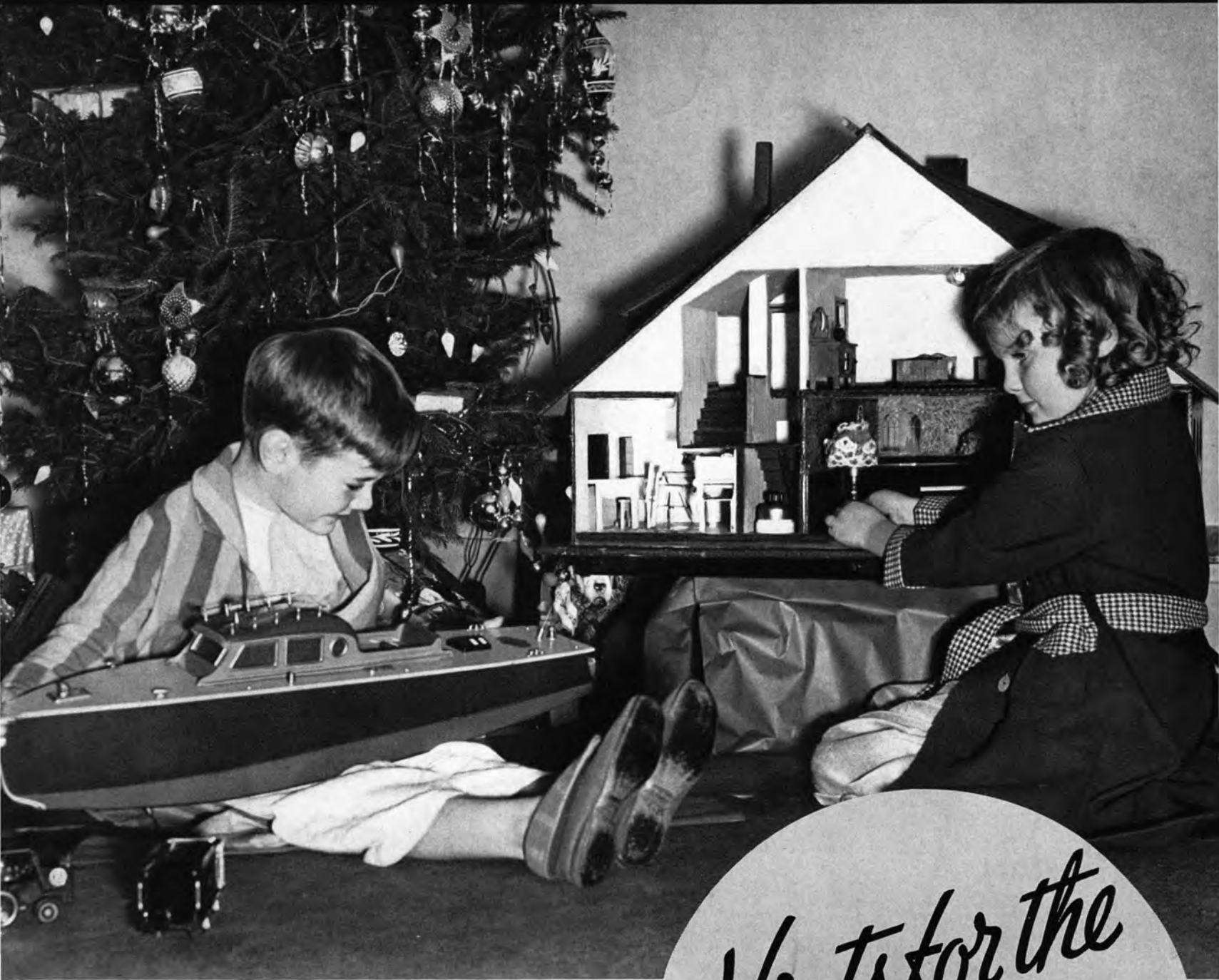


# Ciné-Kodak News

VOLUME ELEVEN • NOVEMBER-DECEMBER 1935 • NUMBER FIVE

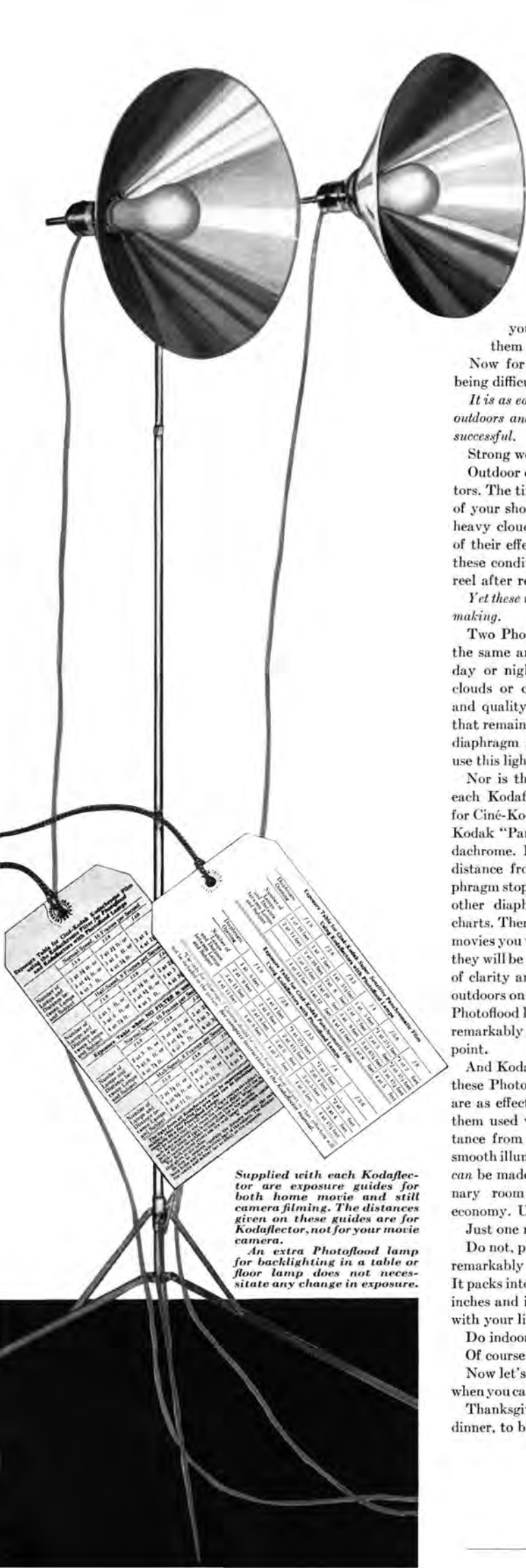


**F**IRST, unless you want to miss a lot of grand movie opportunities within the next sixty days, requiem should be sung for a favorite bugaboo of the uninitiated. And this is that movies by artificial light are difficult and entail a considerable outlay of money for the necessary lighting equipment.

To explode the last erroneous phase of this belief: Your dealer will give you title to one twin reflector Kodaflector and two Mazda Photoflood lamps for exactly five dollars and fifty cents. With one or more of these outfits you can halt the hands of time by recording the momentous doings illustrated on this and the following pages, whether your camera has an *f*.3.5 or an *f*.1.9 lens, and whether you use a 16 mm. Ciné-Kodak or an "Eight." And, if

*(Continued over the page)*

*Hints for the  
Holidays*



Supplied with each Kodaflector are exposure guides for both home movie and still camera filming. The distances given on these guides are for Kodaflector, not for your movie camera.

An extra Photoflood lamp for backlighting in a table or floor lamp does not necessitate any change in exposure.



(Continued from page 1)

yours is a 16 mm. camera, you can make them in full-color Kodachrome as well.

Now for this business about indoor movies being difficult.

*It is as easy to make good movies indoors as it is outdoors and results are every bit as certain to be successful.*

Strong words, but true. And this is why.

Outdoor exposure is determined by many factors. The time of the year, of the day, the locale of your shots, the presence of light, medium or heavy clouds in the sky, and a proper appraisal of their effect upon sunlight—you have taken these conditions right in your stride and made reel after reel of excellent movies this summer.

*Yet these variables do not exist with indoor movie making.*

Two Photoflood lamps in Kodaflector supply the same amount of light winter or summer, day or night, whether the sky is innocent of clouds or completely overcast. The quantity and quality of this light is a fixed factor. All that remains is to adjust your lens to the proper diaphragm stop for the distance at which you use this light from your subjects.

Nor is there any uncertainty here—for with each Kodaflector are supplied exposure charts for Ciné-Kodak Eight "Pan" Film, 16 mm. Ciné-Kodak "Pan," Super Sensitive "Pan," and Kodachrome. If you establish Kodaflector at one distance from your subject you use one diaphragm stop. If you use it nearer or farther away, other diaphragm stops are indicated by the charts. There's nothing else to worry about. The movies you will make will not merely be passable, they will be as nearly perfect from the standpoint of clarity and crispness as any you could make outdoors on the sunniest day of July. For Mazda Photoflood lamps produce an intense light that is remarkably effective from a photographic standpoint.

And Kodaflector makes the most of it. Two of these Photoflood lamps in Kodaflector, in fact, are as effective photographically as fourteen of them used without a reflector at the same distance from your subject. Yet its wide-angled, smooth illumination is not at all blinding. Movies can be made by using Photoflood lamps in ordinary room fixtures. But frankly, it's false economy. Use them in Kodaflector.

Just one more word about Kodaflector.

Do not, please, gather the impression that this remarkably efficient lighting outfit is ponderous. It packs into a box no larger than  $3\frac{3}{4} \times 12\frac{1}{2} \times 16$  inches and it is so light that you can pick it up with your little finger and walk away with it.

Do indoor movies still seem difficult?

Of course not.

Now let's briefly analyze the first big occasion when you can add them to your movie making fun.

Thanksgiving Day, to be sure. Thanksgiving dinner, to be specific.

# November

The obvious picture to make is one of your family, perhaps some friends, gathered around a table resplendent with decorations and tasteful service, heaped with palate titillating edibles. But a shot of this pleasant prospect, or even several shots, do not make a Thanksgiving movie.

A movie, to distinguish it from a snapshot, should, by a series of connected scenes, build up to a climax. The climax in this instance being the scene described above. Much will go on before this moment. A trip to the markets, to a cider mill, hours of activity in the kitchen, painstaking preparations in

# December

As Thanksgiving Day movies revolve around Thanksgiving dinner, so do Christmas movies center about the Christmas tree. And, as the obvious Thanksgiving Day shot is one of your family and your guests at the table, so is the obvious Christmas shot one of your family about the tree on Christmas morning. And once again, there is every reason for avoiding the obvious.

What typifies Christmas in your community and home? What manifestations of this period flash before your mind's eye as you contemplate the approaching season? What incidents and highlights, if strung together on the thread of your movie film, would compose into a film record that would be a lasting source of satisfaction to you and your friends? Aren't these fairly representative?

Coins tinkling into a Salvation Army Santa Claus kettle...Santa Claus ringing his bell...crowds before store windows...crowds in silhouette pouring from the street into the revolving door of a department store...Christmas trees in store windows on the sunny side of the street...wistful youngsters







# 28th

the dining-room, friendly greetings and conversation in the living-room—and then, finally, dinner is announced and partaken of.

All of this is the very essence of a Thanksgiving Day. All can and should be part and parcel of your Thanksgiving movie. And if it is, you will have a movie record that you wouldn't swap for a hundred turkeys stuffed with steaming chestnuts.

It is not difficult to do. It is, instead, really good fun. Nor need you make yourself an everlasting nuisance by galloping about with your camera and lights. That is, if you use Kodaflector. For a great many of the shots you will want will be close-ups. And for many close-ups, as is indicated by those exposure charts previously referred to, you can use

but one of Kodaflector's two reflectors. Each reflector has a connecting bar by means of which it is secured to the swivel head. It is no trick at all to hold one of these reflectors in your left hand, the camera in your right, and move about wherever fancy dictates to gather in the little bits of cinematic business that will give just the right flavor to your movie of Thanksgiving Day.

Try it...on the 28th of this month...and see if you do not achieve something for which you will give thanks in the months and years to come.

Important though Thanksgiving movie making unquestionably is, it is only a warm-up for the holidays which follow about a month later.

# 25th

flattening their noses against the plate glass...department store trucks at the shipping departments being loaded high with gift bundles...another Salvation Army Santa Claus...hands signing your Christmas cards, addressing the envelopes...the rows of Christmas trees at the markets...another Salvation Army Santa Claus...hands tucking clusters of Christmas cards in their envelopes into a mailbox...holly wreaths at the markets...householders stringing Christmas lights on evergreens, hanging Christmas wreaths on doors and windows...delivery boys bringing bundles to your home...the Christmas tree secreted on the sun porch...gifts being wrapped and temporarily stowed away on closet shelves...the mailman loaded down with Christmas gifts and cards...another Salvation Army Santa Claus...the mailman delivering bundles and cards to your home...the children writing notes to Santa...hanging their stockings to the fireplace...being tucked into bed and admonished to stay put...the head of the house bringing in the tree...ornaments being unpacked...a posed shot of the children peering down through the banisters (made earlier in the evening but spliced in at this position)...being scolded as they are once more returned to bed...dressing of the tree...a struggle to untangle the tree lights...hands

removing gifts from various hiding places and establishing them under the tree...the tree in all its glory with its bountiful crop of gifts...you, as you extinguish the room lights...flickering flames in the fireplace high-lighting a nearby sled, express wagon, bicycle, or other glistening gift...close-up of a clock face in the morning...the children tumbling downstairs...their confusion at beholding Santa's generosity...their tentative approaches to the various toys...Mother and Dad opening their gifts...the increasing chaos of the living-room floor...Dad showing, or attempting to show, his son and heir how to operate some of the mechanical devices which Santa has brought him...friends who stop in during the day for delivering and receiving gifts...Christmas dinner...eggnogs in the evening—won't most of these be typical of your Christmas?

Why not, then, make them into movies? The shots downtown will be easy. You need not appear at all conspicuous when making them. Use the familiar ruse of standing sideways to your victims and holding your camera at waist height. Strive for close-ups. Perhaps there will even be enough light in the big stores where Santa Claus holds court for his youthful admirers for you to get a splendid scene or two.



# Hints for the Holidays



Cure those  
Christmas  
list blues...

# Give HOME MOVIES

FOR those particular friends... son or daughter at school... brother or sister... distant father or mother—why not give home movies?

Certainly your friends and members of your family, who have envied you your movie library, would be more than delighted with the gift of either a movie camera alone or a complete outfit.

If you've a youngster at school—what could be more appropriate than an inexpensive camera with which he can retain the glamour and friendships of his formative years?

Imagine the thrill the grandparents would receive this Christmas Day if they received a projector with which they could show the reels you send them of the youngster's growth and antics, your holidays and activities, and all the many other incidents of your home.

You need not always give a complete outfit. It's getting them started that's important. And you need not necessarily give one of the more expensive cameras or projectors. The "Eights" have brought the cost of making and showing movies down to the level of innumerable other gifts of far less lasting value.

Why not home movies, indeed?

## These gift ideas can be applied at home

And for those of your intimates who are already launched in movie making—why not a new and better camera or projector, a long desired gadget such as a telephoto lens, tripod, viewer, or even a few rolls of film?

They'll say, "Just what I've wanted"—and mean it—if you make your selections from the list of Eastman home movie equipment and accessories at the right.

## Home Movie Gift List 8 mm.

Ciné-Kodak Eight, Model 20, with f.3.5 lens.....	\$ 34.50
Ciné-Kodak Eight, Model 25, with f.2.7 lens.....	45.00
Ciné-Kodak Eight, Model 60, with f.1.9 lens and case.....	91.50
Kodascope Eight, Model 20.....	26.00
Kodascope Eight, Model 40, with 200-watt lamp.....	39.00
Kodascope Eight, Model 80, with 300-watt lamp and case.....	97.50
Color Filters for Ciné-Kodaks Eight, de- pending upon the camera model....	1.00 to 1.50
1½-inch Telephoto lens for Ciné-Kodak Eight, Model 60.....	37.50
Carrying cases for Ciné-Kodaks Eight, Models 20 and 25.....	3.50
Carrying cases for Kodascopes Eight, Models 20 and 40.....	3.00
No. 20 screen for Kodascope Eight, Model 20.....	3.00
No. 25 screen for Kodascope Eight, Model 40.....	4.00
No. 0 screen for Kodascope Eight, Model 80	8.00
Kodascope Eight Rewind.....	6.00
Kodascope Eight Film Viewer.....	12.50
Ciné-Kodak Titler.....	6.50
Kodaflector.....	5.00
200-foot aluminum reels.....	.50
Humidor cans for 200-foot reels.....	.50
Ciné-Kodak Eight Panchromatic Film....	2.25

## 16 mm.

Ciné-Kodak, Model K, with f.1.9 lens.....	112.50
Ciné-Kodak, Model K, with f.1.9 lens and case.....	125.00
Kodascope, Model L, with your choice of lens and lamp, from. Lenses: 1-inch f.2, 2-inch f.1.6, 3-inch f.2, and 4-inch f.2.5. Lamps: 400-, 500-, and 750-watt	184.00
Kodascope, Model D, with 2-inch lens, 400-watt lamp and case	80.00
15 mm. wide angle lens for Ciné-Kodak K.	45.00
Adapter for using telephoto lens with Ciné- Kodak K.....	6.50
2-inch f.3.5 lens.....	38.50
3-inch f.4.5 lens.....	38.50
4½-inch f.4.5 lens.....	53.50
6-inch f.4.5 lens.....	78.50
Ciné-Kodak Tripod.....	32.50
Carrying case for Kodascope L.....	15.00
No. 0 screen for Kodascopes L or D.....	8.00
Kodaflector.....	5.00
400-foot aluminum reels.....	.75
Humidor cans for 400-foot reels.....	.75
Film humidor for storing eight 400-foot reels.....	7.50
Ciné Album for storing three 400-foot reels	3.50
Ciné-Kodak Titler.....	6.50
Kodascope Film Viewer.....	12.50
Kodascope Rapid Splicer and Rewind.....	25.00
Color filters, for use with Ciné-Kodaks, de- pending upon camera model.....	1.50 to 3.75
Ciné-Kodak Panchromatic Film:	
100-foot roll.....	6.00
50-foot roll.....	3.25
Ciné-Kodak Safety Film, 100-foot roll only	4.50
Ciné-Kodak Super Sensitive Pan Film:	
100-foot roll.....	7.50
50-foot roll.....	4.00
Kodachrome Film:	
100-foot roll.....	9.00
50-foot roll.....	4.75



# Movie Camera?

## A MOUNTAIN SYMPHONY

**M**R. NELSON is the director of the Boys' Club of the Hayes Valley Recreation Center of San Francisco. He is an expert amateur cinematographer, ardent mountaineer. For the past several years the members of the Boys' Club have taken a three weeks' jaunt into the high Sierras—a holiday financed partly from the boys' own pocketbooks, partly from the proceeds raised from neighborhood benefit parties, partly from special donations. Mr. Nelson and his Ciné-Kodak go along each year to record, with a practised eye, the many vividly beautiful scenes inevitably to be encountered in this wonderland. The first stages of the journey are made by truck. Then the camp equipment and supplies are loaded on burros. Finally comes ascent of Mt. Dana, 13,050 feet high, for which the pedal extremities of the hikers are the only practical means of transportation. Every important incident, every exciting event, every breath-taking vista, has been wound about the reels of Mr. Nelson's 1,200-foot 1934 film record entitled "A Mountain Sym-

The picture was first presented last winter with all of the fanfare of a world premier before five hundred noted San Franciscans at the Hayes Valley Recreation Center. Numerous request showings include presentations before university groups, camera clubs, public schools, hiking and outing organizations. Certainly Mr. Nelson's films must play an important part in enlisting the aid so necessary to the good work being done by this Boys' Club—one of the innumerable and worthy fields in which home movies are being put to use.

The obvious excellence of his pictures waives the necessity for heaping praise upon Mr. Nelson. But if you are momentarily puzzled as to why his scenics possess a beauty sometimes lacking in similar scenes, the answer is a filter. Mr. Nelson favors a red filter, which gives a decided punch to sky and cloud effects by holding back the bright blue rays from the sky so that they register in gray contrast to the white clouds, vitalizing that all important part of every scenic which is all too often just so much wasted screen area.

Nature is a  
mutable cloud which  
is always and never  
the same

# A MOUNTAIN SYMPHONY

*The*  
**END**



Margaret Booth, cutter of "Strange Interlude," "Smilin' Through," "Barretts of Wimpole Street," and many other outstanding Hollywood productions.

**B**EFORE the day's shooting begins on a Hollywood set, an earnest group can generally be found in a projection room, viewing the previous day's "takes." If the various shots turn out to be satisfactory, the director, the stars, the stage crew relinquish their immediate control of the recorded scenes to another department of the studio—that of the film cutter or editor.

The cutter gets little glory and less publicity. But he (or she) carries the responsibility of creating perfect order out of the chaos of hundreds of "takes" and "retakes," of condensing literally miles of film into a few thousand feet of smooth-running drama.

It's an immense responsibility, a truly important job.

And the importance of film editing applies to your unpretentious reels just as it does to all-star Hollywood productions. For it is absolutely impossible to achieve perfection with every movie scene from the angles of exposure, focusing, scene length, continuity, and audience interest. But, on the other hand, it is extremely simple to correct most of these faults by a judicious use of a pair of shears, a splicing block, and perhaps, a few titles.

This article has to do with editing. The next issue of the NEWS will discuss titling.

To some, film editing presents a spectacle of long hours over a splicing block and an inevitable condition of chaos and frayed nerves. But this is solely because they have never tried editing. Actually, it is really good fun and challenges your ingenuity every bit as much as the taking of movies. So marked are the improvements in one's reels that the flattering comments of family and

# Early Morning

## IN HOLLYWOOD

friends more than compensate for the time expended. The necessary equipment includes a splicing block, rewind, and either a viewing device or a magnifying glass. You can edit film with the fingertip splicing sets provided with most projectors. But to do so would be a tax on their capacity and your patience. Proper splicing equipment is inexpensive. Proper usage of it, simple.

The initial step is to excavate your summer's crop of film and sit yourself down alongside your projector with pad and pencil. Thread the first reel, flick the projector switch, and, from the light reflected from the screen, jot down a brief description of each scene. You can do this as rapidly as they are projected. Hence, after four minutes, you will have broken down a 100-foot reel of 16 mm. film or a 50-foot reel of 8 mm. film into classifications such as these: **Group piling into car at start of picnic—cut delay before car starts...shot over back of front seat through windshield—cut at bump near end... car stopping at picnic site—O.K.... Ann and Janet setting the picnic "table"—O.K.... Jim gathering wood—O.K., but cut first part, underexposed... me starting fire—too long, cut end...Janet wrestling with thermos—good, but cut into three short lengths for comedy relief... Ann and Janet admiring their handiwork—O.K.... Jim roasting steaks—O.K.... Jim serving Ann and Janet—good... Ann serving salad—good... Janet struggling with steak sandwich—O.K. but cut end where merriment overcame camera steadiness—etc., etc.**

Some of the editing ideas will come to you as you watch the movies—such as that bit about dividing up the long shot of "Janet wrestling with thermos." Others will occur to you as you study your notes of the reel—such as, perhaps, that shot you made of the wistful cow which almost stared you out of countenance from the

other side of the fence. In its present position in the reel it hasn't much significance. But how would it be to make it appear that she acquired that woebegone expression from watching you eat lunch? Fine—then let's chop up that shot into short lengths and splice it in between those showing you devouring the feast. And then, how about a finale for this reel? Actually, you may have quit making movies when a well-fed inertia overcame you shortly after lunch. Yet your movie must have a logical ending. From the notes you've made of other reels you may find a surplus sunset scene of considerable splendor. Why not lift it out from among its associates and tack it on the end of the picnic reel?

Which conveys the idea

A sense of good continuity is the prime ingredient necessary to good editing. A little patience is the other nine-tenths of the job. Some amateur film editors provide themselves with a board dotted with nails on which to hang the various coils of film they cut out of reels. Others pry their friendly druggists loose from pill boxes into which they place the film coils. Still others merely place the film coils on pad pages carrying a description of the individual scenes.

When you've launched your campaign of editing you'll probably find a lot of shots which are all right in their way, but do not really deserve a place in the reels you want to show to friends. Separate them from the scenes of which you can justly be proud and gather them together on a reel or two devoted to strictly memory shots—those which are somewhat lacking in clarity or interest, yet too sentimentally valuable to discard completely.

With this done your reels are ready for titling. Again, do not be dismayed at the prospect. The chances are that your gains in continuity have largely obviated the need for titles. In any event—look for the title article in the next issue of the NEWS.

# Early Evening

## AT HOME...





# Ciné-Chat

## Duplicate Service Enlarged

Wise movie makers "dupe" their best reels, store the originals in safe places, and project the "dupes."

Now, all Ciné-Kodak black-and-white film—both 16 mm. and 8 mm.—can be duplicated, and both Kodachrome and Kodacolor can be duplicated in black-and-white. Your dealer will give you complete information.

## New Projection Lens for Kodascope Eight, Models 80 and 60

Eight mm. movie makers who prefer the largest possible screen pictures and maximum brilliancy will be keenly interested in the news of the new f.1.6 projection lens which is available as an accessory for Kodascope Eight, Model 80, and its predecessor, the Model 60. Although it is not generally appreciated, the speed of a projection lens has a decided bearing upon screen results because the more light it passes, the larger and more brilliant your screen pictures can be.

This new lens is not supplied as standard equipment for Kodascope Eight, Model 80, although this projector may be ordered so equipped at a small increase in price. The f.1.6 lens, alone, is priced at \$12.

## Post-Graduate Work

One of the magazines you should read is the *American Cinematographer*, published by the American Society of Cinematographers, Inc., of 6331 Hollywood Boulevard, Hollywood, California.

Another is *Movie Makers*, official publication of the Amateur Cinema League of New York. It's a really ambitious publication, turned out in the Fifth Avenue manner, in which League members compare notes on movie making. You can scan a copy of the current issue without charge by merely dropping a line to the League at 105 West 40th Street, New York City.

After seeing it, you may care to join the League. To quote from their editorial page:

"The Amateur Cinema League, Inc., whose voice is *Movie Makers*, is the international organization of movie amateurs... The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct, and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service... Your membership is invited. Five dollars a year."

Far more than a bulletin is *Making Better Movies*, a 241-page book recently published by the League. It is not for sale. League members receive it free of charge.

## FOUR POPULAR KODASCOPE LIBRARY COMEDIES

COMEDIES, dramas, sports, travelogues, history, popular science—all are available in the 16 mm. or 8 mm. dimensions from the Kodascope Libraries, Inc., 33 West 42nd Street,

New York City. A copy of their catalog may be obtained from their New York office, from any of their many branches, or from distributors. The prices given for the 16 mm. releases described below are catalog prices. Library members enjoy a 10 per cent discount.

1. Two outstandingly popular comedians are the stars of *Isn't Life Terrible*, 4157, on two 400-foot 16 mm. reels. Charley Chase and Oliver Hardy are the mirth makers. It rents for \$2.

2. *Smithy*, featuring Stan Laurel, relates the hilarious events caused by Mr. Laurel's inadvertent appointment as construction boss. No. 4161, on one 400-foot reel, it rents for \$1.25.

3. *The Ropin' Fool* brings us our old friend, Will Rogers, in a two-reel, 16 mm. comedy. He lassos everything that comes his way, climaxing his activities by roping the affections of the charming Irene Rich. No. 4145, it rents for \$2.50.

4. *Saturday Afternoon*, No. 4152, features the doleful Harry Langdon in the rôle of a misguided Romeo to the giddy feminine friend of a gentleman of ample proportions who utterly blasts Harry's romance. On two 400-foot, 16 mm. reels. Rental, \$2.

*Fish from Hell* (not illustrated) is a most unusual adventure movie. It depicts the adventures of a group of wealthy sportsmen who equip themselves with diving apparatus, special undersea cameras, and sail to the west coast of Mexico to do battle with monsters of the deep.

An 800-pound tuna is hooked on a rod and reel. A shark attacks the hooked tuna, and a three-cornered battle rages. Next a giant manta is harpooned, and before he surrenders, the mere men who have attacked him are spilled into a shark infested ocean. The undersea cameras show helmeted divers prowling about a coral fairyland, being endangered by an octopus. To cap the climax there is a fight between a 120-foot whale and a 15-foot swordfish. The whale is harpooned and brought alongside. Then the swordfish is hooked and subdued only after a bitter battle which continues even after the mighty fish is actually in the rowboat. *Fish from Hell* is supplied on three 400-foot 16 mm. reels, or three 200-foot 8 mm. reels. The former rents for \$3.75; the latter for \$2.25.



Not much to the subject, but lots of good composition in this good shot by Mr. D. F. Lyman of Rochester, N. Y.



This hungry chipmunk little thought that Mr. Leslie de Bonnet of Milbrae, California, was merely setting the stage for a place in our Good Shots department.



Mr. Pieter Juchter of Scotia, N. Y., is the proud and happy owner of a tiny "Eight." And he does big things with it, as you will agree.



Mr. Frank T. Chase of Indianapolis has a whole reel of fountains, of which this is a typical sample.

HERE are some more good shots enlarged from movie films, sent in by readers of CINÉ-KODAK NEWS.

We think you will readily agree that they are justly entitled "good shots." But we know that you must have scenes in your film library every bit as good. The Editor of the NEWS would like to see those scenes in our columns. Attractive, mounted enlargements of all accepted shots will be sent to you with our compliments together with your original film.

Pack your film carefully. Mark it for the attention of the Editor of CINÉ-KODAK NEWS, Eastman Kodak Company, Rochester, N. Y. Don't send in any clippings less than three inches in length. If you send in full-length scenes, coil them on an empty reel and send them in a well insulated box. If you send in a full reel, thread the perforations alongside your choice of good shots.



# *Christmas for keeps* when you give **Ciné-Kodak**

**A CHRISTMAS MOVIE** that they make themselves: The family gathering. The youngster trying out his new wagon. Or visitors bearing gifts. Or (maybe there'll be snow) some fast action in a snow fight.

Cost of each scene: Ten cents or less.

Then the fun of seeing the movies—their movies—clear and brilliant on the screen. Christmas for keeps...

That's what a family gets when someone gives Ciné-Kodak Eight. Christmas and a thousand lovely days they want to save.

It's a movie camera of remarkable economy. It gives you four times as many movies per foot of film. A 25-foot roll of "Eight" film runs as long on the screen as 100 feet of any other home movie film. 20 to 30 movie scenes—each as long as the average scene in the news reels—on a roll of film costing \$2.25, *finished, ready to show.*

The "Eight" costs only \$34.50. See it, and samples of movies it makes, at your dealer's. What to give that's new, fresh, and will win everybody's heart? The "Eight" settles it. Eastman Kodak Company, Rochester, N. Y.

**GIVE A KODAK**

*Eight*

