there will be days and week-ends when winter's parting tears all but engulf the land. And so, lacking Noah's foresightedness and skill at carpentry, you might well devote these days to rounding out your film diary of home and family.

Surely, after a moment's cogitation, you will readily admit that you have not made all of the indoor movies that you had planned. Perhaps you've overlooked those shots of the heir apparent tinkering with his airplane models. It's a vastly interesting hobby and one that you can readily interpret in movie film by showing the step-by-step evolution of a glistening monoplane from raw materials to first solo.

Or it may be that the boy's interest is focused upon his electric train set. Tracks, tunnels, bridges, signal towers, 'n everything—amazingly realistic movies have been made of them by operating the camera from the floor level. And more than one father and son have gone into a huddle with train and camera and produced a breath-taking thriller by combining shots of the miniature railroad with those of the real thing.

"The Wreck of the Old 97"

In one reel that comes first to mind, the head of the household, in disreputable attire, was shown skulking about a railroad bridge at dusk; and then, by flashlight, tucking a bomb between the rails. The fuse burned closer and closer as the train, crowded with carefree holiday crowds, came nearer and nearer. Through the medium of a firecracker and the boy's miniature equipment, the bridge was destroyed before the very eyes of the startled engineer—obligingly portrayed by the pilot of a yard



engine weeks before. He slammed on the air brakes, told his fireman to jump, and then covered his eyes with upraised arm. In the quiet of the cellar at home father and son ruthlessly drove Junior's train off the middle of his firecracker-shattered bridge into a wash-tub full of agitated and inky water. It was, they reported, quite a swell wreck; but they improved upon it later by using a similar bridge across a small ditch created in the driveway by spring freshets and flooding it with the garden hose as the car's spotlight furnished the illumination.

But let's not forget the young lady of the house. It may be that she is at present vastly intrigued by cooking. Perhaps she has her own little electric stove, complete with skillet, saucepans, and roasting oven with thermometer. What she wants to do more than anything else right now is to make a pie all her own. And what you should do, if you want a perfectly grand movie of the lady, is to give her her head even if she inundates the entire household with flour.

So let it rain—there are lots of things to be filmed indoors. The characteristic pursuits of your family are all excellent movie provender and easy to film—no matter what the lens speed of your camera might be.

When you go to get some Ciné-Kodak Film from your dealer, ask him for a copy of the *Movies at Night* folder. It will tell you all you need to know about indoor movie making.

GOOD SHOTS

SOMEWHERE among your movie reels are several scenes of which you are justly proud. Thrilling shots, beautiful shots, adorable shots...shots like the four enlargements from Ciné-Kodak Film reproduced below.

The Editor of CINÉ-KODAK NEWS would like to see your good shots and to reproduce some of them on these pages as targets for other movie marksmen to shoot at.

The procedure is simple—merely tie a bit of light colored thread or string in the film perforation alongside your good shots and send your *original* film, either the whole reel or the individual scenes, to the Editor of CINÉ-KODAK NEWS. Enlargements will be made from these frames, and, if acceptable, they will be reproduced. *Duplicate enlargements of accepted scenes will be attractively mounted and returned to you with your movie film.*



Left—*A Dozen Socks*, No. 4212, on one 400-foot reel, at a rental fee of \$1, is a merry mélange of glass-jawed pugilists and comely bathing beauties.

Left below—*Hoboken to Hollywood*, No. 4211, on two 400-foot reels, features Billy Bevan and Vernon Dent. Rental fee, \$2.

Center, below—*Ice Cold Cocos*, No. 4213, on two 400-foot reels, depicts a riot of fun in a skating rink. Rental fee, \$2.

Right, below—*Monkey Business*, No. 4216, on one 400-foot reel, is typical of the first rate comedy provided by the "Our Gang" kids and the famous Hal Roach "Chimp." Rental fee, \$1.

REELS FOR RENT

HERE are four more Kodascope Library releases which you may rent for an evening's showing from any of the Library branches. But you need not confine your selection solely to these. Write Kodascope Libraries' headquarters, 33 West 42nd Street, New York City, for the location of the Kodascope Library branch nearest you and for a catalog of the hundreds of 16 mm. and 8 mm. films available. Releases are obtainable from all branches either by personal call or through the mail.

Comedies are perhaps the favorites, but many prefer such screen classics as *The Lost World*, *The Headless Horseman*, *The Son of Tarzan*, *The Covered Wagon*, *Beau Brummel*, *Kismet*, *Lady Windermere's Fan*, *The Wanderer*, *Are Parents People*, and innumerable others.



Now—8 mm. Duplicates

HERE is news which will be of great interest to "Eight" owners—8 mm. film can now be duplicated as well as 16 mm. film. The very reels you prize and show the most will inevitably be the first to evidence signs of their popularity—minute scratches which cause streaky projection, perhaps an occasional torn perforation.

Wisdom dictates that these special films be duplicated, the originals stored away in film humidors and the "dupes" used for projection purposes. The price is \$4 per 50 feet of 8 mm. film. Orders for 8 mm. duplicates should be placed with your dealer to be sent to the Eastman Kodak Company, Rochester, N. Y.

Two Magazines to Read

IF you are not familiar with *Movie Makers*, official publication of the Amateur Cinema League, of 105 West 40th Street, New York City, by all means write to them and take advantage of their offer of a free introductory copy of the current issue.

Another magazine well worth your attention is *The American Cinematographer*, published by the American Society of Cinematographers, 6331 Hollywood Boulevard, Hollywood, California. You'll find it helpful, absorbing reading.



Give greater Scope to your Shows

...with one of these extra-brilliant Kodascopes

LARGER screen pictures... greater snap and sparkle—simplified, more convenient operation—that's what makes your movies look their best. Here are the four projectors best fitted to produce the brilliance you desire at a price you can afford to pay—whether your movies are 8 mm. or 16 mm.

Make this test. Take your favorite reel of movies to

your Ciné-Kodak dealer; have him project it for you with one of these improved Kodascopes; ask him about the generous trade-in allowance he can probably make you on your present projector—and learn for yourself the advantages of the brighter pictures that come from increased screen illumination. Eastman Kodak Company, Rochester, N. Y.

KODASCOPES L and D

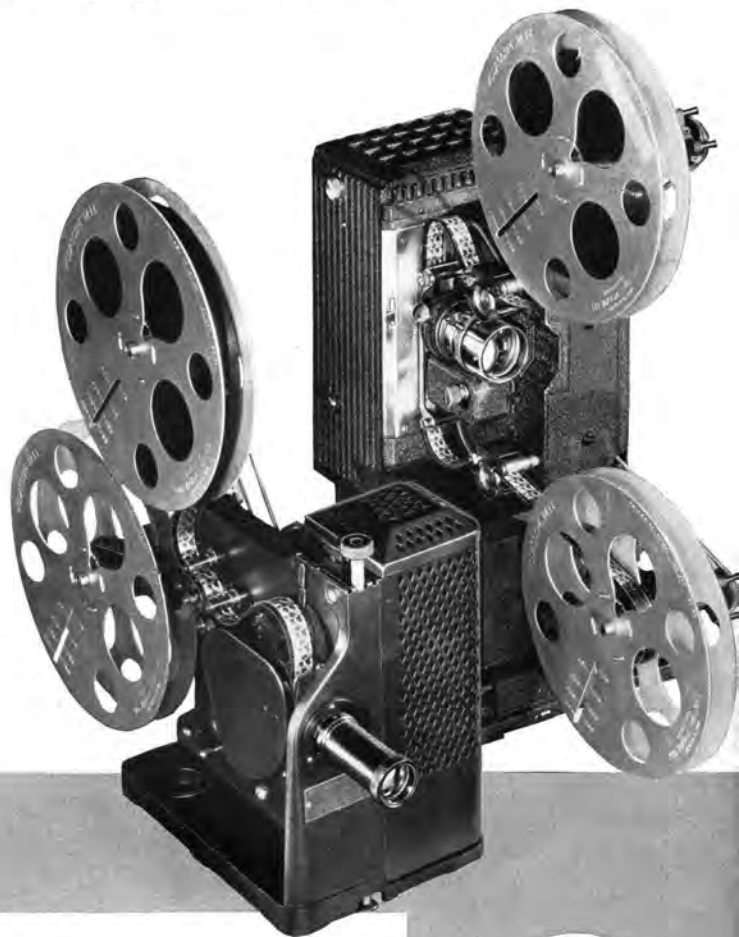
KODASCOPE L

This newest, most powerful 16 mm. Kodascope represents an entirely new idea in the showing of movies—projection tailor-made to operating conditions. Four lenses, three lamps, fit it to meet the exact conditions under which you show your movies, whether it is in a small library, generous-sized living-room, or large hall or club-room. The lenses: 1-inch *f*.2, 2-inch *f*.1.6, 3-inch *f*.2, and 4-inch *f*.2.5; the lamps: 400-, 500-, and 750-watt.

A host of projection refinements and a proper price tag further stamp Kodascope L as an outstanding value among 16 mm. projectors. With your choice of lens and lamp—from \$184.

KODASCOPE D

Kodascope D, sturdy, simple to operate, modest in price, and with a powerful 400-watt lamp, paces the low-priced 16 mm. projection field. Those who wish brilliant 16 mm. projection coupled with economy need look no further than the "D"—only \$80, with carrying case and incidental accessories.



16
mm.

KODASCOPES "80" and "40"

KODASCOPE EIGHT, MODEL 80

Here is the finest of the "Eights" from the standpoint of brilliancy, operating ease, and performance. Its powerful, direct, 300-watt light source brings out as never before the amazing detail of Ciné-Kodak Eight movies.

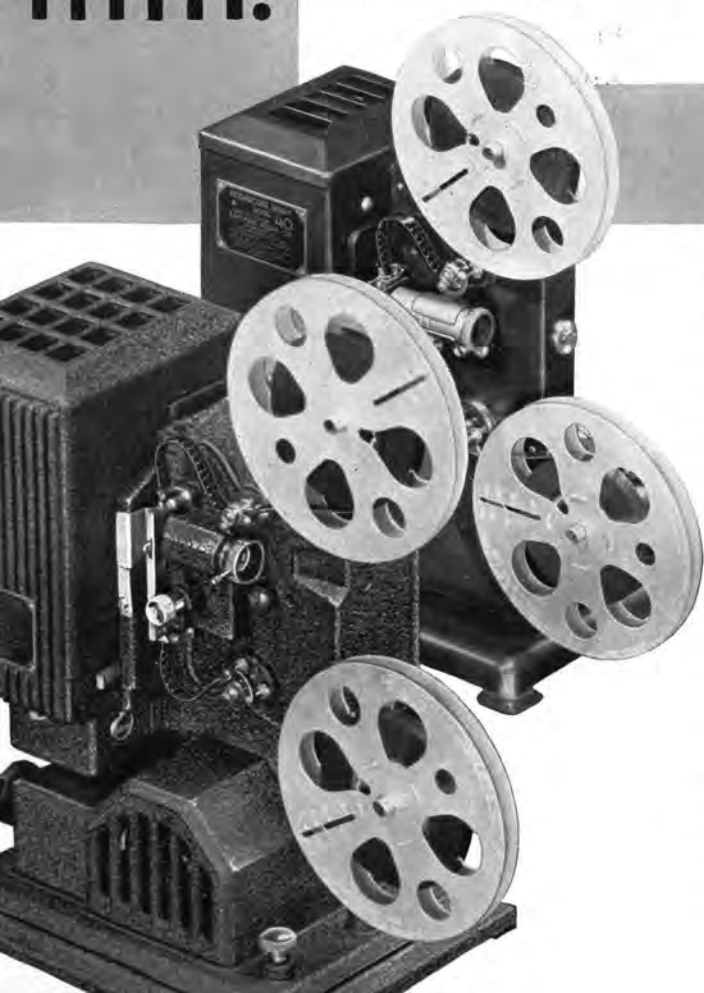
Focusing is simple, positive. In operation the "80" merely purrs. Despite its extra-powerful lamp a highly efficient cooling system keeps this projector cool to the touch. In appearance, and in fact, the "80" is sturdily fabricated for years of brilliant performance. Price \$97.50, with sturdy carrying case.

KODASCOPE EIGHT, MODEL 40

Superseding the 100-watt Model 25, the improved Kodascope Eight, Model 40, with direct 200-watt illumination, brings to "Eight" owners an unsurpassed combination of projection brilliancy and economy.

In addition to brighter, more vivid "Eight" movies on average-sized screens, the "40" enables you to project upon larger screens at greater distances.

Strongly built throughout, adequately cooled, and with simplified focusing, Kodascope Eight, Model 40, is priced at only \$39.



8
mm.