

CINÉ-KODAK NEWS

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SOUND KODASCOPE

A superb instrument by which the utmost in 16 mm. sound projection is realized

ADD hearing to seeing, and 16 mm. showings take on new life, new fascination.

Do it so well that the audience is kept completely unaware of the mechanism, and the illusion of reality becomes complete. This is the achievement of Sound Kodascope Special.

The men who created Sound Kodascope Special were told to produce the finest possible 16 mm. sound projector, regardless of cost. The highest merit was their sole consideration.

Radically different, totally new, is the result of their work. It is mechanically, scientifically, far ahead of hitherto accepted standards. Its achievement as a reproducer of sound motion pictures is outstanding. Wider range, greater subtlety and realism—these are the qualities, as discerned by critical eyes and ears, on which the unique importance of Sound Kodascope Special rests.

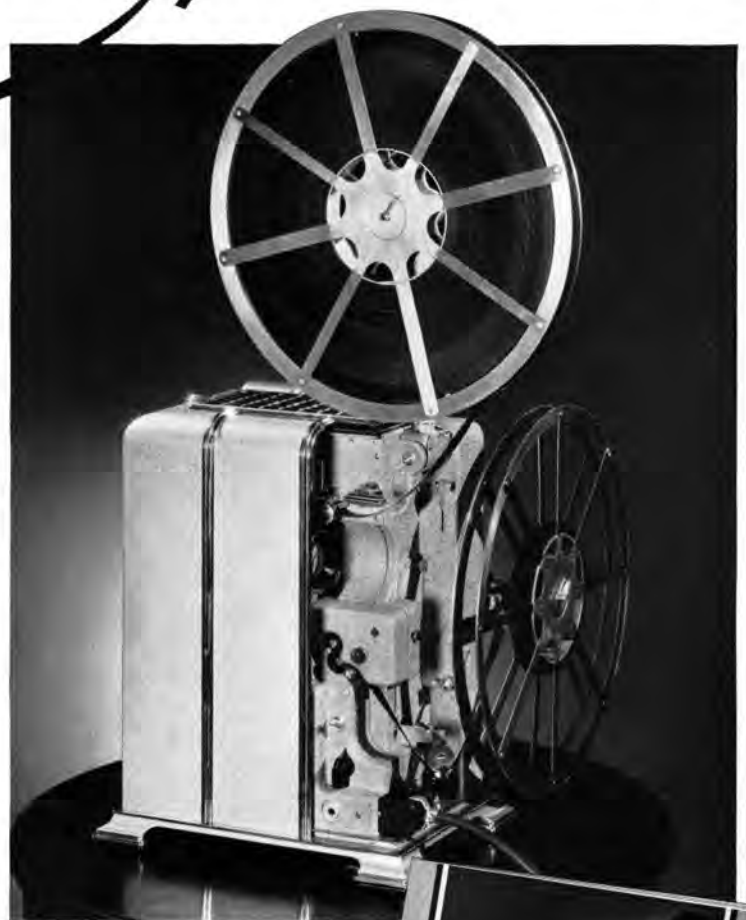
See, AND HEAR, your favorite screen stars

An immediate question in the minds of readers is, quite naturally: What is there to see and hear with Sound Kodascope Special?

Some of the finest of all screen entertainment is ready and waiting.

You can listen to the best of the world's music... see the historical backgrounds of the masters responsible for it. You can hear crisp, exciting descriptions by Edwin C. Hill of big game hunting. There are pulse-stirring adventure reels, full-length Hollywood productions. All these, and more, are numbered among the 16 mm. sound releases of the several Kodascope Libraries—of which more on page 11 of this issue.

There is far too little space here to describe this beautiful machine, necessarily fabricated in limited quantity at the outset. Certainly you will want to see and hear this remarkable projector at the earliest opportunity. Your dealer may already have Sound Kodascope Special to show you. But, if not, write Rochester, N. Y. Literature will be sent to you at once.



HERE'S THE STORY

• Ask your Ciné-Kodak dealer for a copy of this book... or write to Eastman Kodak Company, Rochester, N. Y.





THE CONTINUITY CURE

THE Continuity Cure is pleasant to take. And its results are pleasant to see. A brief examination should be made, however, before filling out the prescription.

Have you, as a test case, any movies of a child's birthday? Do they consist of just a shot or two of the child near his birthday cake or surrounded by friends as he opens his presents? If so, do you project these few shots between shots of entirely dissociated subjects all spliced on the same reel?

If the answer is "Yes," Continuity should be administered at once—and here's how to apply it to a birthday. It will work equally well, however, with all the other subjects you'll be filming this winter.

Continuity at work

One high spot of every birthday is the birthday cake, topped with gleaming candles. So let's use this as our title—just a huge close-up of it, filling the screen from side to side. This shot marks the reel a birthday movie, all right. A good shot to follow with would be a semi-close-up made from one side of the cake as the aging youngster distends his cheeks and blows out the candles from the opposite side. This shot marks it as his birthday, and the number of candles tells us how old he is—you couldn't

title it as well with a thousand words.

First off we want to show who attended his party—but we don't want them standing wooden-like along a wall or clustered in a wriggling mass upon the davenport. Children play games at a birthday party—so why not make a movie of them playing. That gives both them and the camera something to do. And let's not film snatches of several games they play, but rather all of one game. The youngsters will be tickled to help out on just this one game and the movie making won't interfere with their enjoyment of the other games.

Which game to film? The one promising the best movies. The one which you can best describe in movies. The one permitting the best close-ups of the different youngsters, free from self-consciousness. Film it all, in many brief shots that tell the story of both how the game is played and how much fun they had playing it.

And then let's open the presents. It would take too much film to show him opening them all, but we nevertheless want to convey the impression of a deluge of birthday gifts. How's this? Have the feted youngster sit on the floor so that you can make a head-on downward shot of him. Then after you have started the camera, have his friends thrust their gifts forward, one

at a time, for him to take. All you would see of them in this shot would be a rapid-fire succession of hands and packages appearing in front of, and almost snowing under, the delighted "host." Then, perhaps, a shot of an unpopulated section of the room as a flurry of gay wrapping paper and colorful ribbon is tossed into a heap by unseen hands to indicate the eagerness with which he opened his gifts. Then a shot from behind him of the curious and excited guests—and, to conclude this little sequence, another head-on shot of the happy boy almost buried in gifts.

Now—back to the cake. We mentioned it before, but that was for a title. Now we want a few shots of the decorated table. One glimpse of the hungry guests will do. Then up close for the candle blowing and cake cutting. Make the former shot twice—half for here, and half for the title. For we're talking now of the continuity of the subject as projected, not as taken. No one need know how you achieved continuity but you, your camera, and your splicing block. It's how they appear when you show 'em that counts.

Now that the candles are out we'll want to stay up close for shots of the guided hand thrusting the knife through icing and cake... the careful transfers from platter to plate... the apprehensive glances of the youthful host as slice after slice escapes him due to the exigencies of good manners... the upward smile of relief toward the camera as his own portion is finally before him.

And that, don't you agree, would be a good note on which to end our little birthday reel?

Doesn't take much film

How does this movie differ from the catch-as-catch-can birthday shots first described?

It's longer, admittedly—but it would all go on a 100-foot roll of 16 mm. film or one roll of "Eight" film. And certainly that isn't too much film for a child's birthday.

No—the big difference is that this latter version is a movie of a birthday, and the other is but a few odd animated glimpses. The movie camera is your opportunity to save all of the facets of every occasion... as seen from far back, up close, from below or from above—in any manner that you feel you can tell the most complete and interesting story. The movie camera is not intended to snap pictures. It is geared by association to your projector... sixteen frames per second... forty frames to a foot... several seconds to a scene... one scene after another—each succeeding scene building up a more interesting, a more complete, and a more valuable story. A story, incidentally, which is far more fun to make.

BROADWAY LIGHTS

By Mr. Charles McLendon of New York

WHEN Canio, having dropped his murderous dagger, approached close to the footlights of the Metropolitan Opera House and brought the opera "Pagliacci" to its tragic close, I lowered my Ciné-Kodak K, certain that its $f.1.9$ lens and Type A Kodachrome had captured another facet of New York by night. I had but one regret—that the time was not 1920, and the singer, Caruso.

I should have liked to record for my library some of the memorable scenes of Ziegfeld's "Follies"—say of the late Will Rogers and his wholly unnecessary rope. Or of Pavlowa and her "Dance of the Dying Swan." But, a score of years hence, I shall be happy that I have been able to film in natural color the inimitable clowning of Beatrice Lillie, the intricate rhythms of Mitzi Mayfair, and Sonja Henie and her magic skates—to mention but a few. When burlesque is no more than a word in the dictionary, I shall have a color record, too, of this curious growth of the '30's.

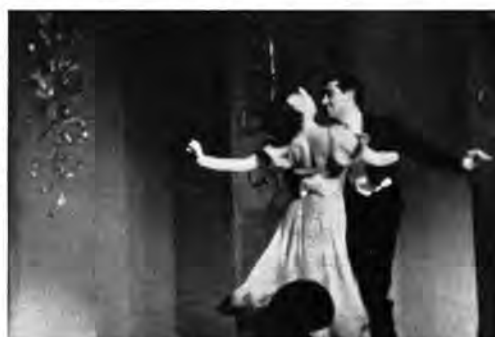
Eyes and lens wide open is the recipe

In company with William Morris, an enthusiastic amateur movie maker, I have invaded many of New York's spectacular night spots—the musical shows, night clubs, six-day bicycle races, opera houses, wrestling arenas, etc. We carried with us a Ciné-Kodak K, equipped with a 1-inch $f.1.9$ lens, and a supply of Type A Kodachrome. During our first few ventures we found that we had to discard our photoelectric cell exposure meter because we were unable to get close enough to our prospective subjects for an intelligent reading.

Despite the wide variety of subjects filmed, the constant $f.1.9$ opening in most instances provided enough light for the high speed Type A. Random exposures of elaborate Neon advertising signs resulted in fully exposed color sequences. The famous Wrigley sign opposite the Astor Hotel registered faithfully in its blues and reds and greens. We reduced our aperture to $f.2.8$ only when we encountered signs assembled with Mazda lamps instead of gaseous colored tubes of the modern Neons. We found that, with the lens aperture at $f.1.9$, the yellow masses of the Mazdas seemed to spread together and block up the lights. But at $f.2.8$ the outlines remained clear and any accompanying Neon tubes still burned their color into the film with sufficient clarity.

We limited our night club filming to fully-lighted scenes. When the lights were dimmed we did not risk film wastage. In most musical comedies and night club floor shows the conventional technique calls for a mixture of bright lights and low key scenes. But when a full complement of lamps were flooding a particular subject they provided sufficient illumination for well-timed exposures when the camera was operated at normal speed and the lens opened to $f.1.9$.

It really is amazing the way a movie camera and a smile will open doors and cut through red tape. I lost sight of a friend of mine at a performance of Salmaggy's opera one night. Then I noticed that the singers were paying undue attention to the prompter's box. And there was my zealous friend, shooting up into their faces from this select vantage point well into the center of the stage. He explained that the oboe player had told him it would be quite all right!



• All of the illustrations on this page are enlargements from the 16 mm. Kodachrome reels of Mr. McLendon and Mr. Morris. They represent but a few of the thrillingly beautiful color subjects these two alert cinamateurs found to film in a field of movie making open to all.



GOOD SHOTS

IN each issue of the "News" twelve shots are reproduced from the many film clippings (not less than four inches in length, please), full-length scenes, and complete reels sent in by movie makers. For each shot selected, two Etchcraft Junior enlargements are prepared and mailed to the winners. The original movie film is not in any way harmed or cut. All film is returned. So much for successful contestants.

Unsuccessful contestants receive a friendly, constructive criticism of their films.

Why not send in your good shots? Pack them carefully and address them to Editor, Ciné-Kodak News, Eastman Kodak Company, Rochester, N. Y. To avoid possible customs delays or complications, Canadian contestants will please direct their films to Canadian Kodak Company, Ltd., Toronto—together with a note stating that the film is submitted for the Ciné-Kodak News "Good Shots" contest.

Left Column, top to bottom

- An "Eight" camera leads off our list of "Good Shots." Its winning technic is that old favorite of scenic filmers—something in the foreground to lend depth to the background. Its maker, Mr. Frank R. Hutchinson of Croton-on-Hudson, N. Y.

- From far off Yokohama, Japan, came this interesting close-up of a beetle, made by Mr. Fred C. Ellis with his Ciné-Kodak Special. Close-ups tell the story.

- The dreamy lake and sky scene is an enlargement from the 8 mm. black-and-white reels of Miss Eulala L. Amos of Mt. Vernon, Ohio. It's filtered, of course.

- Camera angles step up interest—a fact well known to Mr. F. M. Hirst of Philadelphia, as evidenced by his 8 mm. Kodachrome shot of a statue and the tower of the Notre Dame Cathedral in Montreal, Canada.

- Another camera angle, and another "Eight" winner is this Kodachrome shot of the fountain and the new Federal Reserve Building, made by Major Kenneth M. Moore of Washington, D. C.

- Still another angled 8 mm. Kodachrome shot is the upward view of the climbers concluding our first column. Its maker is Mr. O. K. Parks of Watertown, N. Y.

Right Column, top to bottom

- Many cinemateurs, when making fall movies, are likely to film an entire cornfield and give the scene full exposure. Mr. David Brown of Rochester, N. Y., strikes a more dramatic note by stopping down his camera's lens for this silhouette shot of tossing cornstalks against scudding clouds. An enlargement from 16 mm. black-and-white.

- Again a filter turns the trick with black-and-white film. The flight of silhouetted bombers is from the "Eight" of Mr. Lew Nichols of Missoula, Montana.

- Backlighting produced the halo that sets off the charming close-up shot of little Nancy Barnard of Kansas City, Missouri. The justly proud father is Mr. E. M. Barnard.

- Mr. R. W. Bugbee of Pitman, New Jersey, has an eye for good composition as well as for good lighting. Once more that something-in-the-foreground rule of thumb "makes" a "Good Shot."

- And once more close-ups tell the story. The crisply filmed white chow is the pet of Mr. Harold De Martin of Ansonia, Connecticut... his film, 16 mm. black-and-white.

- Last on our list is the impressive shot of the "Monarch of Bermuda," as filmed with 16 mm. Kodachrome by Miss Ruth H. Maurer of Rochester, N. Y. Ships are always absorbing movie material.



CURING SNOW BLINDNESS

By Edwin Schwarz of Bridgeport, Connecticut

THERE has been a tendency among some movie makers, blind to the picture opportunities of winter, to regard the arrival of the first snowflake as a harbinger of a closed season on outdoor movie making. A rapidly growing enthusiasm for winter sports is proving just the opposite to be true. For where there's snow, today, there's action. And where there is action, there is grist for your movie mill.

There's a bit of a knack to the filming of snow scenes and winter sports, and the Editor of the "News" seems to think I'm familiar with this knack. Though appreciating the risk of disillusioning him, I'll try to give the most important facts that have come to light during several years of snow filming.

Snow shots, in the first place, are not average movie subjects. Summer-time scenes, with black-and-white film, reproduce in a wide variety of grays. But snow scenes are largely just black and white. The trees and the costumes of sports enthusiasts appear quite dark, snow and sky rather white—with by far the greater proportion devoted to the latter.

Because of these facts we must alter our normal exposure procedure if we are to obtain correctly exposed scenes. If we wish to film a snow scene in which there are few small dark areas, or the dark areas are of little importance, we must stop down the lens below normal exposure. But if the dark areas, whether they be devoted to trees or skiers, are close to us and of most importance, we must strike a compromise between correct exposure for the snow and that for the dark areas, leaning, perhaps, a little toward the dark objects. In making this compromise there is another very simple step we can and should take, which will vastly improve all black-and-white snow movies.

Use a filter

The use of yellow or red filters, because they hold back blues—cause them to register in gray—increases the contrast between snow, sky, and shadows. Kodachrome Film has taught us that shadows on snow are blue in color—the reflected light from the sky. Filters, therefore, reduce the light registered on black-and-white film, more from the shaded areas than from the sunlit snow, thus increasing the contrast. Filters also increase the contrast between blue sky and white snow and clouds.

This recommendation of filter use does not apply to Kodachrome. With this film the contrast comes from

colors—and Kodachrome certainly gets the colors.

I am devoted to the use of a tripod. But snow movies are one subject for which this devotion must often go by the board because tripod legs will not always give a firm purchase on a snowy surface. Indeed, a hand-held camera often permits a smoother following of action than a tripod head when the subject is a skier pursuing an erratic course such as in executing combination turns in slalom runs. This is also true of other winter sports where speed is part of the game.

A telephoto helps

Filming snow-time sports requires similar technique to all other sports in that human interest scenes and close-ups are important. To secure close-ups while the action is taking place, use a medium length telephoto lens at a distance—2½-inch or 3-inch lens is ideal—and follow the moving object, thus permitting a longer scene without having the size of the person change rapidly. On narrow trails a change in the technique is necessary. Take many short shots and piece them together in such a manner that the skier always remains in view. Do not be afraid to cut the beginning and end of each scene. The more that is cut off, the quicker is the pace or tempo. This is very important. By properly selecting the shots you can increase the interest in your film by changing the tempo of your sequences—leisurely-long scenes at the beginning of a descent. Then zip...zip...zip, as the speed of the action increases. Always try to make your shots from a variety of angles. A splicing block will weld them all into one movie of one subject, giving your audiences a greater insight into the sport.

Be sure to wear light gloves at all times and have mittens ready between shootings. Large mittens to fit over your gloves are a most efficient protection. If you have one of these new-fangled hand warmers that fit inside mittens, you have the most practical equipment for cold weather filming. And be careful not to have any metal part of the camera come in contact with your skin in very cold weather. The result of carelessness is instant freezing—too firm an attachment to a hobby even as engrossing as movie making.

Good shots to you!

Proof that Mr. Schwarz is familiar with his subject is furnished by the scenes on this page, enlarged from one of his excellent 16 mm. winter sport reels.





Kodak trucks relay film from the Rochester Post Office and Express Office.



All types and lengths—it is checked in...



...and is then sorted into containers with others of its kind.

MOVIES IN THE MAKING

The story of a roll of movie film at an Eastman processing station

MANY readers have expressed interest in the subject of finishing, or processing, Ciné-Kodak Film. So let's follow, as far as we can, a roll of film through the Kodak Park station—one of several United States regional processing stations. Perhaps our roll of film has been mailed for processing. Or perhaps it has been given to a Ciné-Kodak dealer who is a subscriber to Eastman's daily express service—a popular plan assuring prompt, preferred handling. Let's assume that it has arrived at Rochester, N. Y.

Movie films destined for Kodak Park are not conveyed from Post or Express Office to processing station by postal or express trucks. Special Eastman trucks make calls at regular intervals to pick up films and speed up the already fast pace of postal and express services. Upon its arrival at Kodak Park our roll of film is checked in and placed with others of its type—Kodachrome or black-and-white, 8 mm. or 16 mm. It is then placed in a container, assigned a processing ticket designating the type of film and other pertinent processing information, calling attention, if necessary, to any special requests by its owner. Placed upon a conveyor, the roll of film is then carried to a numbering room.

At this point the protective trailer strip is removed from the film roll and an individual identification number is simultaneously perforated through both film and the carton bearing the customer's name and address. And right here there's a point to be made.

Full footage returned

Some movie makers occasionally complain that film is returned minus a scene which they recalled exposing at the beginning or end of a roll. This is entirely possible, if they exposed every last foot of film. Ciné-Kodak 16 mm. 100-foot films, for example, are supplied with 9 feet of extra footage... 6 feet at the start and 3 feet at the end. Ciné-Kodak Eight Film has 8 feet of extra footage—4 feet at either end. Do not expose this film, for such is not its purpose. It is added to your film to allow ample protection for the normal handling incidental to threading, unloading, shipping, and—as was indicated in the preceding paragraph—processing film.

Run your camera, if it's roll-film-loading, until its footage indicator arrow points to the full footage marking. This gets the protective leader strip past the lens. Then take your pictures until the indicator points to "0"

—not to "EMPTY." For beyond the "0" point lies that protective trailer strip which, when we left the roll of film at the processing station, had just been removed.

The roll of film, after being attached to its processing ticket, is now dispatched in a light-tight container to the dim confines of the processing room, while the empty carton in which it came veers off on another conveyor to await reunion at the shipping room.

What happens to our roll of film at this point varies considerably according to whether the film is black-and-white or Kodachrome. But both are finished by the reversal process, which, because you show the same film you expose, does away with the usual negative-film-and-positive-print system. The benefits, other than that of economy, of the reversal method as specially adapted by Eastman's patented process are evidenced by the salvaging of thousands of scenes, exposed erroneously by movie makers. Here, briefly, is how it is accomplished at a processing "lab."

Black-and-white processing

The roll of film, assuming that it is black-and-white, is fastened to a leader which slowly passes through an open-

Processed, the film reaches light—and a drying cabinet...



...and then back into darkness in the projection room.



Generous leader strips are spliced onto film.





Film is assigned a processing ticket, and started for the numbering room.



Perforated with an individual identification number, film enters the processing room.



Our photographer sheds light on the customary darkness of a processing room.

ing in the front end of the processing machine. It is then carried around a rack in a series of loops through a deep, narrow tank of developing solution. The speed at which it travels is so adjusted that when it emerges it has received precisely the correct development and is ready for a short rinse.

Then, without the "fixing" which would ordinarily be the next step, it is led into another tank, the "bleaching bath," where a drastic operation is performed. All the metallic silver which formed the negative image is removed, leaving only the silver halide which was not exposed and developed.

Now the film is ready to be developed all over again. Since we have removed the negative image, if we develop the remaining silver halides we obtain a positive. The negative is "reversed," and a positive results. The parts which were dark in the developed negative are now light, and those which were light become dark.

A second exposure

In order to develop the positive from the silver halides left after the bleach, it is necessary to expose them to light. It was the discovery of the Kodak Laboratories that this re-exposure could be controlled which made the reversal process really practical for the processing of amateur films. Instead of just "exposing" the film, it is measured and the new exposure is adjusted to that which was given in the camera.

Thus the film is given latitude, and

within that latitude the errors of the camera exposure are corrected.

After this second exposure, the film slowly creeps into another developing tank and then into a rinsing tank. Then, this time, black-and-white film is thoroughly fixed and washed, and finally passed into a cabinet through which warm air is blown to dry it.

Kodachrome processing

All practical processes of color photography depend upon the fact that white light can be broken down into three components—red, green, and blue-violet. Pictures taken by these components can be suitably treated and combined to give a finished color picture. In the Kodachrome process the picture is taken by light of these three colors in such a way that the records are separated in the depth of the coating on the film. The film is coated no less than five times! Nearest the base is an emulsion which is strongly red-sensitive. This is then over-coated with a thin layer of gelatin. Above this is coated a green-sensitive emulsion. This is over-coated again with another gelatin separating layer. Finally, there is applied a top coating which is blue-sensitive. When a picture is taken upon such a film, the three colors are automatically separated in the depth of the coating—red is photographed by the emulsion nearest to the base, green by the middle layer, blue by the top layer.

In order to obtain a color picture with this film, it is necessary to trans-

form each component image of the negative into a positive image consisting of a suitably colored dye. This is accomplished by an extremely complex processing system. The images in the three layers are first developed and bleached as with ordinary black-and-white film. Then, by a series of treatments, the images in the three layers are transformed into dye positives. In the bottom layer the positive is blue-green; in the middle layer it is magenta; and in the top layer it is yellow. These colors are said to be "complementary" to the colors by which the respective layers were exposed. The final image thus consists of three superimposed dye pictures.

Which, in the proverbial nutshell, is the distinction between black-and-white and Kodachrome processing.

Despite the fact that a close inspection of film is constantly made, a high percentage of the finished rolls are projected as the ultimate test of quality.

And now the roll of film is ready to return home. Arriving at the shipping room, it is fitted with a 22-inch white leader strip. And at this point it again meets the original carton in which you mailed it. The original carton is placed in a protective shipping carton, upon which a shipping label is pasted bearing your name and address copied from the original. Then comes the postage, and the film is rushed to the Post Office or Express Office, depending upon your instructions, and soon is ready to be enjoyed on your living-room movie screen.

Reunited with its original carton, a shipping label is attached.

Ready for return to Post Office, Express Office—and you.



THE PROCESSING PARADE

CERTAINLY the projection room at a processing station offers an unequalled opportunity to study the filming technic of "Ciné-Kodak News" readers. Starting with our next issue, therefore, the "News" Editor will inaugurate a new department—"The Processing Parade"—in which will be reported the flairs, faults and filming formulas of cinamateurs.

Supplementing, but not supplanting, the successful "Good Shots" page, this new feature will endeavor to be equally helpful and interesting.

YOU'RE THE FOREIGNER WHEN YOU'RE ABROAD

By Mr. Ralph E. Gray of Mexico City

SOME travelers can't seem to grasp the obvious fact that they're the foreigners when they're abroad. They persist in the irritating belief that the natives are foreigners. And the natives resent it—no matter how poor and ignorant they may be.

Because I am a resident of Mexico I am in a more than ordinarily fortunate position to acquire interesting movies of this country.

Onlookers at my movie shows often ask, "How were you ever able to get that shot?" "What is your technic?" I was unaware of having a "technic" until I discovered that my explanations invariably followed the same general pattern.

I attribute much of my success to the inconspicuousness of my camera—a Magazine Ciné-Kodak—and the use of a telephoto lens. The less noticeable your equipment, the less risk you run of having it arouse fear or antagonism among natives. And my telephoto enables me to keep my distance yet get those all-important close-ups.

Having acquired my full share of "animated picture postcards" before coming to Mexico, I decided to leave buildings and boulevards to my still camera and use my movie camera for natives in the natural walks of life—the back-country scenes that are really typical of every land. Here I find that a friendly and sincere expression will work wonders in dispelling suspicions. If unusual timidity is evidenced, I carry the camera in plain sight for a while without attempting picture making. Sometimes I invite the natives to look through the finders so they can see what I'm about. Then I find a site and actually or apparently make a picture of it, giving every evidence of pleasure in its beauty. Almost invariably some native with more than average gumption will insist that he knows of a far prettier subject, and offer to lead me to it. I go along, plainly show that I agree with his belief in its charm, and ask permission to film it. My guide swells with pride and delight, and the subject famine becomes a feast.

A smile works wonders

Even though you can't speak a word of the native tongue, rest assured that the sign language and facial expressions are universally understood. Be convinced, too, that all parents are proud of their children—a prime camera thought in any land. Act friendly toward the parents. Show admiration for the children. Do a parlor trick or two, if necessary, with a vanishing coin of small denomination which reappears in the youngsters' palms—and there will be competition for your camera's attention. Usually some one will turn up who can speak English of a sort and through him you can inform the natives that all you are about is the taking of pictures of beautiful and interesting things, and, should you by chance point the camera in their direction, to pay no attention and go right ahead with whatever they're doing. They will then feel complimented when the camera swings their way.

Sometimes I see a bit of action that is too precious to risk spoiling because of the sudden self-consciousness of one of its characters. Through my friendly assistant I ask them to perform a dress rehearsal while I fuss with my camera. The idea, of course, is to shoot them the first time when they're at ease and not the second time when they're as stiff as a yard of water.

All of the illustrations on this page are enlargements from one of Mr. Gray's delightful 16 mm. Kodachrome reels of Mexico—ample proof that he knows whereof he speaks.





• Close-ups, such as the ones above, enlarged from the 16 mm. reels of Mr. Charles J. Carbonaro of New York City, are the "italics" of any movie story. They show details impossible in more distant shots. And they produce a change of pace that spells heightened interest.

COLONEL PRESCOTT HAD THE RIGHT IDEA!

"DON'T fire until you see the whites of their eyes" is as sound advice today for movie makers as it was for our beleaguered forefathers on Bunker Hill.

And this is why:

How high is your movie screen? About two feet? Three feet? In any event, images filmed with a standard lens must inevitably be reproduced upon average screens in smaller size than you saw the original subjects from where you stood with your camera. So the nearer you get to objects, the larger they'll be on the screen. And the larger they are, the more interesting they will be to your family and friends.

Close-ups with your camera

Check against your own habits in looking at subjects. You may stand back for a few seconds to enjoy an all-encompassing view. But when you really get down to business, you move in for closer examination of details. Which is just what your movie camera should do.

With it you shouldn't follow a one-subject-one-shot formula. You don't show movie scenes individually. You show them consecutively. A "still" picture of a subject can more nearly be complete in one picture, because you can study it for minutes on end, search out the interesting details. But a movie scene of ten seconds is long enough for most subjects—to introduce them. Then move up close with the camera for the highlights—the many individual items that make the whole. Whether your movie version results in three, or thirty, different shots, it is but one movie of one subject.

Some of the innumerable applications of close-up filming are shown on this page. They are all enlargements from the reels of Mr. Charles J. Carbonaro of New York City and were made with the standard lens of his Ciné-Kodak Special—a focusing camera permitting close-ups to be made at a minimum distance of 2 feet with the standard lens.

If you have a fixed-focus camera, such as Ciné-Kodak E or Ciné-Kodaks Eight, Models 20 or 25, it is only possible to obtain sharp focus from within about 5 feet of subjects, and this on bright days calling for the small aperture stops that permit crisp picture making. 5 feet, of course, is plenty near enough for most close-ups. But it's a long way from being near enough to pick up detail in a watch face, automobile speedometer, blossom or butterfly. At 5 feet with a Ciné-Kodak Eight, Model 20, for example, you cover a field about 1¾ feet in width. The easy, inexpensive solution of the problem of more extreme close-ups is the acquisition of the new Z Ciné-Kodak Portrait Attachment. With this you can film as close as 1¾ feet from a subject and cover an area but 7 inches in width.

And for even greater magnification with these three fixed-focus cameras, the Ciné-Kodak Titler can be employed. As you probably know, its main objective is to permit the filming of a typewritten title card only a few inches distant from the camera's lens. But when a flower is "framed" by the Titler's easel, its petals will be spread across your entire screen.

Yet perhaps your camera has a focusing lens permitting picture making at a minimum distance of two feet in

good light. At this distance you can film an area but 9 inches in width—small enough for all average close-ups. Sometimes, however, you may want to cover even less area—or a similarly small area from a greater distance. Here is where a telephoto lens gets in its best licks.

Mountains out of molehills

Not appreciated by many cinemateurs is the fact that a telephoto is more often useful for magnifying relatively nearby objects than it is as a sort of cinematic seven-league boot. The 2½-inch f.2.7 telephoto for Ciné-Kodaks, for one, will cover a field as small as 2⅞ inches in width from a distance of 1½ feet, and that previously mentioned 9-inch width from a 5½-foot distance. A 6-inch telephoto will cover the same 9 inches from about 13 feet. Nor should the 1½-inch telephoto for the Model 60 Eight be overlooked. With it you will cover but about 8 inches from a 6-foot distance. With these focusing cameras, too, the Ciné-Kodak Titler can be used with the standard lenses and with the same results previously described in connection with fixed-focus cameras.

There's one other lens worthy of note in regard to close-ups. This is the amazing 15 mm. f.2.7 focusing wide angle lens for 16 mm. cameras. This lens, too, is often useful for a purpose contrary to that attributed to it by most movie makers. Because it is a focusing lens, it may be used as close as 6 inches from an object! And at this minimum focusing distance it spans an area but 3¼ inches wide.

It is therefore apparent that the camera and lens you use are not handicaps in the pursuit of close-ups.

THE "STILL" KODACHROME FIELD

MOVIE makers, today, are seemingly as interested in new developments in the world of precision still photography—particularly "stills" in Kodachrome—as they are in advances in movie equipment. "Miniatures" such as the Bantam Special and the Kodak Retinas are more and more proving to be inseparable companions of 8 mm. and 16 mm. cameras.

Hence this brief review.

First—the cameras:

THE KODAK BANTAM SPECIAL has the appearance, "feel," and balance of an exquisitely made instrument. Its lens is the EKTAR *f*.2.0... a new high-precision Kodak Anastigmat that performs outstandingly at all apertures. Supplementing it is the Compur-Rapid shutter (speeds to 1/500 second). The built-in range finder, of the split-field military type, is so arranged that movement of a single lever simultaneously measures distances and focuses the camera. Other features: finely machined aluminum case, stainless-steel fittings, and film-centering device. Bantam Special makes exceptional black-and-white pictures, and leads to Kodachrome full-color transparencies. \$115, with field case.

THE KODAK RETINA I is a precision-built, high speed miniature equipped with the new Kodak Anastigmat EKTAR *f*.3.5 lens and Compur-Rapid shutter (1 to 1/500). Features include the film-measuring mechanism, exposure counter, depth-of-focus scale, enclosed direct-view finder, special plunger release, and bracket for Kodak Pocket Range Finder which eliminates guesswork in focusing. The Retina I is priced at \$57.50.

THE KODAK RETINA II is similar to Kodak Retina I in design and opera-

tion. The Retina II, however, has such additional refinements as a coupled coincidence-type range finder, body shutter release, and locking device to prevent double exposures when using this release. There is also a choice of two exceptional lenses—the Anastigmats *f*.2.8 and *f*.2.0—both geared to the Compur-Rapid shutter (1 to 1/500). Kodak Retina II is compact and complete—makes black-and-white or Kodachrome pictures easily under greatly varying conditions—and is superbly finished. Both optically and mechanically, it is a masterpiece. With *f*.2.8 lens, \$115; with *f*.2.0 lens, \$140, both prices including field cases.

Second—the film.

The Bantam Special loads with 8-exposure rolls of regular or Type A Kodachrome, and also with Kodak Panatomic and Super X Film. The Kodak Retinas take 18-exposure rolls of Kodachrome Film, 18- or 36-exposure rolls of Kodak Panatomic or Super X Film, and 36-exposure rolls of Kodak Super Sensitive "Pan" Film.

The black-and-white negatives made by these cameras are needle sharp and permit enlargements of amazing size and clarity.

Third—Kodachrome.

As returned from a processing station, the Kodachrome transparencies, other than size, are similar in appearance to your Ciné-Kodak Kodachrome. To make them ready for projection they must be "sandwiched" between protective glass. There are two methods of effecting this. One is to bind the transparency, masks and glass with tape—the three latter items being available in handy kits. The completed product is called a Kodaslide. You can make them, or have your dealer assemble them for you. The second method is to dispense with the tape idea and use Kodaslide Metal Frames, which reduce slide making to a matter of seconds.

THE KODASLIDE PROJECTOR offers the ideal means of projecting mounted Kodachrome transparencies. Koda-



The Retina II comes with this convenient "bridle" leather field case—also available for the Retina I.

slides are inserted at the top of the slide holder and are gravity-fed by means of a lever. A single operation cuts off the image just shown, drops out the slide into a cushioned receptacle, clamps the new slide in position, and projects it. The Kodaslide Projector is equipped with a 4 $\frac{1}{8}$ -inch lens of high quality. For exceptionally long "throws" a 7 $\frac{1}{2}$ -inch lens is available as an accessory. Illumination is provided by a 200-watt, 115-volt lamp. The Kodaslide Projector is priced at \$48.50.

But there is far from sufficient space here to describe this absorbing field of picture making. Ask your Ciné-Kodak dealer for the full story.



The Bantam Special in its field case. Combination cases for camera and lens accessories are also supplied for the "Special" and the Kodak Retina I.



The Kodaslide Sequence File takes up to 48 mounted transparencies, stores them in proper continuity.



Negatives and unmounted Kodachrome transparencies may be kept in this handy file—the Kodak File Box.

CINÉ-CHAT

New Exposure Estimator

HERE'S the simplest, most efficient indoor guide you ever saw. We'll let it tell its own story by reproducing it almost full size. Study it carefully to see how completely it eliminates guesswork from the estimation of exposure when using Type A Kodachrome, 8 mm. or 16 mm., for your indoor movies. And it's priced at only 10 cents—at your dealer's.



There's a similar guide at the same price for outdoor daytime filming with regular daylight Kodachrome. You can use this second guide, too, for movies outdoors with Type A Kodachrome when you've a "Type A Kodachrome Filter for Daylight" before the lens to color balance this indoor film for outdoor use.

Photofloods Not Harmful to Eyes

New parents among our readers will be glad to learn that there is little scientific foundation for the belief held by many that brilliant Photoflood Lamps are harmful to the eyes of infants and children. For, oddly enough, the same people who would not hesitate to expose their children to sunlight for the sake of a picture often balk at the idea of filming them indoors under the beams of Photofloods. That this is a fallacy is made apparent in part by the reminder that an outdoor sunlight shot would be filmed at $f.8$ or $f.11$, and most indoor movies are made at the far wider apertures of $f.1.9$, $f.2.8$, or $f.3.5$.

What makes Photoflood lamps seem bright is merely the contrast between these photographic lights and the relatively dimmer ordinary room lights for reading. Prove this to yourself by switching on a pair of Photofloods indoors on a sunny day—their illumination will hardly be noticeable. And what leads parents to believe that Photofloods may be harmful is the fact that children blink at them

when they are first turned on. So, for that matter, do adults, whose eyes are probably not as "strong" as those of children.

The trick in using artificial light is to give your subjects an opportunity to get used to it before you commence movie making. Don't "blast" it at them unexpectedly. Turn the lights on a wall for a while, then gradually bring them into play on your youngsters. We think you'll find that they will then face them imperceptibly—although, of course, it will be best if your subjects, young or old, do not stare directly at the lights. This, not only because it will be easier for them, but also to assure squint-free and unposed attitudes.

Barring true eye weaknesses, in children or adults, Photoflood lamps are not in the least harmful when used for the brief periods customarily devoted to individual indoor shots.

SOUND FILMS ARE READY!

INTERESTED readers of the opening story of this issue will immediately be curious as to the type of available sound films which can be projected with Sound Kodescope Special. Kodescope Libraries, pioneers in the silent film library field, have been carefully accumulating outstanding sound film subjects for several years. A few of their exclusive features are listed and described below. The many others are detailed in their talking-film catalog obtainable from the main Kodescope Library, 33 West 42nd Street, New York City, or the many other Libraries located in the principal cities of the United States and Canada.

- The most popular movie characters, as far as many people are concerned, are none other than those delightful and imaginative creatures which swarm throughout Walt Disney's "Mickey Mouse" and "Silly Symphony" animated cartoons. Exclusive with Kodescope Libraries are several of the best of these famous films—rare screen enjoyment.

- Another exclusive Kodescope Libraries sound release is Charles Dickens' immortal tale, "Oliver Twist"—available as a full-length feature and starring such well known players as Dickie Moore as Oliver Twist, Irving Pichel as Fagin, William Boyd as Bill Sikes, Doris Lloyd as Nancy Sikes, Barbara Kent as Rose Maylie, Alec B. Francis as Brownlow, and Clyde Cook as Chittling.

- "The Last Wilderness" is just about the most exciting 48 minutes of screen entertainment you've ever experienced. It depicts the hunting prowess of Howard Hill, world's champion archer. None of his adventures are faked. Whether it be buffalo, bear or rattlesnake, Hill stalks his quarry in its natural habitat and brings it to earth, unassisted, with his bow and arrow.

- Another exclusive Kodescope Libraries release, "The New Adventures of Tarzan," is packed full of lusty excitement of the type that will keep your audiences on the edge of their collective chairs. It's a full-length feature, being supplied on seven 400-foot reels, and in it Tarzan battles savage Indians, ferocious lions, and a wild bull, with abandon.

- In the "Devil's Playground," you are offered a rare tale of the fishing adventures of George Vanderbilt and a group of companions off the Pacific Coast. Sharks, barracudas, swordfish, giant mantas—the adventurous anglers tangle with them all. The comedy relief is furnished by George Givot, proud possessor of a 4-pound black bass, who learns much about real fishing from the exciting incidents depicted in the "Devil's Playground."



Great Fun... **THESE INDOOR MOVIES**



INDOOR movies are easy to make nowadays—regardless of your camera's lens speed. Film is faster. Lights are brighter.

Use whatever Ciné-Kodak Film you wish. Black-and-white or full-color Kodachrome, 8 mm. or 16 mm. There's an exposure guide for each attached to Kodaflector—Eastman \$5 twin-reflector lighting outfit. The guides tell you what aperture to use for various distances of lights from subjects. Decide upon the most

convenient distance, set the lens at the specified "stop"—and shoot.

Indoor movies are as simple as that, when you use the right lights and film. The right light, of course, is Kodaflector—the most efficient lighting outfit devised for use with inexpensive Photoflood lamps. The right film is Ciné-Kodak Film. Make your choice from among the four types shown below. Eastman Kodak Company, Rochester, N. Y.



• Ciné-Kodak Eight "Pan" Film, \$2.25 per roll. Ciné-Kodak Eight Kodachrome Type A, \$3.75 per roll. Ciné-Kodak Super-Sensitive "Pan" (16 mm.)—50-foot rolls, \$4; 50-foot magazines, \$4.25; 100-foot rolls, \$7.50. Ciné-Kodak Kodachrome Type A (16 mm.)—50-foot rolls, \$4.75; 50-foot magazines, \$5; 100-foot rolls, \$9. All prices include processing.