

Ciné-Kodak News

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A Six-Minute Course in Movie Making

Here are the essential factors influencing the quality and interest of your movies

YOUR CAMERA, regardless of its lens speed, lack or multiplicity of refinements, type or dimension of film, has certain essential characteristics. Foremost among these is its ability to record motion in objects *in motion*. But when there is no motion do not feel obligated to substitute *camera* motion for a lack of *subject* motion. In short—do not panoram if you can possibly resist the temptation, and the nearer objects are to you the farther behind you should thrust the temptation. If there are several worthy movie subjects within the field of view, film them one at a time—do not swoop from one to the other. Every movement of the camera is duplicated on the screen—*hold the camera steady*.

On the front of your camera are bits of glass painstakingly ground, carefully welded into one whole, the purpose of which is to record sharp images on film. One fingerprint, one drop of water, or one sizable dust particle—and the magic of the lens maker may be set at naught. *Keep the lens clean*.

Just behind the lens inside your camera is a gate through which your film must flow. This gate will inevitably pick up dust particles, perhaps bits of emulsion, which, if not removed in time, will likely result in marring scratches on your films. *Keep the gate clean*—a few seconds' task described in camera manuals.

And now for the six-minute course:



Focusing

FOCUSING need not at all concern owners of fixed-focus cameras. But do not try to film objects closer to the camera than the distance recommended in the manual. If yours is a focusing camera, and you want particularly sharp focus on one object or plane, focus on this object or plane. But if your goal is maximum detail throughout the whole view before you, set the distance marker at "25" feet when filming at stops *f.5.6*, *f.8*, *f.11* or *f.16*, and operate the camera as fixed-focus.

EXPOSURE is a matter requiring the application of common sense to known factors. The known factors are the general light classifications embossed upon the built-in exposure guide on the front of Ciné-Kodaks, for Panchromatic Film, and contained in the instruction folders supplied

with Super Sensitive Panchromatic and Kodachrome Film. These general light classifications refer to the type of light *falling upon your camera subject*, not to the light falling upon you or upon any other object. Further allowance should be made for the tonal qualities of the subject and the distance at which you are filming it. Light-colored subjects require a half stop smaller aperture than medium-colored subjects, and dark-colored subjects a half stop larger aperture. Distance shots, which generally lack shaded

(Continued over the page)



Exposure

areas and include considerable sky, require a half to a full stop smaller aperture than medium shots. And remember—the higher the aperture number the smaller the aperture opening.



Scene Length

SCENE LENGTH is a factor sometimes overlooked by movie makers. Movie scenes should not all be of the same duration. Eight or ten seconds is the customary procedure, but do not adhere to this general custom if you want your films to escape monotony. Movies are story telling, and can be profitably patterned after one of the most elementary ruses of the raconteur—tempo. Some subjects, or phases of subjects, are slow and easy going—and they should be recorded in slow and easy going scenes of full length. Other subjects, or phases of them, are brisk and exciting—and they should be recorded in a considerable number of terse scenes of four or five seconds' duration. Lazy drifting in an almost becalmed boat . . . pulse-pounding play at the polo field—each suggests the length of individual scenes of its movie record. Yet, if when filming the uneventful calm of the boat and its occupants, a sudden squall necessitates rapid sail handling, shorten the length of your movie scenes to step up the tempo and interest of your movies.

FILTERS cost but little, do not at all complicate filming, add clarity and beauty to most outdoor black-and-white shots. The scenics you have often admired on the professional screen are invariably filtered. Similar effects are as easily yours because the film you use and the filters available for it are essentially the same as those supplied for your professional contemporaries.

Follow these simple filter formulas for vastly improved "Panchromatic"-made scenics: For average subjects a yellow filter at one stop larger



Filters

than normal: For more pronounced color correction—darker sky and whiter clouds—a red filter at two stops larger than normal.

With regular Kodachrome, filters for outdoor filming are unnecessary excepting for the unusual conditions described in the instructions supplied with the film.



Continuity

CONTINUITY—here, indeed, is the stuff of which movies are made. For, although movie scenes are made singly, they are shown consecutively, and if the continuity of your scenes jumps from golf to babies to garden to guests to tennis to beach, you are overlooking an invaluable attribute of your movie camera and projector—their ability to weave a series of views of *one* subject into *one whole*. The advent of a new sandbox for a youngster should not, for example, be reproduced as but one shot of the child standing alongside the assembled sandbox. That is not a movie at all. It doesn't reproduce the situation as

you witnessed it or as the child enjoyed it. The sandbox didn't suddenly materialize upon your lawn—you ordered it, it came, you assembled it with some difficulty before the worshipful and excited eyes of the child, the child scrambled happily into it and soon rewarded your efforts by presenting you with an unappetizing "pie" composed of dank sand decorated with pebbles, a black button, and rudely plucked dahlia petals. That is what happened, and that is what your movie of it can and should reproduce in a series of brief shots made from various distances and at different angles. It's *one* movie of *one* subject. And it is also blessed with continuity—the essence of good movies.



Composition

COMPOSITION is not the fearsome problem it may appear once you are alert to the fact that the image you see in the finder of your camera is the image you will later see on the screen. Study that finder image and decide whether the viewpoint it mirrors is the best obtainable of each subject. Perhaps there is something distracting in the background which can be eliminated by angling the camera upwards or by changing your position. Or maybe the shot will be improved if you step back a few strides to draw some branches or trunks within the field of view to frame a scenic and thereby lend it depth. For, although not every one can create good composition, all of us recognize it when we see it. The finder tells the story your screen is later to tell. *Watch the finder.*

These, briefly, are the essentials of good movie making. The next issue of the News will list the most important factors influencing the *showing* of good movies.

Kodachrome Now Faster

REGULAR outdoor Kodachrome, both 16 mm. and 8 mm., has been increased in speed. The next roll you buy will probably carry a sticker on it such as the one shown in the illustration on the right. Other than increased speed, which means increased picture-taking range, there has been no change in Kodachrome.

This sticker reads as follows:

NOTICE

The film in this package is faster than that heretofore supplied. Read enclosed instructions before exposing.

Watch for these stickers. Read, and observe, the new exposure instructions enclosed with the film.





School days ahead! You can film the children's preparations, departure, "dorms," fraternity or sorority houses, associates—arm them with their own movie camera to continue the film record.

Shots of the Season



The ponies are running! If you choose "Pan" film to shoot them, be certain to take along a filter; if Kodachrome, keep the sun behind you. Pano-raming to follow the horses is quite in order.



Pets generally receive a fair share of footage. But generally on a catch-as-catch-can basis. They're worthy of better things—a complete reel, with continuity, of their schedule of activities.



Boats, large and small, are vying with each other in fall regattas. Again a filter for "Pan" film is little short of a necessity. And allow for the extra brilliance of sunlit waters.



There's new appeal in the cooling countryside. Be alert for good composition, upward or downward camera angles, and, if you are not using Kodachrome, the advantages of a yellow or red filter.



The trotting races, for many, are an irresistible magnet. There's action, color, human interest. You'll get it all if you filter "Pan" shots and keep the sun on the back of your neck for Kodachrome.



Championships are being decided on baseball diamonds—grand human interest stuff if you occasionally point your camera at the crowd. Use telephoto for close plays and scoreboards.



Turn two youngsters loose on a farm...train your camera on them—and you've the finest movie material. Long shots, close-ups, medium shots—mix them generously for added interest.



It may seem like rushing the season—but the pigskin platoons are already at it. If you're an addict, you'll start camera training with their training, reach the big game climax simultaneously.



Vacation days are still ahead for many. If you're among that lucky group, start your camera when you start your holiday, keep it whirring every day, so that the good times will not be forgotten.



Tame to some, the county fair is the big event to many and splendid movie material for all. The attractions title themselves. Shoot them first, then the entrants. Saves film and adds interest.



Late summer coolness suggests the zoo. The zoo suggests movies. The identifying signs title the inmates—but give the onlookers their just share of the footage, particularly round-eyed children.



For out-and-out action we'll take polo. Probably, too, will you. And certainly your movie audiences. Once more—filter with "Pan." But keep the excitement in the game—not in the camera.



Far from being a painted ship upon a painted ocean is this top-notch enlargement of a stately five-master from the 16 mm. films of Dr. Howard N. Cooper of Watertown, N. Y.



Thoroughly representative of the beauty of the fabled China seas is this 16 mm. shot made at the mouth of the Saigon River by Mr. Carl G. Backstrom of Seattle.



Selected as a "Good Shot" because it is one, and also to call your attention to the picture opportunities in industry. Its maker is Lt. J. M. Roberts of Annapolis.



Framed by trees, clouds enhanced by a filter—this 8 mm. shot made by Mr. L. G. Darby of Calgary, Alberta, Canada, obviously earns a place in the "Good Shots" column.



The Ciné-Kodak Eight, Model 60, of Dr. S. M. Hunzicker of Columbus, Ohio, had the "speed" necessary to make this delightful shot of Master Hunzicker at the 'phone.



TWELVE more CINÉ-KODAK NEWS readers hit the Good Shots' bull's-eye. Twelve more pairs of Etchcraft Junior enlargements have been sent to these *successful* entrants. All *unsuccessful* entrants have received a courteous, constructive acknowledgement of their good shots. All films have been promptly and safely returned.

Why not place your own entries?

The procedure is simple. Just mail in short film clippings not less than four inches in length, whole scenes wound 'round a black processing reel, or entire reels. If you send your film on reels, *pack it carefully*. Address all entries to Editor, CINÉ-KODAK NEWS, Eastman Kodak Company, Rochester, N. Y.

Scenics predominate on this page. But there is a warm welcome awaiting good human interest shots such as close-up character studies, amusing antics of pets. The type of camera and film you use has no bearing upon selection. Kodachrome, incidentally, permits the finest black-and-white enlargements of them all.



Ablely representing the Army in this month's "Good Shots" parade is this archway-framed 8 mm. shot of the West Point Chapel made by Cadet William N. Snouffer.



The majesty of Mexico's Popocatepetl—another shot framed by an archway. The cinamateur in this instance is Dr. Arthur J. Atkinson of Chicago; the film, 16 mm. "Pan."



Mr. F. A. Lindlie of Whitefish, Montana, again hits the bull's-eye with this thoroughly lovely 8 mm. scenic. Keeping the birch trees in the foreground "made" this picture.



Mr. Alvin F. Moosman of Chicago took his Ciné-Kodak Eight to the Brookfield Zoo and, among other excellent shots, brought back this view of one of its aquatic stars.



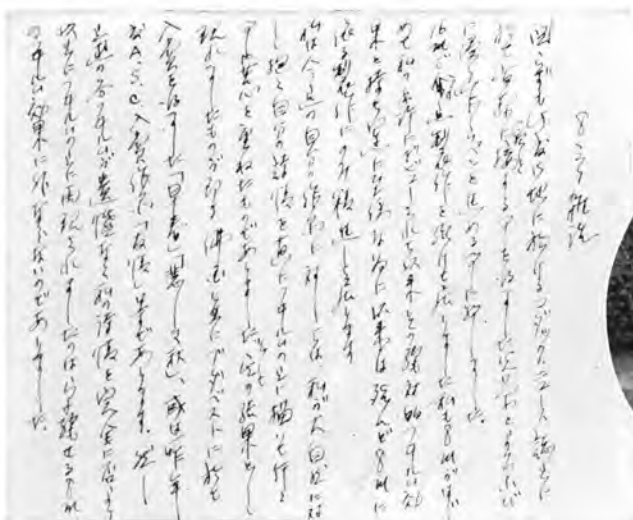
"Sixteen" filmlers had better look to their laurels, for here is another 8 mm. winner! Its maker is Mr. B. D. Elliott of Tacoma, Washington—and it's filtered, of course.



And here is a good mark for west coast "Sixteen" owners to shoot at. It's a nicely filtered 8 mm. shot of San Francisco's pride, by Mr. Edward L. Mossawir.



Few movie makers have had the forethought to frame Niagara with contrasting trees—another 8 mm. shot, and submitted by Mr. and Mrs. H. H. Hoermann of Chicago.



PRAISE FOR CINÉ "EIGHT"

by Tatsuichi Okamoto

I TAKE up my pen with great pleasure at this unexpected contact with the readers of CINÉ-KODAK NEWS, happy to learn that its Editor has found my films of interest.

In making my pictures my chief aim has been to transfer to film the poetical sentiment I cherish for nature. If I have been able to do so with some success, the credit is largely due to the excellent qualities of Ciné-Kodak Film, which, as I have progressed from production to production, has given me greater confidence that I can capture any picture tone that I desire by merely using one of the various filters available for my camera.

Intentional underexposures for dusk or moonlight effects, a variety of filters for different types of color correction, the use of early morning or late afternoon light to accentuate shadows and facial contours, high or low camera angles to help convey a feeling of majesty or minuteness—these are the methods I have used to transfer subjective expression to my films. Camera tricks I have not used as yet—although now that I have a Special, I can see that, if not overdone, they can be used to great advantage. Simplicity has been the keynote of my efforts. The different aspects of spring, of autumn, the loneliness of a little Japanese girl, her pleasure at making a new friend, their quiet and gentle playmaking—for subjects such as these I have found my Ciné-Kodak Eight most capable.

My scanty review of my filming

NOTE: Mr. Okamoto is one of the outstanding amateur cinematographers of the world. In 1935 he won first award for photography in the international contest of the American Society of Cinematographers, open to 8 mm. and 16 mm. films, with his "Vanishing Autumn." In 1934 his "Tender Friendship" reel carried off the same award. In 1932 his "Early Spring" first brought him renown by capturing the photographic award.

His prize-winning camera—a Ciné-Kodak Eight, Model 20. His film—Ciné-Kodak Eight Panchromatic. More recently he has added a Ciné-Kodak Special to his movie kit. You see him with it in the illustration above.

Mr. Okamoto's article reproduced on this page is a translation from his letter—a letter which it would be difficult to edit or amplify. The accompanying illustrations are enlargements from his winning films. His successful filming formula is obvious and threefold: 1—good lighting; 2—unusual camera angles; 3—filters. On these he has no option.

experiments will be stopped here. But nothing will please me more if, through this article, I can become more closely acquainted with my American friends for whom I have deepest admiration. My address I give below, and I will be only too happy if many of you will write to me about the films you have made so that we can perhaps all learn a little bit more about our fascinating hobby.

TATSUICHI OKAMOTO,
1-chome, Shintama-cho,
Matsuyama-shi, Ehime-ken,
Japan.



Angling for Interest



SCATTERED about this page are several angle shots which, you will readily agree, have lost nothing in interest because their makers stooped or climbed to conquer.

Some of them are eye-catching solely because the cameraman sought and achieved an out-of-the-ordinary view-point. But others evidence a far more important benefit of camera angling. And this is that the camera vantage point can often heighten the story-telling effectiveness of a shot.

Consider the world's most popular picture subject—a baby. Most shots of an infant are made from the same view-point as most other shots—the eye level of the cameraman. But if baby is just learning to walk, make most of your scenes from his eye level to convey his view-point.

For example:

Over Mother's shoulder as she holds her hands out to baby...over his shoulder to show her encouraging smile...front view shot from his eye level as he unsteadily reaches out for assistance...floor-level close-up of his unsteady underpinning...close-up of his tiny hands grasping the chair arm

...his face, wreathed in a smile of victory...Mother's prideful smile.

Just one or two shots of any subject do not make a movie. The chief advantage of that little camera of yours is that you can move about with it, take the same subject from many angles, rearrange and splice these various shots into one absorbing whole.

Here are a few other angle shots of popular subjects:

A youngster on a new "bike," scooter, toy automobile—from the ground level at a 45° angle as he approaches the camera. Don't follow the action.

A child on a swing—from directly in front as the youngster zooms over the camera and out of range. Don't follow the action.

A traveling automobile—from the roadside at ground level and at a 45° angle. Don't follow.

A sleeping child—from between the bars of its crib.

A golf drive—from directly in back of the ball facing the line of flight. If the sun is also directly in back of ball, it can be clearly followed on the screen for a hundred yards or more.

Buildings, completed or in the course of construction—shoot up or shoot down from one side so that you get plenty of diagonals.



"ALL IN A DAY!"

by RICHARD B. STITH,
Burbank, California

UNDULY impressed with my modest good fortune at movie making, the Editor of the News asked me to write a few lines about my filming experiences.

I am tempted to write at some length about "All In A Day," the reel that attracted the Editor's attention and enlargements from which illustrate this article. For here was a highly interesting experience—this making of Kodachrome movies under 30 feet of water off Catalina Island. Briefly, the underlying reason for making such a "stunt" film was simply to test the possibilities of Kodachrome under highly unusual conditions that had tempted my movie making urge for quite some time. Two cameras were used, both in water-tight "blimps," which, together with tripods, weighed 90 pounds. The title, "All In A Day," was an airy implication that the making of such a film was merely an after-dinner divertissement—a somewhat fictional note which was perpetuated by the climax of the reel, wherein I was supposed to get my air hose badly tangled and be extricated by a helmeted companion in the proverbial nick of time.

Of course, you—and for that matter, I—do not make many movies roaming about the bottom of the sea. But the subject did give me an interesting reel and convincingly demonstrated the fact that, when a fair amount of common sense is exercised, Kodachrome will get colors where there are colors.

For example, I know of some invitingly shady gardens that simply abound with blossoms of delicate and entrancing colors. But I don't go near them when I want color. I stay in the sun.

You've watched parades in city streets, seen the scarlet or blue marchers pursue their serpentine way past stretches of shade and sunshine. There is the idea, exactly! In shade, you see dull color. In bright sun, brilliant color.

Then, too, some people are slow to savvy the duties of a lens.

It's like your eye. You can squint it or open it wide. You squint it in bright sunlight, get positively starry-eyed in dim light. If, when you are filming a scene with some bright areas and some dim areas, you squint the camera's lens to match the brilliance of the bright areas, it stands to reason that you are going to under-expose and get dull coloring in the dim areas. Or vice versa. You can't possibly adjust the camera's lens—or your eye, for that matter—to function 100% with both groups at the same time. The best thing to do with such subjects is to skip them and go find yourself others with uniform lighting—whether brilliant, fair, or just so-so. Then you give your lens, and Kodachrome, a fair shake.

To conclude this preachment—and, believe me, I speak from humbly learned experience—may I urge that you use your head as you use your camera. Study the reels you've made. If there are poor shots, there are reasons. Learn the reasons, and don't let them repeat themselves. Then you'll be as keen about Kodachrome as I.

The illustrations on this page are all enlargements from Mr. Stith's 16 mm. Kodachrome movies.



Let's Go Collegiate

HERE are but four of the approximately 400 Kodascope Library releases. Write their headquarters at 33 West 42nd Street, New York, for a descriptive catalog of 8 mm. or 16 mm. films and address of nearest representative. Each of the films described below is supplied on two 400-foot reels—a half-hour show—and is available for an evening's enjoyment at a fee of \$2.



AROUND THE BASES (No. 8185) is the first of a series of four collegiate comedies. Eddie, an upper-class man, deliberately "beans" George, our hero, with a ball during batting practice so that he (Eddie) will be chosen to pitch. The plan goes very sour, for Eddie is no Dizzy Dean. Then, just when all seems lost for Calford, George comes bounding out of the hospital with the old college spirit, sits down the opponents in one-two-three order, and then poles the ball over the fence for a homer, victory, and Dorothy—the vibrant co-ed.



RUNNING WILD (No. 8186) depicts the same group and theme—but this time the *pièce de résistance* is a free-for-all automobile race. Eddie (hisses) enters a modern racing car, while George risks life and limb by leaving the starting line in his decrepit "Lizzie," which leaves a trail of fenders and bolts to mark its progress but eventually brings George home the winner.



THE LAST LAP (No. 8187), third of the series, is built around an inter-class cross country race. It's easily up to par because Eddie is up to his usual skulduggery in his tireless efforts to beat George and win Dorothy.



SPLASHING THROUGH (No. 8188) concludes the series in a wild burst of spray through which George's feet are faintly discernible in a six-beat crawl as he pulls away from the field in an inter-collegiate aquatic meet.



add color WITH KODACHROME

color...color...COLOR

—with movie makers, everywhere, the swing is to color. Outdoors...indoors...with "Eights" and "Sixteens"—the matchless charm of full-color Kodachrome is daily winning new devotees.

Kodachrome movies can be made by all standard 16 mm. cameras loading with 50-, 100-, or 200-foot rolls or 50-foot magazines or Packettes of Ciné-Kodak Kodachrome Film. For these there is not only the regular Kodachrome for outdoor

daytime filming, but Kodachrome, Type A, for color movies at night, indoors and out. There is an inexpensive color-correcting filter permitting

PRICES

16 mm. Kodachrome, both regular and Type A—50-foot rolls, \$4.75; 100-foot rolls, \$9.00; 200-foot rolls, \$18.00; 50-foot magazines, \$5.00. Ciné-Kodak Eight Kodachrome, \$3.75 per roll. All prices include processing at Hollywood, Chicago, or Rochester, N. Y.

the use of daytime Kodachrome at night, and another filter lending Type A Kodachrome the proper color balance for daytime filming.

And owners of 8 mm. cameras taking the standard 25-foot roll of Ciné-Kodak Eight Kodachrome may match their 16 mm. contemporaries stride for stride outdoors, slip on a Kodachrome Filter for Photoflood for indoor color filming with the aid of inexpensive Kodaflector.

Ask your dealer to show you Kodachrome movies. Eastman Kodak Company, Rochester, N. Y.



**Ciné-Kodak
Eight "20"**

Every ounce a movie maker. Built-in exposure guide, eye-level finders, automatic footage indicator. \$34.50, with Kodak Anastigmat f.3.5 lens.



**Ciné-Kodak
Eight "60"**

Its fast f.1.9 lens, many refinements, and smart styling rank it highest among the "Eights." \$91.50, including de luxe carrying case.



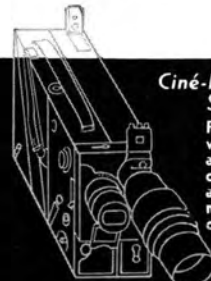
**Magazine
Ciné-Kodak**

The ideal 16 mm. home movie camera. Loads in 3 seconds with any of 4 film magazines. 3 speeds, 4 accessory lenses. \$125, with f.1.9 lens.



**Ciné-Kodak,
Model K**

For years the most popular 16 mm. camera. Takes any of 5 films in 50- and 100-foot rolls. Five accessory lenses. Price, \$112.50, with f.1.9 lens.



**Ciné-Kodak
Special**

Finest, most versatile, of all amateur movie cameras. Price, and full information, on request.

EACH SUPREME IN ITS FIELD, THESE ARE THE KODACHROME CAMERAS