

Ciné-Kodak News

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KODASCOPE "E"

*A New Low-Cost 16 mm. Projector
That's a New High in Value — — —*



YOU'LL want to see the new Kodascope, Model E. It's got just about everything that you want in a 16 mm. projector. And it brings all these many advantages to you at a price far less than you'd expect to pay. Only \$39.50—your choice of five lenses and three lamps, extra.

The lenses—1-inch *f*.2.5, 2-inch *f*.1.6, 2-inch *f*.2.5, 3-inch *f*.2, and 4-inch *f*.2.5; the lamps—400-, 500-, and 750-watt. With 2-inch *f*.2.5 lens and 400-watt lamp, for example, the "E" costs but \$54.50. Other combinations are priced slightly higher.

When fitted with the 750-watt lamp and 2-inch *f*.1.6 lens the "E" bows to no 16 mm. projector in *illumination supplied to the screen*. And that's what counts when you really need maximum illumination. But for ordinary home projection, one of the less powerful lamps will supply ample screen brilliancy.

The first thing that strikes you about this new Kodascope is its up-to-the-minute design. And its appearance does not belie its ability.

Kodascope, Model E, is extremely quiet and cool in operation. Its powerful fan is responsible for the latter feature. But its purring performance springs from its pre-lubricated bearings—only six of them in the whole machine, and not one of which requires any oiling. There are but two oil ducts. These, for intermittent mechanism, require but occasional and minor oilings.

But this is not all.

The Model E has a fast motor rewind and variable speed control, of course. Its "fixed-center" framing device is noteworthy. If you find your screen images

(Continued at top of next page)



out of frame, you merely turn the framing knob and center the image without having part of the picture spill over the top or bottom of the screen. Once you've centered the projection "throw" on the screen you need not again retile the projector to correct framing.

And certainly you'll be pleased with the forethought that prompted the designers of the Model E to recess its pedestal base so as to clear the handle of the carrying case. Accordingly, no table or projection stand is needed with this projector. Lift it out of its carrying case, close the cover, set the "E" on the case, and place your screen on the floor, bench, table, or mantel—the 30° tilting device at the top of the "E's" pedestal base enables you to project at any convenient angle. And the "E's" operating controls will be alongside you at just the height you want them.

But you've got to see Kodascope, Model E, and the brilliant screen pictures it produces before you've any real conception of its value. Take your favorite reel of movies—black-and-white or Kodachrome—to a Ciné-Kodak dealer. Ask him to project it for you with an "E." You'll quickly agree that this superior 16 mm. projector is the outstanding "buy" of the 16 mm. field.



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1 Mr. Lew Nichols, of Missoula, Montana, hit the bull's-eye with this 8 mm. shot of an Indian by choosing a low camera angle so as to avoid a disturbing background.

2 A beautiful shot of Miss Liberty silhouetted against a murky Jersey sunset, made by Mrs. Howard W. Miller, of New Rochelle, New York.



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GOOD SHOTS

A FAST-GROWING department, this. And one in which competition is becoming increasingly keen. Nine more "good shots" on this page, culled from the hundreds received on 8 mm. or 16 mm. film in the past few weeks. Every one of the marksmen who made them receives two attractive Etchcraft Junior enlargements of their successful contributions absolutely free, together with friendly criticism when it is requested.

Can't we reproduce a "good shot" of yours?

The specifications are simple.

It must be a well-exposed scene. It must be an interesting scene. It must be a scene of simple composition so that it will withstand considerable magnification and halftone reproduction. It must, in short, be somewhat like the "good shots" on this page. And it can be on 8 mm. or 16 mm., black-and-white or Kodachrome film. You undoubtedly have a dozen or more shots of which you are unusually proud. This is your chance to see how they will look attractively enlarged for framing or album use.

Send in short strips at least four inches in length, entire scenes, or complete reels. If the latter, thread the perforations alongside your choices. If we don't agree that your selections are really "good shots," we'll say so, and say why. And don't bother to enclose return postage. It's easily worth that to us to see your "good shots."

3 Mr. M. L. Knapp, of Kearney, Nebraska, made this excellent and seasonal 8 mm. shot.

4 Mr. Roy Neifert, of Yakima, Washington, saw to it that there were some dark trees in the foreground to lend depth and contrast to his 8 mm. distance shot of a snowy mountain peak.

5 Mr. Leslie de Bonnet, of Millbrae, California, crashes through with another good shot with this 16 mm. scene of a youngster and his pet canary.

6 Expose for the poorly lighted foreground or for the bright horizon? Mr. Albert H. Hill, of Berkeley, California, chose the latter and gained this attractive harbor silhouette.

7 Young Mr. Whitaker knows full well what his father's up to with that movie camera. The father is Dr. Arthur C. Whitaker, of Bridgeton, New Jersey.



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8 Mr. A. Goldstein of San Francisco took his "Eight" to Yosemite Park to get this excellent scenic. Obviously, too, he took along a color filter.

9 Another good shot by an "Eight." This sedate three-master comes from the camera of Mr. Archibald B. Shaw, of Webster, Massachusetts.

WINNERS

GRAND PRIZE: \$250.00 Cash . Dr. F. R. Loscher, Los Angeles, Calif., for his 8mm picture, "Red Cloud Rides Again."

1935 Honors

"RED CLOUD RIDES AGAIN"by **DR. F. R. LOSCHER**

THE story for this picture was rewritten from Wallace D. Coburn's "To an Indian Skull," one of many poems in his book, "Rhymes from a Roundup Camp." The poem, briefly, relates the imaginative reactions of a cowboy upon finding the drying bones of an Indian brave together with his war knives and a white man's scalp. He visualizes the drama behind this gruesome discovery—the desperate Indian attack upon a wagon train in a vain attempt to stem the westward migration of the white man.

How did I happen to undertake so ambitious a movie?

Though my first attempt at serious movie making, it was the climax of a desire of long standing—to see just what my modest little Ciné-Kodak Eight could do if given its head. And, incidentally, if I used mine to the best of my ability.

But really, the undertaking was far less ambitious than it would appear. My "props," of necessity, were quite few. Three horses, two mules, one wagon—these composed my "wagon train." Many close-ups from various angles of the wagon fitted with extra wheels, a multitude of close-ups of horses' feet—these gave the impression of great numbers when screened. To my cast, numbering ten in all, much credit should be given, for one could not ask for finer work than theirs.

My movie "lot"?

Another reason for those dust raising shots of galloping horse feet and sharply angled close-ups. For, truthfully, my movie "lot" was just about that—a vacant lot about an acre in size, and an acre bordered by 1935 wire fences and fruit trees. Which serves to explain why so many shots in this film are angled downwards toward the ground or upwards toward the sky. A trim V-Eight on the nearby concrete highway would be no fit traveling companion for my ballooning prairie schooner.

Frankly, no one was more amazed than I with the acclaim given to "Red Cloud Rides Again." Filmed for fun, it has been taken quite seriously. I hope to film many other little movie dramas—for fun.

EDITOR'S NOTE: The January 1936 issue of the *American Cinematographer*, published monthly by the American Society of Cinematographers, 6331 Hollywood Boulevard, Hollywood, announced the winners of their 1936 Annual Amateur Movie Contest.

The Grand Prize for the best all 'round movie was won by Dr. F. R. Loscher, of Los Angeles, for his 8 mm. film, "Red Cloud Rides Again." This picture was made with a Ciné-Kodak Eight, Model 60.

The first prize for Photography was won by T. Okamoto, of Japan, who won this same award in the 1934 contest with the same camera—a Ciné-Kodak Eight, Model 20.

Dr. Loscher describes on this page the making of his outstanding movie.

The illustration below serves to demonstrate the dramatic qualities of Dr. Loscher's movie of life on our western frontier.



He said, "I've seen this while I was on the photo course. I pose it, neither of us only to put life into offering, but to retain the same spark of creation as his last year's effort, "Tender Friendship."

The Runners-up also deserve a word of commendation. Some of them showed great ingenuity. Ellis with his pic-

Continued on page 40



Shots

OF THE SEASON...

SPIN brave yarns of the blizzard of '88, when winter was really winter. We'll stand pat with the season just survived.

So down with storm sash and away with skis and toboggans. Out with roller skates, golf clubs, shiny "bikes," crimson kites, alluring seed catalogs. For most of us, 1936 buds with rare promise. *This* summer we are going to do all those many things we've long been promising ourselves.

Certainly we're not going to let them slip by unrecorded.

Kodachrome Is First Choice

If we've a 16 mm. camera, Kodachrome is going to play a large part in our season's filming. But black-and-white will not go neglected. Not a bit of it. Only this time we're going to do right by our faithful panchromatic film and give it the benefits of a yellow or red filter so that it can hold its head high in company with its more colorful cousin, Kodachrome.

We're not going to panoram. At least, not much. And when we do—s-l-o-w-l-y.

Close-ups, too. We passed up a lot of 'em last year. Nor are we going to associate close-ups solely with humans. We'll recognize the simple fact that a picnic, for example, is not just an affair of people champing sandwiches. Rather it is a series of related incidents: the preparation of sandwiches, packing of luncheon kits and baskets, the trip to our destination, the building and lighting of a fire, "spreading" the lunch, opening jars and bottles—many faceted, with many highlights. And so should be a movie of a picnic—and every other movie subject.

We're going to film this season's movie opportunities with this in mind. And we're going to start right now.



HOW DO YOU USE

Your

MOVIE CAMERA?

answered by Ray S. Holbrook
Philadelphia, Pennsylvania

THE average amateur cinematographer is, from the very nature of his hobby, a highly temperamental type of person. Let a good snowfall cover the landscape or the first balmy day of spring put in an appearance, and he hears a call that is to him as imperative as the blast of the hunter's horn. Even though his better judgment may tell him that his job needs his attention, or his wife chide him on his utter lack of consideration for her domestic happiness, he will haul out the old alibi of, "It's the gypsy in me," and be off to parts unknown in search of that mysterious cinematic something that we constantly strive for but never quite attain.

One man's companion may be a gun, another man's companion a dog, but the companion of my quarter-century of wanderlust culminated in Ciné-Kodak, Model K.

For the purpose of getting up and down mountains and into and out of canyons, I have had a special carrying case made for it, lined with three-quarter inches of soft felt. Yet the only time I have ever dropped the outfit was down one of those very canyons and when it was outside of the case. Its retrieving entailed some difficult acrobatic work and a masterful command of the English language, yet I found, to my relief, that it was undamaged aside from a few scratches.

Kodachrome has opened up a hitherto unknown field for me. As I quickly learned, you don't use Kodachrome as you do black-and-white. With the latter you try for contrasts between highlights and shadows, between blacks and white—a technic which is likely to get you in trouble with Kodachrome with which you want even illumination on everything in view of your camera. If you don't get this, you obtain faulty coloring in your underexposed areas, which is perfectly logical. No light, no color. Look outdoors tonight. The contrast in Kodachrome, you see, comes from evenly illuminated, yet contrasting, colors—not contrasty lighting.

However, although I am fast becoming a Kodachrome addict, nothing on earth can ever completely wean me away from the old reliable panchromatic film. With the delightful effects that can be worked with a red or yellow filter, panchromatic can still furnish one with a thrill or two.

Are you one of those amateurs who have yet to discover the advantages of a color filter? If so, you're missing a lot. Bear in mind though, that the color filters I refer to are for use with panchromatic film, and not with Kodachrome, for which special filters are supplied for clearing haze outdoors or compensating for the redness of artificial light indoors. A friend of mine overlooked this rather obvious distinction between black-and-white and Kodachrome filters, and produced a film with pink grass, green roses, and oranges hanging on apple trees. *That* was a thrill, too—but one that I'd just as soon spare myself.

The illustrations on this page are enlargements from Mr. Holbrook's Kodachrome reels. It requires no great stretch of the imagination to visualize them in full-color Kodachrome.





The lens set-up for the new Magazine Ciné-Kodak. Lower right, the adapter which fits the four telephotos to the camera; above it, the standard *f*.1.9 lens; top, the 2-, 3-, 4½-, and 6-inch telephotos which magnify objects in direct proportion to their focal lengths. Ciné-Kodak K takes these same telephotos. Color filters are available for them all, and all may be used for full-color Kodachrome filming as well as for black-and-white. Ciné-Kodak Eight, Model 60, takes a 1½-inch telephoto which magnifies objects three times.

When using any telephoto lens of 3-inch or greater length, a tripod is nothing short of a necessity. Experts claim its rock-steady support is almost equally important to any movie camera fitted with any lens. This is debatable. In any event, read about Ciné-Kodak Tripod on the next page.



MAKE BIG ONES OUT OF LITTLE ONES

SUGGEST telephotos to the average movie maker and he will probably counter with the statement that, not being a hunter of big game, he has no real need for them.

However, though a six-inch telephoto lens is undoubtedly a great comfort to any one seeking to film an undernourished African tabby cat, its advantages are far more applicable to the filming of domestic fauna. While it's no great trick to coax a squirrel to snatch a peanut from your fingers, very few of them will stay within jumping distance of you while they shuck the nut and devour its contents. They're solitary feeders. And though it's easy to make movies of all manner of animals in the zoo as they press their snouts or muzzles against the bars of their outdoor cages, you'll not find the bars much of a help to the interest of your shots. Of course, you could watch your chance, focus an *f*.1.9 lens at "2 feet," climb over the guard rail, and poke the camera under a grizzly's nose. But far better is the plan of slapping a 3-inch telephoto on the camera and, sighting

carefully through the bars, shooting that same grizzly as he ambles about the far side of the cage. He'll look just as close on the screen and you'll be there to enjoy it.

Nor are your pets so camera unconscious that a telephoto will not help to get them as you want them and not as most pets seem to think they should act in the immediate vicinity of a camera. Dogs just roll over on their backs and wave all four feet at you. And cats simply walk up and try to climb right into the lens hood.

Humans won't wave four feet at your camera because they haven't got them. But they've been known to use their fingers. And you'll often stumble upon individuals whom you won't want to ask to pose for your movie camera. Either because "pose" is exactly what they'll do, or because you'd much prefer to have them unaware that there's a movie camera within a mile of them.

Really, a telephoto lens is a wonderfully handy thing to have along. It will not only save you many steps in spanning distance, but also help you to keep your distance and get your shots.

THIS CAMERA HAS WON THE WOMEN

FEW men can thread a needle. And, for reasons unknown, relatively few women have felt themselves capable of threading a movie camera—a simple enough task that their heavy-fingered men-folk have taken in their stride.

Perhaps this explains the warm welcome given the new 16 mm. Magazine Ciné-Kodak by the ladies. They like the simplicity with which it loads. And unloads, for that matter. To load it you just pop in a magazine and close the cover. Later—if the scene of action switches from the heir's sandbox to the tub—you merely swap the Kodachrome magazine for one loaded with Super Sensitive "Pan," and keep on shooting. You needn't "finish up" the roll. And you needn't waste even a single frame of film in the process.

Women like the smallness of Magazine Ciné-Kodak, too. It's easy to hold. It's small enough, in fact, to slip into a handbag. Really, it's Eastman's finest home movie camera. There isn't room enough here by far to tell you all about it. But your regular dealer has one to show you. Why not drop in his store sometime this week and see why women enthuse about Magazine Ciné-Kodak.





"KING OF KINGS"

THERE'S scarcely need to elaborate here on the importance and beauty of Jeanie MacPherson's immortal story, brought to the screen by Cecil B. DeMille and studded with such outstanding stars as H. B. Warner, Ernest Torrence, Joseph Schildkraut, Robert Edeson, Rudolph Schildkraut, Sam DeGrasse, Victor Varconi, Montagu Love, William Boyd, Theodore Kosloff, Julia Faye, Otto Lederer, and Bryant Washburn.

It is available through Kodascope Libraries on twelve 400-foot 16 mm. reels at a base rental of \$18. Write Kodascope Libraries headquarters, 33 West 42nd Street, New York City, or one of the many Library branches in the leading cities of the United States and Canada.

PRAISE FROM THE PRESS

LITERARY DIGEST: "The film will probably be seen around the globe, even in the very land where the divine tragedy was enacted two thousand years ago."

MORDAUNT HALL, New York Times: "During its initial screening hardly a whispered word was uttered among the audience. It is in fact the most impressive of all motion pictures."

CHRISTIAN SCIENCE MONITOR: "'The King of Kings' will bring close to the people of this generation a clear and eloquent testimonial of the healing ministry and message of the Nazarene."

DR. S. PARKES CADMAN, President, Federal Council of the Churches of Christ: "'The King of Kings' is the best motion picture in the world today. No man, woman or child should miss seeing it."



A New Accessory for the Serious Cinamateur

HUNDREDS of movie makers are familiar with Ciné-Kodak Tripod, would not think of making a movie scene—especially a telephoto shot—without it. Unusually light in weight, it is yet extremely steady. It has a complete horizontal panoram range, may be pointed from straight up to straight down. Leg adjustments are thoroughly simple and positive.

In short, it's the ideal home movie tripod for all amateur movie cameras, most "still" cameras. And now there is an accessory—the Ciné-

Kodak Tripod Truck. On this truck, camera and tripod remain firmly in position on even the most highly polished floors. A toe brake locks it in position. Another pressure of the toe and the brake is released so that the camera can follow action—forward, backward, to either side. Made in two easily assembled sections, the Ciné-Kodak Tripod Truck should find quick favor with the movie maker desiring silent, smooth, and mobile support for his Ciné-Kodak Tripod and Camera.



Add Color

**to Your Movies
Outdoors and IN***



KODACHROME

Of course you'll want full-color Kodachrome movies of the colorful outdoor scenes of spring and summer. For such shots, regular Kodachrome is the obvious answer.

But indoor subjects have a place in the filming program, too. And for them there is the brand new film described below, priced the same as regular Kodachrome.

50-foot Magazines	\$5.00
50-foot Rolls	4.75
100-foot Rolls	9.00

Prices include processing



* New ARTIFICIAL LIGHT KODACHROME

NOW a new 16 mm. Kodachrome Film—Type A—has been developed expressly for use without a filter with Photoflood lamps. The elimination of the filter gives greatly increased speed so that with the new film considerably less light is required than was necessary previously.

With fewer lamps and less heat, movies in full color can be made indoors without any difficulty. Kodachrome, Type A, is a boon to any amateur who wants to make the most of the opportunity that indoor cinematography presents. The film is priced the same as regular Kodachrome and is available for the same cameras.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.