CINÉ-KODAK NEWS

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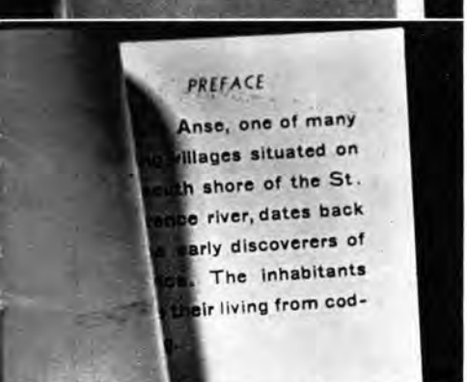


Continuity

WITHOUT SCENARIOS

By Leslie P. Thatcher of Toronto, Canada

YOU don't need a script to make a good movie—a movie with a logical beginning and ending. Sometimes, as a matter of fact, a scenario is a handicap. You jot down just so many shots at home, then make them in the field, with the result that your mind is closed to a wealth of other material—unsuspected or unexpected—which should rightly be in your reels.

No—I think that a general idea of what you want in a movie is about all you need. That, and an alert eye for all useful material once your camera has started purring.

In the summer of 1935, my companion and I elected to make our second vacation trip along the Gaspé coast in Quebec. Rather than just a catch-as-catch-can movie, I decided that the movie plan promising the most enjoyment for me to make, and for my future audiences to see, would be the taking of a documentary film depicting the life of the colorful fisherfolk scattered along the broad and salty shores of the St. Lawrence.

We stopped at Riviere Madeleine, some 400 miles east of Quebec City, and about 150 miles from the most easterly point of the Gaspé Peninsula. There were two reasons for our choice—both familiar to fortunate travelers in these parts. One was the Noah's Ark Inn. The other, the little fishing village of Grande Anse, located just around the bend in a little bay.

I started off by shooting all the scenes I could by just being around with the fishermen, going out in the fishing boats with them as they made their catches, bringing the fish

• The movie "frame" illustrations on this and the following page were made from enlargements selected from one of Mr. Thatcher's many 16 mm. black-and-white home movie reels.

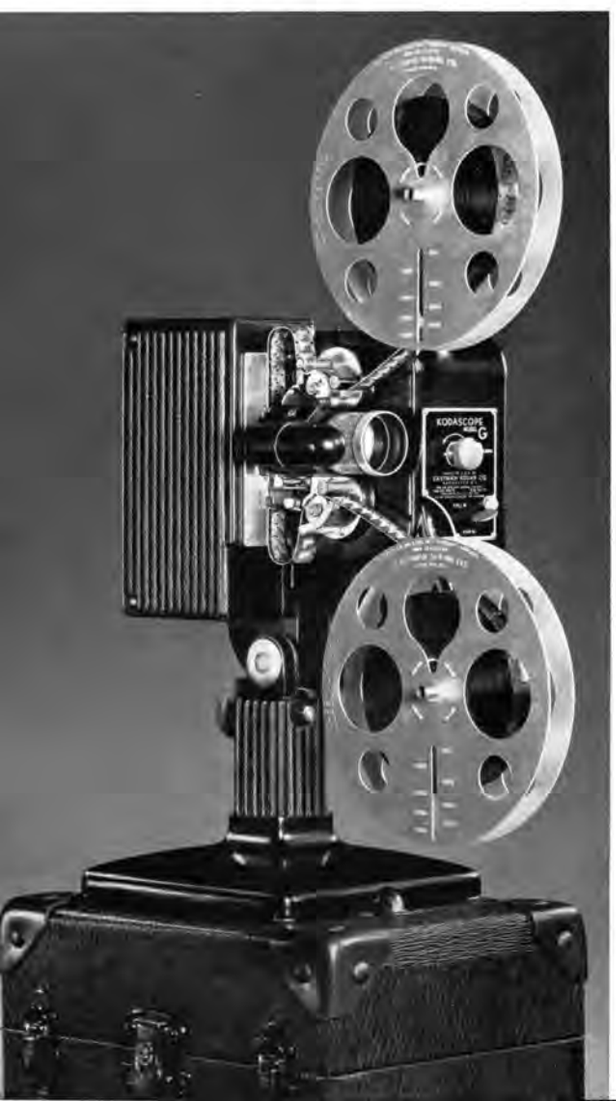
back to shore, cleaning, salting, drying and packing. Then, in their odd moments, I took a number of close-ups and specially staged shots so as to build up the picture in proper form and make it appear as one day in the lives of these fisherfolk. I would go through the particular action I desired and then they would gladly duplicate it for the benefit of my camera. I shot ample footage and was able to make a rather presentable picture on my editing table—presentable enough to win an award as one of the "Ten Best" in the 1935 Contest of the Amateur Cinema League. I would like to state here and now that the French Canadians, or *habitants*, as they are called, are the most hospitable people I have ever met. Not one person in this little village could speak a word of English. And I still cannot speak a word of French. But, as Mr. Ralph Gray said in his Mexican travel story in the previous issue of the "News," a smile works wonders and the sign language is universally understood.

The title for the reel may interest you. I had a book "dummy" lettered with the title of my film, and one page of type set up for a preface subtitle. In the reel, the book is shown as one of several on a table . . . a hand removes our book from its companions . . . turns it to show the cover . . . then slowly opens to the preface to introduce our subject.

A real projection thrill

In the summer of 1936 we made our third trip around the Gaspé coast and this time I took along my projector and a number of films including the "Fishers of Grande Anse." Again stopping at Noah's Ark Inn, I agreed to put on a show for the guests. Although Madeleine has a population of only 650, they have electric power produced at a small plant operated by a lumber mill in the vicinity drawing power from the Madeleine River. The news of the movie show was passed around from mouth to mouth and about six o'clock the next day we noticed scores of people coming from every direction—walking, in wagons, in dog carts, and even in fishing boats loaded down to the gunnels. By seven o'clock the old barn which the lumber corporation permits the inhabitants to use for dances, concerts, and the like, was jammed to the doors. Just as soon as it got dark, I started the show. Many in the audience had never seen a motion picture in their lives before. In fact, many of them have never been more than ten miles from their homes. So you can imagine the thrill they got in seeing motion pictures. But when I put on "Fishers of Grande Anse," the roof came right off the barn—and I don't think they have found it yet.

EASILY THE FINEST PROJECTOR IN ITS CLASS



The new Kodascope G sets a new high in ability, performance, and value

KODASCOPE G, just out, is easily the finest projector in its class for the smooth showing of 16 mm. silent films.

For example—"tailor-made projection." The "G" can be purchased with your choice of five lenses of different focal lengths and "speeds," and three lamps. The lenses—1-inch *f*.2.5, 2-inch *f*.2.5, 2-inch *f*.1.6, 3-inch *f*.2, and 4-inch *f*.2.5; the lamps—400-, 500-, and 750-watt. One lens and lamp, in combination, will supply exactly the amount of light you should have for the size screen you use and the distance at which you use it. "Tailor-made projection" is the only way you can be certain that you are getting all the light you need, yet not too much.

A single, four-position switch runs the machine. At "OFF," all current is cut off from the "G." At "THREAD LIGHT," illumination is provided for threading. At "MOTOR," the thread light remains on so you can observe the film movement as the motor starts. At "LIGHT," the thread lamp goes off as the projection lamp goes on.

Kodascope G rewinds film by motor drive, halts with finger-tip pressure to show "stills," can even be reversed so that you can review scenes or create amusing screen effects. It has an unusual threading knob which "clears" the gate of pull-down claws so as to receive the film. You merely turn the threading knob—then slip in the film. It's as easy as that.

There are positive framing and tilting controls, a motor speed adjustment knob, simplified focusing. There are only three spots to oil on the entire machine. Dual, tandem pull-down claws assure longer film life. Kodascope G has an unusually smart black crinkle and hand-rubbed lacquer finish.

The carrying case for the Model G is worthy of mention, too. As with the popular Kodascope EE, the base of the "G" is designed so that it fits over the carrying handle of the case, transforming the case into an ever-convenient projection stand.

The price of this splendid projector is $124.55, including 2-inch *f*.1.6 lens and 500-watt lamp. Its dual-purpose carrying case is priced at $12. As an examination at your dealer's will conclusively prove, Kodascope Model G is a 16 mm. projector which is tops in performance, far below tops in price.

THE LONG AND SHORT OF IT

Combined in movie reels, they make the ideal show

"TEN seconds exposure," say camera manuals, "is sufficient for most scenes."

And so it is. But it all depends upon what you are shooting.

The next time you visit your local movie theater, check on the length of scenes produced by your Hollywood contemporaries. You'll find that they vary considerably with the type of subject being filmed and their position in the reel.

Let's first devote a moment to the type-of-subject idea.

If, for example, you and your camera are in attendance at a local air show and your attention is centered on a death-defying flyer carving weird patterns in the sky—how long should your scene be?

Ten seconds? Five? Fifteen?

No—to all three. It should last as long as your camera will run, unless the aerial gymnast cuts short the show.

But perhaps your camera target is a child, engrossed in make-believe cooking at a toy stove. She may have a half dozen or more cooking utensils in which she has mixed, and is about to cook, outlandish concoctions of her own invention. You could make one extended shot of her fussing with them all. But your film will be far more interesting if you make brief shots of the handling of each toy utensil and intersperse them among glimpses of her rapt countenance to show how busy she is. For just one or two long shots would not only slow down the story but also give your audiences much less insight into her culinary skill.

Lovely scenics, waterfalls, breaking waves, sunsets, slowly paced action or lazy tropical vistas—these are some of the subjects suggesting shots of extended duration.

And diving, jumping, games of high-speed action, informative close-ups of subjects' details—these are the type to make in short, terse scenes.

Yet even a more frequently applicable benefit of variation in scene length lies in its effect upon the tempo of a film story. No movie, no matter how well filmed and edited, regardless of the interest of its subject matter, can ever be as interesting as it should be if all its scenes are given the same screen time. The reel will drag. It can't avoid it.

Mix 'em up

In general, there should be a happy intermingling of scene lengths. One or two extended shots to introduce a subject or its locale. Then several brief ones to point up the highlights. And perhaps another lengthy shot to gracefully and easily wind up the sequence. (You'll notice, too, that extended shots are as a rule synonymous with distance shots, and brief shots with close-ups.) But in almost every movie, whether it is a short sequence, a vacation record, or a playlet, the length of scenes should decrease as the film approaches its conclusion.

If a ski jumper is the subject, the sequence might well be: Extended shot of hill, spectators, and runway . . . medium shot of a group of jumpers examining skis, extended shot of them trudging uphill . . . medium shot downward from top . . . several brief shots of them adjusting skis, tightening belts and tugging down caps . . . even briefer shots of the all-is-clear signal from below (which you make earlier or later) . . . the nod from the official starter . . . the start . . . the run . . . the arm-flailing take-off . . . the jump . . . the landing.

If a vacation reel, you want to step up the leisurely start of the film by shortening scene lengths as you approach the big moment of the holiday —whether it's the largest fish you caught, the lowest golf score you shot, the grandest view from the highest peak you climbed, the final achievement of a passable swan dive after two weeks of practice.

And if a play, the climax should be stressed by being preceded by short, exciting action glimpses.

Here's your rule of thumb

Gauge scene length this way: If you were describing the same subjects in words, keep your movie scenes long where proper word description would be painstaking and detailed. Cut 'em short where the pace of your words would increase, or the length of your sentences would decrease, as you spotted bits or described action for your listeners. You'll find this an easy and effective rule of thumb for estimating movie scene length. And you'll find that its application will do wonders for the interest of your films.

That's the long and short of it.

● The illustrations in the strip directly below, enlarged from movie makers' films, are typical of subjects suggesting extended exposure—those in the bottom strip point out the type of subjects generally calling for brief shots.

One of the fortunate few to view the Coronation from a good vantage point, Mr. Stephen S. Marks of Brooklyn, N. Y., made a full-length shot of this scene.

We suspect that Mr. Fred C. Ells of Yokohama, Japan, kept his camera operating until it just plain "ran down" as he followed this graceful gull across the sky.

This delightful scene from Old Mexico is a feast for the eyes in its original Kodachrome —which is why Mr. Ralph E. Gray of Mexico City kept his finger on the exposure button.

Lots going on here—and Mr Harry N. Taylor of Parkersburg, W. Va., wisely kept his camera whirring as the ducks pirouetted about on the lake's surface.

Diving is a split-second affair. Mr. Hamilton H. Jones of Buffalo, N. Y., therefore filmed several dives on the same footage he would ordinarily devote to an average subject.

Typifying the excitement of sailing time is this brief shot of the ship's siren filmed by George Marrin and Capt. R. Stuart Murray of New York City.

Plenty of shooting going on here. But Mr. Tom D. Park of Tulsa, Oklahoma, didn't devote more than a second or two to the rifleman—he hurried on to what the bullet hit.

Little bits of "business" such as this call for terse scenes so that they do not slow down the film story—a fact well known to Mr. Leslie P. Thatcher of Toronto, Ontario.

● A percentage of all movie films processed—8 mm. and 16 mm., Kodachrome and black-and-white—are projected at processing laboratories as the ultimate test of quality. The Editor of the "News" has taken the liberty of "sitting in" on this projection. In this new department will be reported the faults, flairs, and filming formulas of cinamateurs as evidenced in their processed reels. Even though you do not recognize your initials in the paragraphs below, you may find many pointers equally applicable to your filming efforts

W. A. H., Lebanon, Pa.
8 mm. regular Kodachrome:

Excellent Kodachrome movies have been made of the Ice Follies in Madison Square Garden (see "Broadway Lights"—January-February "Ciné-Kodak News") but not with regular Kodachrome. Type A Kodachrome is one stop faster than regular Kodachrome under artificial light and is color-balanced specifically for that type of light. A *Kodachrome Filter for Photoflood* would have color-balanced your regular Kodachrome, but this would have slowed it up one more stop. Your camera is believed to have an *f*.2.7 lens—a further reason for not trying nighttime movies with regular Kodachrome. Although stop *f*.1.9 is certain to produce beautiful results with Type A at the Ice Follies, you would have obtained thoroughly satisfactory shots at *f*.2.7 of the brightest scenes had you used the faster Type A Kodachrome Film.

R. B., Washington, D. C.
16 mm. Type A Kodachrome

Wonderful work on your indoor Christmas tree shots. Excellent over-all lighting and a nice use of close-ups to set off the amusing antics of toys.

A. W. K., Malverne, L. I., N. Y.
16 mm. black-and-white:

It doesn't pay to try indoor movies without an efficient reflector such as Kodaflector, Eastman's $5 twin-reflector lighting outfit using inexpensive Photoflood lamps. Although Ciné-Kodak Super Sensitive "Pan," being a stop faster than your film, would have helped, a serious lack of light was your chief handicap. Even though your camera is believed to have an *f*.1.9 lens, the lamps you used were far too weak. Kodaflector costs only $5, and assures excellent results with all in-the-home shots.

L. S., New York City
8 mm. Type A Kodachrome:

You used plenty of light, but not correctly. It would seem that you had equal lighting playing on both sides of your subjects—but none from the front, with the result that their foreheads were almost devoid of color. You need use little, if any, contrasty lighting with Kodachrome—indoors or out. The contrast comes from colors, not from shadows.

M. G. C., New York City
16 mm. black-and-white:

Nice exposure on your Washington Square shots. But that 360° rapid panoram—wow! Your indoor shots are badly underexposed. With your daylight shots near windows, you should have drawn back those heavy curtains. Even then, interiors by daylight are a gamble because of the wide variance in the amount of daylight admitted by various types and sizes of windows, kind of day, position of sun, etc. Your interiors with light furnished by ordinary room lights were also way "under." Kodaflector is the answer. Then you always know exactly how much light you're using.

Dr. W. R. H., Waterloo, N. Y.
8 mm. regular Kodachrome:

Nice exposure on your winter hunting scenes. Your reel lacked but two items: How the deer was shot, and close-ups. If your camera wasn't nearby at the kill, you could have faked the scene with a close-up of the lucky hunter shooting, and another of the unlucky deer, fallen. Close-ups of feet would have better told the story of that dangerous river crossing.

M. M., Ann Arbor, Michigan
16 mm. regular Kodachrome:

Grand diving shots and color in your normal speed scenes—but you didn't figure your exposure allowance correctly when you shifted to slow motion. Between *f*.8 and *f*.11 at normal speed of 16 frames per second in average bright sunlight is the rule . . . one stop more—or between *f*.8 and *f*.5.6—for 32 frames per second . . . and again one more stop—or between *f*.5.6 and *f*.3.5—when you double the brevity of "32" and go to 64 frames per second for true slow motion.

F. L. G., Columbus, Ohio
8 mm. black-and-white:

Close-ups—please!

Mrs. J. L. S., Bridgeport, Conn.
16 mm. regular Kodachrome:

You're on the right track, but there are several "don'ts" for you. Don't pose your subjects—you're using a movie camera. Don't "fan" the landscape with the camera—let your subjects do the moving. Don't walk with the camera in operation when changing from a medium shot to a close-up. Make 'em both, singly. Don't use regular Kodachrome indoors without a filter—that's what made your indoor scenes so red. Regular Kodachrome is an outdoor film which *can* be used indoors with complete success if color-balanced by a "Photoflood" filter. But that slows it down still more. Type A Kodachrome is the indoor color film. It's faster indoors than regular Kodachrome even where "regular" is used without a filter. And when "Type A" is used outdoors with a Daylight filter, it can be exposed at the same speed as "regular." "Type A" is the film to use when you're going to have both indoor and outdoor shots on the same reel!

B. F., Dayton, Ohio
8 mm. black-and-white:

Too bad every 8 mm. filmer in black-and-white, not yet using a filter, cannot see your splendid airport and airplane shots. Great work.

D. W. W., Old Westbury, N. Y.
8 mm. black-and-white:

Again—close-ups, please. Otherwise a fine reel with exception of that perhaps puzzling element at the bottom of the picture in your panoram shot. It's your finger.

J. C. J., Providence, R. I.
16 mm. regular Kodachrome:

You aren't using that *f*.1.9 lens for all it's worth. Your first scenes in shade were badly underexposed. Here's why: Midway between *f*.8 and *f* 11 is right for Kodachrome on a day of average bright sunlight—but you and your subjects weren't in that sunlight! Your next shots, on a cloudy day, prove that your film and camera have the range. You opened up for them and got grand color.

I DOUBLE IN BRASS

By C. W. Woodall, M.D., F.A.C.S.
of Schenectady, New York

IN the parlance of the orchestra pit —I double in brass. I take movies. And I also take stills. I take stills, too, because I have found that one form of picture making supplements the other. My film, for both cameras, is Kodachrome—strictly Kodachrome.

My vacations, for the past ten years, have largely been planned about the central theme of movie making. I go where I believe I can get the most interesting pictures—which is, incidentally, a rather sound idea to keep in mind for enjoying the most interesting vacation. Alert for good shots, you *see more* of a foreign land. And, when a camera or two is your traveling companion, you not only see more, but *retain more* of your travels than those less photographically inclined.

Starting in with a Ciné-Kodak B *f*.6.5, later graduating to a Model B *f*.1.9, and then to a Model K *f*.1.9, I have filmed my way through the West Indies, Florida, Bermuda, twice across the American continent, to Alaska, through Mexico, and twice, also, through Europe—taking in most of the European countries, with the exception of Russia and the Balkan States. My good wife, who is blessed with that rare insight into masculine nature which recognizes that a hobby is an essential buffer to the routine strain of surgery (or, for that matter, any other nerve-straining profession), has become an ideal "camera nut's" companion, ready to go anywhere at any time, enthusiastic when enthusiasm is in order, condolent when mistakes are made. Once she even went so far as to secrete a roll of Kodachrome in what are technically known as "bloomers" when I was arrested for unwittingly photographing in a European military zone.

The "News" a big help

As I look over my past movie films and see the gradual improvement from year to year, I am impressed with the necessity of following out the few fundamental rules which have been stressed so often in "Ciné-Kodak News." How those early pictures jumped on the screen! Of course, no tripod was used, and the camera was not held steady. Most scenes were either too long or too short. And the panoraming was terrible. One would think I was handling a garden hose instead of a movie camera. Incidentally, I believe that the habit of panoraming is the hardest thing that the average amateur has to overcome. I know it was for me because it took years before I attained that self-control which will not let me panoram.

There is another factor which has helped my movies in recent years. And that is the improvement of film emulsions, and especially the development of Kodachrome. The sparkle and life which the brilliant colors of Kodachrome bring to pictures can best be appreciated by those of us who have made home movies since the early days.

Before leaving for Europe this last summer, I added a Kodak Bantam Special to my camera equipment, together with a plentiful supply of Kodachrome Film for stills. The net result of this addition was about 150 shots of the most beautiful scenery encountered along the Riviera, in Venice, the Alps, and the Scandinavian countries. When these were mounted between cover glasses and projected on the screen, they made a beautiful supplement to the continuity of movies. My friends seem every bit as enthusiastic about the colored stills as they are about the movies.

The acquisition of a still camera no longer represents a bulky addition to one's filming kit. The Bantam Special is so small—almost vest-pocket in size —that you can carry it along with your movie equipment without a sense of additional burden. The ease of operating this little camera, and the exceptional definition supplied by its highly corrected lens, result in pictures that are exceptionally fine, even in the hands of one who is comparatively inexperienced.

My two cameras don't mean double trouble to me. But they do represent double pleasure when I've returned from a journey with my pictures . . . double enjoyment for both Mrs. Woodall and myself—and also, I like to believe, for our friendly audiences.

● The illustrations on this page are reproduced from Dr. Woodall's Kodachrome stills and movie film—left and right, respectively.

Dr. Woodall and his ever-reliable Model K are shown at the top of this page. His still camera, a Kodak Bantam Special, also serves as Dr. Woodall's unobtrusive and observant traveling companion. Other precision-built "miniature" Kodaks taking Kodachrome are the Retina I and Retina II.

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.

First column, top to bottom

● A repeater in these columns is Mr. O. K. Parks of Syracuse, N. Y. His original film for this pleasing shot of the birds was 8 mm. Kodachrome.

● Miss Jeanne L. Albert of the Bronx, N. Y., made the 16 mm. black-and-white Times Square shot. Though undeniably a "good shot" with "Pan" film, we hope she tries it with Type A Kodachrome next time.

● Do your 8 mm. "Pan" shots look like this shot of the Texas State Capitol? If not, the chances are that you, unlike Mr. Charlie B. Metcalf of Houston, Texas, do not use a filter nor frame your long-range subjects with depth-giving foreground objects.

● Again an Eight! Cadet J. G. Stewart made the nicely filtered and framed 8 mm. black-and-white shot of the West Point Chapel.

● The lovely tropical sunset scene was made on 16 mm. Kodachrome by Mr. H. L. Siewart of Winter Park, Florida. Once again there's that something in the foreground...

● Mr. Robert F. Hamilton of Portland, Oregon, made the 16 mm. Kodachrome shot concluding our first column. There would have been nothing much to Mr. Hamilton's splendid shot if he hadn't had that all-important foreground object.

Second column, top to bottom

● Lots of movie makers film their pets, but few get up close as did Mr. C. W. Morrison of Bradford, Pa., for this 16 mm. black-and-white shot of their family cat.

● The striking silhouette is from 16 mm. Kodachrome reels of Mr. R. L. Borkenstein of Indianapolis, Ind. It is easy to imagine its original beauty in color.

● Although this shot was made during an opposite season, Mr. Hamilton used the same technic as for his first-column sunset shot when filming this scene of ice-coated reeds, enlarged from 16 mm. Kodachrome.

● It is difficult to imagine a shot which would more dramatically portray the fuss and fury of a busy tugboat than this enlargement from the 8 mm. black-and-white reels of Mr. Ted Miner of Cleveland, Ohio.

● Mr. Frank J. Kawatch of Saranac Lake, N. Y., first gained the friendship of these deer by feeding them, and they, in turn, obligingly posed for his splendid 16 mm. Kodachrome shots.

● Our final winner for this issue is the crisp close-up of a quizzical cocker spaniel as originally filmed in 16 mm. Kodachrome by Miss Alice I. Wright of Briarcliffe Manor, N. Y.

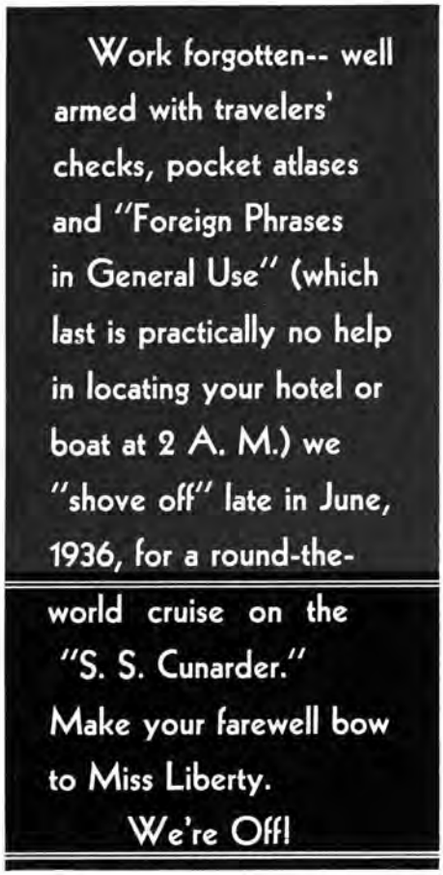
TELL WITH TITLES

How to order titles, make them with Ciné-Kodak Titler, or from any size title card

THIS isn't an article. It's merely a résumé of the many ways to title films. . . how to order them, how to make them, and how the results will appear when you show them.

The easiest way to title your reels is to just write your titles, take your notes to your dealer, have him order Ciné-Kodak Titles, and then splice the resultant strips of title footage into your reels. The illustrations directly below show you how well your titles will appear on your movie screen.

A typical Ciné-Kodak Card Title.



The effect of a scroll title is especially interesting, as the title runs in a continuous upward movement behind the stationary border. Scrolls are particularly useful at the start of a movie.

Black-and-white titles are made in two styles—card and scroll. 16 mm. card titles will take up to 35 words. For titles up to 50 words, order two card titles or one scroll; for more than 50, scroll only. 8 mm. titles take up to 20 words. . . to 40 on two cards. . . for more than 40 words, scroll only. 16 mm. Kodachrome titles are made in card style only, with black letters on a bordered colored background. 8 mm. Kodachrome titles are made on "purple-haze" film.

If you want to make your own titles, Ciné-Kodak Titler offers by far the easiest "out." This $6.50 gadget eliminates the need for skill with lettering pen or brush. You just type your titles, and the auxiliary lens of the Titler boosts up the size of the typed characters so that they are clearly legible on the screen. Of course, if you *want* to do tricks with the Titler, it will step right along with you. The illustrations at the right, and their captions, tell the story.

Occasionally, however, you may have material you'd like to use for a title that is far too large for the modest proportions of the Titler's easel. The problem in filming it is to know how far to have the camera from the card. You needn't worry about centering the card vertically—just measure the distance from camera base to middle of lens and put enough books or wood blocks under your camera until the total height of lens is half the height of the title card.

Here's the rule of thumb with *f*.1.9 Ciné-Kodaks for the rest of the problem: Be sure that the title is in proportion to 4 inches wide by 3 inches high. Divide the vertical height of the card by 3/10 to arrive at the distance from card to tip of camera's lens. (Place 20 mm. *f*.3.5 Ciné-Kodaks 8/10 of this distance.)

For example: a 9 x 12-inch card—9 inches divided by 3/10 is 9 multiplied by 10 and divided by 3, which equals 30 inches. For a slight margin of safety, slide the camera an inch or two nearer and keep all lettering well in from edges. You've already centered your lens vertically. Center it horizontally by peeking through the finders. In some early issue we'll show you how several cinamateurs have successfully made their own titles.

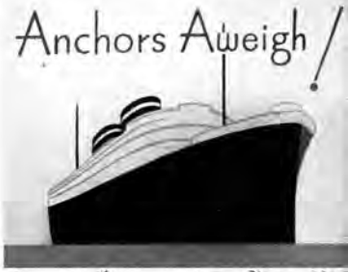
Titling, no matter how you do it, is fun. It also helps make your movies interesting and informative. If this brief outline leaves questions unanswered, inquiries will be welcomed by the Editor of the "News."

● Typing on wallpaper.

● Simple lettering and a sketch on ordinary black show-card stock.

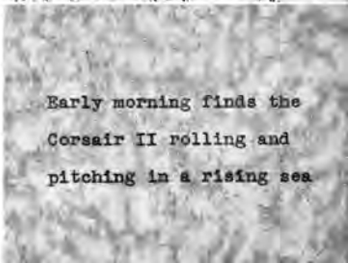
● Typing on dull-finished snapshot.

● Typed strip pasted on snapshot or movie enlargement.



● Lettering on illustration from cruise folder.

● Map from cruise folder. You can indicate the locale of your movie scenes with a moving pencil tip.



● Straight typing on one of the 100 cards supplied with Ciné-Kodak Titler.

ONE GOOD HOBBY DESERVES ANOTHER

By Hamilton H. Jones of Buffalo, N. Y.

YOUR Ciné-Kodak, and almost whatever other hobby you may have, can in all probability join hands, and work very nicely together. I've found more than double pleasure in combining my hobbies—movie making, and toy trains and villages. Some startling effects can be worked out.

I had a lot of fun in conducting a "safety campaign." Two identical toy automobiles were obtained from the "5 and 10." One was smashed into a total wreck with a hammer. A piece of string was used to pull the good car up onto the railroad tracks, shots of a speeding "streamliner" tearing along the toy rails were interspersed, and then, with almost terrifying realism, the train crashed into the car crossing the right-of-way. With careful cutting in the film, the finished reel shows a car, from all appearances being driven intact onto the tracks—and then apparently being smashed to bits as the previously bashed-in car is substituted and pushed along the track by the speeding train, which shortly comes to a stop with the wrecked bits draped across the locomotive. Incidentally, if your camera is so geared, movies will generally look better when shot at 32 frames a second instead of the normal 16. The screened movement of miniature trains filmed in close-up is almost too rapid when shot at normal speed.

Watch your backgrounds

General shots of a toy village always look well if no "foreign" objects, such as room furniture or basement walls, are shown to give away the location. Yet a surprising note is lent to such films when, after a series of village scenes has accustomed the audience to your land of make believe, a gargantuan human hand suddenly appears as though out of the sky and bodily lifts one of the "huge" houses from its foundation.

Hurricane!

Too, if most of the houses are of the usual light cardboard material, and miniature trees are seen standing about the model city, a stiff piece of cardboard or "beaver board" waved with a slow, fanning movement will cause a first rate hurricane.

If the toy village is illuminated, street and building lights will show up better if only a small amount of other lighting is used to illuminate the entire scene. An ordinary 60-watt lamp in a reflector is sufficient to give just a suggestion of detail with Super "Pan" film, and the tiny lights in the village will show up brilliantly. For many scenes an *f*.3.5 lens will do very nicely. But if the *f*.3.5 lens is not in a focusing mount, a portrait attachment is suggested for close-up filming.

Another novel effect can be easily obtained with a Ciné-Kodak by putting the camera on a flat car, and letting the train haul it along the track at a fairly slow rate of speed. Your future audiences will then have their first "ride" on a toy train.

A thrilling railroad disaster may be pictured with a little patience and considerable cutting in the finished film. Show the flyer being wrecked, then arrange the coupled cars in a pile-up, and, with your camera upside down, pull the string of cars off the pile by string or an out-of-sight hand. When seen on the screen after the finished film has been edited and the wreck scenes reversed end for end, the cars will appear to pile themselves up in a most realistic fashion.

Fire!

A genuine fire of no mean proportions may apparently be staged right in the middle of the living-room floor. Get all shots needed of the buildings you plan to burn, keep them centered in the finder, and allow a generous footage. If your camera, like mine, does not have a back-winding device, take the film out of the camera in a dark room, rewind it on its original camera spool, and reload your camera. Plan to try such shots on the first several feet of film on a new roll, as it is easier to rewind and also to get the double-exposure effect necessary. After reloading, build a fire, as large or small as you think the original "burning building" in the village would call for, out in the back yard *at night*, and retake the fire over the same film footage taken of the buildings. The night fire scenes eliminate background problems and give you the blackness necessary for a double exposure. Again, remember to keep the fire scenes centered in the finder, so they will be properly superimposed over the buildings you filmed indoors.

Most of my suggestions seem to be of disasters. But such climaxes, after many good scenes have first been taken of train and city in a normal state, are a fitting farewell to the putting away of toy trains and village for another year. And they're all great fun to make in movies.

● On this page are enlargements of some of Mr. Jones' excellent 16 mm. black-and-white movie shots. This talented cinamateur does not specialize in train shots, however. He won highest honors in the 1937 "Ten Best" contest of the Amateur Cinema League for a 16 mm. Kodachrome western travel reel.

PICTURE INSURANCE

How a Tiny Photo-electric Cell Salvages the Results of Exposure Errors

THE success of the system of amateur cinematography introduced by the Eastman Kodak Company in 1923 is due to the adoption of the reversal process for finishing the pictures. And the reversal process itself depends for its value on the method of controlling the second exposure, which was worked out by the Kodak Research Laboratories and which is in use on all of the many machines in which the film is processed.

When the study of the reversal process was started in Eastman laboratories it was customary not to control the second exposure at all. After the film had been developed and bleached, it was exposed to a great deal of light and then redeveloped. The density of the final image depended entirely upon the exposure which the film had been given in the camera. If the film was overexposed in the camera, and developed to a very dense image when the silver was removed in the bleaching process, there was very little material left to form the new image, and a thin, weak picture resulted. On the other hand, if the film had been underexposed in the camera, the final image was very dense. With the original reversal process, a film had no appreciable "latitude." Good movies required very exact original exposure.

This difficulty was remedied when it was realized that the second exposure could and should be controlled in amount. When the first exposure was heavy, the second exposure should be great so as to get as dense a picture as possible. When the first exposure was on the underexposure side, the second exposure should also be very limited so that too much density would not be obtained in the finished picture. It was this discovery of a controlled second exposure which enabled the reversal process to give results at least as good as those which could be obtained by making a negative and printing it on a separate positive film, as is done in the making of professional movies.

The film made by the reversal process is in another respect better than that which could be obtained by the use of a negative and positive because the graininess is much less. In a photographic film, the largest grains are the most sensitive and therefore they are exposed first, are developed, and are then bleached out so that the final picture made by the reversal process uses the small grains of lower sensitivity. This is why the Ciné-Kodak pictures can be magnified so very greatly on the home movie screen without showing any objectionable graininess.

In the early machines for processing Ciné-Kodak Film, the second exposure was given by means of a lamp which threw a bright light upon the film as it ran through a trough of water. The intensity of this light was controlled by means of a graduated wedge which was manipulated by an operator who watched the film and adjusted the intensity of the light according to the density of the picture. This process gave very much better results than a fixed second exposure. But, "to err is human."

This problem was solved more than ten years ago by the invention of very ingenious, photo-electrically controlled printing lamps, which are now used on the processing machines. As the film runs through a glass-bottomed trough, a lamp projects a beam of red light through it which has no action on the film. Immediately afterwards, the film runs through a beam of white light from the same lamp which exposes it. The red light passes through the film and falls upon a light-sensitive cell in which is generated a current of electricity, varying with the brightness of the light passing through the film. This current is used in a galvanometer to move a very light opaque vane across the second beam with which the film is printed. When the scene passing through the red beam is transparent, because it was overexposed in the camera, the cell produces a good deal of electricity and moves the vane almost completely out of the path of the white beam, thus giving the scene the maximum possible exposure. When the scene is dense, because it was underexposed, little electricity is produced by the cell, and the vane allows only a small amount of white light to print the film. Its action is almost uncanny.

Strips at right tell story

In the left strip we see the result which is obtained when a series of exposures has been taken in the camera at different stops and has been printed with the same intensity of light in the second exposure. Only one of these is really right. In the right strip is seen the same set of exposures printed with the automatic control. The scenes are almost identical—except that which had the most exposure of all, in which there was not enough silver left in the film after bleaching to produce a sufficiently dense image.

This automatic correction of the camera exposure does not, of course, make it unnecessary to give thought to the exposure of film. It is a provision for error in exposure and it gives Ciné-Kodak Film that latitude by which it is distinguished. The film itself is made in such a way as to give it the maximum possible range from highlight to shadow. The processing adjusts the average density so that the results are extremely uniform.

Sometimes this automatic correc-

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● Enlarged from 16 mm. Ciné-Kodak "Pan" Film, the left strip below received "straight" processing. The right strip received Eastman's automatic corrective processing, given to all Ciné-Kodak black-and-white film. Kodachrome Film is at present finished under the personal supervision of specially trained operators.

KEEP 'EM BUSY

By Mr. A. P. Patterson of Reidsville, N. C.

I KNOW that it's been said before in these pages, but it will bear repeating—many movie makers simply don't use their cameras as movie cameras. As the Editor of the "News" has put it, they follow a one-subject-one-shot formula. And this is all wrong.

It's all wrong for several reasons: One is that, although minutes, hours, days, or even weeks may separate the *taking* of shots, these intervals all boil down to a split second when the various shots are projected. The very fact that movie scenes are projected one after the other, as regular as clockwork, implies that each succeeding scene, unless separated by a title, a short length of opaque film, or a fade-out, *will* tell more of the same story covered by the preceding scene. When it doesn't, movies are jerky, disconnected, and quite often downright boresome.

Most movies are made of the people you know—your family, your friends. Although "snapshot movies"—shots of people stiffly regarding your camera—may be deemed passable by you because you know and are interested in your characters, you can bet your bottom dollar that a parade of faces will never bring your movie audiences to their feet cheering. And, frankly, you won't long enthuse over the scenes, yourself.

The answer to the problem is a very simple one.

Give 'em something to do

The most important member of the Patterson household is three-year-old Peggy Patterson. We think she is a remarkable child, and can look at movies of her till the cows come home. But we soon discovered that our short-sighted friends did not share this enthusiasm to the same pronounced degree. So we then set about thinking up things for Peggy to do that would make interesting picture material.

Every little girl, for example, loves to get at her mother's dressing table—and it was a red letter day for Peggy when we turned her loose on the idea. All self-consciousness was immediately eliminated. How much she enjoyed herself is rather clearly shown by the pictures accompanying this story, which were enlarged from our 16 mm. black-and-white reels. Incidentally, the only illumination used was one No. 2 Photoflood in a reflector.

At another time we wanted some Kodachrome movies of Peggy. After all of a minute's thought we had an idea. She was shown "up to her ears" in a nice, generous chunk of watermelon—a grand color subject and one guaranteeing all the amusing action you could desire. Peggy has dolls—and we, of course, have several little continuities of her mothering them. Peggy wanted a dollhouse—so we equipped her with some boxes, a saw, hammer, and nails, and suggested that she go ahead and build her very own dollhouse. The resultant melee—which was very carefully supervised, by the way—reduces most movie audiences to a state of inarticulate gurgles.

That is how we film our youngster. You can apply similar methods to your films whether they are of children or adults. If the former, give them something to do. Don't try to direct children. Get them interested in something and give them their heads. If they make mistakes, so much the better for the entertainment value of your film. If adults are your subjects, get them as they play at a hobby—whether it's rolling a cigarette or building a train model. And stay up close. No one cares how their feet look. It's the faces that tell the story.

Keep 'em busy. That's the thing that gives you your chance for a series of shots that make *one* movie of *one* subject—and make it interesting to boot.

● The illustrations on this page are enlargements from Mr. Patterson's 16 mm. movies of the provocative Miss Peggy Patterson.

EYE AND EAR NEWS

READERS are still writing in by the score, wanting to know more about the sensational new projector described in the last issue of "Ciné-Kodak News." A projector paralleling perfection as does the Sound Kodascope Special has certainly proved to be high tidings.

And as fast as inquiries are received, booklets are dispatched. Briefly, clearly, they tell the story of this new development in the world of home movies—a beautiful and faultlessly simple machine with which the very finest sound projection can be enjoyed right in your living room. And in schools, churches, or halls.

Show Boat

The Good Fairy

Once in a Lifetime

Lullaby Land

And here is more real news.

One of the Hollywood productions of the past several years, rich in tuneful melodies, perfectly presented, is Universal Pictures' *Show Boat*. Irene Dunne, Allan Jones, Charles Winninger, Paul Robeson, Helen Morgan and Helen Westley help make this picture notable. It is now available from Kodascope Libraries for eye and ear enjoyment. (Bookings for *Show Boat*, except for home showings, must be approved by Universal. Send to nearest Kodascope Library for application blanks.)

But this is only one of the Libraries' new sound movie offerings.

Also recommended is *The Good Fairy*—a delightful film story starring such screen luminaries as Margaret Sullavan, Herbert Marshall, Frank Morgan, and Reginald Owen.

Another top flight Kodascope Library sound release is *Once in a Lifetime*. Featuring Jack Oakie, Aline MacMahon, Louise Fazenda, Zasu Pitts, Gregory Ratoff, and Onslow Stevens, it has been repeatedly called one of the very funniest comedy-dramas that have ever reached the stage or screen.

Kodascope Libraries have just announced the addition of four of Walt Disney's finest *Silly Symphonies:* "Birds in the Spring," "Father Noah's Ark," "Lullaby Land," and "Babes in the Woods." You can readily imagine the delight with which these sound *and color* reels will be greeted by your youngsters.

But interesting though these sound films are, Kodascope Libraries have hundreds of other films to offer readers of the "News." From Libraries located in the principal cities of the United States and Canada, or from the main Library at 33 W. 42nd Street, New York City, you can obtain 16 mm. silent, 16 mm. sound, and 8 mm. silent catalogs.

Magazine Ciné-Kodak Gets a Focusing Finder

A focusing finder of unusual value for extreme close-up filming and telephoto work is now available to owners of Magazine Ciné-Kodaks. While the standard eye-level view finder is thoroughly satisfactory for average shot making, the Focusing Finder will prove of interest to advanced filmers.

The new device slips into the magazine chamber of the camera. By looking through the eyepiece of the new finder, with the sliding knob on the side pushed forward, a section of the lens field is shown at high magnification, making critical and positive focusing a simple operation. When the knob is pushed to the rear, the actual field covered by the camera lens is shown. A small knurled head plunger unlocks the camera trigger action and enables the camera shutter to be opened. To use the device a tripod is necessary.

The Finder will be of particular value for cameras fitted with the new Ciné-Kodak telephoto lenses, in which the red extension is provided for making extreme close-ups beyond the figures on the engraved focusing scale, so that the exact field can be ascertained. It will also be obviously helpful for title making.

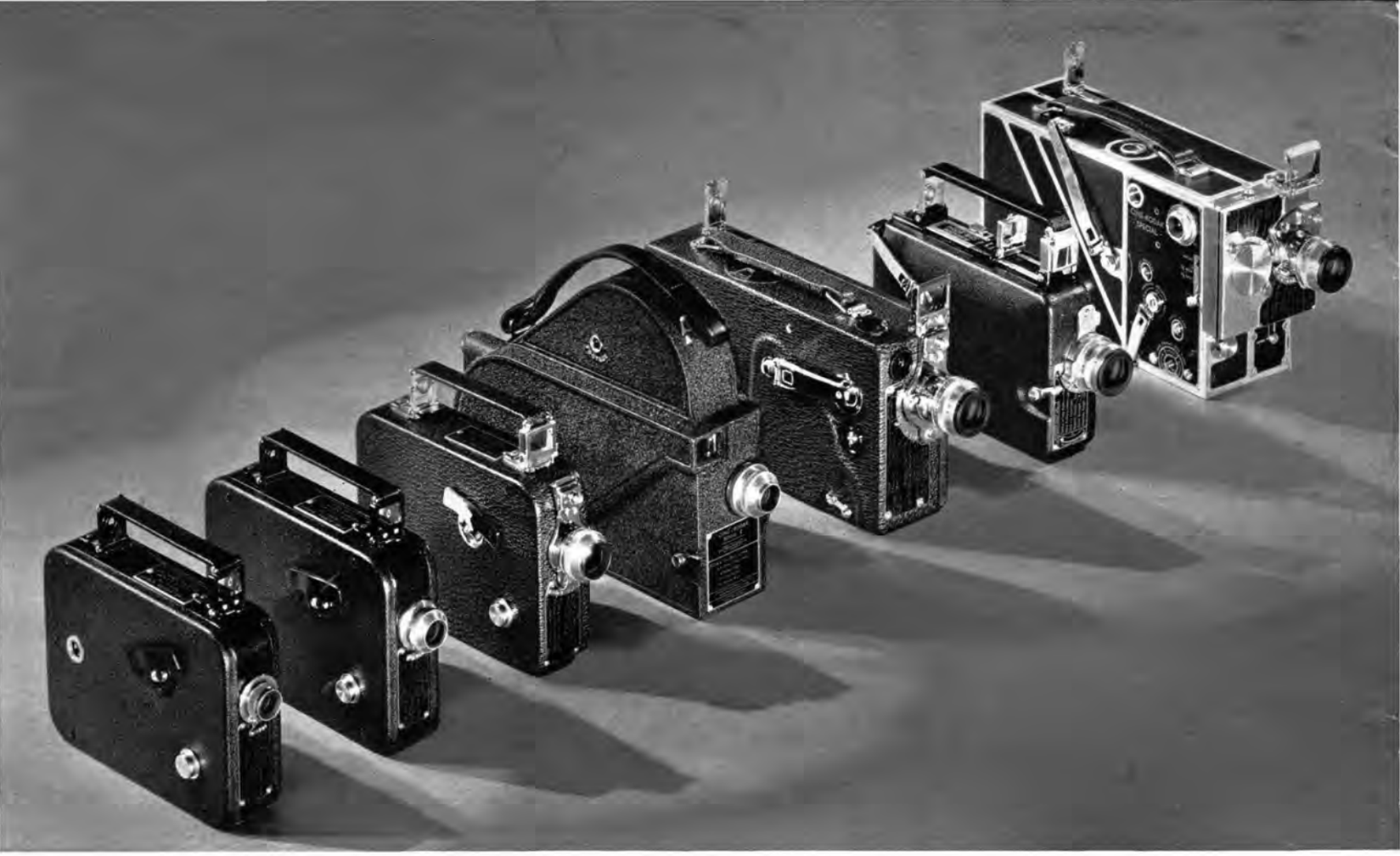
Cast of aluminum, the Focusing Finder weighs but 8½ ounces, and is priced at $20.

● You slip the Focusing Finder into Magazine Ciné-Kodak just as you would a film magazine. Accurate focus is obtained by a magnified circular image—above left. Then by pushing the sliding knob rearwards, the exact field is shown as covered by whatever lens is being used—above right.

Picture Insurance

(Continued from page 9)

tion leads to some difficulty. For in some advanced work the automatic control of the second exposure is undesirable. Fade-outs, for instance, do not fade out at the rate at which they were adjusted in the camera unless they are specially printed with a locked printer lamp. As the scene starts to fade, the printer automatically compensates for the loss of light, and the scene is kept at the same brightness until it gets beyond the limit of the latitude of the printer. Then the fade occurs suddenly, much as the chameleon adjusted himself to all possible colors, until he was put on a piece of Scotch plaid! In these cases we are always willing to process the film without this control if we are advised that this should be done. But for those who use the Ciné-Kodak for general picture taking, the automatic photo-electric printer is of the very greatest value, and careful original exposure plus regular Ciné-Kodak processing is your best assurance of good results.



THERE'S A *Ciné-Kodak* FOR EVERY MOVIE-MAKING NEED

YOU see them all together—the seven Ciné-Kodaks America justly regards as the standard in the field of home movies.

Three of these Ciné-Kodaks are "Eights"—take low-cost Ciné-Kodak Eight Film. Four are "Sixteens." Two are fixed focus, with Kodak Anastigmat *f*.3.5 lenses—ideally suited for trouble-free everyday filming. Others are focusing cameras, fitted with ultra-fast Kodak Anastigmat *f*.1.9 lenses, offering greater picture-making range and versatility. Yet all are equally dependable, built to Eastman standards of craftsmanship. Check your 1938 camera desires against the thumb-nail specifications to the right.

...And for Projection

For clearer, more brilliant projection, use Kodascopes, the Eastman-made projectors which team up beautifully with Ciné-Kodaks and show your pictures at their best.

Ciné-Kodaks, Kodascopes, and Ciné-Kodak Film are all Eastman-made, designed to work together, and backed by world-wide Eastman service.

Ciné-Kodak Eight, Model 20

Fixed focus, with Kodak Anastigmat *f*.3.5 lens, built-in exposure guide, automatic footage indicator, eye-level finder. Takes Ciné-Kodak "Pan" and both regular and Type A Kodachrome. $34.50.

Ciné-Kodak Eight, Model 25

Identical in appearance and appointments to the Model 20 with exception of its faster *f*.2.7 lens. Takes both black-and-white and Kodachrome movies. $45.

Ciné-Kodak Eight, Model 60

Aristocrat among 8 mm. cameras, with ultra-fast focusing *f*.1.9 lens—interchangeable with 1½-inch telephoto lens (extra) which magnifies three times. Superbly finished, makes both black-and-white or Kodachrome movies. $71.50.

Ciné-Kodak E, 16 mm.

Fixed focus with Kodak Anastigmat *f*.3.5 lens, enclosed direct-view finder, three speeds—Normal, Intermediate, and Slow Motion. Takes 50- or 100-foot rolls of Ciné-Kodak Safety, Ciné-Kodak "Pan," Super Sensitive "Pan," and both regular and Type A Kodachrome. $48.50.

Ciné-Kodak K, 16 mm.

Also takes either 50- or 100-foot rolls of any of the five 16 mm. Ciné-Kodak Films. Fitted with Kodak Anastigmat *f*.1.9 lens, focusing, interchangeable with any six telephotos ranging from 2- to 6-inch and an *f*.2.7 focusing wide-angle lens. Normal and Half speeds, all standard Ciné-Kodak conveniences. $88.50.

Magazine Ciné-Kodak, 16 mm.

Loads in three seconds with magazines of Ciné-Kodak "Pan," Super Sensitive "Pan," and both Kodachrome Films. No threading. Takes the same seven accessory lenses as does the "K." Sights them all, and its standard *f*.1.9 lens, by one eye-level finder system. Three speeds—Normal, Intermediate, and Slow Motion. $125.

Ciné-Kodak Special, 16 mm.

Far and away the most versatile of all 16 mm. movie cameras. Fades, dissolves, double and multiple exposures, mask shots, animation—these are but a few of the effects possible with the basic model of this camera. Several advanced accessories further widen its scope. Booklet on request.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.