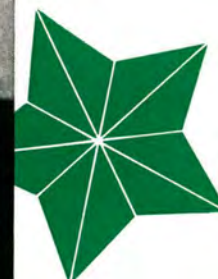


Ciné-Kodak News

VOLUME TWELVE • DECEMBER 1936 • NUMBER FIVE

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Ready 8 mm. KODACHROME Type A

Now every one can make full-color indoor movies.

Ciné-Kodak Eight Kodachrome, Type A, is here—just in time for the indoor season. Color-balanced for the specific type of light supplied by Mazda Photo-floods in \$5 Kodaflector, no filters are required. Hence, it is far faster indoors than regular Kodachrome.

But this is not the only good news!

The General Electric Company, makers of Mazda Photofloods, recently introduced a larger and doubly-bright lamp which is known as the No. 2 Photoflood. And not only are these new Photofloods far brighter, but their rated life is far greater—*six hours*, under normal operating conditions. These new, larger lamps require the use of an inexpensive Kodaflector Adapter.

No longer is it necessary to work up close with either lights or camera. No longer need subjects be posed directly before the beams of a reflector. "Corner" shots give way to full view shots in any average size room, with any camera. Users of f.3.5 "Eights," as well as those using cameras equipped with f.1.9 lenses,

(Continued over the page)



Color
FOR CHRISTMAS



**The only extra equipment
you need is Kodaflector
and Mazda Photofloods**

to subject. The quality and quantity of the light are fixed factors indoors. *There's no guesswork.* From the time the first gift package arrives from the shops... throughout the exciting events of Christmas Eve... until the joyful dénouement on Christmas morning—you can make a record of every lively moment in full color and with full freedom from taking problems, whether your movie camera is 16 mm. or 8 mm.

Can Be Used Outdoors, Too

Although developed expressly for use without a filter indoors, you can follow the holiday activities outdoors by merely slipping a *Type A Kodachrome Filter for Daylight* over the camera's lens to color-balance the film for natural light.

There is no further need to describe here the use of this film. Full exposure instructions, for indoor and outdoor use, will be found with each roll.

And here are some hints for your holiday movies:

Planning Your Holiday Reels

Too many holiday reels are confined solely to one of many phases of the events. Christmas reels, for example, concentrate upon the activities about the tree on Christmas morn. There's far more to the Christmas story than this, and there should be far more to the film story—which does not necessarily mean that more film must be used for the occasion. A half dozen shots of gift opening are sufficient—if the remaining score of shots on the reel are nicely divided between Christmas Eve and Christmas Day doings, such as gift wrapping, notes to Santa by the children, tree decoration, dinner preparations, removal of the first drumstick, a holiday toast, the first tentative trip on a new sled outdoors.

In short—give your holiday reels continuity. Start filming at the start of events. Build up your film story scene by scene. It's good sense and makes for good movies.

Try a reel or two of the amazing new Kodachrome Film over the next week end to get your hand in for the more serious filming to come throughout the Christmas-to-New Year's week. Use the No. 2 Photofloods with the Kodaflector Adapter, or No. 1 Photofloods in the standard Kodaflector. Use regular Kodachrome outdoors, or Type A Kodachrome with the *Type A Filter for Daylight*; and Type A Kodachrome indoors.

There's color in the holidays, much of it indoors, lots of it outdoors. Capture it all this year in colors of startling realism.

are now free to capture any and every worth-while indoor subject in colors of startling realism.

Truly, the introduction of the new film and lamps sweeps aside the last obstacle to simple and successful full-color filming indoors under artificial light. *The time of day... the presence of clouds... the density of shade*—the several factors affecting the exposure of film outdoors which you have so easily mastered—*simply do not exist with indoor filming.* For each diaphragm stop, a definite distance from lights



● Kodaflector is feather-weight, easily portable. The reflectors are collapsible—pack flat. You can use both reflectors on the adjustable standard, one on the standard and one on floor or table—or hold it by its supporting bar. Yet, despite its lightness and low cost, Kodaflector is by far the most efficient lighting outfit ever produced for use with Mazda Photoflood lamps—two of which, in Kodaflector, are equivalent, photographically, to fourteen without.



RAINBOW ISLES IN THE SOUTH SEAS

with RODMAN PELL
PELIGRAMS IV



All of the illustrations on this page
have been enlarged from Mr. Pell's
16 mm. Kodachrome reels.

WITH only two weeks of practice, I sailed for the South Seas in July, 1932, with a Ciné-Kodak K, tripod, 40 reels of Ciné-Kodak "Pan" Film, 10 of Super Sensitive "Pan," and a yellow filter.

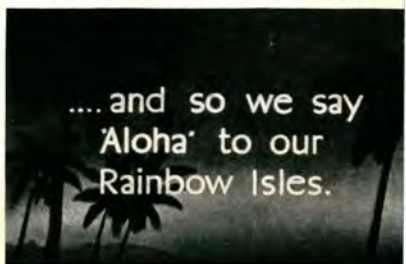
The cinematic results of my pleasure cruise were so surprisingly successful that I could scarcely await an opportune moment to return—which moment came exactly three years later. And this time I took Kodachrome—50 rolls. But I could have used more. Whether your film consumption is modest or ambitious, it is always better to take an ample supply on a trip than to miss good shots because of a scarcity. Film, properly packed, will keep—but movie opportunities await no man.

My destination was the Society Group of islands, largest of which is the fabled Tahiti. Although a ten day trip, my film was at no time kept on ice, as I knew that it must endure temperature and climatic conditions far worse than those experienced on board ship. Actually, forty-two days passed before the last roll was returned and processed in the States. But I had my films tropically packed by Eastman. And, after exposure, I placed them in five-pound, friction top, cracker tins in the bottom of which was calcium chloride covered with paper to keep it from sifting

into the film. I did not lose a foot of film—even though excessive humidity was frequently encountered and we were twice involved with tail ends of hurricanes.

Tahiti is a beautiful and picturesque island at any time of the year, but particularly so during the celebration of the Fall of the Bastille, beginning with the 14th of July. There are merry-making and celebrating for a full week—the natives coming from every island in the Group to take part. Singing and dancing go on from morning until night. There are horse races, sailboat and canoe races, spear-throwing contests, to say nothing of great banquets and feasts. One picture, taken of dancers, was shot on a very dull day. In fact, during part of it there was a fine drizzle. We used an *f.1.9* opening on these pictures, and the colors came out beautifully—clear and brilliant. Many of my best shots were made on the island of Mopelia, where Count Von Luckner's "Seeadler" was wrecked in 1917.

Action and close-ups, in my opinion, are very important in home movies. It is best to stay only about 25 feet away from subjects, and closer if possible. Use scenery such as sunsets or sunrises to separate action shots, but do not allow the scenery to become monotonous or you will lose the interest of your audience.



...and so we say
'Aloha' to our
Rainbow Isles.

\$34.50
HOME MOVIES
FOR LESS THAN
10¢ A SCENE

GIVE *Cine-Kodak Eight*

SOME ONE YOU KNOW IS STANDING BEFORE

FRIENDS and relatives who have seen your movie shows...distant members of the family to whom an exchange of movie records would be a priceless privilege—surely you know those who would be more than delighted to find a Cine-Kodak or a Kodascope under their Christmas tree.

And you are giving so much this year when you decide upon home movies.

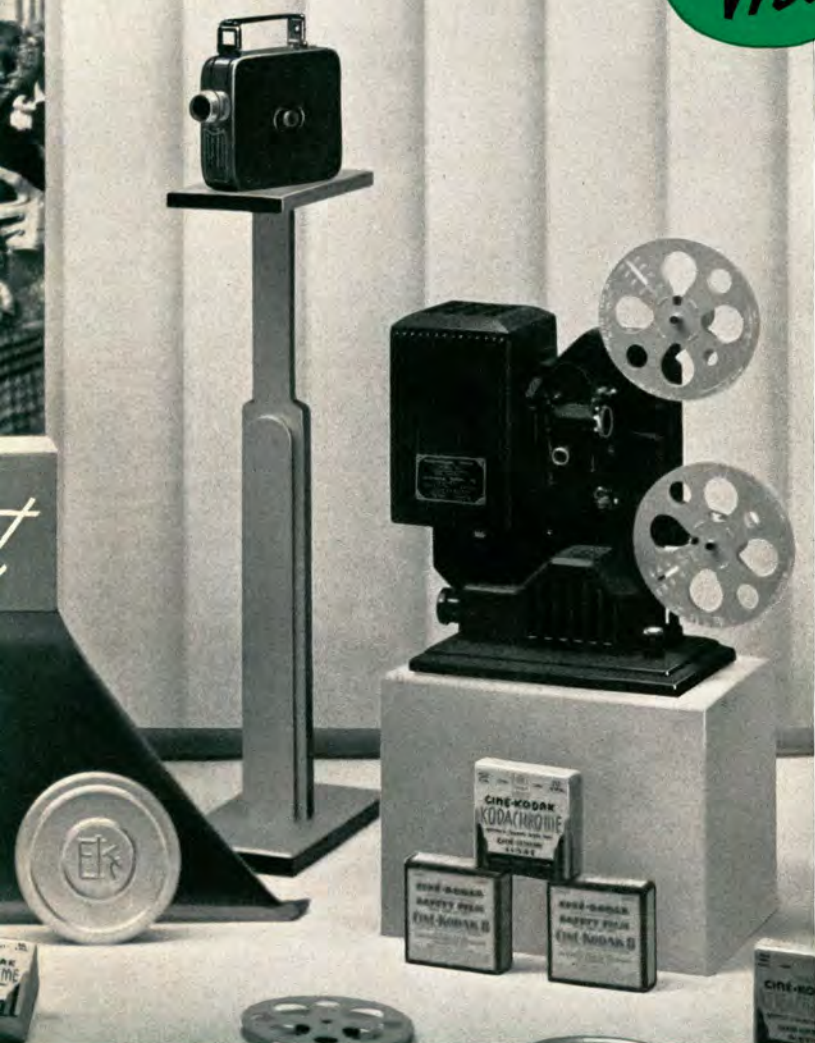
In the 8 mm. field there's full color filming, indoors or out, with

either regular Kodachrome or the new Type A Kodachrome. They can start a colorful film diary on Christmas morning if you include a roll or two of film and a \$5 Kodaflector in your gift list.

In the 16 mm. field there is a greater film range including, of course, Kodachrome, and outstanding equipment—the versatile Magazine Cine-Kodak; the efficient Cine-Kodak K; the brilliant and economical Kodascope E; the de luxe Kodascope L.

Give lasting happiness. Give home movies.

-And for some
member of your
own family



A WINDOW LIKE THIS

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, depending upon the camera model.....	\$1.00 to 1.50
1½-inch telephoto lens for Ciné-Kodak Eight, Model 60....	37.50
Kodak Pocket Range Finder.....	7.00
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.....	.40
Film cans for 200-foot reels.....	.40
Ciné-Kodak Eight Panchromatic Film.....	2.25
Ciné-Kodak Eight Kodachrome Film.....	3.75
Ciné-Kodak Eight Kodachrome, Type A, Film.....	3.75

16 mm.

Magazine Ciné-Kodak, with f.1.9 lens.....	125.00
Magazine Ciné-Kodak, including combination case for camera and accessories....	137.50
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 E, with your choice of lens and lamp, from.....	54.50
Lenses: 1-inch f.2.5, 2-inch f.1.6, 3-inch f.2.5, 4-inch f.2.5, Lamps: 400-, 500-, and 750-watt.	
Kodascope, Model L, with your choice of lens and lamp, from.....	184.00
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.	
15 mm. wide angle lens for Ciné-Kodak K.....	45.00
Adapter for using telephoto lenses with Ciné-Kodak K.....	6.50
2-inch f.3.5 lens.....	38.50
2½-inch f.2.7 lens.....	53.50
3-inch f.4.5 lens.....	38.50
4-inch f.2.7 lens.....	68.50
4½-inch f.4.5 lens.....	53.50
6-inch f.4.5 lens.....	78.50
Kodak Pocket Range Finder.....	7.00
Ciné-Kodak Tripod.....	32.50
Ciné-Kodak Tripod Truck.....	45.00
Carrying case for Kodascope L.....	15.00
Carrying case for Kodascope E.....	12.00
Kodaflector.....	5.00
400-foot aluminum reels.....	.60
Film cans for 400-foot reels.....	.60
Ciné Album for storing 400-foot reels.....	3.50
Ciné-Kodak Titler.....	6.50
Kodascope Film Viewer.....	12.50
Kodascope Rewind and Splicer.....	7.00
Color filters for use with Ciné-Kodaks, depending upon camera model.....	\$1.50 to 3.75
Ciné-Kodak Panchromatic Film:	
50-foot roll.....	3.25
100-foot roll.....	6.00
200-foot roll.....	12.00
50-foot magazines.....	3.50
Ciné-Kodak Safety Film, 100-foot roll only.....	4.50
Ciné-Kodak Super Sensitive Panchromatic Film:	
50-foot roll.....	4.00
100-foot roll.....	7.50
200-foot roll.....	15.00
50-foot magazine.....	4.25
Kodachrome Film, regular or Type A:	
50-foot rolls.....	4.75
100-foot rolls.....	9.00
200-foot rolls.....	18.00
50-foot magazines.....	5.00



GOOD SHOTS



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 acknowledgment of their good shots.

Why not place your own entries? The type of camera and film you use, 8 mm. or 16 mm., has no bearing upon selection. Kodachrome, incidentally, permits the finest black-and-white enlargements of them all. Interesting close-ups of humans, filtered scenics with clouds, views of simple composition and contrasty lighting—these promise best results from enlargement.

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.

Left Column, Top to Bottom

● This shot of the reaper and the majestic cloud formation was submitted by Mr. C. W. Crumb of Chicago, who made it, he says, "...several years ago prior to the advent of modern film with all its improved features." It is nevertheless a challenge to today's filmmakers.

● The verbal bouquet for the beautiful shot of the yacht is tossed into the lap of Mr. Edw. J. Corcoran of Northport, Long Island. Made on "Pan" film with a Ciné-Kodak Eight, Model 25, it convincingly demonstrates the advantages of filter use. *Without* a filter this scene would have shown a light gray boat on a medium gray sea below a light gray sky—woefully lacking contrast and color separation.

● Another "Eight," Model 25, made the third prize-winning shot depicting the charming architecture of Bruges, Belgium. This time the camera was operated by Mr. John W. Sparks of Richmond, Virginia, who also quite obviously used a filter to snap out sky and clouds.

● Writes Mr. R. A. Battles of Santa Monica, California "...the use of natural color film has opened up an entirely new field in art. Now we have real living pictures." Certainly Mr. Battles' scenic, enlarged from his 16 mm. Kodachrome reels, substantiates his beliefs.

● From the first roll of Kodachrome exposed in his Ciné-Kodak K, Mr. William Tauber of New York City submitted the adorable shot of his youngster deeply engrossed in the mysteries of botany. How much better this shot is in close-up than it would have been in a full figure view! How much better this unsuspected shot than posed shots!

● Concluding our left column is another glimpse of the San Francisco-Oakland Bay Bridge from the 8 mm. black-and-white reels of Mr. Edward L. Mossawir of San Francisco, who crashed these columns in the last issue of the News. There are two major reasons why he has repeated—a filter, and sidelighting on the bridge.

Right Column, Top to Bottom

● Another Ciné-Kodak Eight is responsible for the charming silhouette canoe shot launching our right column. With the camera stopped down for contrast, the sun a bit to one side to avoid lens flare, Mr. T. J. Courtney of Halifax, Nova Scotia, lends further testimony to the theory that forethought is the father of good movies.

● Mr. Howard C. Lare of Chicago Heights, Illinois, springs to the support of 16 mm. filmmakers with this black-and-white shot of Jimmie Lare voicing his final nighttime opinion of parents who insist upon early retiring for alert young men.

● And here is Mr. Corcoran again, who made the second shot in our first column, with an unusual 8 mm. shot of "Mickey," the family pet. Mr. Corcoran has a Ciné-Kodak Titler, which enables him to make titles of typewriter type 8 inches distant from his camera's lens. Why not, thought Mr. Corcoran, frame Mickey's bewhiskered countenance in the Titler's easel and get a real close-up of him?

● Mr. W. G. Laird, of Mishawaka, Indiana, is responsible for the shot of the two curly-headed youngsters, who, even though they are thoroughly conscious of being filmed, win two enlargements for their proud father by reason of his photography and their gracious smiles.

● Another "Eight" owner to repeat in our little contest is Mr. B. D. Elliott of Tacoma, Washington, who is thoroughly familiar with the scenic advantages of setting off whites with blacks and keeping some object in the foreground to lend distance to the background.

● And again an "Eight" is a winner! This time the movie maker is Mr. W. Dan Edmonds, of Detroit, who recognizes a good silhouette-sunset shot when he sees one.

Hear Big Thrills



TO those who take their drama "neat," the five episodes of *The Indians Are Coming* can be heartily recommended. A blood-and-thunder Western serial of the first water, it stars Tim McCoy, buckskin idol of millions. Each of the five episodes of this 16 mm. thriller is supplied on two 400-foot reels, can be seen and enjoyed individually, or the entire quintette can be rented at one time and projected consecutively in a single evening. Gold strikes... prairie fires... Indian ambushes of wagon trains... a hair-breadth rescue by the U. S. Cavalry—*Pals in Buckskin, A Call to Arms, A Furnace of Fear, The Red Terror, and The Trail's End* (the five episodes of *The Indians Are Coming*) are generously loaded with the lusty drama of the western frontier. The basic rental fee for

an evening's showing is \$2 per episode. They may be obtained directly from Kodascope Libraries' headquarters at 33 West 42nd Street, New York City, from any of the Library branches in leading cities in the United States and Canada, or may be ordered by phone, wire, or mail from headquarters or branches. The code numbers of the five episodes of *The Indians Are Coming*, in the same order as they are named at the left, are 8189, 8190, 8191, 8192, and 8193.

There are more than 400 Kodascope Library releases—full length features and shorts—encompassing the fields of drama, comedy, travel, sport, popular science, natural history, religion, modern history. Write Kodascope Libraries' headquarters for a copy of an 8 mm. or 16 mm. catalog of current subjects.

Ciné Chat

STORING KODACHROME

PROCESSED Kodachrome Film should be stored where it is kept dry and cool. The blotters in the reel cans should not be moistened, and the stored film should be kept away from radiators, steam pipes, or locations where it may be subjected to high temperatures.

LOSS OF LOOP

Every now and then a movie maker will report a roll of film on which all images are reduced to blurred streaks running lengthwise on the film. This effect is caused by the film losing its loop with the result that it flows past the lens instead of stopping and starting sixteen times per second at normal exposure speed.

Improperly threaded cameras are likely to be the cause—a contingency you can avoid if you run your camera for a few seconds to observe its functioning before replacing the camera cover. Another cause is the incorrect replacement of the film track or pressure pad after a periodic cleaning—a most essential practice, by the way. Camera manuals detail the steps of gate cleaning. Still a third cause of loss of loop is leaving film in a camera for any considerable period with

the result that the looped film loses its pliancy, and, when the camera is again operated, "jumps its trolley."

KODACHROME FOR MINIATURE STILL CAMERAS

Movie makers who have largely or completely forsaken black-and-white film for the charm and realism of Kodachrome will be interested in the news that the same film, both regular and Type A, is available for miniature snapshot cameras—the Kodak Bantam Special; Kodak Retina and other still cameras using 35 mm. film. The distinctive film cartons are shown below.

From your exposed film Eastman laboratories produce transparent full-color "positive" film images, contact size, which you, or your dealer, can mount in Kodachrome Hand Viewing Mounts for scrutiny by transmitted light.

Ask your Ciné-Kodak dealer about slide projectors in which your Kodachrome transparencies, after being properly masked and "sandwiched" between two pieces of glass, produce colorful screen images of amazing crispness.

DON'T PANORAM

SO many home movie failures are occasioned by faulty panoraming that it seems best to caution movie makers generally against attempting this practice. Unless you are quite sure of your technic, don't panoram. Keep the camera steady during exposure.





The gift that brings the world home ... *in movies*

Ciné-Kodak

Your gift of a Ciné-Kodak will mark "the beginning of recorded history": Personal movies of children at play, their smiles, their gestures...the color and movement in foreign streets and harbors...the high spots of favorite sports and hobbies. What other gift could mean so much? Your dealer will show you these Ciné-Kodaks, and the excellent movies they make, in both full-color Kodachrome and black-and-white... Eastman Kodak Co., Rochester, N. Y.

CINÉ-KODAK EIGHT, MODEL 20 costs only \$34.50. Gives you 20 to 30 black-and-white movie scenes—each as long as the average scene in the newsreels—on a roll of film costing \$2.25, *finished, ready to show*... Your own movies for 10c a "shot."

CINÉ-KODAK EIGHT, MODEL 60, offers the economy of 8 mm. film in a camera with the finest of lens equipment and fittings. Its ultra-fast *f*.1.9 lens is interchangeable with a telephoto lens (extra) which magnifies three times. With carrying case, \$91.50.

MAGAZINE CINÉ-KODAK (16 mm.) Loads in 3 seconds. The film comes in a magazine. Just slip the magazine into place, close the camera cover and shoot. You can switch films at any time—the magazine keeps out the light. With fast *f*.1.9 lens, \$125; including carrying case, \$137.50.

CINÉ-KODAK "K" (16 mm.) The world's most widely used home movie camera—it's so simple, yet so fine. You get clear, brilliant movies at the touch of a button—and, as your skill increases, it responds to every exacting demand. Loads with full 100 feet of 16 mm. film. With *f*.1.9 lens, \$112.50; including case, \$125.



ALL THESE CAMERAS MAKE MOVIES IN GORGEOUS FULL COLOR WITH KODACHROME FILM...
NO EXTRAS TO BUY, NO GADGETS, EASY TO MAKE AS BLACK-AND-WHITE