

# Ciné-Kodak News

VOL. TWELVE • FEBRUARY 1936 • NO. ONE

Published Bi-Monthly by Eastman Kodak Company, Rochester, N. Y.



*The thumbs are out of Movie Making!*

## Presenting the 16 mm. MAGAZINE CINÉ-KODAK

**Y**OU can load Magazine Ciné-Kodak with your eyes shut. No threading—the film comes in a magazine. Slip the magazine into the camera and close the cover. Then shoot.

Suppose you want to switch film—make a few color movies with the wonderful new Kodachrome Film, or indoor movies with Super Sensitive "Pan"



Film. You can do it in a jiffy. Just take out your partly used magazine, slip in another. The magazine protects the film. Footage meter on each magazine shows how much film you've used.

Three speeds—normal, half speed, and slow



motion. Under your finger, as you shoot, there's a "pulse" that keeps you posted on scene length while your eye remains at the finder.

But these are not the only advances encompassed by this remarkable new Ciné-Kodak. The illustrations at the left will give you a far greater grasp of its advantages.

## Outstanding Features

Figure 1 shows you the single step necessary to open Magazine Ciné-Kodak—just pull the finger tab to "Open" and the hinged cover is ready to disclose a glistening chromium interior.

Figure 2—Then you slip a film magazine into place. There's nothing inside the camera, nothing on the magazine, that requires adjustment.

Figure 3—Close the camera as you do a book, pull the finger tab to "Run," and you're set to go. Between the "Open" and "Run" positions of this tab appears the word "Lock." Set the tab there when you are carrying the camera, when you toss it alongside you on the car seat, or stow it away in a bag. It prevents accidental exposure of film.

Figure 4—Magazine Ciné-Kodak has the famous Ciné-Kodak built-in exposure guide. Just below it you see the figures "8," "16," "64." They are your speed control settings—half speed, standard, slow motion.

Now we've reached Figure 5 and an interesting little device. It's a tiny button that pulses under your fingertip—once every half foot, or 20 frames, of film. Notice the secured winding crank which springs back into a notch in the case when not in use. Incidentally, there's an automatic shut-off for the spring motor which insures uniform exposure.

Figure 6—With this camera the footage indicators are on the magazines themselves so that you can see how your film supply is lasting whether the magazines are in or out of the camera. When they're in, the easily read dial can be seen through a tiny shutter-proof window.

Figure 7—The lens set up. At lower right is the inexpensive adapter which

fits the telephotos to Magazine Ciné-Kodak. Just above it is the standard *f*.1.9 lens. Then the same telephotos already available for Ciné-Kodak K and Ciné-Kodak Special—2-inch *f*.3.5, and 3-, 4½-, and 6-inch *f*.4.5.

Figure 8—Press a button, give the *f*.1.9 lens a slight twist, and off it comes. The adapter fits on as easily.

Figure 9—Then the telephoto—any of four. Slide the lug into a slot on the adapter, give the rotating collar a turn or two, and the telephoto is set in positive, taking position.

## Efficient Finder System

Figure 10 shows the finder system. No guesswork, no squinting—the full-vision eye-level finders competently serve all lenses. The front view finder has two elements. Together, they show the field of the standard *f*.1.9 lens. But when you slide the rear element backwards along a track it "clicks" into a notch identified by an arrow as the position for use with the 2-inch lens. By moving this rear element still farther rearwards to the next position you narrow the field of view to that of the 3-inch lens. And so for the 4½- and 6-inch telephotos. It's a remarkably efficient finder system you'll be quick to appreciate.

Figure 11 illustrates an inexpensive accessory—a metal base supplied for use on Ciné-Kodak Titler to raise the height of the camera's lens to the center of the Titler's auxiliary lens.

Figure 12—The rugged, sole leather combination carrying case for Magazine Ciné-Kodak, filters, and accessory lenses or extra film magazines. Also available is a soft leather pouch case, for camera alone.

The feel of Magazine Ciné-Kodak as you use it is as "right" as that of a well-balanced rifle. New as the new year, as smart in performance as it is in appearance—to those who want home movies at their best and simplest, it can safely be said, "Here is your camera."

And its price? \$125 with Kodak Anastigmat *f*.1.9 lens; \$137.50 including combination carrying case. Your Ciné-Kodak dealer has one to show you. Ask to see it—today.





# HOW DO YOU USE YOUR MOVIE CAMERA?

The Editor of the "Ciné-Kodak News," and its many readers, would like very much to know.

## DAVID IRWIN

Adventurer Extraordinary

YOU'VE read about Andy Bahr, famous Laplander and reindeer driver, who took a reindeer herd across the top of North America from Buckland Bay, Alaska, to restock the grazing lands of Eskimos along the Mackenzie River in Canada? Three years on his way, Andy Bahr's tent flap lifted and in walked a sandy-haired youngster by name of David Irwin. He asked for a job as herdsman, and got it.

For six months he stuck by the reindeer herd. Then he pushed forward alone. Months later he and his dog team limped into Cameron Bay at the end of a 1,200-mile journey from the Polar Sea. He worked at the mines for a while, got a better outfit, and picked up a Ciné-Kodak and a stock of film. The man who sold him the camera knew little about it—Dave nothing at all. Yet, as you can see by the illustrations on this page, Dave got his movies.

Where was he going?

Well, hundreds of miles north lay the Arctic Ocean, a region of great polar islands, and the magnetic pole. Only a few white men had been there—Rasmussen, Peary, Amundsen. At an outpost on Peterson Bay a trader told him that only death lay beyond. No seals, no fish, no caribou, not even human inhabitants. But Dave pushed on. Sleep and mush. Sleep and mush—mushing onwards to where he thought to find the magnetic pole.

Did he find it?

Dave doesn't know—he had no scientific instruments to indicate his position. But in one spot his pocket compass whirled around crazily.

A thousand miles covered since

leaving Cameron Bay, he turned south. But the summer thaw was upon him. He fell through the ice. Dogs, sledge, camera, film—everything. He lost all of his food, most of his ammunition. He saved his camera and film, most of his dogs.

No snow—no way of traveling. He lived on a few stray rabbits and fish. For six months he had not seen another human being! Hundreds of miles south there was safety, timber line, game. But he knew he couldn't make that. A hundred miles northwest he hoped to find the schooner of that same trader who had warned him months before. He started for it when the snow began. His dogs were now all gone but one—his lead dog—and a pup. He had not eaten for three days.

Dave killed his dog, fell violently ill, lay unconscious in a deserted igloo for what he thinks were two days. When he recovered he started again. Everything had been cached weeks before. He made the bay—but schooner and trader had left the previous summer. Utterly spent, Dave had reached the end of his trail.

The bleeding tracks of a lone man led Eskimo hunters to Dave, dying, in an igloo he had fashioned himself.

More months, new strength, and Dave started southeast again. But first he went back and rescued his camera and film supply. Finally he arrived at Baker's Lake, then Cape Eskimo, Churchill—and he was safe.

His films? Their continuity is somewhat jerky. A man dying from starvation doesn't worry about a thing like that. But they're interesting and well taken, as is evidenced by the shots at the right.



Map reproduced courtesy of American Magazine



At the right, above, is Dave Irwin and a little Eskimo girl as filmed by a friendly Eskimo with Dave's camera. Dave's "good luck" with his movies is typified by the adjoining illustrations enlarged from his movie film.



## **Shots of the Season . . .**



# Outdoors

**E**XCITING tumbles from a sled...evolution of the season's first snowman...zipping descent of a heavily laden toboggan...the young un's new and voluminous snow suit...keen action on the ramparts of a snow fort...screaming blades on a hockey rink...snow-capped houses...soft sunsets—here are a few tips for their making:

Use Ciné-Kodak "Pan" Film and with it use a color filter (yellow or red) for all shots but extreme close-ups of individuals. Although winter's sun is weaker than that of summer, a blanket of white snow steps up its potency. If in doubt, lean towards underexposure. And don't for a moment feel that all worth while color left the world with the last fluttering poplar leaf. Winter costumes, ruddy cheeks, and blue winter skies call for Kodachrome.



# and in

**G**ROWING affection for Christmas toys...bitter rallies over the ping pong table...midnight raids on the icebox...“taps” for the youngsters and a good-night hug...gay groups at your dinner table...a fireplace background for a booted and knickered gathering fresh from the outdoors—there is scarcely need to enumerate all the indoor goings on that would look simply grand in your movie library. But don't attempt them with makeshift lighting. Twenty-five-cent Mazda Photoflood lamps are the lights to use, and Eastman's \$5 Kodaflector is the reflector. Then you'll *know* how much light is reaching your subjects. The exposure guides attached to Kodaflector tell you exactly how to place your lights, set your camera, for movies as clear and crisp as those made outdoors in bright sunlight.







# TITLING TIPS

**T**HE preceding issue of CINÉ-KODAK NEWS discussed the technic of film editing. If you overlooked this article, a duplicate will be sent to you upon request.

And now for titling.

The suggestions on this page will be confined to the Ciné-Kodak Titler simply because there is little or no reason for Ciné-Kodak owners to make titles by any other method, so simply and surely does the inexpensive Titler perform its duties.

The chief problems of title making, before the advent of the Titler, were those of lettering, and lining up the camera and title card so that the result, when screened, would be legible and centered.

With the Titler, skill with pen or brush is unnecessary. You can type your titles on the family portable. And the tiny typewritten characters, as filmed through the Titler's auxiliary lens, will be large and clear on the screen. Alignment is cared for when you secure your Ciné-Kodak to the Titler's base and then center your title card in the easel. And the problem of focusing just doesn't exist. Fixed focus cameras, of course, can't be focused. And when the lenses of focusing Ciné-Kodaks are set at universal focus, or "25 feet," the Titler's lens does the rest.

Yet, if art titles are your forte, the Titler imposes no restrictions upon your ambitions—as is confirmed by the illustrations on this page.

*When to title*—that's really the only problem left today.

Briefly, your films need titles at the beginning of each reel, or part of a reel, which deals at some length with one particular subject, and also when a change of scene or lapse in continuity would, if not titled, leave your audiences somewhat bewildered as to the site, sequence, or good sense of your movie efforts.

Keep the phrasing of your titles quite simple. Don't let your vocabulary or sense of humor get the upper hand, or your titles are likely to compete with, rather than explain, your movies.

Ciné-Kodak Titler, together with 100 title cards and typing and framing masks, only \$6.50.

*Illustrations from left to right, starting at top:*

Typing on dull finished snapshot.

Simple lettering and a sketch on black showcard stock.

Typing on wallpaper.

Typed strip pasted on snapshot.

Lettering on illustration from cruise folder.

Autographic title, on one of the cards supplied with the Titler, to introduce characters.

Map from cruise folder. You can indicate the locale of your movie scenes with a pencil tip while filming the title.

A more ambitiously sketched and lettered title on dull showcard stock.

A typed strip pasted across a postal card.

Straight typing on one of the cards supplied with the Titler.



**H**OSTS of good shots from all points of the compass. Several of them are reproduced at the right. Surely there are many in your movie reels worthy of reproduction in this department. And to make it worth your while to send in your good shots, two attractive enlargements of all acceptable scenes will be returned to you with your film.

You needn't send in your entire reels if you don't care to. A short strip of film not less than four inches in length will suffice. Or snip out the scene, wind it around a processing reel, pack it in a well insulated carton addressed to the Editor of CINÉ-KODAK NEWS, Eastman Kodak Company, Rochester, N. Y.

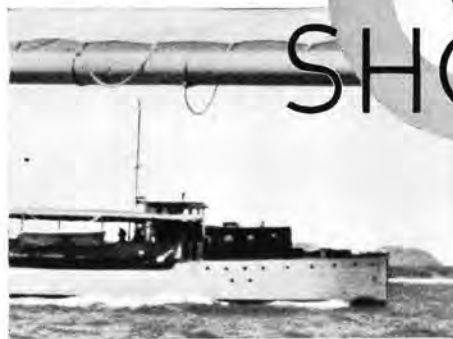
Simplicity is the outstanding requirement of a good shot for reproduction. This, because many excellent shots which contain considerable detail will, unfortunately, not enlarge satisfactorily for halftone reproduction. Close-ups, sunsets, marine views, snow scenes, shots in which a filter is used for contrast—these make the very finest "good shots." Probably your favorite scenes will make excellent enlarge-



"Moonlight on the Wabash," by the "Eight" of Mr. H. T. Batman of Terre Haute.



Produced by 8 mm. "Pan" Film, a yellow filter, and Mr. W. O. Lemon, of Boise, Idaho.



One of the excellent 16 mm. shots captured by Mr. E. W. Earl, Jr., of East Orange, New Jersey, while on a vacation cruise.



A character study caught in Chicago's Ghetto by the hard-working Ciné-Kodak of Mr. Frank T. Chase, of Indianapolis.

## GOOD SHOTS

ments. This is your opportunity to learn of their possibilities.

## Three Hilarious Comedies



**K**ODASCOPE Libraries, Inc., whose headquarters are 33 West 42nd Street, New York City, call your attention to three two-reel comedies for January-February release. Two of them feature the famous "Our Gang" kids. The other brings you those outstanding favorites, the inimitable team of Stan Laurel and Oliver Hardy.

But comedies are not the only type of films available from Kodascope Libraries. Drama, sport, travel, history, popular science—all are numbered among the several hundred releases in their files. An inquiry addressed to Kodascope Libraries headquarters will bring you the name of their nearest branch or dealer.

**Fourth Alarm**—The "Our Gang" youngsters form their own fire department, build their own pumper, hook and ladder, and fire chief's goat-mobile with which they furnish real competition for the regular firemen. If you like these children, you will like *Fourth Alarm*. No. 4215, Code GICAR, supplied on two 400-foot reels, it is available for a rental fee of \$2.

**Shivering Spooks**—The "Our Gang" kids have a treasure cave in a lot adjoining the home of a spurious spiritualistic medium. They inadvertently tunnel through to the medium's "control room" and, needless to say, are of no great assistance to the medium's next seance. No. 4217, Code GICIR, on two 400-foot reels, rental fee \$2.

**Love 'Em and Weep**—Laurel and Hardy are assisted in this rough and tumble comedy by the able team of Jimmy Finlayson and Mae Busch. No. 4218, Code GICOR, on two 400-foot reels, rental fee \$2.



Mr. David J. Barry, of Hilton Village, Virginia, enlists the aid of a convenient arch for the sake of composition.



"Close-ups are best," as taken to heart by Mr. C. W. Rogers, of Atlanta, Georgia, in this shot of his sister and her daughter.



Black water, gray sky, and white sails—contrast made possible by the red filter of Mr. D. F. Lyman, of Rochester, New York.



# CERTAIN TO BRING BEST RESULTS



**Winter** is a season of extremes in lighting, an exacting taskmaster for film. Use Ciné-Kodak Film and know that you've sufficient latitude to bring you best results.

With Ciné-Kodak Film your outdoor snow scenes will have detail in both whites and blacks. Indoors, where you'll generally be working at widest apertures, you'll get brilliance and sparkle. And its unusually fine grain will enable you to project on screens of exceptional size.

Seasoned movie makers are thoroughly familiar with these facts. Beginners sense them. "Somehow or other" their movies always look better on Ciné-Kodak Film. Perhaps this is because only Ciné-Kodak Film receives Eastman's automatic corrective processing which compensates for normal errors in exposure.

And for color filming there's only one logical choice — amazing Kodachrome.

So take no chances with winter's movie opportunities. Insist upon Ciné-Kodak Film — the first home movie reversal film, and, as always, the best. Eastman Kodak Company, Rochester, N. Y.



#### CINÉ-KODAK EIGHT "PAN" FILM

Fully panchromatic, it's "fast" enough for shots indoors with Kodaflector, as well as outdoors under weak winter light. \$2.25 per roll — the equivalent in exposure time of 100 feet of 16 mm. film.



#### CINÉ-KODAK PANCHROMATIC FILM

For general outdoor filming, especially when color filters are used for added contrast. 100-foot roll, \$6; 50-foot roll, \$3.25; 50-foot magazine, \$3.50.



#### CINÉ-KODAK SUPER SENSITIVE "PAN" FILM

For outdoor shots when the light is poor, and for all indoor black-and-white movies where its extra "speed" means extra good movies. 100-foot roll, \$7.50; 50-foot roll, \$4; 50-foot magazine, \$4.25.



#### CINÉ-KODAK KODACHROME FILM

For full-color movies, indoors or out, with a taking range and simplicity paralleling that of black-and-white. 100-foot roll, \$9; 50-foot roll, \$4.75; 50-foot magazine, \$5.

#### CINÉ-KODAK SAFETY FILM

A general utility film, panchromatic, combining economy with wide picture-taking range. 100-foot roll only, \$4.50.

All prices include processing

# CINÉ-KODAK FILM