

# Ciné-Kodak News

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*It's Ready*

**8 mm.**

**KODACHROME**



**8 mm. Kodachrome is ready—ready without reservations ... with all of the colorful charm of its 16 mm. contemporary ... equally free from complexities of taking or showing.**

**A**NY Ciné-Kodak Eight, regardless of lens speed, and without a single accessory, can now make full-color movies. Every "Eight" projector, unaltered, can show Kodachrome movies.

No filters are required for all ordinary shots. You simply load up with Ciné-Kodak Eight Kodachrome, sight and shoot as you have in the past for black-and-white movies—observing, of course, a few rules of exposure characteristic of Kodachrome filming—and make movies in all of the gorgeous colorings of nature.

The projection of Kodachrome is every bit as effortless. You can splice color sequences right in with black-and-white, project them consecutively without even a single adjustment of your Kodascope. The color is in the film. And on the screen, as one movie maker expressed it, "It's like looking through a

window at life." Smooth, even color—no lines, no fringes, no screen pattern.

While filters are definitely *not* an integral part of the Kodachrome picture, there are occasions when their use may be desirable—even essential. Outdoors, under certain atmospheric conditions as described in the direction sheet accompanying the film, a Kodachrome Haze Filter is suggested. It necessitates no change in exposure. When filming indoors under artificial light, it is necessary to use a Kodachrome Filter for *Photoflood* to offset the ruddiness of artificial light. For Ciné-Kodaks Eight, Models 20 and 25, ask for these two filters in the U-11 mount, price \$1.75; for the Model 60, standard lens or telephoto, in the U-8 mount, price \$1.50.

#### **Prices and Processing**

Ciné-Kodak Eight Kodachrome (packed with ample and comprehensive instructions) is priced at \$3.75—including processing. Its projection time is equivalent to that of 100 feet of 16 mm. film. For the present Ciné-Kodak Eight Kodachrome is processed at Rochester, N. Y., only.

*(Continued at top of next page)*

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### A few hints on its use

With Kodachrome, keep the sun behind you. Strive for lighting that would make black-and-white movies look flat and lack contrast. You get your contrast in Kodachrome from colors—not contrasty lighting. Try for fully illuminated scenes, as underexposed areas will quite naturally lack true color. Don't panoram and be sure to hold the camera still. When making movies it should be remembered that it is motion in your subject that you want to save for your screen, not motion in the camera. Again—hold the camera still.

Give every scene full length—you'll want to enjoy it longer in color. Concentrate on close-ups of people—they're more interesting than full-figure shots. Don't expect true color on shaded eyes and forehead under a wide-brimmed hat if you're exposing for sunlit cheeks and chin. Remove the hats. Remember that backgrounds, and the color of backgrounds, are important, and that the prize background of all is the easiest to find—the sky. Shoot upwards past your subjects and frame them with azure blue. And whatever else you may do, don't overlook sunsets. If you can look at the sun without eyestrain,

you can record it in Kodachrome. Open up the diaphragm to its widest aperture and enjoy the biggest thrill in picture making.

### The Swing is to Color

When Kodachrome was first announced some of those with cameras for which it was designed "tried" a tentative roll or two—somewhat as they might put fork to a new and exotic dish of tantalizing aroma but doubtful calory content. They regarded it as more suited for a condiment than any part of a balanced diet. Others, more daring, dipped into the new dish morning, noon, and night, learned that it agreed with them very well indeed, that it added not a whit to their girth and their movie guests thrived on it. Every day finds more and more movie makers "going Kodachrome."

From sun-up to sunset—and after—Kodachrome gets the picture as you see it in life and as you'd like to see it on the screen.

Add color...with Kodachrome! The way is now wide open for all, at this, the start of the most colorful season of 1936.

**Mr. Burglar, Won't You Please Return the Movie Films of My Grandchildren?**

Raper Asks Man Who Entered Shaker Home to Send Back Reels

To Whom It May Concern:  
This note is intended for the men or boys who entered my home, 3015 Huntington road, Shaker Heights, sometime before 11 o'clock Sunday night, in the absence of the family.  
Won't you please return the movie films you took?  
These movie films are pictures of my grandchildren, taken from their infancy to their present ages. They are not of the slightest value in the world to you. No pawnbroker would loan any money on them, not 5 cents for the whole collection.  
Nobody would buy them, no matter at what price you offered them. They would not interest you if you saw them on a screen and if you owned a projector and



**J. W. Raper**  
a screen you would not "run" them a second time. Why keep them?  
But Mrs. Raper and I value those films. They are treasures to us, worth nothing to you but

Says Their Value to Him Is Greater Than Heirlooms That Were Taken

treasures to us because—well, because they are pictures of our grandchildren from the days they even crawled, to the present time. A number of the articles you took are heirlooms of more value to us than their intrinsic worth, but the reels are the dearest.  
We do wish you would return those films to us. Of course, I don't expect you to deliver them in person even if you are willing to return them. Hand all the reels to a friend you can trust and ask him to deliver them to some lawyer, instructing him to return them to me. Or bring them down to The Press office, Go to the fourth floor and give them to Louis B. Seitzer, the editor.  
If you don't like those suggestions, write a note to Mr. Seitzer, suggesting another way, or telephone him.

J. W. RAPER

Clipped from the Cleveland Press

WE wish we could report that Mr. Raper's straightforward plea to an unknown second story worker produced the desired results. Unfortunately, however, his films are still missing.

This is not the first example of thoughtless plundering of movie films by heavy-handed marauders, attracted to shining film cans resting on closet shelves, in film cabinets, or on car seats.

Of course, unfortunate happenings only occur to others—never to oneself. At least until recently your Editor cherished this belief of personal immunity.

Then early one morning, fire, starting in an

attached garage, gutted his home. True, the movie camera and some of the film library were salvaged, but almost all of 1935 that had been made into film was destroyed.

There was, however, one other bitter-sweet compensation. Kodachrome movies of the fire. An enlargement from this reel is shown at the right.

There is a very practical and sensible escape from such losses. And that is to duplicate your movie films. Not all of them, perhaps. But certainly those which you particularly cherish. "Dupes" are indistinguishable in clarity from originals, which you can store in a safe or safe deposit box while you project the duplicates.

But there is another destroyer of film more prevalent and persistent than theft or fire. And

that is popularity. And for this—duplicating is again the proved prescription.

The very reels you prize most highly, show most regularly, will be the first to show signs of wear from projection. Tiny spots that flicker downward on your screen grow into destructive scratches. Bits of oil from poorly cleaned mechanism, smudges from fingertips—all contribute to the loss of the clarity and value of frequently shown films. Clean film and a clean projector will forestall much of this. But movie film will inevitably wear from usage—not from time, alone.

Do this, please. Run through your reels over the week-end. Collate the best sequences on one or more large reels. Then take them to your regular dealer and ask him for the cost of duplication. It is not unreasonable, and the film is cleaned before "duping" so that you will obtain the best possible results. All black-and-white film, 8 mm. or 16 mm., can be duplicated. And Kodacolor or Kodachrome films can be duplicated in black-and-white.

You prize your film library today. But you will value it far more as each year flits by. Duplicate your best reels. Then neither theft, fire, nor constant projection can rob you of the memories that only movies can fittingly perpetuate.



A home—and a year's irreplaceable film record—going up in smoke.



# THE HIGH C OF CINEMATOGRAPHY

**Y**OU have probably read in the columns of the NEWS, at one time or another, of the three important C's of cinematography—Close-ups, Camera Angles, and Continuity. The greatest of these—the high C—is Continuity. It's a note that even a novice at movie making can reach, and hold indefinitely. And it's the note in home movies that lifts your film library out of the ordinary, your audiences out of polite lethargy and their chairs.

Continuity, in short, is the distinguishing note between highly interesting and merely fair movies.

Let us make a picnic the theme of our étude.

At the left you see four views of a group on a beach picnic. Exposure and focusing are uniformly good, but the scenes are merely of people—and self-conscious people at that. Other than a record of a group on a picnic, no story—no continuity—is even attempted.

At the right are enlargements from another movie of this same group—enlargements arranged in the order of projection promising the best continuity. These scenes have a logical beginning, and a logical ending. They leave you with a sense of having actually *been on* a picnic—not merely of having *looked at* a group on a picnic. Long shots, medium shots, close-ups, shots angled down, shots angled up, group shots, shots of hands alone, shots of a few seconds' duration of highlighting close-ups, shots of ten seconds or more to introduce the locale and "cast"—the **WHOLE** makes *one movie of one subject*. And it's just as easy to make. Certainly you'll find it better *fun* to make—and far more fun to see.

Continuity can be introduced in every subject—no matter how brief. You may, perhaps, only be making a hurried record of a visitor to your house.

What is an outstanding characteristic of your subject? Is he an inveterate cigar or pipe smoker, a change jingler, watch swinger? Does he invariably rub his chin and gesture, or clasp his hands behind him and rock on his heels, when talking? Let's assume it's the pipe. Make a close-up of his hands, pipe, and tobacco pouch only; another of hands, match, and pipe; another of smoke clouds being puffed beyond the pipe—then your subject's head and shoulders. That's continuity, audience interest, and good sense. And it's easy.

So hit the High C of Continuity every time you pick up your movie camera. Hold it as long as the number demands. Then strike a few chords with a title, and hit it again in your next number.

On the screen these shots merely show a group on a picnic.

These shots do more—they take you right along on the picnic.







## HOW DO YOU USE YOUR MOVIE CAMERA?

—answered by Mr. M. C. Treadway,  
Jr., of Bristol, Connecticut.

LATE in June, 1935, I had the good fortune to be one of a party which left Portland, Maine, en route to Dr. Grenfell's hospital at Northwest River, Labrador. I had been interested in social service work for a good many years. And so, when the opportunity presented itself for me to visit Dr. [Sir Wilfred] Grenfell and see at first hand the excellent work he is doing with the natives of Labrador, I eagerly packed up and went along. With me went my Ciné-Kodak K, a red and yellow filter for my "Pan" film, and some of the newly introduced Kodachrome.

There is no need for me to attempt to sing paeans of praise for the activities of the famed Doctor. My topic is amateur movies—what I took and how I took it.

The illustrations with this article, enlarged from my modest films by the Editor of the NEWS, will have to serve to answer the first half of my topic. And my previous mention of filters for my Panchromatic film largely explains whatever excellence may be attributed to some of my shots. For, having been a movie maker over a period of years, I have long since discovered that filters with black-and-white film have more to do with determining the quality of scenes than any other single factor. An unfiltered marine scene may be perfectly exposed, clear in every desirable detail, yet be flat as the proverbial pancake. Sky is reproduced in what might be termed an unhappy white, water in a characterless gray, and cloud effects—unless they are most pronounced—

will be almost indistinguishable. It's no fault of "Pan" film. There just isn't much monochrome contrast between these three subjects. The shot at the left, of the two-masted schooner under sail, was made without a filter. If I hadn't had an interesting subject, it would have been valueless. Now look at the shots below it of the iceberg and the view through the ship stanchions. The berg shot would have been a wash-out had not a yellow filter darkened up the blue of the water in contrast with the lighter blue of the sky—which itself was toned down to snap out the white of the berg. And the harbor scene from shipboard, made early one very hazy morning, would have been completely negative in character if a red filter had not been used to heighten the contrast between murky sky, water, and the brilliance of the white paint-work. More than this—the same filter penetrated the haze so effectively that the distant ship, which otherwise would probably have been utterly lost, had a chance to enter the picture.

A filter for all shots except close-ups of humans (makes 'em look anemic) is a sound technic to which to cling. And this applies on land every bit as much as it does at sea.

Several of the scenes enlarged by the NEWS Editor are from my first attempts at Kodachrome, for which I did not have a haze filter. Perhaps the use of one would have improved them. I can't say. For certainly they hold their own, even in black-and-white enlargements, with any of the filtered "Pan" shots. The very type of shots which are difficult for unfiltered "Pan" film are duck soup for the colors of Kodachrome. Blue-green water, blue sky, white clouds, spots of red water line, and funnel on a black steamer—just slightly varied tones of gray with "Pan" film, they're a color symphony in Kodachrome.

I guess that about sums up. Oh yes—always keep some bit of your ship in the foreground when shooting any distant object. It gives the scene depth.

All of the illustrations on this page are enlargements from Mr. Treadway's Ciné-Kodak Panchromatic or Kodachrome films. The uppermost shot is of the author.





For subjects in motion, this 45° angle is highly desirable



A tempting object for pets makes a tempting subject for a movie camera.



For the best of human interest stuff, take your movie camera to the circus.



Fishing, whether expert or amateurish, promises (1) good lighting, (2) action, (3) comedy, and—perhaps—(4) fish.



This nicely angled shot suggests the host of pleasing and colorful scenes to be gathered on lake or river.



Bright swimming suits, healthy complexions, blue waters, azure sky—movie making at the beach calls for Kodachrome.



A nicely backlighted shot for "Pan" film—but if you plan to reproduce a similar subject in color, keep the sun at your back.



Too little attention is given to the sheer beauty and charm of pastoral scenes such as this. Kodachrome is best—but if black-and-white is your choice, always use a filter with "Pan" film.



Much of this scene's attractiveness comes from its ground-level viewpoint.



"Don't look at the camera," "Don't smile"—unposed naturalness is the prescription.



"Framing" scenics with tree trunks adds flattering depth and contrast.



Children and pets are unbeatable subjects. Note that this shot was made in open shade—preferred technic for outdoor portraits.



A 16 mm. good shot at Stoney Lake from the camera of Mr. C. Sporle of Peterboro, Ontario, Canada.



Another Canadian entry! A genuine nicotine hound caught in the act by the "Eight" of Mr. Leo Ashby of Verdun, Quebec, Canada.



A splendid surfboard action shot from the 16 mm. camera of Mr. Richard B. Stith of Burbank, California—of whom more next issue!



And another good shot by an "Eight"—this time by Mr. Z. W. Abrams of Syracuse, N. Y., of his young and very alert niece.



Although this shot is from his first roll of movies, Mr. T. E. Asberg of Tacoma, Washington, obviously has a good eye for composition.



# GOOD SHOTS

Left: Mr. W. J. Adams of Richmond Hill, N. Y., made the best shot of the month with his Ciné-Kodak Eight.



A simple ruse—"framing" with trees—wins a place for Mr. William Hlad of Bayonne, N. J.



Certainly you'll agree that this second scene from the "Eight" reels of Mr. Hlad might easily be termed a "good shot."



One more challenge to 16 mm. cinemateurs—this delightful interior made with the "Eight" of Mr. F. A. Lindlief of Whitefish, Montana.



Mr. William Pugh III of Pittsburgh, Pa., made this shot of the Soldiers' Memorial from atop the 42-story University of Pittsburgh...



...while Mr. Russell L. Paxton of Roanoke, Va., took his stance to the right of the Memorial for this nicely "framed" shot of the University.

A DOZEN more good shots from the films of A CINÉ-KODAK NEWS readers. And a dozen pairs of Etchcraft Junior enlargements have gone to those who made them.

How about *your* good shots?

If you like them in movies you'll like them in "still" enlargements—and if they are as good as you think they are, you will receive two attractive enlargements of each acceptable shot with the compliments of CINÉ-KODAK NEWS. If they are *not* as good as you believe them to be, the Editor of the NEWS will write to you frankly, tell you wherein they fall short of excellence, what could have been done to improve them. Fair enough?

Send in whole reels of film, individual scenes, or film clippings—but no clippings less than four inches in length. Address them to Editor Ciné-Kodak News, Eastman Kodak Company, Rochester, N. Y. They'll be returned to you quickly and safely.



Mr. Hlad of Bayonne places his third entry with this attractive silhouette and sunset shot—a worthy contribution to the June-July "Good Shots" page.



## SEEING THROUGH FILTERS

**F**ILTERS, to the uninitiated, signify the first step in a painful transition from a carefree cinamateur to a gadget-laden cinematographer. "Why," cry the contented filmers, "mess around with bits of colored gelatin of dubious qualities and promising doubtful results?"

Please believe that I would be the last to carry the torch for filters if there was an iota of justification in such misgivings. But there isn't. Filters do not add a whit to the minor complexities of movie making.

I use a Ciné-Kodak Eight, Model 60, and am so blessed geographically that some of the most beautiful lake country in the world is practically at my doorstep. Fully aware of its charm, I devoted many reels to its glorification, and without the use of filters.

Then I saw some films made by a friend of mine of the same subject that had been favored with the benefits of a \$1.50 yellow filter—and eagerly demanded that he tell me "all about" the mysterious device.

"First," said he, "you stick the filter on the lens like this." Suiting the action to the words, he had it on my camera.

"Then you look at your exposure guide and set the diaphragm just as you always do," he continued.

"But—," I interrupted.

By ARVIN OLSON, WAUKEGAN, ILLINOIS.

"But nothing," he continued, imperturbably. "You then click it over into the next larger opening to allow for the slight loss of light stopped by the filter."

"F.5.6 instead of f.8, for example?" I queried.

"Exactly. Now—if you want a real wallop in your scenics, you use a red filter instead of the yellow filter and push the diaphragm marker over another notch."

"And then?" I said eagerly.

"And then you get clouds, and contrast, and snap, and beauty that will thrill you to the core of your cinematic soul," he concluded, and swept majestically from my humbled presence.

So last summer I took a yellow filter and a red filter back to my lakes and, other than this, buzzed merrily away with all of my old abandon at every worthwhile vista that turned its face to me. Some of the movie shots I bagged have been enlarged for this article.

Did you expect a mass of filter data?

I'm sorry—but you don't need it to shoot the shots you'll be proud to show. Besides, I've already told you all I know about the subject—excepting perhaps that I use filters for all outdoor shots except close-ups of people. And the results fully justify my faith in filters.



### A CHAPLIN BIOGRAPHY

- 4021 The Adventurer
- 4022 The Pawnshop
- 4023 The Floorwalker
- 4024 Easy Street
- 4025 The Immigrant
- 4076 The Vagabond
- 4077 The Fireman
- 4078 One A. M.
- 4079 The Count
- 4080 The Cure
- 4081 The Rink
- 4082 Behind the Screen
- 4095 A Night at the Show
- 4096 Shanghaied
- 4097 The Bank
- 4098 The Champion



## FUN FROM WAY BACK

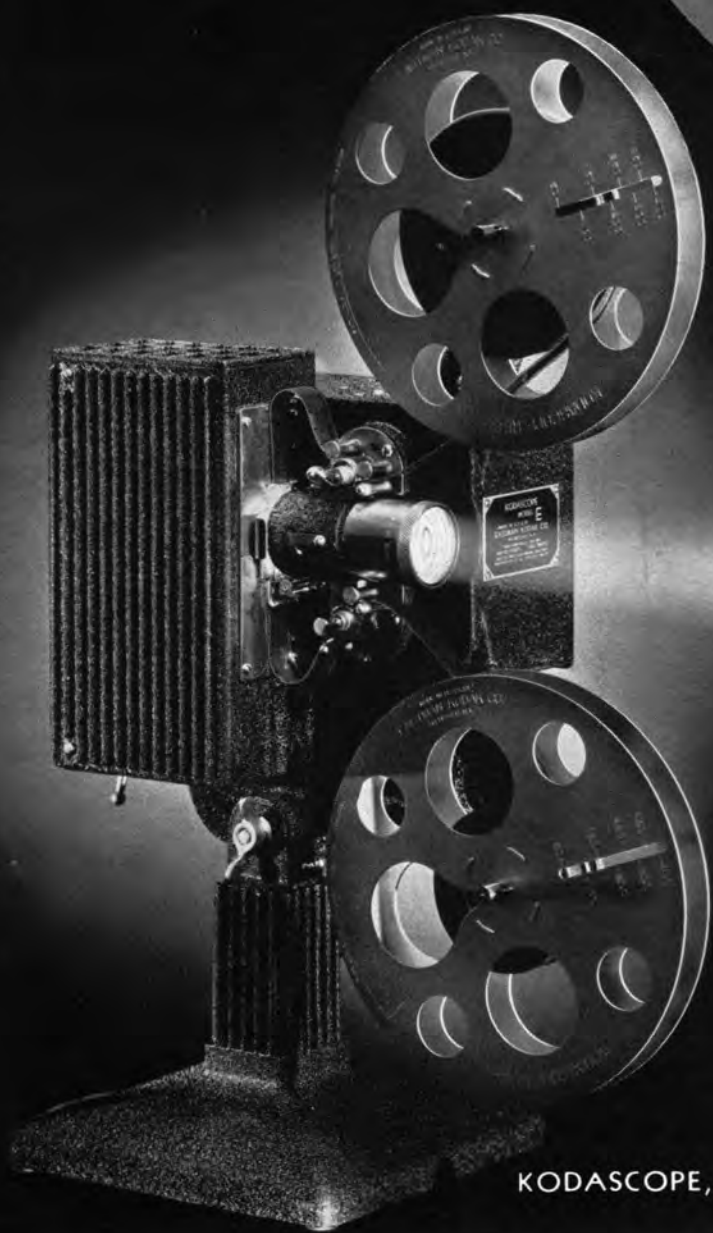
**T**HOSE of us who can harken back to the "never darken our door again" and custard pie days of the cinema—the era when a grimace was a grimace and not just a lifted eyebrow—sometimes miss a wistful yet side-splitting little chap with a quivering mustache. "The Adventurer," "The Floorwalker," "Easy Street"—weren't these some of the titles that labeled Charlie Chaplin's early efforts?

Perhaps the list at the left will jog your memory as it has ours. And perhaps you, too, would like to see if the one and only Chaplin can again tug at your risibilities and heartstrings as he did a decade or two ago. All of these features can be rented from Kodascope Libraries' headquarters at 33 West 42nd Street, New York, or their branches which are located in the principal cities of the United States and Canada. Most of them are on two 400-foot reels. Some are on one. The fee for an evening's showing is from \$1.25 to \$2.50.

# Better, Brighter Movies

WITH THESE  
EASTMAN  
HEADLINERS

MAGAZINE CINÉ-KODAK



KODASCOPE, MODEL E

**Magazine Ciné-Kodak** is the new 16 mm. camera that loads in 3 seconds. No threading—the film comes in magazines. Magazines of "Pan," Super Sensitive "Pan," regular Kodachrome, and Kodachrome, Type A, for artificial light, are instantly interchangeable—even when but partly exposed. Magazine Ciné-Kodak may be operated at half speed, normal, or slow motion. Its new design finder system competently serves the standard lens and 2-, 3-, 4½-, and 6-inch telephotos. These, and its many other advantages, have made it the fastest-selling 16 mm. camera almost over night.

Price—\$125, with Kodak Anastigmat f.1.9 lens, at Ciné-Kodak dealers'.

**Kodascope E**, amazingly low in price and possessing exceptional brilliance and adaptability, already paces the 16 mm. projector field. It may be used with your choice of four "fast" lenses (1-inch to 4-inch), and three brilliant lamps (400-, 500-, and 750-watt).

Little wonder that wise movie makers are buying the "E" at only \$54.50 or slightly higher, depending upon lens-lamp selection.

EASTMAN KODAK COMPANY. ROCHESTER, N. Y.