CINÉ-KODAK NEWS

VOL. SIXTEEN • MARCH-APRIL 1940 • NO. TWO

Published by Eastman Kodak Company, Rochester, N. Y.

NOW *on all Ciné-Kodaks* *The new* UNIVERSAL GUIDE

● A NEW EXPOSURE GUIDE FOR ALL CINÉ-KODAK FILMS WITH ALL CINÉ-KODAKS

AN end to exposure problems!

Now, with the new Ciné-Kodak Universal Guide, your Ciné-Kodak will tell you how to expose for every normal shot, indoors or out, with every Ciné-Kodak Film available for your camera.

The built-in exposure guides on the fronts of Ciné-Kodaks have been for regular "Pan." For other Ciné-Kodak Films, you made the easy exposure allowances described in the exposure instructions packed with the film. But now even these simple computations are unnecessary.

All new Ciné-Kodaks are being delivered with the new Universal Guides attached to their covers.

All Ciné-Kodaks in use can be quickly and inexpensively fitted with them.

A Pocket Model of the Ciné-Kodak Universal Guide is also available separately.

Here's how it works

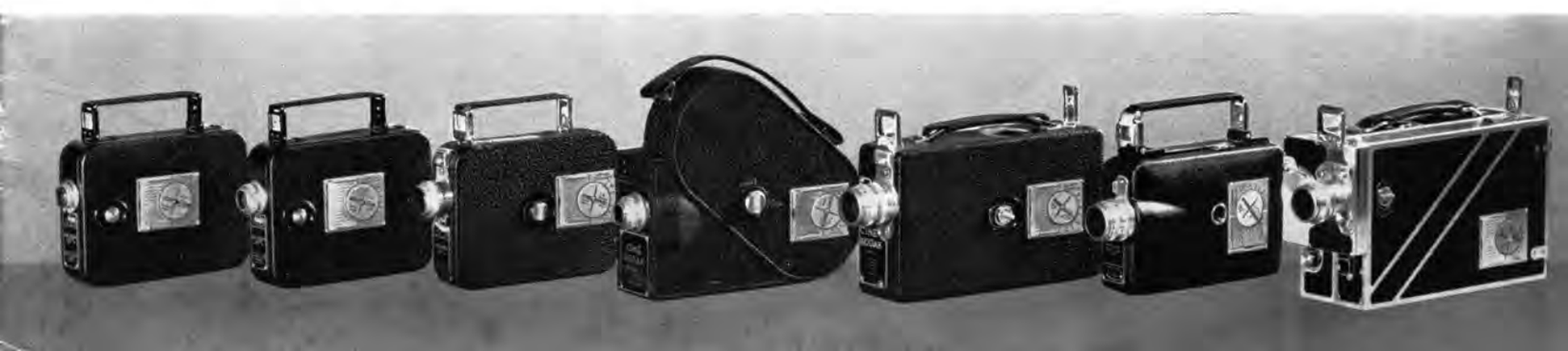
A rectangular chromium plate is fitted to the covers of all Ciné-Kodaks. In its center is a dial. At the right of the dial, on metal, are engraved the various lens *apertures.* To the left of the dial is a niche to hold a tiny card showing all normal *light conditions.*

With each Ciné-Kodak is packed a complete set of black-and-silver cards to fit into this niche—one card for each film. When you use "Pan" film, you slip the "Pan" film card into the Universal Guide. When you use "Super-X" or "Super-XX," or regular or Type A Kodachrome, you slip into the guide the card for whichever of these films you are using. One side of the card gives the light classifications for the outdoor use of its particular film. The other side for indoor Photoflood use. You simply use the card matching the film in your camera . . . the side of the card matching the type of filming you are doing (indoors or outdoors) and, when one arrow on the dial is pointed to existing light conditions as outlined by the card, the other arrow on the dial tells you exactly what aperture to use as specified by the *f* values on the permanent metal half of the Guide. The right (aperture) side of the dials is the same for all cameras—making a distinction between Dark, Normal, and Light objects. The left (light classification) side varies somewhat with the speeds of individual cameras—embossed lines aiding positioning when cameras have two or more operating speeds, such as 8, 16, 32, and 64 frames per second.

It's right on the camera

The old-style built-in "Pan" film guides on the camera fronts are "out." In place of them, on most Ciné-Kodaks, appears a plate bearing, in addition to the name of the camera, merely the aperture settings of the lens for your camera. You estimate exposure by the Universal Guide . . .

● Left to right, below: Ciné-Kodaks Eight, Models 20, 25, and 60; and the 16 mm. Ciné-Kodaks "E," "K," "Magazine," and "Special."



Left to right above

- One side of the card shows the daylight classifications for each individual film.
- The other side gives Photoflood instructions.
- You set the left arrow for existing light conditions.
- Then set the lens aperture—and shoot.

then set the lens by the aperture plate. On other Ciné-Kodaks, and on all accessory lenses, aperture setting is effected by rotating the lens barrel until the desired *f* value embossed on the lens is abreast a black mark. This remains as in the past.

So much for new cameras now being supplied to dealers.

Universal Guides for Ciné-Kodaks in use

How about *your* Ciné-Kodak? Certainly you want the Universal Guide attached to it at once.

Because the Pocket Model of this new guide *can* be used separately . . . *can* be carried in the pocket or carrying case, it is offered for sale for $1, together with a complete set of the silver-colored cards. But most present Ciné-Kodak owners will want it riveted to their cameras. This work will be done by the Eastman Kodak Company for a charge of $1—including the Universal Guide. And when the Universal Guides are installed on the covers, the old-type built-in guides will be removed from the camera fronts and new-type plates substituted to eliminate any possibility of confusion in exposure.

Ciné-Kodaks in the United States should be sent or taken to Ciné-Kodak dealers, who will arrange for the installation of the Ciné-Kodak Universal Guide on your camera.

Systems to effect this change will be set up as soon as possible in other countries.

Universal Guide cards in each carton

All Universal Guides purchased separately, as has been said, will be packed with a full complement of film cards for all Ciné-Kodak Films. All new Ciné-Kodaks sold, or present Ciné-Kodaks fitted, with the guides will likewise include a full complement of cards. And, as soon as it is possible to package them, each Ciné-Kodak Film will contain its own individual light-classification card. Don't feel that you are buying "old" film if, in the next few months, the roll your dealer sells you does not happen to contain one of these cards. All Ciné-Kodak Films have a "Develop Before" date printed on their sides. Let this, and not the lack of a card for the Universal Guide, be your gauge of the film's usefulness. Now—movie making with Ciné-Kodak Film is even easier, more certain, than before.

Speed—  AND MORE SPEED

● NEW *f*/1.6 TELEPHOTO FURTHER WIDENS 16 MM. MOVIE FIELD

SUPER-X," "SUPER-XX"—these faster Ciné-Kodak Films brought hundreds of new movie opportunities within easy reach.

Now a faster lens for 16 mm. Ciné-Kodaks supplements the speed of the films. It is known as the Ciné-Kodak 2-inch *f*/1.6 Telephoto. Its focal length is not too great to permit steady screen results with hand-held cameras. And it's easily fast enough to bring you countless new cinematic thrills.

This *f*/1.6 lens supplants the Ciné-Kodak 2-inch *f*/3.5 Telephoto. *It's nearly five times as fast as its predecessor.* It's even 1.4 times as fast as the standard Ciné-Kodak *f*/1.9 lenses. It's going to mean that all those many nighttime movie subjects such as hockey, basketball, swimming meets, stage shows—the action you so frequently want in close-ups—can now be "pulled in" by a telephoto that's even faster than lenses of standard focal length. And it's a precision-made lens, fully corrected, producing beautifully crisp images on your screen.

If you haven't a telephoto for your 16 mm. interchangeable-lens camera, here's a good reason for learning how helpful an accessory lens can be—outdoors in bright sunlight, as well as at night. And if you have telephotos, here's the one which will truly round out your movie making kit.

Its price? $80—at your dealer's. Telephoto Lens Adapter—$6.50.

● Right—Triple-threat effectiveness of the *f*/1.6 telephoto: Speed—to overcome poor light; farsightedness—to make close-ups at a distance; unobtrusiveness—to make these close-ups without being suspected.

"Within the Garden Gates"

● MURRAY BELIZ OF SACRAMENTO, CALIFORNIA, LOOKS AT HIS GARDEN THROUGH A TITLER'S EASEL—AND WINS FIRST PRIZE IN THE "1939 HOME MOVIES CONTEST"

AT the close of last year, the Amateur Cinema League, of New York, publishers of *Movie Makers*, announced the winners of their "Ten Best" contest for 1939. Eight of the ten winners used Ciné-Kodaks. Though the Grand Prize winner used a 16 mm. "Special," the two 8 mm. recipients of awards both used an "Eight," Model 20. This seemed particularly significant because we were at that time admiring the handiwork of another prize winner in another contest—Mr. Murray Beliz of Sacramento. His camera was another low-cost "Eight"—a Model 25, fixed-focus, with an *f*/2.7 lens. His award: First Prize in the 1939 Home Movie Contest of the magazine *Home Movies*, produced by Ver Halen Publications of Los Angeles.

Ideas make the movie

Mr. Beliz, as did the two 8 mm. devotees who successfully competed against users of more advanced equipment in the Cinema League contest, once again proved that, while the ability of a camera is important, the ideas behind its use are scarcely less so. For, in addition to his humble camera, all Mr. Beliz had was a plan, a $6.50 Titler, a garden, Kodachrome Film, and a better-than-average share of persistence.

His plan was to make a movie of his garden . . . to make it so that his audiences could really see and admire the blossoms. His fixed-focus camera would not make true close-ups, so he cast about for a device to correct this shortcoming. A 75-cent portrait attachment would enable him to move in close for a field about a foot wide.

● The lower section of a "Mother's Day" greeting card, when framed in a Titler's easel, provided the opening full-color title. All sub-titles were proofed on soft green paper and likewise filmed in Mr. Beliz' Titler—thus lending color harmony to his garden reel.

But Mr. Beliz wanted to get still closer—to be able to pick one blossom from a cluster and stretch its resplendent colors from corner to corner on his screen. The $6.50 Ciné-Kodak Titler was suggested—and the problem was

● Above is Mr. Beliz in action with his camera and Titler. The area covered by the Titler's easel represents the screen image to be—crisp magnification of individual blossoms.

At the left is Mr. Beliz receiving the First Prize trophy of the *Home Movies* magazine from director Lloyd Bacon of Warner Brothers Studios.

solved. For here is a device which not only magnifies tiny title cards, but enlarges as well all other objects framed in its easel. Mr. Beliz had the solution to both titles and close-ups.

Once embarked upon his movie—as is generally the experience of serious cinamateurs—Mr. Beliz found himself completely absorbed in his pictures. He discovered that the detail and coloring of the vastly magnified screen images were as much of a revelation to him as to his audiences. If blossoms gained so much from enlargement, why not, he reasoned, show the other denizens of the garden? That called for a bit of research—and Mr. Beliz' reading disclosed many fascinating facts about his subjects, with which, had he not had the motivating urge of his movie, he would never have become acquainted. Bees, wasps, butterflies, "ladybirds," water spiders, grasshoppers, snails, toads, caterpillars, and birds—all were duly recorded and their antics used as a theme to introduce a wide variety of blossoms. After a distant shot of his garden, the camera was affixed to the Titler, and the series of close-ups began. Not all of Mr. Beliz' subjects were willing to pose. Bees and wasps seemed not the least bit awed. But toads and grasshoppers proved a trifle too active, and were painlessly tied with hidden threads for the period of their pose. Some of the insects were downright terrifying in these greatly magnified close-ups. A three- or four-foot caterpillar, even on a movie screen, would certainly have given one's dim distant ancestors a few bad moments. So their savage aspects were toned down by keeping a lovely blossom or graceful leaf in the near background. Mr. Beliz' camera would not, of course, make a dissolve, which seemed the only appropriate way to show the transformation of a caterpillar into a butterfly. But this was overcome without artifice by carefully securing a butterfly to a leaf, placing a caterpillar nearby, and panoraming from the latter to its more entrancing reincarnation.

Then came the matter of titles. By sheer good fortune, Mr. Beliz stum-

(Continued on page 11)

How Big a Movie Kit DO I REALLY NEED?

● IT'S UP TO YOU...BUT HERE'S A CONSERVATIVE ESTIMATE TO GUIDE YOU

LET'S assume you've only had your camera a few months, and that your only additional equipment consists of a projector and screen.

What other items must you buy to make good movies?

None. Absolutely none. But you'll get a lot more fun from your movies if you make one or more additions to your kit. In the order of probable importance, subject to revision by you, these aids can be listed as follows:

ADVICE—Right at the head of the list goes Eastman's 230-page book, *How to Make Good Movies*. It's the equivalent of several years of "Ciné-Kodak News" bound between two covers. Picking up the thread of the movie story where camera instruction manuals leave off, *How to Make Good Movies* brushes aside technicalities and leads you step by step throughout every phase of home movie enjoyment. Free of pie charts, without a single diagram, this book carries over six hundred illustrations—mostly enlargements from the films of other movie makers. Better than 60,000 purchasers say it's tops.

FILTERS—If you make black-and-white movies a filter is little less than a necessity. Yellow and red filters are best—and if you feel you only need one, make it a yellow filter. Both clear haze, snap out sky and clouds, result in crisper black-and-white movies. The yellow filter produces normal color correction, the red filter dramatic over-correction. Simple instructions are packed with the filters.

KODAFLECTOR—If you make any movies indoors, black-and-white or Kodachrome, you should use inexpensive Photoflood lamps in Kodaflectors. If you don't make indoor movies, this low-cost accessory will convince you of their ease. A twin reflector outfit, one Kodaflector unit supplies enough light for indoor movie making with any camera fitted with an *f*/3.5 lens, or faster. Cards attached to Kodaflectors tell you what aperture to use for various distances of lights from subjects. Follow them, and results are not just fair, but easily the equal of your best outdoor exposures. That's all there is to it.

TITLER—Most movies need titles. You'd probably title yours if you felt it was not difficult. With the Ciné-Kodak Titler, all you need do is type your titles on the mottled cards supplied with the Titler, affix your camera to the Titler's base, step outdoors with this accessory and the cards, and, sliding one card after the other into the Titler's easel, shoot them one at a time by giving them a half stop less exposure than you would give average objects under similar lighting. Then, when the film is returned from processing, you splice one title at a time into its proper position in the reel.

Though these standard title cards are easiest to use, all manner of title backgrounds may be used in the Titler—post cards, advertising illustrations, snapshots, sketches, cartoons. And you can, as well, put the Titler to work making vastly magnified shots of individual blossoms and other similarly small objects. See page 3.

EDITING OUTFIT—Every movie maker who wants his films to put their best footage forward should have an editing outfit. Of first importance is a viewing device, so that you can see what you're doing. The Kodascope Movie Viewer fills the bill perfectly, for these reasons:

The Viewer can be used with any horizontal rewinding device. Film threaded in its gate and wound in either direction produces movies on its tiny, hooded ground-glass screen. Because a lever at the Viewer's gate nicks harmless identifying marks on the film's edge, this device makes deletions, rearrangement, and title insertions extremely simple, eliminating all eyestrain from the really enjoyable job of film editing.

Second in importance is a rewind—two cranking standards, to take film reels, mounted upon a base. Most inexpensive is the Kodascope Junior Rewind and Splicer, which also accommodates the Movie Viewer pre-

(Continued on page 9)






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.

Nowadays, too, we are reproducing "Good Shots" as enlarged by you with the Kodak 16 mm. Enlarger.

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.

First column, top to bottom

● Wrote the maker of our first "Good Shot": "This is my first try with 8 mm. Kodachrome. I consider this the best shot on the reel. Perhaps the blue sky background is the reason." And that is *exactly* the reason we like it. Angle upward for the best of all backgrounds—as did Major N. E. Rodger of Kingston, Ontario.

● Second in our list of 8 mm. contestants is Mr. Howard Wright of Huntingdon, Pa., who, though he used panchromatic film, likewise made the sky pay dividends by means of a filter to accentuate the clouds.

● Another first attempt with Kodachrome resulted in our third "Good Shot." The silhouette sunset scene is from the 8 mm. reels of Mrs. R. A. Grettenberger of Imlay City, Michigan.

● A year ago to a month Mr. Charles B. Metcalfe of Houston, Texas, placed a winner from his 8 mm. black-and-white reels. Now he's back again with the same winning recipe—a filter to snap out clouds, and branches for composition and depth.

● On a standard 30 by 40-inch screen, the budding rose filmed by Mrs. J. A. Podmore of Dobbs Ferry, N. Y., would be magnified two hundred times beyond its true proportions. Portrait attachment, titler, wide angle or telephoto lens—one of these accessories will enable you to produce similarly magnificent color reproductions.

● Mr. A. P. Patterson of Reidsville, N. C., has a successful formula for making children's pictures. Instead of posing them, he gives them something to do. Here you see Miss Peggy Patterson busily engaged in making what she hopes will be a dollhouse.

Second column, top to bottom

● A low horizon line is the ticket when there are clouds in the sky and a filter to get them on "Pan" film. Mr. Roger F. Miller of Berkeley, Cal., made this 8 mm. shot.

● Mr. Paul J. Hayes of Orange, N. J., used a filter to darken the sky with "Eight Super-X," and stopped down for a moonlight effect. That's the sun's reflection on the cross—not artificial illumination.

● Contrast—that's what you get in Kodachrome when the blue sky is your background. Two Etchcraft Junior enlargements are what Mr. L. G. Darby of Calgary, Alberta, Canada, receives for remembering this simple fact.

● No newcomer to these columns is Mr. Lester Shaal of Edgewood, R. I. He makes 16 mm. Kodachrome close-ups, which is surely the best way to introduce most subjects—including Gretchen, the alert Doberman pinscher.

● 8 mm. devotees fare very well in this issue's "Good Shots" selections. The Key West Lighthouse is from the 8 mm. Kodachrome of Mr. Cecil E. Owensby of Miami, Florida. Need attention be called to the camera angle and the framing, depth-lending branches?

● Kodachrome is no fair weather friend. Allow for poor light, and this full-color film will continue to show 'em as you see 'em. This hazy day harbor scene is up from the 16 mm. Kodachrome reels of Mr. H. L. Koppel of the Bronx, New York.






Duty

Dear Sir:

I am enclosing a clipping whereby you will see that an untrue notice is being printed in regard to films and cameras carried by tourists visiting Venezuela.

In fact, there is no such duty whatever to be charged on those personal belongings which are supposed for the private use of the tourists and never for further purpose of sale.

Therefore, I shall appreciate your kindly taking note of the above and also see some way to avoid the spread of such unfair propaganda. . . . Luis Coll-Pardo, Commercial Counselor, Venezuelan Embassy, Washington, D. C.

We are sorry indeed to have given an unfair impression of Venezuelan hospitality. The "News," in an article on world-wide customs regulations, reported that "duty is generally charged for cameras and film" in Venezuela. This information was obtained from and checked with the Venezuelan Consulate in New York.

Under the circumstances, however, we are glad to report this correction.

Focus

Dear Sir:

Have tried to splice in black-and-white titles with Kodachrome Film and find that when I focus the title sharp, the color film is slightly out of focus. Then I focus the color film and the titles are out of focus a little. Can it be they focus differently? Asa Schenck, Oklahoma City, Okla.

No. The trouble very probably is that your titles are on fresher film than that which they title. And, being fresher, it does not lie in the projector's gate the same as the older film. As soon as the curl is out of it, the focus should be the same.

A more harmonious effect is obtained when Kodachrome titles are used with Kodachrome Film. Black letters on a colored background, these Ciné-Kodak Titles, of ample length, are reasonably priced, and may be ordered through your dealer.

Kodachrome Processing Abroad

The outbreak of war in Europe has unfortunately brought about several international complications in the handling of customers' Ciné-Kodak Kodachrome Film. Censorship restrictions have been set up in belligerent countries, and in certain neutral countries, which, in numerous instances, make it impossible to get unprocessed film out of one country or into another. It is therefore suggested that users of Kodachrome abroad consult with the Kodak agency in their locality before attempting to send unprocessed film to a processing station located in another country.

In general, shipments can be made readily from a neutral country only to another neutral and, for safety's sake, on the vessel of a neutral. This suggests the sending of Kodachrome to the United States for processing or the use of the recently opened Ciné-Kodak Kodachrome processing laboratory in Sweden: Hasselblad's Fotografiska Aktiebolag, Nybrokajen 5, Stockholm, Sweden.

In addition to this recently opened station, travelers will welcome the news that Ciné-Kodak Kodachrome is now being finished at Kodak Hawaii, Ltd., 1065 KapiolaniBlvd.,Honolulu. Other foreign Kodachrome stations are Kodak Australasia, Ltd., 252 Collins Street, Melbourne, Australia, and Kodak South Africa, Ltd., 63 Rissik Street, Johannesburg, South Africa. To the list of North American stations —Eastman Kodak Company, 1727 Indiana Ave., Chicago, Ill., Eastman Kodak Company, Rochester, N. Y., Eastman Kodak Company, 241 Battery Street, San Francisco, Cal., and Canadian Kodak Company, Ltd., Toronto, Ontario—add: Eastman Kodak Stores, Inc., Processing Laboratory, 1350 Okie Street, N. E., Washington, D. C.

In addition to these Ciné-Kodak Kodachrome processing stations, there are scores of black-and-white finishing stations the world over.

Trick Title

In a Kodachrome garden reel sent in by Mr. Howard Wright of Huntingdon, Pa., the Editor was surprised to see the blossom on which the title, "THE END," was printed, obligingly fold up its petals to conclude the reel. Mr. Wright was queried as to how this was effected. To quote, in part, from his reply:

"The flower is a petunia. The lettering was done with a small brush and water color. I cut a piece of cardboard to fit my Titler's easel and made a hole in the center of it about ¾ of an inch in diameter. I then covered the cardboard with leaves and tucked the petunia stem into the hole. After a few seconds' exposure, I pulled the end of the stem in back of the card, thus closing the petals. Simple, eh?"

Very simple, thank you—now that we know how. And very novel, too.

Blue Skies

Dear Editor:

Is there any filter that can be used with Kodachrome to produce a deeper blue sky, without underexposing the rest of the scene? Willard C. Carlson, Racine, Wisconsin.

Yes, there is. A Pola-Screen is designed to effect just that. Its powers are most pronounced when the camera is aimed at an angle 90 degrees to the sun. The brilliance and coloring of foreground objects are not affected in the least. All objects with a blue sky background, such as white buildings and blossoming trees, will be set off beautifully by the deeper and richer blue brought to the sky in Kodachrome by a Pola-Screen, available for any 16 mm. Ciné-Kodak and the Ciné-Kodak Eight, Model 60.

For Approval

Dear Sir:

Under separate cover I am forwarding a 100-foot reel of 16 mm. film for your consideration in the "Good Shots" contest.

The "shot" we refer to is the first one of our son at the piano, which we think is good, naturally, and submit for your approval . . . as an example of what the rawest amateur can do with your practically "foolproof" and highly satisfactory equipment. Stanley E. Paul, Conklin, N. Y.

Before his attention was diverted

. . . and after

Indeed it is a "Good Shot," and, although reproduced on this page, wins its Etchcraft Junior enlargements. What we particularly like about it (the second shot above) is the facial transition from the first scene. At first the young man is a bit fussed by the camera. Then the piano claims his attention, and all is well. Give them something to do—that's the ticket for child pictures! Never pose them.

Projection Throws

Dear Editor:

In preparing our catalog, which is really a handbook of motion pictures and their uses, I want to give some information on projection equipment and how to decide on the kind of machine to use as to lenses, lamps, etc., in relation to the size of the screen and the "throw" required.

I understand that "Ciné-Kodak News" published something of this sort. Could you tell me what number that was in? I think we save all of ours; or if it is possible, could you let me have one of those back copies. Evelyn S. Brown, Harmon Foundation, New York City.

We have published such information. But faster projection lenses and brighter lamps have outdistanced it.

Here, then, are the latest facts. They are based upon the use of 8 mm. and 16 mm. Kodascopes, only, because the wattage of lamp, alone, is not a true gauge of screen illumination. It's the light that reaches the screen that counts—not the amount in the lamphouse.

Fast projection lenses, advanced optical systems—these are the factors which spell screen brilliancy.

The screen sizes given indicate correct illumination. Not too much. Not too little. The largest screen image receiving exactly the right amount of light with a Kodascope EE or G is 68 x 90 inches—but good movies are frequently thrown by these projectors on screens far larger. Those tables do not show the limits of what *can* be done. They are, instead, based upon perfect screen illumination.

First—the Kodascopes Eight. It is not claimed that the Model 20 will produce marked screen brilliancy. This machine should not be used on screens larger than 16 inches in width. The 300-watt Model 50 supplies correct illumination to a 22 by 30-inch screen of aluminum surface only, and, because no screen size smaller than this is truly satisfactory, this surface screen is recommended for the Model 50. The three lamps for the Model 70 make possible greater projection elasticity.

Here, also, are given the figures for 16 mm. Kodascopes EE and G. Far larger screen pictures *can* be shown. But do you want to show them? Do you need the extra brilliancy of a 500- or 750-watt lamp? Do you require a projection "throw" greater than 15 or 20 feet?

The tables below will guide you to ideal screen illumination . . . will tell you just which lens-lamp combination to choose from among the three lamps, 400-, 500-, or 750-watt; and four lenses, 1″ *f*/2.5, 2″ *f*/2.5, 2″ *f*/1.6, 3″ *f*/2, and 4″ *f*/2.5—projection "tailor-made" for your own movie shows.

Projected Picture Sizes At Various Distances With Kodascope Eight, Model 70

Based on illumination of 12 to 20 foot-candles for a matte white screen, 6 to 10 foot-candles for a beaded screen, and 3 to 5 foot-candles for an aluminum screen.

Lens-to-Screen Distance	*Picture Size*		*Lamp, for Use with*		
	Height	*Width*	*Matte White Screen*	*Beaded Screen*	*Aluminum Screen*
10 feet	15″	20″	400- or 500-watt	**	**
15 feet	22″	30″	*	400- or 500-watt	300-watt
20 feet	30″	40″	*	*	400- or 500-watt
25 feet	39″	52″	*	*	500-watt

*Screen unsuited.
**Regular available lamps produce excess brilliance under the given condition.

Lens-Lamp Chart for assuring "Tailor-made Projection" with Kodascopes "G" and "EE"

Based on illumination of 12 to 20 foot-candles for a matte white screen, 6 to 10 foot-candles for a beaded screen, and 3 to 5 foot-candles for an aluminum screen. A plus sign (+) indicates that the regularly available lamps produce excess brilliance under the given conditions.

At This Lens-to-Screen Distance	*For This Size Picture*	*Use This Projection Lens*	*Use This Lamp with a Matte White Screen*	*Use This Lamp with a Beaded Screen*	*Use This Lamp with an Aluminum Screen*
10 feet	34″ x 45″	1″ *f*/2.5	Screen unsuited	750-watt	400-watt
10 feet	16½″ x 22″	2″ *f*/2.5	400-watt	+	+
15 feet	26″ x 34″	2″ *f*/2.5	750-watt	400-watt	+
15 feet	26″ x 34″	2″ *f*/1.6	500-watt	+	+
20 feet	34″ x 45″	2″ *f*/2.5	Screen unsuited	750-watt	400-watt
20 feet	34″ x 45″	2″ *f*/1.6	750-watt	400-watt	+
20 feet	22″ x 30″	3″ *f*/2	500-watt	+	+
25 feet	42″ x 56″	2″ *f*/2.5	Screen unsuited	Screen unsuited	500-watt
25 feet	42″ x 56″	2″ *f*/1.6	Screen unsuited	750-watt	400-watt
25 feet	29″ x 38″	3″ *f*/2	750-watt	400-watt	+
30 feet	51″ x 68″	2″ *f*/1.6	Screen unsuited	750-watt	500-watt
30 feet	34″ x 45″	3″ *f*/2	750-watt	500-watt	+
30 feet	26″ x 34″	4″ *f*/2.5	750-watt	400-watt	+
35 feet	60″ x 80″	2″ *f*/1.6	Screen unsuited	Screen unsuited	750-watt
35 feet	40″ x 53″	3″ *f*/2	Screen unsuited	750-watt	400-watt
35 feet	30″ x 40″	4″ *f*/2.5	Screen unsuited	500-watt	+
40 feet	68″ x 90″	2″ *f*/1.6	Screen unsuited	Screen unsuited	750-watt
40 feet	45″ x 60″	3″ *f*/2	Screen unsuited	750-watt	500-watt
40 feet	34″ x 45″	4″ *f*/2.5	Screen unsuited	750-watt	400-watt
45 feet	51″ x 68″	3″ *f*/2	Screen unsuited	Screen unsuited	500-watt
45 feet	38″ x 51″	4″ *f*/2.5	Screen unsuited	750-watt	400-watt
50 feet	42″ x 56″	4″ *f*/2.5	Screen unsuited	Screen unsuited	500-watt
60 feet	51″ x 68″	4″ *f*/2.5	Screen unsuited	Screen unsuited	750-watt

Information Please

● FULL INFORMATION ON THE CARTONS IS YOUR BEST INSURANCE AGAINST THE LOSS OF THE FILM YOU HAVE SO CAREFULLY EXPOSED

THAT roll of film you've just exposed . . . you're about to pop it into a mailbox and send it off to an Eastman processing station. Surely you want it to come back—safely, shortly.

It may not—if you address it too hurriedly!

But—let's follow that film of yours. You've mailed it . . . your local post office has routed it to the city in which is located the Eastman processing station to which it is addressed . . . it arrives at this local post office . . . Eastman trucks call at the post office at regular intervals to relay the film to the station for processing.

The very first step has to do with identification. Probably your film was mailed in its original carton. The checkers look to see if the return name and address are completely legible. Many cartons arrive without any return address—just the sender's name. Others without even the name. Others with the name and street address, and no city. Still more with all of these three, and no state. *Every* city should be given with its state.

Still other cartons are packaged. The wrappers will carry the sender's identification, but the cartons will be blank. If so, the checkers fill out the cartons. A few wrapped rolls arrive sans cartons—the film is merely tied on a reel with string, or an elastic. Cartons are filled out for them. Others are apparently mailed in the first carton handy to the sender—color film in panchromatic cartons, or vice versa. This could easily prove disastrous because these films require different processing. All these little problems are straightened out by the checkers as far as possible, and the film, now in a proper carton, properly filled out, enters a dim world to be readied for processing. And here the carton and its contents temporarily part company—but not until they have been positively identified by association.

Positive identification in the laboratory

The trailer strip on the film is folded back a few inches, the doubled film superimposed on the flap of the carton, and an individual identifying number stamped through all three. (Don't feel that you are losing pictures through this step. In fact, there shouldn't be pictures on the very start or end of a reel. Eight feet of additional protective footage is allowed on every roll of 8 mm. film . . . nine feet on every 100-foot 16 mm. roll.) Then the carton proceeds to the shipping room to await the processed film.

The film is fed into the processing machine, the last scene you exposed first, of course. And as the end appears at the far end of the processing machine, one of the two perforated identification numbers is torn off and affixed to the take-up reel—the black "processing reel" on which it is returned to you. The other number is wound about the core of the reel, and you will see it flash upon your screen at the end of the reel unless you cut off the extra protective footage upon which it appears.

● At the top of this page is a correctly addressed carton. At the right are five cartons from the Unidentified File and an enlargement from each, which, it is hoped, will assist in their identification.

A generous percentage of all processed film, in cans of ten rolls, now winds its way to the projection room. Here trained operators screen it to check on the processing, and again check the perforated numbers on the clipping, and on the film end. Once more in cans of ten, it starts for the shipping room where the cartons await, likewise in cans of ten. There, expert workers have typed shipping tickets for them—an original and three duplicates. These are slipped into the cartons.

Other workers match the cans-of-ten rolls to cartons, and check the perforated numbers on the carton flaps with those on the clipping affixed to the side of the reels. If there's any doubt in their minds as to the mating of numbers, the reel is wound off on a rewind and the perforated number on the film end is used for a triple check. The identifying clipping placed upon the reel when it left the processing machines is removed from the reel and fastened to the original carton in which the film left the receiving department. Then a 22-inch white leader strip is spliced to the start of the reel, the reel tucked into its original carton together with the shipping ticket and duplicates, and passed along to a shipper. Here the clipping is again checked with the carton flap, the name and address on the ticket checked with that typed on the shipping ticket, the original carton slipped into a return carton, the original shipping ticket pasted on the outside, postage and a seal affixed—and the film, *as a rule*, is shortly in a Kodak truck on its way back to the post office and you.

The exceptions are few, but unnecessary.

All film, properly addressed by the sender or not, goes through the processing station as far as the shippers. Here it comes to an abrupt halt if there is the slightest doubt about the ability of the post office to return it to its true sender.

Full return address essential

Film, return carton, processed film, original carton, and incomplete shipping ticket are examined by trained correspondents. Perhaps the processing station shipper was puzzled by an address such as "John Doe, 127 South Street, Chester." The missing state is probably Pennsylvania. But, as there are at least 22 "Chesters" in this country, the correspondent first drops a line to John Doe at the Pennsylvania Chester. If this doesn't strike pay dirt, he tries the other Chesters in the order of their population. Or perhaps the address is "John Doe, Chester, Pa." No box number, no street address, in a city easily large enough to justify it. Again a note of inquiry is dispatched. If this is safely delivered and acknowledged, the film is then dispatched. If the film is not deliverable, a card is filled out giving all the information available from the carton, and the film is projected to enable a description of its contents to be added to the card. Perhaps a sign, a street, or some other scenes on the reel will give the correspondent a clue he can pursue. But if not, card and film are regretfully filed as unidentified.

Again—information, please

The rightful owner of the film will very likely become impatient in the meantime and sit himself or herself down to dispatch a letter of reproach to the processing station to which the missing film was sent. If this supplies checkable information, it is matched against the information on the Unidentified File cards, and the film, if thus located, is sent on its delayed return. But if not, this information is requested: Type of film? . . . Number of rolls? . . . When sent for processing? . . . How shipped? . . . Did other names appear on wrapper or carton? . . . Was there a company or dealer name? . . . A description of the scenes.

Yet, despite these many painstaking precautions, the Eastman Kodak Company is never able to clear its files of the hapless few from among the fortunate many films sent in for processing.

To keep your films from thus going astray, do this—please. Print your name and complete return address carefully *on every carton*. Don't seal or wrap it if it is being sent parcel post. Just tie it carefully with strong string. Put on sufficient postage. Give us your return home address, if pos-

(Continued on page 11)

HOW BIG A MOVIE KIT DO I REALLY NEED? (Continued from page 4)

viously described. The $1 Junior Film Splicing Outfit, recently improved, which is part of the Rewind (and is likewise the same splicer packed with every Kodascope) is an efficient little device, adequate for occasional splicing work. But far more effective is the Kodascope Universal Splicer, for use with a larger rewind such as the Kodascope Rapid Rewind. The geared spindles of the Rapid Rewind, and its larger base, make a thoroughly efficient editing outfit when used with the Viewer. The Universal Splicer makes splicing an almost automatic procedure—and makes splices that stay put.

For those who want an even more advanced bit of equipment, the Kodascope Master Rewind can be recommended. This device takes 16 mm. reels only, up to 1600-foot capacity.

ENLARGER—Readers of "Ciné-Kodak News" need not be told of the enlargement possibilities of home movie film—particularly 16 mm. Page 5 of this issue illustrates the point. You, yourself, may make similarly attractive enlargements with the Kodak 16 mm. Enlarger. Similar to a conventional folding Kodak, the Enlarger has clamps which hold the film in position before its gate. You needn't cut out the frame you wish enlarged. Just lay the scene across the gate with the desired frame secured in front of the lens. Then point the Enlarger at a bright light and trip the exposure button. And so with seven other movie frames. Then you take the 40-cent roll of Kodak snapshot film, with which the Enlarger loads, to your dealer for finishing. In a few days you receive eight enlargements 2⅜ by 3¼ inches in size—just the thing for desk or mantel framing, or to be sent to distant friends or relatives.

ACCESSORY LENSES—If yours is a fixed-focus camera, there is but one point to be made here. And this is to call to your attention the 75-cent Portrait Attachment (available for use with Ciné-Kodaks Eight, Models 20 and 25, and the 16 mm. "E") which makes it possible for you to film as close as 2 feet from objects.

The ability of telephoto lenses to make big ones out of little ones, while not at all necessary to good movies, very definitely contributes to the elasticity of filming fun with cameras fitted with the interchangeable lens feature. A 16 mm. wide angle lens is likewise frequently of value, especially indoors where it is seldom possible to "back up" for the filming of large areas. Yet this Ciné-Kodak lens, because of its ability to focus down to 6 inches, is also useful for extreme close-up filming.

TRIPOD—The lightweight, sturdy, quickly adjustable and easily portable Ciné-Kodak Tripod is every ounce a movie maker's tripod. But, while it, too, is not a necessity to good movies with a standard lens, it very definitely assures steadier movies. And, if you use a telephoto, it is the whole answer to jitter-free movies.

Though these accessory recommendations stop here, there are many other items, and several services, offered by Eastman. Minor bits of equipment such as reels and film cans. Services such as titling, copying, duplicating. There is not space nor need to mention these here. To keep posted on these topics, ask your dealer for a copy of the new Home Movie Accessories Book—or write Rochester, N. Y.

"Still" KODACHROME

—GOOD COMPANION FOR YOUR COLOR MOVIES

SEVERAL recent contributors to the "News" have written of their joint use of color movies and color "stills." And "News" readers have written for information about this sister sampling of nature's kaleidoscopic color palette—and have written again.

The two team together beautifully.

Not even the most rabid "still" devotee will dispute the claim of cinamateurs that movies best tell the story of a subject . . . that movies describe a subject or an event in sentences, in paragraphs, in chapters of related scenes—while "stills" present them as one arresting adjective. Nor can the users of movie cameras successfully dispute the still camera user's contention that many a scene is worth more than a glimpse, or series of glimpses . . . that its beauty is so arresting, its interest so compelling, that it can be enjoyed for minutes on end.

These fields of photography have never conflicted.

Now—through the introduction of miniature cameras, "still" Kodachrome, and color transparency projectors—they co-operate to perfection.

The equipment you need

The cameras with which you expose "still" Kodachrome are known as miniatures, because their use of 35 mm. or Bantam size film makes possible their palm-size dimensions. Minute in size as compared to the average old-style snapshot camera, they are yet mighty in performance. Precision-made, color-corrected lenses and fast shutters fit them to produce sharp color images on 8- or 18-exposure rolls of Kodachrome Film, which, when exposed, are dispatched to an Eastman processing station just as is your movie Kodachrome.

After processing, the individual color scenes are mounted in die-cut frames, and returned to you as Kodaslides, ready for projection.

From the film . . .

. . . full-color transparencies.

From the transparencies, full-color screen images are projected.

The brilliant little machines with which these slides are projected on your movie screen are known as Kodaslide Projectors—and they are as easy to operate as a Magazine Ciné-Kodak is to load.

Expense?

The cameras (which also, of course, take crystal-clear pictures on any of the several Kodak black-and-white films as well as on Kodachrome Film) start at $14. 8-exposure rolls of Kodachrome are priced at $1.35; 18-exposure rolls at $2.50—and these prices include their processing and return with each shot individually mounted. The screen you have. And the projector need cost no more than $18.50. With this modest investment you are equipped to take and show compelling color screen pictures of all those many sites and sights which prompt you to reach for the still picture attachment on your projector. For a modest additional investment, you can enjoy almost automatic projection by means of the Kodaslide Ready-Mount Changer, which will take and show up to fifty slides with one loading. From these color stills you can easily make, or have made, black-and-white enlargements for framing or album use. A device quite similar to the Kodak 16 mm. Enlarger makes 2⅛ by 3⅛-inch negatives on snapshot film from any good Kodaslide. Known as the Kodak Transparency Enlarger, it points the way to easy black-and-white enlargements.

And from Kodaslides, too, you may obtain full-color enlargements!

There's a little folder, available for the asking, which will bring you up to date on this newest field of photographic enjoyment. You see it below. You may obtain it from your dealer —or by writing Rochester, N. Y.

From this folder, full information.

"Within the Garden Gates"
(Continued from page 3)

bled upon a "Mother's Day" greeting card incorporating a hinged garden gate which bore the title, WITHIN THE GARDEN GATES. Into the Titler it went for an opening art title. A printer set Mr. Beliz' other titles and proofed them on dull green stock for the perusal of Mr. Beliz' Model 25. After carefully assembling his many shots over a splicing block, Mr. Beliz ran them off and pronounced them good. His friends agreed. He sent the reel to the *Home Movies* magazine, which, in announcing its award, said in part: "From time to time articles have appeared in these pages telling of the thrills to be had in filming ultra-close-ups with the aid of small auxiliary-lensed titlers. It remained for Murray Beliz of Sacramento, California, to take this idea and, with it, transfer to the narrow area of 8 mm. Kodachrome Film one of the finest home movies ever to come to our attention."

The motion is seconded.

Information, Please
(Continued from page 9)

sible, rather than a business address. If you are traveling and wish film sent to a temporary address, be sure you'll be there for at least a week after the film is received for processing. It will probably reach you sooner—but play safe. Put your permanent address on the carton as well. Use the same name and address for all your films, if possible, rather than varying between home and business addresses, or various members of your family or office staff. The film then will be easier to locate if it by any chance becomes lost. Even if your film is sent in through your dealer, a practice we in no way seek to discourage, fill out your name and address on the carton. The film will be returned to him if desired—but your name, in addition to his, is a further safeguard against loss. And likewise the only check we have against the "Ciné-Kodak News" mailing list.

Incidentally—if you use still Kodachrome as well as movie film, these suggestions are equally applicable.

One more suggestion. If there are any comments you wish to convey to us about your film, inclose them *with* the film. Sent separately, the comments, received by a different department, may not catch up with your film until it has been processed. All film cartons containing written material inside must be sent first-class mail.

Information, *please*. Then the unfortunate collection of lost happiness and adventure, represented by the film in the Unidentified Film file, can be reduced to the minimum.

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. Even though you do not recognize your initials in the paragraphs below, you may find many pointers equally applicable to your filming efforts.

A. R. S., Dedham, Mass.
16 mm. regular Kodachrome

Close-ups are swell—but not so close with humans that it causes you to lop off their foreheads or chins. Your focusing 16 mm. camera, we think, has an *f*/1.9 lens. This will focus down to 2 feet, at which distance it covers a field 9 inches wide and 6 inches high—not quite large enough to include all of a subject's head.

The top of the head generally suffers. The reason for this is that the line of fire of the finders and that of the lens-and-film are not the same. Nor are they parallel. The finders are generally on top of the camera. The lens an inch or so below. Their paths meet at about twenty-five feet—and, beyond that, parallax isn't very important. But for close-ups it is important. To compensate for this difference, unavoidable unless you've a camera with ground-glass focusing through the lens or an optical finder such as found with Ciné-Kodak Special, Ciné-Kodak front finders are fitted with arrows or etched lines which are labeled, perhaps, "2 feet" and "6 feet." When these markers, which appear near the top of finders, clear heads at these distances, cinematic scalping will be avoided.

R. L. S., Norrisville, Pa.
16 mm. "Super-X"

Some of your indoor shots of the baby were overexposed. The youngster's face, that is. This was probably because you concentrated your light upon her face, which reflects more light than average subjects. Kodaflector's beams should be superimposed on the area you are filming—but not alone on the most important part of that area which is generally the face. You want good over-all exposure, dark and shadowy areas as well as naturally light areas. Hence you play the brightest beams of your lights on those darker areas so that both they and the naturally lighter areas such as faces will be reproduced with comparable clarity.

Mrs. M. S., Queens Village, Long Island
16 mm. Type A Kodachrome

Your indoor scenes were badly underexposed. The cause, it is believed, lay in the fact that you were using either ordinary room lights or Photoflood lamps in ordinary room fixtures.

Neither is often satisfactory.

The one way to be certain of good indoor shots is to use Photoflood lamps (two of them will suffice) in an efficient reflector such as Kodaflector. Lamps, 20 or 40 cents each, depending upon whether you use No. 1 or No. 2 Photofloods. The twin-reflector lighting outfit, $5. About the price of one roll of film, all told; and with this outfit every shot will be a winner because you'll know exactly what you are doing. One factor determines exposure indoors—the distance of the Kodaflector from your subjects. It's all charted on the 10-cent Ciné-Kodak Indoor Guide, available from your dealer, which tells you how to make indoor shots with all Ciné-Kodak Films.

W. H. B., Oklahoma City, Okla.
8 mm. Kodachrome

Your Mexican movies, in general, were very good. Are a few suggestions welcome?

You posed your natives. This is the chief reason why all "foreigners" (foreigners to those who take the pictures) appear wooden-faced. Among themselves they are probably as chatty and animated as most other races. You'd "freeze" too, if a Mexican native whipped out a Ciné-Kodak and pointed it at you. Catch them unawares. Stay well back and use a telephoto if possible. Or put your camera on a wall, sight it on them—then admire the sky, light a cigarette, reach down casually and press the exposure button. Or grin at them; express great interest in what they are doing, admiration for their handiwork, enthusiasm about their children. They'll thaw out—and you'll be filming friends, not "foreigners."

M. A. H., Jr., West Point, Georgia
8 mm. "Super-X"

Your indoor shots of the toy train were good. Grand close-ups. Steady camera work. They were good because you kept the action in the subjects and not in your hands.

Then you stepped outdoors and "waved" your camera in filming the ice-covered foliage. And that was bad.

Keep the camera steady. Make several brief shots, from different vantage points, instead of one long panoram. You don't revolve on your heels when looking at a scenic. Your eyes rest first on this vista . . . then this one . . . then another. That's the way to film them. Skip the bits between and show the good views as clearly . . . as steadily . . . as possible.

Extremely fast indoors or under poor light outdoors. Too fast outdoors in bright sunlight unless a Neutral Density Filter is used. 50-foot rolls, $3.75; 100-foot rolls, $6.75; 50-foot magazines, $4.

Deservedly the most popular 16 mm. film for outdoor use. Satisfactory indoors under "Daylight" Photofloods. 50-foot rolls, $4.30; 100-foot rolls, $8; 50-foot magazines, $4.65.

Ideal for nighttime filming, indoors or out. Similar to regular Kodachrome in daylight when used with a "Daylight" filter. 50-foot rolls, $4.30; 100-foot rolls, $8; 50-foot magazines, $4.65.

Fast, fine-grained—an ideal black-and-white film for indoor or outdoor use. 50-foot rolls, $3.25; 100-foot rolls, $6; 50-foot magazines, $3.50.

A thoroughly satisfactory black-and-white film for average 8 mm. filming. $2.

Fast, fine-grained—the best 8 mm. black-and-white film for indoor and outdoor filming. $2.25.

A splendid, fine-grained "Pan" film for general outdoor use. $4.50 per 100 feet.

The full-color 8 mm. film for daytime use outdoors, or indoors with "Daylight" Photofloods. $3.40.

The best color film for unfiltered indoor or outdoor nighttime filming. Useful outdoors, too, for daytime filming with a "Daylight" filter. $3.40.

CINÉ-KODAK UNIVERSAL GUIDE
Tells you how to expose for every shot, indoors or out, with every Ciné-Kodak Film.

For Every Camera—Every Subject

LOOK FOR THE FILM IN THE FAMILIAR YELLOW CARTON,

Ciné-Kodak Film, **WHICH ONLY EASTMAN MAKES**