CINÉ-KODAK NEWS

VOL. FIFTEEN • NOVEMBER-DECEMBER 1939 • NO. FIVE

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The Night Before Christmas ★★★★

- THAT'S THE TIME TO START THE HOLIDAY MOVIE
- AND THIS IS HOW

IF the doughty gentleman with the long, white whiskers doesn't bring you anything else this year, try to influence him to bring a Kodaflector and a few rolls of Type A Kodachrome. And ask him to send them express so they'll be on hand the night before Christmas—in time for you to get the movie going while the rest of the family is still staring up the chimney awaiting regular deliveries.

For a $5 Kodaflector and this fast nighttime color film are all you need to be certain—absolutely certain—that New Year's will not see the end of your midwinter holidays. You'll find using Kodachrome indoors as easy as begging a second helping of Christmas turkey—for this reason: When your *only* light source is an efficient reflecting outfit such as Kodaflector, you know *exactly* how much light you are working with. The only variable is the distance of lights from subject. And this is the yardstick on which exposure is based. At ten feet, *this* diaphragm setting; at eight feet, *this* setting. That's all there is to it. The exposure guides on Kodaflector give the whole story.

Let's suppose that your first holiday shots are to be of the youngsters' faces, screwed up in concentration as they letter their notes to Santa. A good way to open these shots, and your movie, would be to lead off with a close-up of a beribboned holiday package bearing a Christmas card as shown in the illustration.

A hand holds the corner of the card for a moment, then tugs at the ribbon and tears back the paper—and there, seen through the frame of the torn holiday wrapping as though inside the package, are your young hopefuls penning their love notes to Santa! The trick, of course, is merely to wrap some holiday paper around a frame two or three feet wide . . . tie it with broad ribbon . . . boldly letter the card bearing your name . . . place the whole between your camera and your subjects . . . start exposure on the large Christmas "package" . . . and then tear it away to disclose your opening scene of the children. It will not be at all difficult to effect, and is certain to be extremely interesting on the screen. If yours is a focusing camera, set it, first, for the distance from camera to "package." Then, after the paper is torn back, change focus for the children.

Here's a bit of information about preparing and sighting the mysterious holiday package which opens your Christmas movie. An *f*/3.5 Ciné-Kodak Eight, Model 20, can be used as close as six feet from a subject. And at six feet it

● Here's an opening scene you can make for your 1939 Christmas movie—a holiday package, which, when opened, discloses within it the first of your Christmas movie shots.

covers a field 24¾ inches by 18⅝ inches. The Model 25 "Eight" covers a 23¾ by 17¾-inch field at this distance, and the Model 60 a 24½ by 18⅜-inch field. 16 mm. Ciné-Kodaks with 25 mm. *f*/1.9 lenses cover a 27 by 20-inch field at 6 feet; 20 mm. *f*/3.5 lenses (16 mm.) cover a 33½ x 25-inch field—but with such *f*/3.5 lenses use enough light for exposure at *f*/5.6. With other lenses work at *f*/3.5. Place both "package" and camera on steady supports. Make the "package" a few inches larger than the size given for your camera so that there is no danger of your camera "seeing around" the "package." Center it before the camera from side to side by using the sides of your camera's finder system. Center it vertically by observing the rules or arrows on the finder system for close-up filming.

Having thus launched your reel with a shot of the children, why not continue it from their viewpoint—film things as they see them? After that first scene, for example, use an upward-angled shot of one of the adults of the house carefully spelling out the name of a desired toy . . . then shoot down on the youngster's shoulder as the word finds its way onto the paper. Then film the completed list being signed . . . shoot a cinematic glance at the mantel . . . angle up over the child's shoulder as a chubby hand pins the note into place . . . then, pressing the exposure lever into locking position, slowly lower the camera until it moves down into the fireplace and "looks" up the chimney. You'll have to flood the fireplace with light for this shot—and its logical result is shown in the succeeding one of the youngster, as filmed from one side, in a mirror, admiring the beautiful smudge apparently acquired from the fireplace soot.

Mother then appears in the mirror over the child's shoulder and announces bedtime. From the darkness of the upstairs bedroom, she is shown in the lighted hall, blowing a good-night kiss, and closing the door.

A black-and-white sequence

The child actually sees nothing now until morning. But there are sounds—very interesting and mysterious sounds—which reach the blackness of the bedroom. Sounds of doors opening and closing . . . of stairs squeaking under feet . . . of a dropped tree ornament. But these are only heard, and not seen, by the child. So why not make these few shots before the holidays, on a small roll of black-and-white film to produce contrast between these shadowy activities and the colorful doings the child does see?

Film one or two doors opening and closing . . . close-ups of feet descending stairs . . . of other feet and part of the tree entering the back door . . . the dropping and demolishment of a battle-scarred tree ornament, immediately followed by a close-up of Mother "shushing" Dad . . . feet ascending stairs . . . a hand pressing a light switch. Blackout.

Back to color, and Christmas morning, as viewed from the youngster's crib. Start this shot way out of focus, if you can—then slowly "pan" the camera until it comes to rest on the door, which opens to reveal Mother, beaming with good news. Walk with the camera operating—through the doorway, into the hall, and sight down the stairs to disclose the head of the house excitedly pointing toward the living room. Run down the stairs with the camera still operating, swing to sight on the tree and make a steady shot of it. Then, the miracle of Christmas having been realized, you can abandon the child's viewpoint, if you wish, and film the gift opening "straight." Or you can continue this viewpoint throughout the morning.

Whichever plan you follow, why not conclude the reel with a "reverse-English" shot of your opening stunt. After selecting your concluding scene—perhaps the softly glowing tree lights—rig up your Christmas "package" once more—but without the card, "untie" it, tear it open, and film through it to show the tree. Get the lights up real close to the package so they won't affect the tree—if this is your closing scene. But film, this time, with the camera inverted. *Upside down.* Then, after the film has been processed, turn this one scene around *end for end,* and splice it back into the reel. As screened, you will first see the sharply focused tree lights . . . they'll soften up as you focus on the torn "package"—which will then spring back into a beribboned whole. Take out the frames showing hands.

Final suggestions

You needn't *take* all these shots in the order in which you plan to *show* them. The black-and-white sequence, for example, you can make this week—certainly several days before Christmas.

Pull down the shades during the day so that the "blue" light of day will not distort the color balance of incandescent-minded Type A Kodachrome. Or use regular Kodachrome for a combination of daylight and blue Daylight Photofloods. Pull the shades down at night to prohibit jarring Photoflood reflections from the window panes. Don't attempt too many movie shots once dinner is served. Enjoy your holiday feast, and have the very merriest of Christmases.

● Once the "package" is torn open you can use it to frame your opening scene—then put it aside until it's time to close your holiday movie.

13,000 Miles Through Brightest Africa

● REPORT OF AN AMATEUR EXPLORER AND CINEMATOGRAPHER ON A MOTOR JAUNT FROM CAPETOWN TO CAIRO

by Mr. J. O. Stewart of Brooklyn, N. Y.

MRS. STEWART, our daughter "Pete," and I sailed to Capetown via Southampton July 13th, 1938. In our own car—outfitted here at home—we toured, without guide or escort, from Capetown to Cairo . . . from the Cape of Good Hope to Alexandria. We traveled on a very definite itinerary. Every day had been planned and scheduled. We had been in direct and intimate correspondence with hotel and hostel keepers in some 89 stopping places along our route.

Our roads, mostly dirt, ranged from very good ones to just wheel tracks through the wilds. They carried us along the shore of the Indian Ocean and through great mountain passes in South Africa, through the Karoo country and across the high veldt lands. In Kenya, they took us across the equator three times in a few miles one day, at an elevation of 9,450 feet. In the Ruanda region of Belgian Congo the road wound in and out, up and down, among and across the most glorious highly cultivated mountain regions we have ever seen. The last stretch was through the Sahara Desert from Gizeh—and then Alexandria.

We kept to our schedule exactly as planned and reached Juba on November 20th and Cairo on the 14th of December at 4 o'clock in the afternoon. That allowed us plenty of time to visit points of interest about Cairo before Christmas.

In short, we had a wonderful time —enough difficulties to keep us ever on the alert; saw more wild animals than you could shake a camera at. And once or twice ours really shook.

We break into movies

Oddly enough, we had never made any movies before this African journey. But we blithely took along a Ciné-Kodak K, a Magazine Ciné-Kodak, and 5,000 feet of Kodachrome. In the months preceding our departure we were in correspondence with Eastman branches and agencies from Rochester straight through to Cairo, Nairobi, "Jo'burg" and Capetown. With the assistance of the Imperial Airways and the highly co-operative Eastman London Office, we planned to, and did, send off our tropic-packed film every ten days or so as we reached air mail stations. Exposed film went to Kodak Ltd., London. There it was processed and dispatched to Rochester, and thence to our home. We didn't see a foot of our film until our return. You can readily picture our doubts, our hopes, and our ultimate jubilations when we screened our first movies, thousands of miles distant from the sites where they were exposed.

Have you an atlas? Then trace the distance north and east from Capetown to Durban. That occupied our first week. Then to Natal Park, on to "Jo'burg" and Kruger National Park —abounding with big game that continuously whipped across the road in front of us. You can only shoot with cameras in Kruger Park and your car must not leave the road. Hence the animals are not afraid of you, nor you of them—from the safety of the car.

Beit Bridge and Bulawayo slid by in three days, and we spent several more at Victoria Falls. Then we jumped over the border from Southern into Northern Rhodesia and were off on the 2,150-mile pull between the "Falls" and distant Nairobi. Beyond Livingston, and on our way to Broken Hill and Kapiri M'poski, we ground through many miles of dark brown sand. Short of Mazabuka, we left the road for a thirty-mile run onto the Kafue River Flats to visit Mr. Vaughan's private lands and look over a panorama of 20,000 head of zebra, wildebeest, lechwe, gazelle, and antelope. Then onward toward Tanganyika.












At Arusha we left our car and went out on a six-day safari in the Serrengetti Plains, with Ray Ulyate and his son, Ken, as "White Hunters." This was the high spot of our trip—game of all kinds to film, including lions by the score. Some of the lions came out of hiding and watched us from within 50 paces as we set up camp.

Trolling for lions

Two or three kills were taken and dragged behind one of the cars among the water holes for considerable distances to entice the lions out into the open and group them in large numbers for photographing. This ruse worked so well that after "trolling" a zebra some two miles across the plains and back to camp, we had a wonderful opportunity of photographing a score of lions brought in by the "bait."

Then north from Tanganyika across the Athi River Plains and to the higher mountain regions of Kenya. Cool days; cold nights; marvelous views of Mt. Kilimanjaro and Mt. Kenya; two million coral-pink flamingos in Lake Nakuru; the active volcanoes of Belgian Congo; from Mt. Nyamligira fresh lava that flowed right down to our road at Goma. Days of wandering through the mountain sections of western Uganda and eastern Belgian Congo that brought us finally to Juba in the Sudan. There we drove our car onto a barge tied to a Nile paddle-wheel steamer and puffed and floated for eight days, 1,089 miles, down to Khartoum. Then by train to Wadi Halfa and another day by boat to Shellal. Here we encountered a difficult six-mile run across the desert to Aswan. After two days at Aswan we gave our car its last ride—24 hours by rail to Luxor. Two days more of driving brought us in, in plenty of time for Christmas—exactly, if we may repeat, as we had planned, after a journey by car of 11,242 miles—plus another 2,200 miles by Nile steamers and train.

We couldn't quite "take" the gala affairs planned by the big Cairo hotels. They did not meet our mood. So we moved to the Mena House at Gizeh, arranged with camel drivers to take us out on the desert just before midnight, Christmas eve.

No doubt the stars always shine in Egypt. No doubt the night is always still in the desert. But that night—Christmas 1938—the Arabs, the camels, the desert, the stars, and the night were ours just for the hour. We'll never forget it.

Then we came home.

Captain M. T. Butt of Cairo wrote us: "Cairo is still rubbing its eyes, recovering from the wonder of seeing a Ford with 11,000 odd miles on its mileometre arrive at Mena House Hotel from Capetown through veldt, bush, lava field, swamp and desert."

So are we. But we did it. Our movies prove it.

And you can do it, too. You can have as much fun as we did and bring back (or rather, come back to) marvelous color movies—proof positive that it has not been just a dream.

Left column With the Cape of Good Hope in the background, the Stewarts christen their car with mingled waters from the Atlantic and Indian Oceans. Then a few lions—filmed with a standard 1-inch lens, incidentally. **Right column** The second shot from top discloses the hitherto little known fact that a mirage of a distant nonexistent river, with tree-lined banks, is easily photogenic to Kodachrome. Below it: smoking lava closes the road—then another highway blockade by a herd of 16 elephants. Next: the Stewarts and a hippo maintain a respectful distance. Last: the faithful flivver sidles down the Nile.

All illustrations enlarged from 16 mm. Kodachrome.

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 will be prepared and mailed to the winners. The original movie film is not in any way harmed or cut. All film is returned. Unsuccessful contestants receive friendly, constructive criticism.

From now on, too, we expect to reproduce "Good Shots" as enlarged by you with the Kodak 16 mm. Enlarger. Three such shots appear on this page.

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 entries 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

● Our "Good Shots" selections seem to lean toward the nautical side this issue. But that's the way they came. And that's the way they go. Symbolical of this page, therefore, is the lighthouse enlargement from the 8 mm. Kodachrome reels of Mr. Harvey E. Saicheck of Milwaukee. You like it because he framed it with branches, thus giving depth to the scene.

● The hazy sun of Scotland blurred the background, but the whiteness of the ship produced the needed contrast in the 16 mm. black-and-white shot that brings two Etchcraft Junior enlargements to Miss Ella R. Goodsir of Nyack, N. Y.

● Capt. C. W. R. Knight of Seven Oaks, England, is, as many of our readers undoubtedly know, famed for his revival of the ancient sport of falconry. He also trains his falcons—eagles to most of us. And he also makes movies of his charges during the training period. Our one print is from 16 mm. Kodachrome—and we hope to bring you the full story soon.

● Most cinamateurs would have leaned over the side of this boat to film the others in this regatta. But Mr. Roger F. Miller of Berkeley, Calif., kept his filtered 8 mm. black-and-white shot "on board" by showing part of his boat, hence easily qualifying as a "Good Shots" winner.

● Here's a shot we especially like—because Miss Ann Hood of Dearborn, Mich., had sufficient imagination to film her subject with "Type A" from the outside looking in. Give such scenes normal *indoor* Photoflood exposure, making allowances for the angle of the lights.

● Up from the 8 mm. Kodachrome of Mr. Charles Kubista of New York City came the enlargement of the schooner, properly entering from the left of the screen.

Right column, top to bottom

● 16 mm. black-and-white shots by Mr. Kenneth Owsley of Pomeroy, Wash., have appeared in these columns before. But his habit of using filters and low camera angles once again earns him space.

● You don't have to worry about clouds with Kodachrome. If they're there, you've got 'em—as did Mr. Charles Kubista of New York City in his second 8 mm. Kodachrome "Good Shot."

● And as did Dr. William P. Abbott of Duluth, Minn., in 16 mm. Kodachrome—who also wisely achieved contrast through the tree branches.

● Seasonal proof that indoor movies (when you use the right lights—Photofloods, in efficient reflectors—Kodaflectors) are easy even with an *f*/3.5 lens is this enlargement from the 16 mm. Kodachrome shot made a year ago by Mr. Edward J. Adams of Chicago.

● The downward 16 mm. Kodachrome shot of the distant ferries would have been less successful had not Mr. Frank C. Kugelberg of San Francisco framed it with branches.

● Time to quit movie making *by* the sun is often the signal to start making movies *of* the sun creating silhouettes. The Tri-boro Bridge shot is from the 8 mm. Kodachrome reels of Mr. Bernard M Muenzer of New York City.







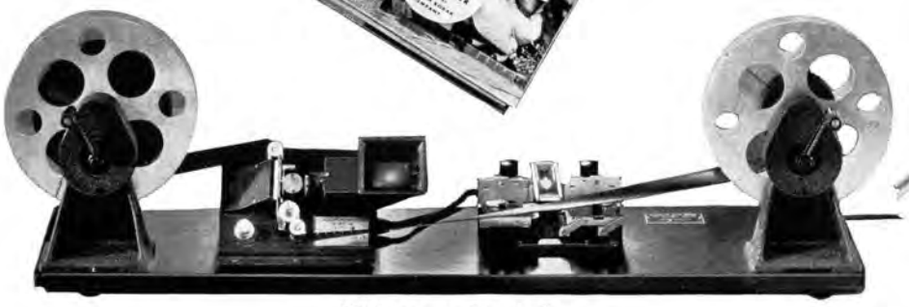





"How to Make Good Movies"

Ciné-Kodak Tripod

Color



Kodascope Rewinds

"How to Make Good Movies" Amateur movie making from A to Z, discussed in lively style, illustrated with enlargements from the films of other cinamateurs. Every movie maker should have it, will be an enthusiastic cover-to-cover reader. $2.

Kodascope Rewinds Easy aids to editing and cleaning film, certain medium to smoother, more enjoyable shows. The Kodascope Junior Rewind and Splicer takes 8 mm. reels up to 200-foot size, 16 mm. reels up to 400 feet. With manual splicing block, $7. The Kodascope Rapid Rewind and Universal Splicer takes both 8 mm. and 16 mm. reels, has geared spindles for rapid winding in either direction. The Universal Splicer (see below) is an integral part of this accessory. Rewind and Splicer, complete, $22.50. The Kodascope Master Rewind takes all 16 mm. reels up to 1600-foot capacity, is unquestionably the sturdiest and most efficient rewind. Master Rewind, only, $30.

Ciné-Kodak Tripod For use with all amateur movie cameras and most still cameras. Though weighing only 6¾ pounds, supplies rock-steady support, permits velvet-smooth tilts and panorams. Its black alumilite legs telescope, lock with a simple twist of the wrist. Tripod, $32.50; carrying case, $6.50.

Ciné-Kodak Filters Available in a variety of mounts for all 8 mm. and 16 mm. Ciné-Kodaks. Yellow or red filters vastly enhance the beauty and contrast of outdoor black-and-white scenes. For regular Kodachrome: the Kodachrome Haze Filter for outdoor use, the Photoflood Filter for color-balancing this outdoor film for indoor use. For Type A Kodachrome: the Daylight Filter for color-balancing "Type A" for outdoor use. Depending upon camera and lens, Ciné-Kodak Filters range in price from $1 to $5.25.

Kodak 16mm. Enlarger Makes eight 2⅜ x 3¼-inch enlarged negatives on a single roll of inexpensive 616 snapshot film from your favorite 16 mm. movie shots, without in any way harming the movie film. Prints from these negatives cost but a few cents each. $15.

Carrying Cases Every good camera and projector deserves the protection of a carrying case. And you'll appreciate its convenience. Shoulder strap cases for Ciné-Kodaks Eight, Models 20 and 25—$3.50; combination cases for the "Eight" Model 60—$12; cases for the 16 mm. "E"—$7.50; for the 16 mm. Model K—$13.50. Pouch case for the Magazine Ciné-Kodak—$4; vertical sole leather combination case—$15; de luxe suit-case-type compartment case for camera, lenses, filters, extra magazines—$27.50.

Kodascope Eight cases—$3.50 for the Models 20 and 50; dual purpose case-projection stand for the 16 mm. "EE" and "G"—$12.

There's a Hearty

on Every Cinamat

MOVIE making is great But a lot more enjoy those who find one or mo their 1939 Christmas tree.

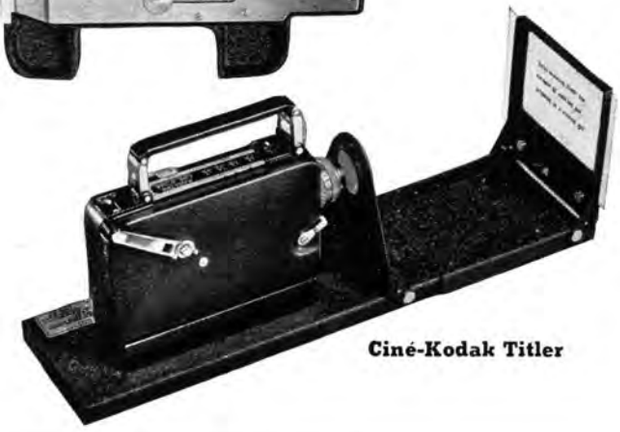
A movie enlarger, for ex which have provoked appre ing your screen shows. And to have enlargements of the . . . to send away as gifts.

Or a titling device. Not o ting huge close-ups of flowe

Or a filter. If a foot of b run through a-certain-mov and a red filter should go

Or a telephoto. Or a sp flector. A moment's though many Eastman accessories bill. A moment's study of th their merit. Eastman Kodak

Focusing Finder



Ciné-Kodak Titler

Ciné-Kodak Film

Univer

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Kodak
16 mm.
Enlarger

Carrying
Cases

Telephoto
Lenses

elcome for These
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for you right now.
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this page will best fill the
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mpany, Rochester, N. Y.

Ciné-Kodak Accessory Lenses There is but one accessory lens for Ciné-Kodaks Eight—the 1½-inch telephoto (magnifies three times) for the "Eight," Model 60. $37.50. For 16 mm. Ciné-Kodaks "K," "Magazine," and "Special," there are six telephotos and a wide angle lens. 15 mm. *f*/2.7 wide angle lens—$47.50; 2-inch *f*/3.5 telephoto—$38.50; 2½-inch *f*/2.7—$53.50; 3-inch *f*/4.5—$38.50; 4-inch *f*/2.7—$68.50; 4½-inch *f*/4.5—$53.50; 6-inch *f*/4.5—$78.50.

Focusing Finder for Magazine Ciné-Kodak Shows the exact field of, and can be used to accurately focus, all eight lenses available for this camera; especially helpful for extremely close or distant filming. $20.

Kodascope Universal Splicer Supplied as part of the Kodascope Rapid Rewind and Universal Splicer, the Splicer is available, alone, for use on any horizontal rewind. $12.50.

Ciné-Kodak Titler Enlarges ordinary typewriter type into legible screen characters, permits the use of sketches and illustrations in title making, magnifies all other objects framed in its easel. Complete with 100 title cards—$6.50.

Ciné-Kodak Film—For *Ciné-Kodaks Eight:* regular "Pan," $2 per roll; Super-X "Pan," $2.25; regular and Type A Kodachrome, $3.75. For *16 mm. roll film cameras:* regular "Pan" Safety Film, $4.50 per 100 feet; Super-X, $6; Super-XX, $6.75; regular and Type A Kodachrome, $9. 50-foot magazines for *Magazine Ciné-Kodak:* Super-X, $3.50; Super-XX, $4; Kodachrome, $5. All prices include finishing by Eastman.

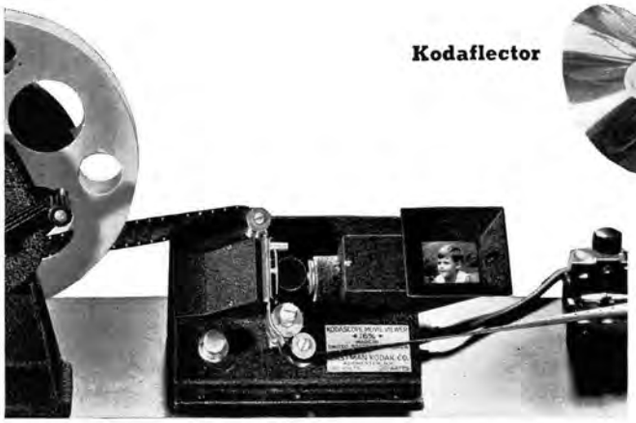
Kodascope Reels and Film Cans Aluminum reels with footage scales and finger-tip threading feature: 200-foot 8 mm.—$.40, 16 mm. 400-foot—$.60. Film cans at same prices. 16 mm. 800-foot reel—$2; 1600-foot reel—$4. Film can for latter—$1. Stainless steel clips for keeping film tightly wound—$.75 per dozen for 8 mm. reels, $1.25 for 16 mm. reels.

Kodascope Movie Viewer Really makes editing fun by showing movies on a small ground-glass screen as film is wound through it to left or right. A spring punch in gate nicks harmless identifying marks on film edge. For 8 mm. or 16 mm. film—$20.

Kodaflectors The easy, certain, way to uniformly excellent indoor movies. Complete with twin reflectors, telescoping stand, two 12-foot connecting cords, etc.—$5. Photoflood lamps: No. 1—$.20; No. 2—$.40. Adapter for latter—$.35.

plicer

Film Cans and Reels



Kodascope Movie Viewer

Kodaflector

Customs Charges Not Customary

Dear Sir:

In the "News" for July-August you state that in Venezuela "duty is generally charged for cameras and film."

I took a South American cruise . . . which included two stops in Venezuela . . . at no place whatever was anything said about duty or was any restriction placed upon any pictures I desired to take. Mrs. W. W. Stearns, Yonkers, N. Y.

Your experience is one enjoyed by many travelers in many lands. Still, the regulations we reported were, to the best of our knowledge, the law. As is true with many laws, the interpretation given by local officials is both lenient and sane—the letter of the law only being invoked when deemed necessary. Officials leaned a bit over backwards in reporting the law. The local enforcers of the law frequently bow slightly from the waist.

Dear Editor:

In the July-August "News" there was a question in regard to customs.

I am enclosing the almost duplicate question given and answered for amateurs in the *New York World-Telegram*. . . . George M. Wright, Hasbrouch Heights, N. J.

Mr. Mario Scacheri of the *World-Telegram* answered a query from a correspondent who was planning to take a foreign-made camera abroad, and wanted to bring it back with him.

Said Mr. Scacheri, "Don't forget to have that foreign camera of yours registered at the U. S. Customs Office here before you depart. Otherwise you might have to pay duty to bring it in again, if you had no proof that you did not buy it abroad. It does not cost anything to have your camera registered."

Right! And it's a good idea to have it registered in both U. S. and foreign customs even if your camera is of domestic manufacture. Saves possible misunderstanding. Some cameras, even when they should be registered, are carried right through customs, and no questions asked. But it can be both embarrassing and expensive when a slip-up is noticed.

State your case fully to all customs officers. They, and you, will appreciate it.

Longevity

Dear Sir:

I have ten Ciné Eight films not photographically wonderful but intrinsically very valuable. Recently I discovered that, due to an excess of moisture on the pad in the containing can, all ten were covered with . . . mildew . . . any suggestions you might offer me . . . would be greatly appreciated. John L. Ashby, Bronxville, N. Y.

Dear Mr. Editor:

Because I have a number of moving picture films which mean a lot to me . . . I should like to know the best way to preserve them. Larry "Moon" Mullins, Loyola University, New Orleans, La.

Dear Sir:

I am sending you under separate cover a roll of Kodachrome film which I have spoiled. Hoping to prevent further loss the same way, you may warn cinamateurs through your "Ciné-Kodak News." I left my camera, *in its case,* in a closed automobile in the sun. When I tried to use it, it ran sort of funny a while and then stopped. Upon opening I found the heat had melted the film and it had stuck in back of the lens. I may probably get a few feet of good film out of this roll.

I hope this letter may prevent someone else from losing film the same way. Dr. C. E. Cowen, Whitaker, Pa.

We'd like to see Mr. Ashby's films so that our laboratories can report on the possibilities of arresting the mildew growth, born of over-humidification. It was this tendency to apply too much moisture which prompted Eastman to remove the moisture pads from the humidor cans a few years ago and introduce the current padless film cans. Though an advantage to users of frequently projected films in dry climates, over-zealousness in humidification proved to be a greater enemy to film life than aridity.

Actually, amateur movie film receiving normal projection in temperate climates will pick up enough moisture from the air to remain suitably pliant for good projection. And this is the only need for moisture. When not in use, film should be kept clean and snugly wound, in locations free from excessive heat or humidity. Damp basements are as bad as cabinets over radiators or hot air registers. Cool and relatively dry locations are best.

And this, as our third correspondent, Dr. Cowen, reminds us, is likewise desirable for unexposed film—in or out of the camera.

Lenses

Dear Sir:

I have heard from a friend that it is better to use an *f*/3.5 lens at *f*/3.5 than an *f*/1.9 lens stopped down to *f*/3.5. . . . Ira Y. Copen, Newark, N. J.

When ultra-rapid lenses were originally introduced, there was, unquestionably, some truth in your friend's belief. Due to the improvements made in lens manufacture in recent years, this condition, although still existing to a slight degree, is not worth considering.

More prevalent, however, is the belief that an *f*/1.9 lens, apparently because it is a "fast lens," will make better pictures at *f*/8 or *f*/11 than a slower *f*/3.5 lens operated at these same apertures. This, too, is obviously without a solid foundation. Other than the difference between fixed focus and focusing cameras, a camera with an *f*/3.5 lens is as efficient from *f*/3.5 to *f*/16 as is an *f*/1.9 camera. But the latter very definitely has the edge when the light is poor outdoors, and indoors under Photofloods.

Exposure

Dear Sir:

I've had my Ciné-Kodak for about four and a half years, but still feel that I'm an amateur in the rough, as it were. Last year I purchased your book, "How to Make Good Movies," and spent many hours in its pages.

Pages 12 to 32 have been my trouble, all right. Exposure.

Since then I've taken Kodachrome shots back-, side-, front- and overhead-lighted—and others in the shade and even in the rain. They're all fine. Now I *understand* exposure. Before it was only a photographic term.

I don't think anyone should attempt to use a movie camera without reading "How to Make Good Movies." It's worth many times its cost. M. J. Parker, Cleveland, Ohio.

Thanks, Mr. Parker. Your letter serves to remind us all of the importance of exposure at this time of the year—when, outdoors, winter's weaker light supplants summer's brilliant sunshine, and when much of the activity of movie making moves indoors from the reign of daylight to that of Photofloods. And these two subjects, Exposure and Nighttime Movies, alone justify the purchase of Eastman's cinematic best seller—"How to Make Good Movies."

The chapter on exposure which Mr. Parker mentions is probably the most common-sense breakdown of the problem ever printed. And the chapter on movies at night is equally effective in dissolving troublesome doubts. The almost 60,000 cinamateurs who have already purchased "How to Make Good Movies" are unanimously enthusiastic about its simplicity, its coverage of its subject, and its lively discussion of every problem within the sphere of personal movie making.

If you don't get yourself a copy before Christmas, it should only be because of a firm conviction that you'll receive a copy at Christmas. And, incidentally, there's no real need to search any farther for an inexpensive gift certain to please those of your acquaintanceship who likewise enjoy home movie making. "How to Make Good Movies" is priced at $2—at your dealer's.

● The Exposure chapter in "How to Make Good Movies," as is true of its many other chapters, completely debunks the mysticism of its topic. Among the many other main chapters are: Focusing, Film, Filters, Lenses, Continuity, Composition, Kodachrome, Movies at Night, Trick Shots, Play Making, Editing, Titling, and Showing Movies. These main chapters, and scores of sub-chapters, make its 230 pages stimulating and informative reading throughout.

16 MM. CINÉ-KODAK SUPER-XX "PAN" REDUCED IN PRICE

Now in effect, the ultra-fast 16 mm. "Super-XX" is available at the following reduced cost to you, just in time for your winter's indoor movie making: 50-foot rolls—$3.75; 100-foot rolls—$6.75; 200-foot rolls—$13.50; 50-foot magazines—$4. All prices include finishing.

NEW KODASCOPE PROVIDES *More Light* FOR 8 mm. MOVIES

● 500-WATT KODASCOPE EIGHT, MODEL 70, PERMITS FAR LARGER 8 MM. SCREEN PICTURES

"EIGHT" owners have asked for more light in their projectors. More light because it should mean larger screen pictures.

The extra light was easy. The trick has been to sufficiently concentrate this light behind the light aperture so that it could be put to work. The distinction is the same as that between a floodlight and a spotlight. Projectors wanted a "spot"—and the spot to concentrate on was the tiny aperture between lamp, reflector, and condenser—and the film.

This engineering problem has been successfully solved in the new Kodascope Eight, Model 70, available with a 500-, 400-, or 300-watt lamp. Here, indeed, is all the light you can possibly use for 8 mm. shows in the home. And it is certainly not handicapped by the ultra-fast 1-inch *f*/1.6 lens of the Model 70.

This lens speed is most important—a fact frequently overlooked.

The speed of camera lenses is based upon the amount of light they pass from outside the camera onto the film. It is equally important that projection lenses be "fast"—or the abundant light in the lamphouse will not be evidenced on the screen.

The 1-inch *f*/1.6 lens on the "70" supplies ample illumination on 39- by 52-inch aluminum or beaded screen, easily enough light for 30- by 40-inch screens.

But brilliance, alone, is not the only advantage of the Model 70.

You'll find it unusually easy to thread because the gate snaps back out of the way while you simply slip in the film. Equally easy are framing and focusing. Of a design new to 8 mm. Kodascopes, the "70" is tilted by means of a screw adjustment at the top of its pedestal base. Motor and lamp are controlled by a single switch. The lamp and optical systems are readily accessible for cleaning or adjustments. There's a convenient carrying handle. And, of course, rapid motor rewind and unusually cool and quiet operation.

Kodascope Eight, Model 70, is very definitely the finest 8 mm. projector—and it's just as smart in appearance as it is in performance.

Wise cinamateurs know that the merits of a projector have every bit as much bearing upon the success of home movies as do those of the camera with which they are taken. Model 70—$59.50—plus your choice of lamp—will complete the good work begun by every "Eight"—and every 8 mm. film. Carrying case—$9.

CORRECT EXPOSURE *Automatically*

● THE ELECTRIC-CELL-CONTROLLED SUPER KODAK SIX-20 — MOST REVOLUTIONARY CAMERA IN A DECADE

IMAGINE a camera that does your thinking for you! You don't have to give a thought to exposure. The amazing photoelectric cell, which is an integral part of the Super Kodak Six-20, sees, through its lens, exactly the same field covered by the camera's lens. You decide upon a shutter speed, focus, pull back the shutter release—and the diaphragm *automatically* assumes the correct aperture as dictated by the light affecting the "electric eye."

Here, for the first time in photographic history, is a really fine still camera that is as easy to use as the simplest Brownie. It utilizes the wide picture-making range of a fast Kodak Anastigmat Special *f*/3.5 lens and 200th-second shutter. Yet, because exposures are automatic, no knowledge of photography is needed to make fine pictures. And pictures of good size, too—2¼ by 3¼ inches.

First off—the "Six-20" is a camera entirely new in appearance, design, and operation. It is equipped with a combined view and range finder of new design—coupled with the focusing mount. A single eyepiece gives you a clear view of your field, and, at the same time, shows the separate triangular focusing area of the military-type range finder field. You don't have to guess at focusing distances—when the subject is "right" in the finder, it's in hairline focus on the film.

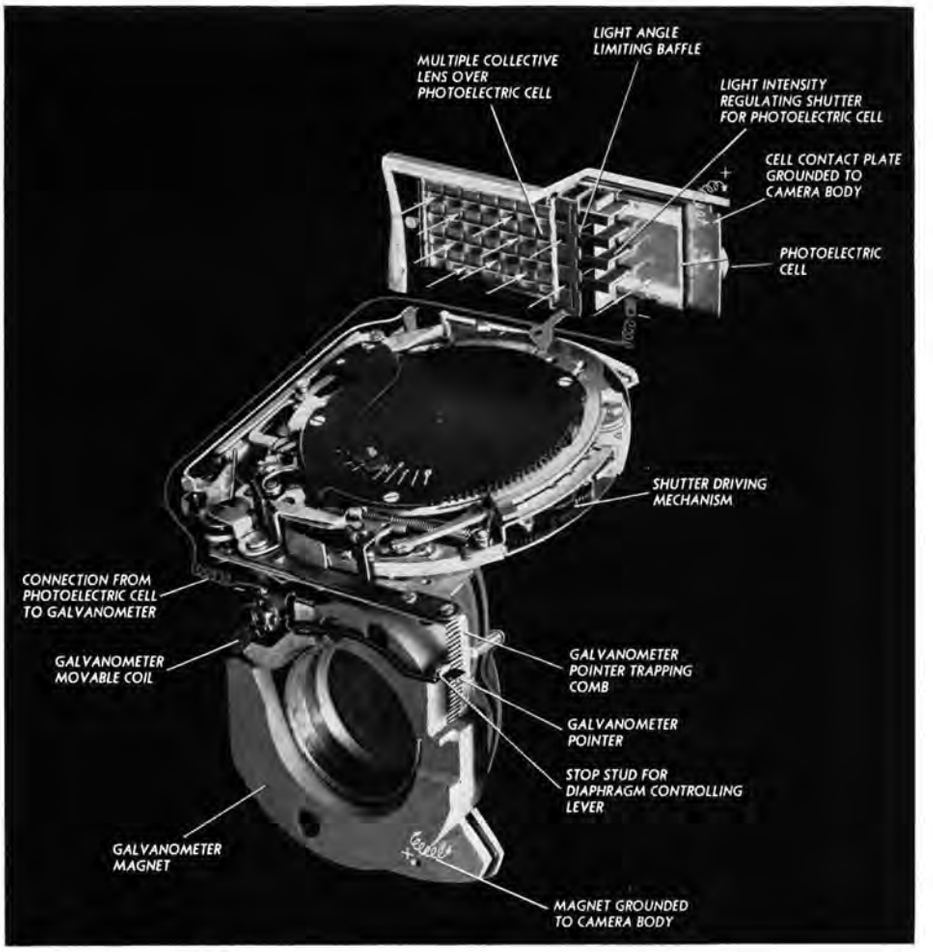
What makes it click

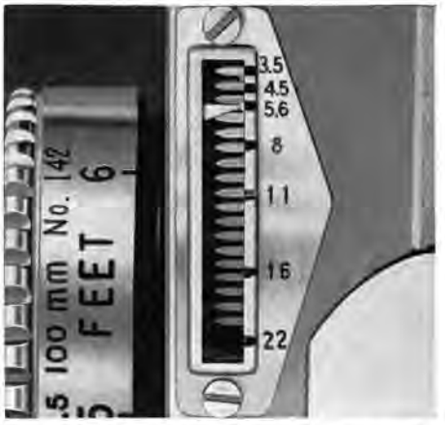
The 100-mm. lens of the Super Kodak has a diaphragm range from *f*/3.5 to *f*/22—and this is the wide field throughout which the "electric eye" selects the correct aperture. All you have to do is decide upon the best shutter speed—1/25, 1/50, 1/100, or 1/200, depending upon the type of subject. The camera does the rest.

Of course, diaphragm stops can be set manually for any stop . . . *must* be set manually for the slow shutter speeds of "bulb," 1, 1/2, 1/5, or 1/10.

Double exposure prevention

After the Super Kodak's shutter has been tripped for an exposure, you can't take another picture until it has been reset. And, resetting also advances the film. The first upward stroke of the film winding lever sets the shutter and uncovers the film window. A few more strokes advance the film into position for the next exposure—and the film lever must then be returned to its locked position





● The automatic diaphragm dial, controlled by the cell, shows the diaphragm opening (for all hand-held speeds) at which the exposure will be made.

●Winding lever opens film-window cover, sets shutter, advances film, closes window cover, thereby preventing both "blanks" and double exposures.

● Simple, fast, sure, this new-type combined view and coupled range finder is an important factor in the Super Kodak Six-20's ease of operation.

before the shutter can again be operated—further assuring good pictures.

And appearance, balance, convenience of operation—just examine a Super Kodak at your dealer's. Picture makers used to the extreme simplicity of movie cameras will find this revolutionary new still camera a truly fine picture-making companion that makes no demands upon photographic skill. And with it the expert can make finer pictures than ever before.

The Processing Parade

A generous percentage of all movie films processed—Kodachrome and black-and-white—is 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 department are reported the faults, flairs, and filming formulas of cinamateurs as evidenced in their processed reels.

Most frequently mentioned will be the faults—for this is the way we learn to escape them.

J. E. P., Oklahoma City, Okla.
16 mm. Type A Kodachrome

Congratulations. Your pictures were rock-steady from start to finish. If you didn't have a tripod, you certainly held well in check the prevailing urge to wave the camera.

Incidentally, you used "Type A" outdoors with a Daylight filter. And you obtained fine results. But, rumors to the contrary, "Type A" and this filter do not produce better results than regular Kodachrome. They're surprisingly good. But they are definitely not better.

Mrs. J. F. T., Kansas City, Mo.
8 mm. Type A Kodachrome

Your attempted reel of the dance was, as you doubtless know, way underexposed. While there was some artificial light present—apparently a spotlight—it was far too dim to illuminate the dance floor. This underexposure may, of course, have been caused by an insufficiently wide aperture—but it is our guess that the fault lay in lack of light.

Spotlighted stage performers are "right" at *f*/1.9 with "Type A." So are boxers and wrestlers—in most instances. Such concentrated light is far removed from the dim illumination of a few scattered colored lights in a large hall.

For ordinary indoor movies, obtain and consult the 10-cent Ciné-Kodak Indoor Guide, and every scene will be a winner.

Miss C. S., Cincinnati, Ohio
16 mm. Kodachrome

Your attractive reel of beach and water scenes was somewhat underexposed. While some allowance is necessary for the extra brilliance of beach scenes, Kodachrome does not require as much as black-and-white because Kodachrome "sees" in color and not monochrome. Brilliant blue sky and water register very fast on black-and-white film. They tend to "wash out" unless you stop down for them. But the deep blues of sky and water are just that to Kodachrome—they're deep colors, and register as such.

The *f*/8 opening is standard for scenes in bright sunlight when you're using Kodachrome. With 8 mm. "Pan" it's also *f*/8—and it's between *f*/8 and *f*/11 with 16 mm. "Safety Pan." A beach and water scene is far brighter to "Pan" film—you'd stop down to at least *f*/11 and *f*/16 respectively.

But not with Kodachrome! A half stop allowance would be plenty. And this same freedom from worry about blazing blues is yours with "Pan" film when you use a yellow filter to slow down the blues. The sky would then not be white on the film, but gray—a light gray when the sky is light blue . . . a dark gray when it's deep blue.

L. P. U., Orange, Texas
16 mm. Kodachrome

You're making snapshots. On your fifty-foot reel, as we recall, there were only three scenes—three different views of a family group. Each scene received about seventeen feet of film, or forty seconds on the screen. There's enough footage in fifty feet for five times as many full-length scenes as you took—scenes from different distances, of different individuals. There is easily enough footage for one or two interesting *sequences,* rather than three posed *shots.*

Miss T. D., West Branch, Mich.
16 mm. Kodachrome

There's one thing you can do with a movie camera which you can't do with a still camera. And that's to wave the camera while your finger is on the exposure button. But why do it? You'll get pictures, but you won't enjoy them. Not half as much as you would if you kept your camera steady. If a scene's worth filming, then film it clearly. If it's only worth a fleeting glimpse, such as is gained in a whirlwind panoram, why film it?

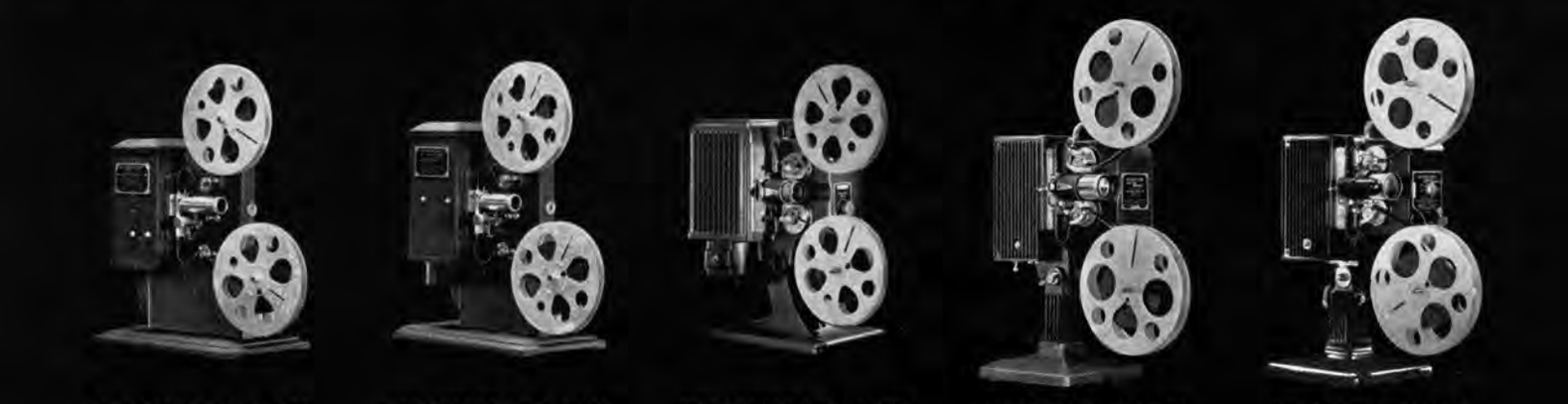
Steady does it.

A. M., Fort Wayne, Indiana
16 mm. Super-X

Your reel of film indicates that it was on the verge of losing its loop. Cause—improper threading. Probably one end of loop too small.

Thread it and run it a bit before closing the camera cover. If it shows a proper loop and runs satisfactorily, close the cover and shoot. But if it runs properly *despite* an improper loop—you're gambling. Fix the loop—and *know* it's going to be right all through the reel.

CINÉ-KODAK 8, *Model 20* **CINÉ-KODAK 8,** *Model 60* **CINÉ-KODAK,** *Model E* **CINÉ-KODAK,** *Model K* **MAGAZINE CINÉ-KODAK** **CINÉ-KODAK SPECIAL**



KODASCOPE 8, *Model 20* **KODASCOPE 8,** *Model 50* **KODASCOPE 8,** *Model 70* **KODASCOPE,** *Model EE* **KODASCOPE,** *Model G*

Start the New Year 1940

. . . with a new, more capable camera

Most Ciné-Kodak owners step up in camera equipment every year or so. From a Model 20 or 25 "Eight" to a more capable Model 60 with its fast *f*/1.9 lens . . . from a fixed-focus *f*/3.5 "Sixteen" to a focusing Model K *f*/1.9 . . . or a compact, problem-free Magazine Ciné-Kodak with its 3-second loading feature and other refinements . . . or to the top of them all—the super-versatile Ciné-Kodak Special.

But your old camera hasn't outlived its usefulness. Probably your local Ciné-Kodak dealer has a buyer waiting for it. See him about its trade-in possibilities. Start the New Year with a more capable camera.

. . . a brighter, more versatile projector

Some cinamateurs forget that a really good projector is every bit as important to home movie enjoyment as a good camera. For the sharpest pictures on the film can appear dull and indefinite on the screen unless your projector has the light and the optical system to transfer and enlarge their sparkle and crispness. The 300-watt Kodascope Eight, Model 50, or the brand new 500-watt Model 70 "Eight" show 8 mm. movies at their best and brightest. And the 16 mm. Kodascopes EE and G, with 750-watt lamps and fast *f*/1.6 lenses, supply unsurpassed illumination to the screen —for those who need it. Most find that a less powerful lamp, *in these projectors,* will supply ample illumination.

That's the beauty of the "EE" and "G." From among the three lamps and four lenses available you can select just the combination *you* need—projection tailor-made.

Ciné-Kodak Eight, Model 20 Fixed focus—objects from a few feet distant to infinity are always sharp; precision-made Kodak Anastigmat *f*/3.5 lens; long-running spring motor; automatic footage indicator; full-vision eye-level finder in snap-back carrying handle. $29.50.

Ciné-Kodak Eight, Model 25 The same camera as the Model 20—but with a faster *f*/2.7 lens. $42.

Ciné-Kodak Eight, Model 60 A brilliant and superb little movie maker with an ultra-fast Kodak Anastigmat *f* 1.9 lens, focusing on all objects from 2 feet to infinity. 1½-inch telephoto lens (an extra) is interchangeable. Finished in rich cowhide and shining chromium. $67.50.

Ciné-Kodak, Model E A rugged performer with a wonderful *f*/3.5 lens, fixed focus, three operating speeds including slow motion, combined direct view finder and footage indicator, unusually easy loading. $39.50.

Ciné-Kodak, Model K A leader for years. Fast *f*/1.9 lens, interchangeable with seven accessory lenses; two operating speeds; eye-level and waist-height reflecting finders; handsome leather and chrome finish. $80.

Magazine Ciné-Kodak No threading. Loads in 3 seconds with interchangeable film magazines. Fitted with a fast *f*/1.9 lens interchangeable with seven accessory lenses—all served by one simple finder system. Three operating speeds including slow motion. Smartly styled, compact, the "Magazine" is deservedly the most popular "Sixteen" today. $117.50.

Ciné-Kodak Special Far and away the most versatile amateur movie camera. With it, fades, dissolves, double and multiple exposures, animation, mask shots, and the like, are as simple as ordinary movie making with most cameras.

Kodascope Eight, Model 20 This sturdy, motor-driven projector produces good results on screens of moderate size. It rewinds by motor, halts to show "stills" of any desired "frame," operates on 60-cycle, 100- to 125-volt A.C. lines, only. Complete with incidental accessories, its price is only $24.

Kodascope Eight, Model 50 This more brilliant (300 watt) 8 mm. projector operates on either A.C. or D.C. lines, is unusually easy to thread, focus, and frame, and is priced at $39.

Kodascope Eight, Model 70 This new de luxe projector produces sparkling screen pictures on large-size screens by means of a brilliant 500-watt lamp and ultra-fast *f*/1.6 lens. It operates on D.C. or 25- to 60-cycle A.C., 100- to 125-volt lines, and will definitely show 8 mm. movies at their largest and best. $59.50—plus your choice of 300-, 400-, or 500-watt lamp. Carrying case, $9.

Kodascope, Model EE Available with your choice of five lenses, three lamps—from which you select the combination ideally suited to your individual projection conditions. Permanently lubricated bearings, simplified controls, cool and quiet operation. With lens and lamp —from $65.45. Dual-purpose carrying case serves as projection stand. $12.

Kodascope, Model G Easily the finest silent home movie projector. Like the "EE," it offers "tailor-made projection"—you choose the lens and lamp exactly right for your shows. Single switch control of threading light, projection lamp, and motor. "Stills," reverse projection, high-speed rewind—the "G," literally, has everything. From $112.95, with your lens-lamp selection. Dual-purpose carrying case, $12.

EASTMAN KODAK COMPANY, ROCHESTER N. Y.