CINÉ-KODAK NEWS

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● HINTS ON SNOW-TIME MOVIE MAKING FOR BOTH ACTIVE AND ARMCHAIR WINTER SPORTS DEVOTEES

Shooting THE CHUTES

Story by Bill Vinton of Lovell, Maine

Pictures by H. C. Volkman of Oakland, Calif.

WHETHER you jump, or whether you just ski—or whether you merely like to be around with a movie camera when others soar or swoop on slender strips of hickory—this article will try to guide you along the trail of interesting winter movies. Not simply clear movies—movies correctly exposed and focused. But movies which will reflect the *feel* as well as the *fact* of skiing—the fastest-growing snow-time pastime.

Stark white hillsides, slashing upward into the bluest of blue skies; skirted by a fringe of dark evergreens; patterned with vividly colored ski costumes. And, most important of all—action. *What* action!

Ski-jumping first springs to mind. Yet I venture the statement that there's a better movie story on the ski trails where hickory never leaves the snow. At least, not intentionally. Breath-taking swings down steep slopes. Incredible speed on the trail. Skiers leaning so far inward on sharp curves as to almost seem to lie down as their skis fling up a glistening plume of snow—then miraculously righting themselves to whizz onward and out of sight.

As any novice at skiing will readily testify—there's a knack to the thing. And there's a knack, too, to making ski movies so that they are as crisp and as exciting as the sport they reflect.

We'll assume that you won't overlook the shots about the lodges—the heavily laden cars and their vari-colored license plates . . . the excited crowds . . . the stacked skis . . . the preparations for the climb . . . the busy ski tow . . . the perfect pattern of a herringbone on fresh snow. Don't stand back from all your subjects. Move in and out to catch the panoramas and close-ups which, together, tell the movie story. And don't pop in and out of heated cars or cabins with your camera while you are doing it, or your camera's lens will "frost up" just as effectively as your glasses, with similarly disastrous diffusion. Leave the camera out in the cold. Don't even carry it inside your clothing when you're in the open.

Camera angles important

Once you and your intrepid subjects are on top, watch your filming technic. You won't be too pleased with the movies which show the skiers swooping down upon you as you stand just to one side of the narrow trail, whizzing past you, and disappearing as they drop downward. This never looks right when you get it home. The uphill shot has flattened out. The passing is blurred. The down shot levels off. Nowhere is there a true sense of slope and speed.

This tendency to follow the skiers, although almost irresistible because it enables you to keep the skiers in view, sacrifices the feeling of speed. Yet, on the other hand, if you station yourself along the trail, your subjects will shoot past you before you can say jimminycricketsbutit'scold. The "out" is to establish yourself and camera just below a turn so that your camera's finders will frame the trail coming into the turn, and then cover its angle as it veers down toward one of the finder's lower corners. You gain added action. Keep your camera low—right down to snow level if possible, so that the spume of snow tossed

NEW PRICES ON CINÉ-KODAK KODACHROME • Regular and Type A Kodachrome is now priced at $4.30 for the 50-foot roll, $8 for 100 feet, $16 for 200 feet, $4.65 for the 50-foot magazine, and $3.40 for Ciné-Kodak Eight Kodachrome.

upward by the skiers will be caught against the background of dark trees across the trail. But even better is the ruse of backing off into the woods some twenty feet or so at a point where there are comparatively few trees, yet enough to frame your shot and give it depth. Here, with the camera at almost a right angle to the trail, the steepness of the drop and the speed of the descent will be amazingly well caught as the skiers flash past.

So much for general shots.

Here are a few tricks which make unusual shots with which to round out the story:

If you, or an obliging friend, are quite steady on your pins, cradle the camera in your hands, focus and sight it on the toes of your skis, and make a shot of them cutting through snow on a smooth slope. Use this shot just after your view of the skiers starting a downhill run.

Get down low, shooting at a right angle to the slope. Mark a spot some thirty-five feet from you. Have a skier drop down the slope, executing a "Christie" toward the camera at the spot selected, then swooping past you. Don't follow him.

Select any good vista, sight a bit off from the slope. Have a group of skiers shove into the picture to a point about thirty feet distant, then pause for a moment as they apparently decide on a different direction and make a hop turn to whisk off out of the picture.

When you've powder snow, try for a few back-lighted shots to capture the lovely plume of sparkling snow thrown up by a jump turn or a "Christie." It's especially effective when the camera is down low to gain a blue sky background. Don't make any extra exposure allowance for such scenes. Let the figures be silhouetted against a deep blue sky and crystal snow. In fact, in all skiing movies except extreme close-ups of people, base your exposure upon the snow—not upon the relatively minute figures of skiers.

Forget "front lighting" rule

And above all, don't fail to look for shadows. Forget "front lighting" with ski movies. Seek all the contrast you can achieve—contrast which is born of side lighting. In midmorning and afternoon excellent effects can be obtained by sighting downward at a point perhaps ten feet distant. Have your party ski past just out of picture range so that only their shadows reach the film. The lunge of the bodies and thrust and swing of the poles make a fascinating shadow pattern. Or sight across a narrow brook or valley to capture the grotesque shadows of skiers as they advance and retreat on the uneven banks which reflect them somewhat as the comedy-effect mirrors in amusement parks. And the finest sort of closing shot can be made from some high point looking down on a ski party moving directly across the late afternoon light which casts monstrous shadows toward the camera. Even these semi-silhouette pictures are infinitely better in color than in black-and-white.

But don't feel that you have to pose subjects to obtain shots such as those described. You can move about with your camera to vantage

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● All of the illustrations on this page are enlargements from the 16 mm. movies of Mr. H. C. Volkman of Oakland, California.

Who's Afraid OF THE DARK?

● NEW IMPROVEMENTS IN FILM AND ACCESSORIES MAKE NIGHTTIME MOVIES AS EASY AS **ABC**

THIS article is going to assume that you have never made an indoor movie shot in your life. You may even think that, although outdoor movies are a pushover, shots indoors at night are pretty tricky stuff. Most outdoor shots call for *f*/8 or *f*/11. Everybody knows that. It's easy. But filming indoors at *f*/3.5 or *f*/2.7 or *f*/1.9, h'm'm—that's something else again.

As a matter of fact (and we're going to prove it, too) indoor movies are even easier than outdoor movies. And this is why. Outdoors (unless you only make movies when the sun is brightly shining) you must decide whether to film at any diaphragm stop from *f*/1.9 to *f*/16 (or midway between any two) by making allowances for all manner of factors such as the intensity of the light, the time of day, the season of the year, the latitude in which you film. Even, as is mentioned on page 10 of this issue, the altitude affects exposure. All these and other variables notwithstanding, outdoor movies admittedly are easy to make.

Yet indoor movies present but one real consideration if you're properly and inexpensively equipped. Distance. The difference between *four* feet or *six* feet or *ten* feet or *fifteen* feet.

This, honor bright, is all there is to it. For example, let's assume that you'd like very much to have a movie of a certain young man in your household who still thinks his new toy train outfit is just about the greatest thing ever. He has it all rigged up on the floor—station, tunnels, switches, rails and rolling stock. And he's completely engrossed with it.

All the light present is two or three average floor or table lamps. But your camera is loaded and you're rarin' to go—with black-and-white or color film. Now—what do you need to be certain of getting crisp, clear movies?

Exactly $5: for Kodaflector, a twin-reflector lighting outfit—including stand, angle bars, reflectors, sockets, connecting cords. Everything but the lamps. And these, depending upon the size you prefer, cost 20 cents for the No. 1 or 40 cents for the No. 2—and last all winter long under ordinary usage.

You set up the bantam-weight Kodaflector, twist in the lamps, switch on the lights, and look at your subject. He, and his hurtling trains, are about nine feet from your *lights*. Never mind the camera distance. You can move about with it for shots from all angles. So, if Type A Kodachrome is your film and No. 2 Photofloods are your lamps, the instruction cards attached to Kodaflector tell you to film at *f*/2.7 when these lights are nine feet from the subject; at *f*/3.5 with "Eight" Super-X; at *f*/4 with 16 mm. "Super-X"; midway between *f*/5.6 and *f*/8 with 16 mm. "Super-XX." Use these apertures and results will not be merely fair, but completely satisfactory. And not only can you film the busy young man on the floor, but just about everything and everybody else near him, because Kodaflector, nine feet distant, easily floods an area similarly wide and high.

Postgraduate work

You now know everything necessary to successful indoor movie making. Actually. But, as there is more to shots outdoors than sighting and focusing a camera, let's skim over some indoor movie pointers, and review the most recent equipment line-up—part, or all, of which you will find helpful.

Photofloods *can* be used in ordinary room fixtures, rather than in reflectors, and good results obtained. But not as easily. Adopting this practice tosses to the four winds the utter simplicity of the distance-from-Kodaflector-to-subject method, and could only be justified if Kodaflector was costly. And, of course, this is not so.

Focus carefully indoors. This is particularly important because you will probably be filming at wide apertures. If yours is a fixed-focus camera, you may find a portrait attachment (a dol-

lar or two will buy it) of help in making the extreme close-ups which invariably suggest themselves indoors, and are always beneficial to indoor or outdoor movies.

Don't blast your lights at subjects. Give them a moment to get used to the lights before beginning picture making. And don't worry about the lights "hurting" the eyes. They are only bright by contrast with dim room lights. Remember that you film at *f*/11 or *f*/8 outdoors, yet must give most indoor scenes *eight* to *sixteen* times more exposure at *f*/3.5 to *f*/1.9.

Don't concentrate your lights on subjects' faces, for these, as a rule, reflect more light than most other indoor objects. Switch on Kodaflector's two reflectors one at a time, sight their beams on the darker objects in the field of view, and the lighter objects will take care of themselves.

All exposure instructions, indoors or out, are based upon *average* subjects. An average indoor subject is a living-room scene. A white tiled kitchen or bath is brighter—its walls reflect more light onto subjects. Close down a half to a full stop—just how much depends upon the nearness and brightness of walls.

Now for equipment

The best film is Kodachrome—Type A Kodachrome. Regular Kodachrome *can* be used indoors but the yellowish illumination of incandescent lamps throws off your color balance. This is restored by using a *Photoflood Filter*. But the filter slows down the film.

If black-and-white film is your choice, use one of the faster emulsions recently introduced. Ciné-Kodak Super-X (8 mm. or 16 mm.) is a full stop and a half faster indoors than regular black-and-white, which means that you can use your light almost twice as far away, cover twice the area, at the same aperture. And 16 mm. Ciné-Kodak Super-XX "Pan" is three stops faster than "regular." Type A Kodachrome is only a half stop slower than 8 mm. "Super-X" . . . one stop slower than 16 mm. "Super-X" — obviously fast enough for most indoor movie shots.

Film, Kodaflector, Photofloods—these you know about. And these are all the items you really need. Yet there are one or two others you may want, and here's a description which will fit you to decide.

Kodaflector's twin reflectors are generally used attached to the telescoping stand. At times, however, you may elect to use but one of them for greater mobility—for many a fine shot can be made with the camera in one hand and one reflector, held by its angle bar, in the other. This freedom of use is aided and abetted by a Kodaflector Extra Assembly which consists of an extra reflector, socket, supporting arm, and clamps. While a complete Kodaflector unit is used to floodlight a scene, the Extra Assembly can be placed to one side, or even in back of your subject, for more attractive lighting. Or it may be clamped onto Kodaflector directly above and between the two other reflectors to supplement their illumination when filming considerable areas. It is priced at but $2.25.

Ciné-Kodak Kodachrome Type A—8 mm. and 16 mm.

Ciné-Kodak Super-X "Pan" Film—8 mm. and 16 mm.

Ciné-Kodak Super-XX "Pan" Film—16 mm. only.

Ciné-Kodak Indoor Guide.

"Day" or "Night" Photofloods

Most cinamateurs find the 20-cent No. 1 Photofloods quite satisfactory. They have a rated life of two hours. But No. 2 Photofloods, costing twice as much, providing twice as much light, lasting three times as long, are equally easy to use. These larger and brighter lamps, however, require the use of the Kodaflector Adapter so that they will be seated as deeply into the reflectors as the smaller No. 1 Photofloods. Easily attached, the Adapters are priced at but 65 cents per pair. Then there are the Daylight (blue) Photoflood lamps which are just the ticket when you happen to have regular daylight Kodachrome in your camera, or when you purposely want to use a combination of natural and artificial light for color movies with regular Kodachrome. This latter practice you should never indulge in with "Type A," because daylight, even a bit of it seeping through a window, will paint things blue with this incandescent-minded film. No. 1 Daylight Photofloods are priced at 50 cents each.

Amateur cinematographers who begin to feel their oats in indoor movie making may also desire a Kodaflector Diffuser or two, particularly for soft lighting effects in close-up filming. A metal-bound disk of glass fabric, the Diffuser is easily attached to Kodaflector and may be swung into, or out of, position before the face of the reflector. Diffusers are priced at $1.25 for one; $2.25 per pair.

While on the topic of lights your attention should be called to a new Eastman accessory, the Kodak Control for Photoflood Lamps. Although *six* No. 1 Photofloods can be used on any single lighting circuit without danger of blowing a fuse, and, likewise, *three* No. 2 Photofloods—and although Photofloods will last for months if they are lighted only while your camera is running—the

(Continued on page 7)

● **A full chapter is devoted to indoor movies in Eastman's best-selling 230-page book, "How to Make Good Movies."**

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. One such shot appears 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

● Mr. Preston Moore of Houston, Texas, is a repeater in these columns—largely because of his wise use of blue sky as a background for his 16 mm. Kodachrome movies.

● The pensive pup is from the 8 mm. black-and-white reels of Mrs. C. J. Petersen of Alhambra, California, who, though a "beginner," quickly recognized the photogenic qualities of pets—particularly youthful pets.

● Although not a completely unique subject, the two active youngsters of Mr. George A. Raiche of Springfield, Mass., illustrate a point about movie making sometimes overlooked: these 16 mm. Kodachrome subjects are totally unaware of the camera's presence—as movie subjects should be.

● Capt. R. C. Lewis of the American Airlines is one of many pilots of commercial aviation who reach for their cameras when their co-pilots reach for the controls. Capt. Lewis' 16 mm. Kodachrome shot exemplifies a rule of thumb for plane pictures: keep some part of your ship in the finder to lend depth and contrast.

● Good for the same reason that the first shot in this column is good: the subjects are set off by the best of all backgrounds for Kodachrome—the sky. The four riders are from the 8 mm. reels of Mr. H. H. Stay of Cleveland Heights, Ohio.

● The close-up of the pansy is the second "Good Shot" placed by Dr. H. F. Sydow of Waukesha, Wisconsin—enlarged by him from 16 mm. Kodachrome with a Kodak 16 mm. Enlarger. Film flowers in close-ups. You can, regardless of lens equipment.

Right column, top to bottom

● 8 mm. Kodachrome was the film used by Dr. Ralph E. Wick of Rapid City, S. D., for the making of the silhouette-sunset scene—again a low camera angle turns the trick.

● No question about the motorboat-sunset scene being a "Good Shot." It's from the 16 mm. Kodachrome reels of Miss Carmenita Foley of Terre Haute, Indiana, who screened her movies for the Editor while on a visit to Rochester during vacation—an invitation we hasten to extend to all other readers.

● Once more, a low camera angle for a sky background. And again, Kodachrome—this time from the 8 mm. reels of Mr. W. R. Henry of Providence, R. I.

● Still another Kodachrome shot is the aquaplaning scene from the 16 mm. reels of Dr. Keith Rhea of Clinton, Illinois—a grand movie subject, and a grand time of day to film it.

● Suzanne Lee Tims of Newark, N. J., was none too certain of the success of her portrait. But her father, Mr. William R. Tims, had no qualms because he used the right lights (Photofloods), and used the right film (Kodachrome)—and he used the latter up close.

● Even a "personal fire" didn't make Mr. L. H. Lindsay of Signal Hill, California, forgetful of his obligations to his 8 mm. movie library. Fires are fair game for black-and-white or Kodachrome movies—just open the diaphragm as wide as possible (*f*/3.5, *f*/2.7, *f*/1.9) and get all you can.












Two Queries and a Suggestion

Dear Sir:

Where is the identifying number located on Magazine Ciné-Kodak? Both the customs men and I tried in vain to find any numbers.

Why are movie cameras not made to take in as wide an angle as the average still camera? If a certain view looks good on paper, why not on the screen?

Now for the possible contribution. It seems that every young upstart of a spider starts spinning a web, often in the most objectionable places. Twice, when I started to use our camera, I have found a nice fat spider, down inside the lens hood, busily spinning away. Of course, one would not have this trouble if he always put the camera away carefully in its case—but perhaps others are lax about doing this, too. It pays to look at the lens before shooting. J. J. Wolford, Miami University, Oxford, Ohio.

The identifying numbers on all Ciné-Kodaks, with the single exception of the Ciné-Kodak Special, are to be found on the winding arm or key. On the Special, the number is located underneath the film chamber release lever on the rear right corner.

Most cinamateurs like the angle of movie camera lenses, wonder why still cameras make objects "look so small." But Ciné-Kodak lenses must have the angle they now possess. Consider the minuteness of the film used in comparison to snapshot film—even that in miniature still cameras. Actually, the angle of movie camera lenses is only as "wide" as it now is because camera designers are able to get the film close to the lens by reducing the intervening mechanism as much as possible. Another factor is that most movie cameras have far faster lenses than still cameras. And, being faster, they are of necessity of wider aperture. Large aperture lenses must not have too wide an angle if the definition is to be good. And the definition of movie camera lenses must be good if the minute images they record on film are to be magnified some 25,000, 50,000, and even 100,000 times on a home movie screen.

That spider difficulty is a new one. But obstacles to clear pictures are not. More than one cinamateur has noticed his screen pictures going "whoozy" because he has failed to keep the lens of his camera, or projector, as clean as it easily could be. This goes for filters as well. A few specks of dust, a few flecks of tobacco, spray from a fountain, an errant raindrop, a thoughtlessly implanted Bertillon record—any of these will destroy the crispness of lens images. Soft linen or cotton will keep 'em clean.

That Book Again

Dear Editor:

Received your most welcome "Ciné-Kodak News." I also have *How to Make Good Movies*. Say—that book is a bridge across any ocean! Roy Belliveau, Willimansett, Mass.

Dear Sir:

Some time ago I purchased your book, *How to Make Good Movies*, and found myself doing two things: First, getting a much better camera; second, making stories in place of "pot shots."

There is, however, a scene that I would like to make. Rain. I would like to portray a rain scene—one of those heavy, driving rains. I have tried this at *f*/3.5 and the only result was that distant objects were in a haze or fog. Suggestions? Robert H. Baker, Carney's Point, N. J.

For the bouquets on our book—many thanks.

About the rain shots—we are given pause. Rain only falls in "sheets" in fiction and, due to invisible needle showers, in Hollywood. In other sectors, it rains drops. And pretty small drops at that—far too small and too fast and too numerous for a lens to pick them up while they're in motion.

We'd advise filming your rain symbolically. Storm clouds . . . scurrying figures huddling under umbrellas . . . rain streaming down a windowpane . . . a gushing rain pipe . . . drops spattering in a puddle—that's rain, all right. That's the *effect* of rain.

Party Plan

Dear Sir:

I am sending you a 200-foot reel containing a movie guessing game which I made for a party this spring. This may interest you for the idea alone, for I have not heard of its being used before. M. L. Tuttle, Elizabeth, N. J.

Indeed it does interest us. And many other movie makers, we suspect, will be quick to adopt the idea.

The stunt is to film a score or more of local sites and sights which your guests *should* recognize, and rate their alertness according to the number of correct answers they individually jot down on paper. There's no end of filmable subjects in every town and city: A statue. A nighttime shot of airport lights. An historical building. A golf course vista. An annoying street detour. A ball park turnstile. A church. A major downtown building excavation. An angled shot of a local skyscraper. A well-known stand of a corner "newsie." A store window. A popular traffic "cop." The answers, of course, must correctly respond to the problem of "Where is it?" "What is it?" and "Who is it?"

Special Delivery

Dear Editor:

My African films reached me yesterday. They were delivered to our office under an escort of two armed guards with drawn rifles, who, although they gave me a few bad moments, made quite a display as they stalked in here to relieve the express company of its responsibility. J. O. Stewart, Brooklyn, N. Y.

"News" readers will recall Mr. Stewart's interesting article, "13,000 Miles Through Brightest Africa,"

which appeared in our November-December issue. Mr. Stewart, quite naturally, prized his films highly. So, after enlargements for his story were made in Rochester, customary care was exercised with their return. Which is true of all films received, whether they be merely film clippings or full reels. Bristling gendarmes will not return the former to you. Most films are returned by insured parcel post. Unusually valuable films, such as Mr. Stewart's, are returned by insured express.

Most "News" stories stir up considerable correspondence. Unusually interesting stories, such as Mr. Stewart's, do even better. The National Geographic Society got off one of the first letters. Many readers who have visited, or plan to visit, Africa, have written to Mr. Stewart through the "News" to inquire about travel expenses or to exchange African movies.

The "News" can assure contributors of an appreciative audience.

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WHO'S AFRAID OF THE DARK?

(Continued from page 4)

Kodak Control eliminates the need for running connecting cords to all of a room's plug receptacles. It further aids picture making by permitting the use of Photofloods at reduced voltage when your finger is off the camera's exposure button, thereby prolonging lamp life while you are winding your camera between shots or changing the position or composition of your subjects. To use it you merely plug its connecting cord into any outlet for a 100-125-volt A.C. or D.C. power line and establish the Control near your camera for convenient operation. Set the "on-and-off" switch at OFF, the light control switches at DIM. From one to four plugs leading from Photofloods can then be slipped into the Control's sockets. When the "on-and-off" switch is snapped to ON the lamps will be lighted dimly. And when one of the other switches is swung to BRIGHT the lamps connected to either side of the control will be brightened to full intensity—the others, if you are using others, can be brought into play at any desired time by flicking the other switch to BRIGHT. The Kodak Control for Photoflood is priced at $4.50.

While the cards attached to Kodaflector, and the instructions packed with film, rather thoroughly cover the exposure aspects of indoor movies, the most efficient aid to exposure estimation is the 10-cent Ciné-Kodak Indoor Guide—a dial calculator that functions equally well for all Ciné-Kodak 8 mm. and 16 mm. black-and-white and color films. You simply set the dial for the number of lamps being used, their distance from subject, and read the correct aperture for whichever film you have in your camera. Couldn't be easier.

For the complete story

Last, and certainly not least, is the suggestion that you read the Indoor Movie chapter in "How to Make Good Movies," Eastman's 230-page, amply illustrated, and absorbingly written book on personal movie making. In recent months better than 60,000 fellow movie makers have bought this $2 book, declared it to be unquestionably the most complete and down-to-earth volume ever written on amateur cinematography.

But remember: All you actually *need* to make splendid indoor shots, on your very first roll, is a camera, film, Kodaflector, and Photofloods—and the last two items—reflectors and lights—need cost no more than a grand total of $5.40. About the price of a roll of film—and they open up for you a whole new world of invaluable movie opportunities.

This winter, there's certainly no reason to be afraid of the dark.

These Kodascopes SIT UP AND BEG TO SHOW MOVIES

● Carrying case . . . projection stand . . . projection table—you get all three in one with Eastman's new Projecto Case for Kodascopes EE and G.

USERS of 16 mm. movie equipment are familiar with the double usefulness of the carrying cases for Kodascopes EE and G. When the projectors are lifted out and the covers closed, either of these projectors can then be placed on top of its case, ready for movie projection. The bases of the projectors are recessed to accommodate the carrying handles.

Now, however, Eastman goes this trouble-saving feature one better with the introduction of the Projecto Case.

This new-style case is provided with folding tripod legs housed in a separate compartment on the side of the case, from which they can be snapped out to form a projection stand.

For those who use their projectors for lecture purposes, the value of this new case need not be stressed. Nor should those who only show home movies at home long hesitate about its usefulness. Many readers undoubtedly have cases for the Model EE and G, or the former's predecessor—the Model E. By asking their dealers to send their cases in to Rochester, they may have the tripod compartment added for $15. New Projecto Cases, complete—$25.

For several impressive reasons why Kodascopes EE and G are themselves good investments, see our back cover.

● The standard cases for Kodascopes EE and G do double duty as projection stands.

Color CLAIMS A CONVERT

• by H. B. Lutes of Cedar Rapids, Iowa

• Mr. Lutes and the movie camera. Besides action in color, this camera uses telephotos, makes slow-motion movies. The scenes above are enlargements from 16 mm. Kodachrome.

I USED to make pictures. Everybody did, back in the famous you-press-the-button-we-do-the-rest era.

Then the fever left me.

I make no excuse for it. You *can* live without photography. I did. But I'm glad this strange interlude is over and done with.

Kodachrome movies won me back in 1937. I don't understand how anybody can see a friend taking and showing such marvelous, lifelike pictures and not undergo an unbearable itch to go forth and do likewise. Particularly movies. And especially when the modern movie cameras are so much easier to use than any still camera had ever been in the past.

I'm referring, of course, to the Magazine Ciné-Kodak. Here was a camera so completely simple to use that Mrs. Lutes soon caught the "bug"—and in our household, movie making resolved itself into a matter of the first one up got the camera. This competition, of course, made for better pictures. But it also held some of the latent possibilities which, I am told, develop friction on a Saturday night in a one-car family boasting several driving licenses.

After all, it was color that brought me back to pictures, and not just movies alone. Such tactful reasoning, and the advent of still Kodachrome, led quite naturally to the purchase of a Bantam Special a year after movies entered our lives. Its compactness and versatility make it a dandy partner to be used along with Magazine Ciné-Kodak, and I am sure that I could make no better selection in equipment if I had it to do over again.

Now, you see, there are two cameras in the family. We each use them both, but as neither of us can use them both at the same time, the atmosphere has cleared nicely.

Perfect picture team

We made an auto tour last summer through the Teton National Park, Yellowstone, and the Black Hills. Those two cameras were kept busy. The movies telling the story of our holidays—scene after scene unfolding itself before our eyes on the screen, to take us, and our friendly audiences, right along on the trip. Then, using the same screen, we occasionally halt the flow of our movie story and press the switch on our Kodaslide Projector to flood the screen with a color still, which, when desired, can be enjoyed for minutes on end. The movies lead in, stage by stage, to a site of unusual beauty and interest—then, *click*—we switch off the movie projector simultaneously with the switching on of the still projector, and the scene is frozen on the screen. The same viewpoint, the same gorgeous colors. They team together beautifully.

Then on with our movies to the next "still" opportunity—again a *click* halts our subject for prolonged study.

We could, of course, use the still picture attachment on our movie projector to halt action. But this is never too satisfactory with Kodachrome. For, as you probably know, a heat-absorbing shield drops into place between lamp and movie film to protect the latter from blistering when it is halted. This shield not only somewhat beclouds the details of scenes, but also destroys true coloring.

But color stills from Kodachrome transparencies! They're sharp and utterly true to life. And now that Eastman automatically returns each exposure ready mounted for projection, and at no extra cost, they're as easy to use as movie film.

We believe many other movie-making families would get the same double-barrelled kick from picture making that we do if they only knew how well these two fields of picture making team up. We're certainly glad of this opportunity to make the suggestion.

• Mrs. Lutes and the still camera. Only pocketbook size, this convenient camera "freezes" the movie highspots in full color. The scenes below are from full-color Kodaslides.

A New Enlarger

TAKES THE STILL FIELD BY STORM

● KODAK PRECISION ENLARGER ACCLAIMED BY "STILL" DEVOTEES

● The Kodak Precision Enlarger consists of three major units, here shown assembled: The Stand Assembly, the Bellows Assembly, and the Condenser Head. Each may be purchased separately, as also may the many other accessories to the Enlarger.

CINÉ-KODAK NEWS would not, ordinarily, take cognizance of "still" enlargers—no matter how efficient or popular they might be in their particular field.

But so unusual is this device . . . so enthusiastic has been its acceptance by users of still picture equipment—many of whom are likewise avid makers of movies—that the new Kodak Precision Enlarger simply cannot be overlooked in these pages. Particularly when one of its units—the Stand Assembly—can be of very definite use to cinamateurs, regardless of whether they are likewise takers of still pictures.

A one-word description of this new enlarger leads inevitably to—*Versatile.* And the chief reason why this is true is that the Enlarger is not one indissoluble device, designed and constructed to perform but the one duty of making big prints from small negatives. It is rather an assembly of several different units, each of which is useful in itself and in combination with one or more of the other units.

Still camera work, particularly since the introduction of precision miniatures making sharp negatives of minute size, demands far more elasticity of an enlarger than ever before. And the achievements in picture making and picture printing have in themselves advanced far, far beyond the contact-print-from-big-negative era. Cameras and film will do so much more today. A competent enlarger must keep step.

So the Kodak Precision Enlarger is not one unit, but a group of precision photographic units, readily interchangeable, quickly assembled for use—for both print making *and* picture making. The owner of a miniature camera purchasing the Enlarger for the making of magnified prints, at the same time acquires the nucleus of a larger, double-extension bellows camera. By the same token, the owner of the parts necessary for clinical photography has the nucleus of an enlarger.

(Continued on page 10)

Left to right, below

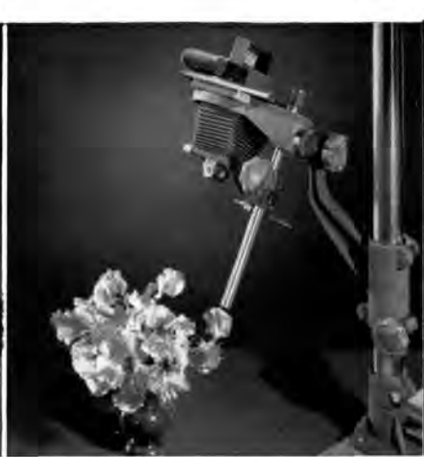
● While regular camera lenses can be used for enlarging work with the Kodak Precision Enlarger, such lenses, as you know, work best when set at infinity. So special enlarging lenses, optically corrected for use at short range, have been designed in 2-, 3-, and 4-inch focal lengths—and in two types: Kodak Projection Anastigmat *f*/4.5 and Kodak Projection Ektar *f*/4.5. The former are thoroughly satisfactory for black-and-white work. The Ektars, fully color corrected, are Eastman's finest.

● For this enlarger there are also three interchangeable double condensers—No. 2, No. 3, and No. 4, for use with lenses of 2-, 3-, and 4-inch focal lengths. Each has two lens elements and a heat-resisting glass, and is mounted in metal holders with handles facilitating their removal from the condenser head. Prints made by these condensers will not be contrasty. A white opal bulb and spherical matte-surface reflector produce print quality similar to that of diffusion enlarger, while yet retaining the advantages of the condenser type.

● Since negatives used in the Kodak Precision Enlarger are well protected from heat, glassless negative carriers are provided in eight sizes for standard roll film negatives from 35 mm. to 2¼ by 3¼ inches. For film packs and sheet film, plates, and odd-sized negatives, a conventional glass type carrier is provided with a series of eight Kodaloid masks.

● The Enlarger becomes a camera. The Bellows Assembly A and a 4-inch lens are here shown in use for still-life photography, with the Camera Back Adapter or Miniature Kodachrome Adapter for Kodak Recomar 18. The Enlarger's Stand Assembly forms a rigid support. The Bellows Assembly, Camera Back Adapter, and Ground-Glass Focusing Back can be used outdoors on a tripod for duty as a double-extension bellows camera when a standard shutter lens, rather than an enlarger lens, is before the camera.

What's New IN THE STILL CAMERA FIELD



(Continued from page 2) points assuring you of just what you want—even though the skiing devotees are total strangers to you. A friendly smile and a movie camera are generally all the introduction one needs to gain the co-operation of sportsmen and sportswomen. And to gain a really significant movie of their sport as well.

EDITOR'S NOTE:

Far too good to overlook are the meaty suggestions of another skiing movie maker, Mr. Edwin Schwarz of Stratford, Conn. Says Mr. Schwarz: "Be sure to include in any film on skiing, shots of the crowd boarding the snow train. And get some, too, inside the train while it's under way. This is not as difficult as it sounds because the snowy fields outside reflect plenty of light through the train windows for good exposure at *f* 1.9 with regular black-and-white film or Kodachrome. 'Super-X' or 'Super-XX' will, of course, give even better results. The former at *f* 1.9 and the latter at *f* 2.7—even at *f* 3.5. Steady your camera on the backs of seats.

"Especially effective are scenes of seated skiers, or others standing in vestibules, silhouetted against moving snow fields. Focus on the silhouetted figures. But expose for outside.

"And don't overlook the bits of 'business' that help so much in putting over a movie story. Get close-ups of hands waxing skis, fastening the bindings, adjusting ear protectors. When the climbing skiers pause for breath and to admire the view below them, move around back of them and show what they're looking at.

"I, personally, like shots where the camera 'follows' the subject—if I can get far enough away to make them without encountering too much interference from trees. Not all my shots, but those where I want to underscore speed. I favor a 2½-inch lens on a hand-held camera—a tripod is no good on snow and no tonic climbing hills. This lens prevents my skiers from looming up and disappearing too fast. And nothing is quite so thrilling as a shot of a twisting, swaying skier behind whom rushes a blurred background of trees and snow, as seen through a framework of tree trunks which lends depth to the scene and accentuates his apparently headlong dash through open woods. My favorite reels keep a skier in view at all times from top to bottom of a trail. By shorter cutting from scene to scene, I was able to step up the tempo from a slow start at the top of the hill to a fast swish, swish, swish, near the bottom. Tempo is the spice that makes or breaks a movie. Skiing is exciting. Your movie must be more than merely a succession of sharply focused and clearly exposed scenes. When your skiers shove off and crouch forward and the wind begins to sing past their ears, your movie should reflect the kick they're getting out of the sport. A leisurely tempo is fine stuff indeed for scenes of Waikiki Beach. But not on a ski trail."

Our thanks are due to both Mr. Vinton and Mr. Schwarz for their able presentation of ski movie technic. And equally to Mr. Volkman who, though the width of a continent distant, so ably exemplified their ideas that his page 2 pictures are used with their stories.

A few words on exposure

Standard exposure on summer's sunny day is *f* 8 for Kodachrome and Ciné-Kodak Eight "Pan," and between *f* 8 and *f* 11 for 16 mm. Safety "Pan." But snow and sky, to "Pan" film, are far from a standard subject. Particularly at high altitudes where ultraviolet light increases with each foot you climb—and ultraviolet enormously affects the exposure of "Pan" film. It can safely be suggested that shots of brightly sunlit open expanses of snow and sky be given one to two stops less exposure than standard—one stop near home, for example; and two stops at any considerable altitude. Therefore, on a ski run of satisfactory height, 8 mm. "Pan" would call for an exposure of *f*/16, and 16 mm. "Pan" for a half stop less—or beyond the limits of your camera's aperture range. By far the best plan, whichever "Pan" film you use, is to cut down the ultraviolet light with a yellow or red filter rather than with the lens diaphragm. These filters have a phobic aversion to blue. Without a filter, the snow will be white, as it should be, and the fast-registering blue sky scarcely less so. With a filter, you obtain a far more accurate and immensely more pleasing black-and-white version.

A yellow filter, at sea level and for ordinary subjects, requires you to make an exposure allowance of one stop—*f* 8 instead of *f* 11, for example. But because this filter absorbs blue and ultraviolet, you can obtain almost automatically correct exposure by giving snow scenes standard exposure when using the CK-3 Yellow Filter. The higher you climb, the greater your ultraviolet, and the more efficient the filter—blue sky becoming almost as dark a gray above the haze line through a yellow filter as it is made to appear at sea level by an "A" or red filter. This latter filter, at high altitudes, slows up the blue rays of the sky so that they appear almost solid black on the screen. Make a one stop allowance for a red filter.

Kodachrome, however, is a different story. At high altitudes, above the haze and smoke level, the sky is amazingly blue; snow is even more than "99 44/100% pure white; and shadows are almost as blue as the sky they reflect. A half stop allowance for brilliant snow scenes is plenty for this color film—from *f* 8, to midway toward *f* 11. And use a Kodachrome Haze Filter, if available, to absorb the ultraviolet invisible to the eye, but visible to the film.

A NEW ENLARGER (Continued from page 9)

Enlarging, copying, ciné titling, making separation negatives for color printing, taking pictures indoors or out, photomicrography—truly, this Enlarger is all things to all picture makers. There's far from sufficient space here even to begin to describe its use and usefulness. But study, if you will, the pictures and captions on these pages. Pay particular attention to the Stand Assembly, for you may want this element for your movie making, alone.

Ask your dealer to show you the complete Enlarger—or write for the free booklet shown at the right.

● This free 16-page booklet gives you details and prices of this truly amazing device. Get a copy from your dealer—or write Rochester, N. Y.

The "Still" Enlarger Becomes a Movie Titler

Cinamateurs who really go in for movie titling will vote two elements of the Kodak Precision Enlarger tops in precision equipment. Here you see a Magazine Ciné-Kodak, fitted with its Focusing Finder, in place on the camera support of the Enlarger's Stand Assembly. Illumination is being supplied by the Enlarger Copying Lights. By means of the adjustable sliding arm, the camera can be raised or lowered for filming of title cards, ranging from 15 to 2½ inches in width, when the standard 16 mm. *f*/1.9 lens is used with inexpensive supplementary lenses of 1, 2½, or 5 diopters. Ciné-Kodak Special, of course, can be focused directly on its ground-glass reflex finder. For other cameras, distances can easily be measured. Telephotos can be used in place of the supplementary lenses—or the Lens Extension Tube Outfit for obtaining close-ups of almost microscopic fineness.

Indeed, the movie maker using his camera for highly specialized work—such as doctors, biologists, zoologists, botanists—will find this Stand Assembly the ideal accessory for highly accurate close-up filming, whether their pictures are made through standard lens or microscope.

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.

Mrs. G. H. L., Savannah, Georgia
8 mm. regular Kodachrome

There was only one thing wrong with your reel. And that was motion. Camera motion. Almost every shot you made included one or more people in motion. Sometimes hundreds of them. But you amplified this by panoraming. Things begin to "flicker" when you wave the camera. Even if you aren't panning, but merely have an unsteady grip on the camera.

Keep the camera still. When you see another good shot out of the corner of your eye while you're filming—stop the camera. Swing towards your new subject, and *then* start shooting. Forget the view that lies between . . . you don't want it. Not even blurred.

Mrs. J. P. R., Arlington, Va.
16 mm. regular Kodachrome

Exposure is your trouble. Not in faulty estimation of the potency of sunlight—whether it's an "*f*/8 day" or an "*f*/5.6 day." But in remembering that it's the amount of this sunlight reaching your subject that counts.

When your friends were in the sun, everything was fine. But when you were sighting on that trout stream, for example, the sun's rays struck only a small part of the picture area. It may have been an "*f*/8 day"—out in the open. But not along that shady stream. At least one stop more (and probably two) would have made all the difference in the world.

S. S. J., Bethany, W. Va.
16 mm. "Super-X Pan"

Fine exposure throughout a wide variety of indoor and outdoor shots. But you were not really making a movie. Don't pose people. They don't pose in real life—most of them. And you want them to appear as natural as possible. That's the reason you like movies, isn't it?

N. W., Mattapan, Mass.
8 mm. regular "Pan"

Which series of shots in your reel did you like best? That of the youngster before her tub? Or that of her having her bath?

You liked the latter, of course. And you liked it best because she was more herself. In the preceding shots you had her pretty well "fussed." She wanted to oblige with the action you desired. But you were excited . . . the camera was running . . . the lights were rather bright . . . she was very unhappy.

Don't direct children. There's no need. Just give them something to do, and start the camera. If Cook has been making a pie—give the youngster some dough, a pie tin or two, and a bit of flour. You'll get good movies! If Mother has been observed touching on a bit of make-up or trying on hats—turn the child loose at her dressing table. You'll get pictures! If Dad has been polishing or working on the car—give the admiring heir a cloth, a bottle of polish, and push his tricycle within reach. You'll get pictures—with never a word of direction being necessary.

H. T., Morristown, N. J.
8 mm. "Super-X"

That's the right angle for a parade! Get 'em coming at you, or going away—never at right angles.

Your shots of the riders were good, too. You let them ride into and out of the picture. Gives you a good excuse for concluding one shot and starting another—perhaps from another position. Most people would have followed a rider until the camera ran down. In the same footage you can get three or four lively shots.

There's one good stunt you might want to try for horseback movies. Have someone drive you along a smooth stretch of road, bordering which is an open field free from fences or hedges. Then, camera propped against an opened car window, frame a horse and rider in the finders as they canter, trot, gallop or pace alongside the moving car—later to appear in the dead center of the screen against a fast-moving background of field and trees.

S. G., Base Line, Mich.
8 mm. regular "Pan"

Those outboard racing scenes were overexposed the proverbial mile. Guess your aperture marker got banged from *f*/11 (which I imagine was right for the day) all the way to *f*/1.9.

On the other hand, your nighttime shots of the theatre marquee at the movie premiere were exposed to a T. Only one hitch. You could see clearly over the hat of the man in front of you—in the camera's finders. But the lens is an inch or two lower than the finder. These two axes (front-and-rear-finders, and lens-and-film) meet about twenty-five feet from the camera. Closer than this—especially within six feet or so—you must raise the camera to keep from, first . . . losing something you want at the top of the picture, or, second . . . recording something you don't want at the bottom. The top of a head, for a first example. Or the rim of an automobile dashboard, in a through-the-windshield shot, for the second example.

J. I. M., Upper Darby, Pa.
16 mm. Type A Kodachrome

Swell color shots of boxers indoors at night. You get better exposure on boxers or wrestlers when you can film them from the first row in the "shelf." Then the lights bounce more directly off them and back up toward your camera. Filmed from ringside, looking up, the lights just glance off their bodies . . . frequently shine right into the camera's lens.

P. C. W., Mt. Gilead, Ohio
16 mm. "Pan"

Your camera's gate needs cleaning. That's the cause of the "hedge" across the bottom of your screen. Bits of dust and particles of emulsion will sometimes lodge in the gate of camera or projector. Easily removed, they otherwise cause screen whiskers if not really harmful scratches.

A. V., Oxford, Maine
16 mm. regular Kodachrome

Grand exposure. Marvelous colors. Only thing your reel lacked was a few close-ups to salt the unavoidable series of medium and distance shots.

E. A. A., Buffalo, N. Y.
16 mm. Type A Kodachrome

Just a trifle "under." Looked as though you were using some artificial and some natural light. All artificial light is best—see page 3.

NEITHER TOO MUCH

NOR TOO LITTLE

...YOUR ILLUMINATION IS *Right* WITH THESE 3 PROJECTORS

MOVIES are "right" on the film when they are recorded through a good lens. And they are "right," too, when they receive just the correct amount of light in exposure. Obviously they'll be wrong if the projector with which they're shown hasn't enough watts in its lamphouse—or wastes too many of the watts it has before they reach the screen. And, conversely, they'll be equally wrong if you "overexpose" them in your projector with too much light.

Just as with camera exposure, projection exposure must be "on the nose" if your screened pictures are to look their best. And that's where these three Kodascopes shine.

The new Kodascope Eight, Model 70, is available with any of three lamps—300-, 400-, or 500-watt. It makes the most of these watts by means of an efficient optical system typified by its super-fast *f*/1.6 lens.

The two 16 mm. Kodascopes are available with 400-, 500-, or 750-watt lamps. The chances are the first will serve you best—but if you need more light, it's there for the asking. Together with these three lamps, Kodascopes EE and G are designed to take any of four projection lenses of varying lens speeds and focal lengths. Twelve lens-lamp combinations—one of which will be exactly right for you. Projection "tailor-made." Projection which enables you to enjoy exactly the light *you* need, whether you show movies in den, living room, or auditorium. Eastman Kodak Company, Rochester, N. Y.

Kodascope Eight, Model 70, is a new and better 8 mm. projector on many counts. A snap-back gate vastly simplifies threading. Equally easy are framing and focusing. Motor and lamp are controlled by a single switch. Lamp and optical systems are readily accessible for inspection and cleaning. The Model 70 offers, of course, rapid motor rewind and unusually cool and quiet operation. The "70" has a convenient carrying handle, and is tilted by means of a screw adjustment at the top of its pedestal base. $59.50—your choice of lamp, extra.

Kodascope Model EE is the only 16 mm. projector at its price offering true "tailor-made projection." And in addition, the Model EE incorporates such typical Eastman features as A.C.—D.C. operation . . . permanently lubricated bearings which spell long, trouble-free life . . . motor-driven rewind . . . variable speed control . . . simple threading . . . convenient, easy-to-use controls . . . smooth, unflickering projection . . . physical beauty in terms of modern, up-to-the-minute design. The Model EE is priced from $65.45—with your choice of lens and lamp.

Kodascope Model G (16 mm.) is an aristocrat in every detail. It offers all of the conveniences of the Model EE, including "tailor-made projection"—plus exceptional ease of operation by means of a four-way switch. From the OFF position, it first illuminates a hooded threading light; second, starts the motor while you check operation; third, extinguishes the thread light as the projection lamp goes on. The "G" is further fitted with a still picture attachment giving full, automatic protection to the arrested film. $100—lamp-and-lens choice extra, from $12.95.