

# CINÉ-KODAK NEWS

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## Frankly—WHICH IS THE BEST CINÉ-KODAK?

• YOUR FRIENDS WILL SEEK YOUR COUNSEL  
...HERE ARE THE FACTS

**T**HERE is no "best" Ciné-Kodak.

There is an outstandingly capable Ciné-Kodak. But it isn't "best" unless ability is the chief consideration.

There are extremely low-cost Ciné-Kodaks. But they may not be "best" unless economy is the major yardstick.

### Best for what? Best for whom?

These are the factors which determine the answer.

The first line of distinction is film. 8 mm. or 16 mm.? Ciné-Kodaks Eight are just as well constructed as 16 mm. Ciné-Kodaks. By and large, their prices are certainly comparable. The point of division is the film. Ciné-Kodak Eight Film makes wonderful movies. Many national movie contests have been won with it. But 16 mm. Ciné-Kodak Film is even better because it is sharper . . . sharper because it needn't be magnified as much to fill the ordinary home movie screen. "Eight" movies, on a two-foot-wide screen, are in every way comparable to 16 mm. pictures shown on a four-foot screen.

### Which film will serve you best?

First off, there is the matter of film economy. Is it more important to you, or to your friends, than the added quality of screened 16 mm. pictures? Not only this—but will it continue to be more important? Will you, or your interested friends, be satisfied with 8 mm. pictures as your movie skill develops?

Many cinemateurs decide in the affirmative—and rightly so for them. Others say, "No. I want large screen pictures. I'll probably want to show my films before large groups. If I'm going into this, I want the best screen pictures I can get." And for them a Ciné-Kodak "Sixteen" is the answer.

Which "Eight"? Which "Sixteen"? Here's the next topic up for discussion.

A not uncommon contention is that the more capable the camera used, the better the pictures it will make. This theory doesn't always hold water. A versatile camera will of course take better pictures in the hands of a careful operator than will a more elementary camera. But, when used by a novice, it may well prove a handicap rather than an advantage.

### How is the camera to be used?

If a camera is only to be called upon to collect an average home movie library, and it is desired to accomplish this with the least possible difficulty and greatest degree of assurance, there is scarcely need for equipment permitting dissolves, animation, and the like. As most cameras are purchased for home movie making, the problem now largely resolves itself into the question of whether a medium-fast or super-fast lens is called for, and whether hand threading or magazine loading is desirable.

Most Ciné-Kodaks have  $f/3.5$  or  $f/1.9$  lenses as standard equipment. The latter, being over three times as "fast" as the  $f/3.5$  lens, is more difficult to manufacture, and, therefore, more costly to buy. The  $f/3.5$  lens, in general, is every bit as efficient from  $f/3.5$  to  $f/16$  as is the  $f/1.9$  lens—and most shots are made throughout this



**FILM COST**—8 mm. film costs less than 16 mm. film, takes smaller images, has not the same wide choice of emulsions.



**SCREEN SIZE**—Smaller 8 mm. images necessitate smaller screen sizes—adequate for the home, but not for big shows.



**NIGHT SHOTS**—All lenses will make indoor shots...fast lenses make them easier, offer far greater range outdoors at night.



**TELEPHOTOS**—Most fast-lens cameras take interchangeable telephoto and wide-angle lenses. These can be acquired as you need them.



**MAGAZINE LOADING**—The newest convenience which is to movies what the self-starter was to motoring. Available in finer cameras, only.

aperture range. But for all indoor shots, day or night, and all outdoor nighttime shots, the faster  $f/1.9$  lens is very helpful indeed, and frequently essential. To many, it is easily worth its increased cost because of the widened scope it brings to movie making. To others it isn't—and that makes sense, too.

Another advantage of the  $f/1.9$  lens-equipped Ciné-Kodak lies in its ability to take other lenses. A choice of telephotos, and a wide-angle lens. But this, alone, is not a legitimate reason for its selection unless you plan to acquire one or more of these lenses.

### Hand-threading or magazine-loading?

There actually are certain individuals who are "all thumbs." Careful adjustments are simply beyond them. For such as these, a magazine-loading Ciné-Kodak is naturally more desirable. And, while it costs a bit more to make and to buy film packaged in magazines, they find it well worth while.

Which is the "best" Ciné-Kodak? The one that comes nearest to your immediate needs, your aspirations, and your budget allowance. If you need versatility, and can afford to pay for it, it is difficult to over-spend.

Know that Ciné-Kodaks are all good cameras. From the \$29.50 Ciné-Kodak Eight Model 20, right on up to the superversatile Ciné-Kodak Special, they are all precision-made and all take

fine pictures. The price differential lies in the refinements with which the cameras are fitted. If you require none of these refinements, one of the simpler models is the one to buy. If you need but a few, there are intermediate models from which to choose. If you want the absolute tops, there is always the "Special." But—from the simplest "Eight" to the most capable . . . from the lowest-priced "Sixteen" to the "Special"—they share equally the ability to take excellent pictures and to stand up under hard usage while doing it.

What is true of Ciné-Kodaks is true of Kodascopes. And also of Ciné-Kodak Film.

Ciné-Kodak Film, under reasonably favorable light conditions, will permit most satisfactory results even when used in low-priced equipment. But even a Ciné-Kodak cannot go far with film of inadequate quality.

### A film for every field

There is no "best" Ciné-Kodak Film. Each is designed to do a specific job—in black-and-white or in color, under natural or artificial light. "Super-XX," for example, is not a better film outdoors than "Super-X." It is a faster film, and, being faster, is better indoors and at night.

Movie-making needs vary. Hence, Eastman equipment is designed to meet a variety of uses. Regardless of his requirements, every movie maker has the right to expect, and receive, dependable equipment performance.

# Sunsets...

EASIEST AND MOST BEAUTIFUL  
OF COLOR SUBJECTS

**S**EVERAL "News" readers have written to inquire about the proper exposure for sunsets in Kodachrome. This query is at once the most difficult and simplest of all exposure problems to answer. It is difficult because there is no one "correct" exposure for any sunset. It is simple because it doesn't much matter what exposure is given—the results will be attractive.

Sunsets vary. Some are flaming red. Others are delicate rose and purple. Strident or soft, they are thrilling to observe in life. So, too, are sunsets in Kodachrome. Whether you reproduce them just as you saw them, or, by a little more or a little less than "correct" exposure, reproduce them as they were ten minutes before or ten minutes after you squeezed the exposure button, you will obtain beautiful color movies. Yet there is a rule of thumb to guide you.

If you can look at a sunset without eyestrain, shoot at  $f/5.6$  with Koda-

chrome. The time may be a full hour before the sun is to set, yet, because of the clouds, or a shielding tree, or haze, the sun is not blinding. Or perhaps the sky at sunset will be perfectly clear and the sun an orange disk on the horizon edge—if you can stare it in the eye,  $f/5.6$  will again turn the trick. By gradually opening a camera's lens to  $f/1.9$ , you can keep right on filming as the color slowly deepens, until after the sun has disappeared and the sky is crimsoned with afterglow.

When the sun gets too low, or becomes too dim to film by its light—turn about . . . face it . . . and make the finest shots in your film library.

● Top to bottom—Mr. Larry Penberthy of Holden, Wash., shielded the sun with trees—an  $f/5.6$  shot. Mr. M. J. Parker of Cleveland, O., caught the sun as it dropped below the horizon haze—an  $f/3.5$  shot. Dr. Keith Rhea of Clinton, Ill., stopped down to silhouette his "framed" sunset—an  $f/8$  shot.







# Around Cape Horn

## WITH THE U. S. NAVY

● By Lowell Thomas, Jr.

**A**LTHOUGH I am gradually becoming hardened to the unexpected in our household, I'll confess I was a bit jolted when Dad said, "You're taking a plane at noon today for a 2,500-mile flight to Cuba."

It seems that Dad had run into Bonney Powell about two weeks prior to our one-sided conversation. Mr. Powell is not only a famous newsreel cameraman (you've probably seen his name in European headlines this summer) but is also a Lieut. Commander in the U. S. Naval Reserve. It seems, too, that the President had ordered a cruiser squadron composed of three of our latest warships on a good-will tour of South America. And, outside of regular Navy personnel, Mr. Powell, together with his cameras, was the only one going.

"I could, if I wanted to," added Mr. Powell, "take someone along as an assistant. A marvelous chance for some young fellow like your son (15 at the time of this fateful remark) to see the world."

Dad agreed. But, because I had been out of school the previous year for a while—and had spent most of the summer catching up . . . and because if Mother, who was away on a Caribbean cruise, came home to find her son was gone on a 25,000-mile cruise, he (Dad) would probably have to join the Navy, too . . . Mr. Powell's chance remark was not taken too seriously.

Dad mentioned it to friends. They told him he was obviously unfit for parenthood. To cap the climax, Mother, upon her return, was equally indignant.

I didn't know a thing about it. Nor, I'm afraid, did Mr. Powell know much more when his phone in Cuba rang at midnight to bring him the inquiry as to whether the offer was still open. Flabbergasted, but game, he said it was—IF Dad would get consent from Fox Movietone News—IF further consent could be wangled from the Navy Department . . . IF I could catch a plane for Cuba the very next day. More midnight telephoning. And I heard the news at breakfast.

### Take-off

After a ten-hour flight to Miami, Mother and I hopped another plane for Havana. The next morning we boarded a smaller plane which hopped back and forth across

Cuba making its regular stops. By mid-afternoon a sight seldom seen appeared before us . . . the bulk of the Atlantic and Pacific Fleets—battleships, cruisers, destroyers, airplane carriers, submarines—riding to anchor in the setting sun on beautiful Guantánamo Bay.

Mother had to return to Santiago, Cuba, that same afternoon. Guantánamo's hospitality is strictly naval. Our squadron—the USS cruisers *San Francisco*, *Quincy*, and *Tuscaloosa*—sailed before daylight the next morning. Haiti loomed up at noon over our port bow, and I started my movie diary. We steamed past Haiti, twenty-five miles distant, in a rough sea. At least, it seemed rough at the time. The seasickness I experienced these first few days was my last—and later I was more than glad the experience was over.

### A real shot in the arm

The next day the entire crew, officers and men, Mr. Powell and his somewhat dazed assistant, had injections for small-pox and typhoid. After two days we made our first port of call—La Guaira, port of Caracas, capital of Venezuela. The ship was bedecked with flags . . . a twenty-one-gun salute was fired for the Venezuelan President as he came on board for lunch with the Admiral. Mr. Powell, several officers, and I went ashore in the afternoon to a party up at Caracas. And I do mean up. The capital is twenty miles inland from the port, and, seemingly, almost the same distance above it. Yet perhaps its height only seemed exaggerated because our taxi driver for the return trip proved to be pronouncedly "squiffed" and almost ran us off a cliff trying to make a three-point landing on La Guaira at 4 a.m.

We weighed anchor in the morning and started around the coast of Brazil. On the third day out we crossed the Equator. Oh boy!

### Over the line

500 members of our about 750 crew had never been over the line. Such novitiates are known as "Pollywogs," and I was certainly the fishiest of the lot. The "Shellbacks"—those who had crossed the Equator before, and lived to tell of it—took over the ship. Every man on board,

(Continued on page 7)

● The series of illustrations is from Mr. Thomas' 16 mm. film . . . the larger illustration on this page and the one on page 7 are from his still-picture diary.



# Title Tactics

● WHEN AND HOW TO TITLE YOUR SUMMER'S MOVIE CROP

TITLE—as seldom as possible.

TITLE—as simply as possible.

TITLE—as briefly as possible.

Such is the seemingly iconoclastic advice of "Ciné-Kodak News."

Titling—some titling—helps most reels. And is downright essential for others. Yet, if you show your movies only before family and intimates, and have no pronounced yen to attempt titling, you can largely forget the subject. And if you show your film to large groups, and you actually enjoy titling—it's a whale of a lot of fun for the many who do—there are few better ways by which to lend your reels that coveted professional touch.

## When to title

Every major movie in your film library deserves an opening title to set your audiences for the scenes they are to see. From this point on, titling is a fielder's choice. If you were alert enough to take advantage of informative highway and park signs, building and monument plaques, titles may be totally unnecessary. To use them would merely slow down the film. But if your film story is staccato and disjointed, with confusing gaps between sequences, an occasional title will save you a lot of explaining.

## How to title

Simplest and probably best are the standard Ciné-Kodak titles shown below. To avail yourself of these, all you have to do is hand your dealer printed or typed title wording. He will order the titles from Eastman and shortly deliver to you lengths of title film ready to be spliced into your reels. More than likely he'll even splice them in for

you if you so request. These legible and unobtrusive titles may be ordered for black-and-white or Kodachrome in two types—card and scroll. The latter is particularly useful for opening a reel because there is no limit to its number of words. Card titles permit the use of 30 words or less for 16 mm. film . . . 20 words or less for 8 mm.—and the fewer the better.

If you elect to make your own titles, a \$6.50 Ciné-Kodak Titler is probably the answer. Bringing Ciné-Kodak lenses into focus on the Titler's easel only inches distant from the camera's lens, it permits you to type your titles on the family portable and yet obtain legible characters on the screen. And you can substitute lettering, printing, snapshots, post cards, and any other illustrative material of proper size for these standard typed titles if you wish. Too, if title card size is an issue, you can consult a width-of-field chart (see page 6) and use standard or accessory lens to film any title of reasonable size.

There are scores of ways to title, scores of reasons why you should, scores of occasions when you shouldn't. It's sound reason, alone, why you should invest \$2 in *How To Make Good Movies*—the cinematic best seller which has better than twenty pages devoted to titling.

● Left—Titles made, and ready-made. Contributed titles, from top to bottom, by: Mr. Edwin Schwarz of Bridgeport, Conn.; Mr. Ralston Munson of Kingston, N. Y.; Dr. H. J. Davis of Topeka, Kansas; Mr. John J. Waters of the Bronx, N. Y.; Mr. W. M. Shutts of Turlock, Cal.; and Mr. Karl Thayer Soule, Jr., of Rochester, N. Y.

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● Directly below is a Ciné-Kodak card title . . . at the right, a scroll title—the black rectangle at the bottom represents the screen conclusion of a 15-line scroll.



Work forgotten-- well armed with travelers' checks, pocket atlases and "Foreign Phrases in General Use" (which last is practically no help in locating your hotel or boat at 2 A. M.) we "shove off" late in June, 1936, for a round-the-world cruise on the "S. S. Cunarder." Make your farewell bow to Miss Liberty. We're Off!



**THERE'S ALWAYS A**

# *Ready Audience*

## **FOR THE CIVIC-MINDED CINAMATEUR**

● MRS. DAVID H. CANFIELD OF ESTES PARK, COLORADO, PUTS HER HOME MOVIES TO WORK FOR LARGER AUDIENCES

**I**F your friends are getting a bit blasé about your movies . . . if your own keenness for some of your reels is becoming just a little blunted . . . your trouble, perhaps, lies in the character of your audiences.

You may doubt this. But you won't for long if those same reels provoke enthusiastic applause—sweet music to the ears of any amateur projectionist. The first time Mrs. Canfield experienced such a response was when she screened a travel film for a group of school children. This typical personal movie record literally brought down the house. She confesses to a slight feeling of guilt because she knew that it was as much the children's craving for cinematic entertainment as it was the quality of the films themselves that provoked such acclaim. And because she had failed to make previous similar use of them.

### **Ready-made audiences**

In your community—surely there is a home for old people, or a hospital, or an institution of correction, or a budget-bound school whose members would appreciate seeing many of your movies. Not your purely personal reels—but the footage you devoted to the World's Fair . . . a vacation trip . . . a national park . . . the zoo . . . a

garden display . . . athletic event . . . parade . . . the circus. To audiences such as those, such movies are wonderful indeed. Many of these people, you will learn, have never even seen the marvels of Kodachrome. Almost all will think your offhand efforts at continuity and composition the epitome of cinematographic coaptation. Understandably enough, you'll soon find yourself giving a little more care to the making of movies for the same reason that every performer puts forth his best effort before larger audiences.

Probably this use of your amateur films has never occurred to you because the possession of a movie camera and projector was originally inspired by purely personal reasons. But in your film, in your equipment, and in your spare time lie the elements for doing a lot of good for a great many deserving people.

### **Your films, alone, will serve**

Many institutions have projectors and capable projectionists. So, if you don't wish to show your own films, you can rest assured that they will be in good hands. Mrs. Canfield's experience has been that every care is exercised.

To quote from a typical letter—written by the school superintendent

of a mining town, concerning some wild-life pictures which Mrs. Canfield sent to him: "In all, they have been shown to more than three hundred very appreciative people. Today we showed them to all the rural school pupils and their teachers in the county. Let me again thank you. I feel that I can assure you we didn't damage them in any way."

So many of us take movies for granted these days—both professional and amateur—that it is easy to forget that there are vast numbers of underprivileged, or sick people, or children, to whom even the simplest of your movie efforts would be a treat.

The field is limited only by your imagination. And the search for new material for your new audiences will lead, incidentally, to better picture making that spells greater picture enjoyment of all of your reels right in your own living room.

● Typical of the shots Mrs. Canfield likes to film, and all her audiences—both at home and in the field—like to see, are the eight illustrations below. Enlarged from her 16 mm. Kodachrome.





# Telephotos for "Eights"

Dear Editor:

I have just received your very excellent June "Ciné-Kodak News" and enjoyed reading it very much.

Your article regarding the telephoto lenses was especially interesting; particularly the portion in which you give the chart for the width of field of various lenses. However, this information is all for 16-mm. lenses, and I wonder if similar data would be available for the "Eights." Fred J. Behlers, Jr., Brooklyn, N. Y.

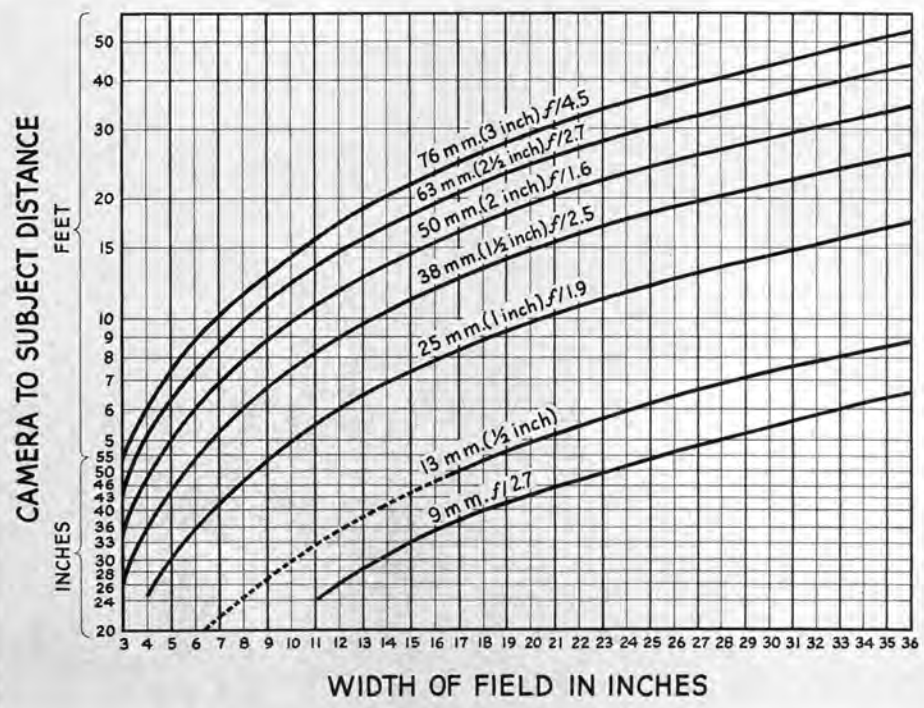
And here it is. An 8-mm. chart was held up pending the introduction of true telephoto versatility as incorporated in the new Magazine Ciné-Kodak Eight—see back cover.

In addition to the "Magazine Eight's" standard 13-mm. (1/2-inch) f/1.9 lens, and 25-mm. (1-inch) f/1.9,

Here's how the graph works. If, for example, you are using a 25-mm. lens and wish to copy a portrait 12 inches wide, put a pencil point on the 12-inch line at the bottom and follow it up until it hits the curve for the 25-mm. lens—then move across to the border. You then learn that 6 feet is the focusing distance. Or, with the distance set, field size is ascertained by reversing the procedure. Movie frame proportions are 4 inches wide by 3 inches high.

The curve given for the 1 1/2-inch f/2.5 lens can be followed for the 1 1/2-inch f/4.5 lens for the Ciné-Kodak Eight, Model 60. The curve for 13-mm. lenses can be followed by the fixed-focus Models 20 and 25 from 11 feet down to 20 inches (see dotted line) by using a 75-cent portrait attachment in the Z Mount. F/1.9 lenses, while only focusing to 24 inches, can be used as close as 14 or 16 inches at smallest apertures.

38-mm. (1 1/2-inch) f/2.5, 50-mm. (2-inch) f/1.6, 63-mm. (2 1/2-inch) f/2.7, and 76-mm. (3-inch) f/4.5 accessory lenses, there is a 9-mm. fixed-focus f/2.7 wide-angle lens. This new lens is fast enough for indoor filming, where its broader angled viewpoint covers more territory at close quarters than



the standard 13-mm. lens. Price of the 9-mm. f/2.7 wide-angle lens is \$27.50. No adapter is necessary.

Also announced for the "Magazine Eight" is a Titler Base at \$1, which elevates this camera to the proper height for use with the Ciné-Kodak Titler, and a \$7.50 Standard Case for camera and two spare magazines.

# Light costs less

New low prices now apply to projection lamps and to Photofloods. So, if your projection lamp is blackened by use . . . if you haven't a spare—a precaution of utter good sense . . . if your Photoflood supply is low—here is more light for less money.

750-watt, line voltage, T-12 biplane filament prefocus base lamp for Kodascopes, Models L, G, E, EE, and Sound Kodascopes . . . . .	\$5.45
750-watt, 100-volt, prefocus base lamp for Kodascope, Model K-75 . . . . .	5.45
500-watt, line voltage, T-10 biplane filament lamp for Kodascopes, Models L, G, E, EE, K-50, and Sound Kodascopes . . . . .	4.65
500-watt, 100-volt, T-10 biplane filament lamp for Model K-50 with voltage control . . . . .	4.65
400-watt, line voltage, biplane filament lamp for Models D, L, G, E, EE, and Sound Kodascopes . . . . .	4.65
200-watt, 100-volt, 2-CC-8 filament lamp for Model 40, bayonet candleabra base . . . . .	1.75
100-watt, 115-volt, CC lamp for Model C . . . . .	2.55
100-watt, 120-volt, CC lamp for Model C . . . . .	2.55
300-watt, line voltage, 2-CC-8 filament T-10 medium prefocus base lamp for Kodascopes Eight, Models 50, 70, and 70-A . . . . .	3.60
300-watt, 100-volt, 2-CC-8 filament T-10 medium prefocus base lamp for Model 80 . . . . .	3.60
300-watt, 100-volt, C-13-D biplane filament lamp for Model 80, medium prefocus base . . . . .	4.15
400-watt, line voltage, biplane filament lamp for Models 70 and 70-A . . . . .	4.65

(Continued in column 1, next page)



## AROUND CAPE HORN WITH THE U. S. NAVY (Continued from page 3)

regardless of rank, fell into one of the two groups. The Pollywogs, knowing they were in for a thorough going over by the minions of Neptunus Rex and his Royal Court, attacked the outnumbered Shellbacks, roped them up, and turned the fire hose on them. Then they had their innings. I'll omit the painful details—but by the time I had emerged from the far end of the "receiving line," liberally smeared with mustard, pepper, mercurochrome, fuel oil, tar, and other condiments on one end, and belabored with substantial paddles on the other, I felt that I had earned the certificate presented by King Neptune. Then, if you could, you sat down to watch the fun. I stood up and made more movies.

We made a lot of movies—then and every day. Mr. Powell with his 35 mm. professional cameras, and I with my own Ciné-Kodak loaded with Kodachrome. Never were there so many new and interesting things to film. The ship's planes, for example. They are "shot" off a catapult. And then, to pick them up again, the ship turns sideways to the seas to leave a path of calm water—a "slick," it is called. The planes land, taxi up alongside, and are hoisted aboard.

April 22 found us at anchor in Rio's beautiful harbor under the shadow of

the famous Sugar Loaf. A movie-maker's paradise. Here we stayed for seven grand days, being entertained on shore and returning the compliment aboard. Then off for Montevideo, Uruguay, and "B.A." on the Rio de la Plata. Everything right on schedule.

On May 3 we entered the River Plate, and two hours later dropped our hook at Montevideo. President Alfredo Baldomir boarded ship at noon, and Mr. Powell and I, as usual, were as busy as the proverbial paper hanger. I'm not given to camera waving or panoraming, but those twenty-one-gun salutes don't exactly make for steady screen pictures. At midnight we steamed on up the river to Buenos Aires—and this is some town. It has subways that make ours look like rabbit hutches. We did a swell job of "showing the flag." The gobs behaved fine.

### The big blow

The morning of May 10 found us headed south again—south for Patagonia and Cape Horn. The very first day out we ran smack into trouble—a blow which I was assured was the worst any of our naval vessels had been in in over thirty years. It was clear and cold with a terrific gale blowing up from the Antarctic. Our entire fo'c'sle was submerged. Over half our personnel were "indisposed," to put it delicately. Mr. Powell and I were up and about from early morning until dark, so busy filming the wild scene that we never stopped to realize how bad things were. From the flag bridge, or machine gun platform, which is even higher than the bridge, we worked our way back along the deck to the top of the airplane hangar. I think we got the best storm shots ever made. You probably saw them in your local theatres last summer.

Two days later we made a landfall. In another hour we entered the fearsome Straits of Magellan—calm as a millpond, bounded by the snow-clad mountains, lower tip of the Andes. We picked up our pilot at Magellanes, southernmost city in the world. He had been wrecked there fifty years before on an English windjammer.

Calm, sunny days up the truly Pacific Ocean to Valparaiso, port of Santiago, capital of Chile. There we ran into a pea soup fog. We tossed out a guiding buoy on 500 feet of line. The spray it kicked up enabled the *Quincy* to follow us—and her buoy guided the *Tuscaloosa*. Blue sky overhead... fog just high enough to conceal ships. We anchored off the harbor, we hoped, and there we sat, with sirens going, all that day and night. The next morning we felt our way into the harbor, the largest seaport on the

West coasts of both continents, excluding San Francisco.

On May 22 we shoved off for Peru. Four days of millpond sailing to Callao. Nothing exciting, except that I won my second anchor pool in a row—thereby making American naval history and risking the loss of a few friends. We were given a special train at Callao to take us up into the Andes. Nothing was overlooked by our hosts, even to a keg of Peruvian beer in each car. At 12,000 feet we disembarked, and the sailors, perhaps feeling light-headed from the altitude, tried to ride some llamas they spotted. Floppo! Then we rollercoasted back down—over forty-one bridges, through sixty-one tunnels, on a grade of twenty-seven feet per minute.

Yes, you see quite a bit of the world with the U. S. Navy.

For President-General Benavides of Peru we ran through maneuvers at twenty-two knots, shot off planes, and, in general, capered about with surprising agility.

### Homeward bound!

On the last day of May we started home. And on June 4 we put into Balboa, moored alongside the USS *Honolulu*, where Admiral Kimmel left us. The USS *Vincennes* joined us—an identical cruiser—and we entered the first lock of the Panama Canal. In six hours we were in the Atlantic. Then back to Guantánamo Bay—now utterly deserted.

Late in the afternoon of June 15, nearly three months after our departure, we anchored off the Navy Yard at Norfolk for quarantine inspection, and my tour with the Navy was over.

South America without the Navy and Bonney Powell would have been exciting enough. With them I am certain it was the grandest experience anyone my age could have had. And the swell part about it is that I don't have to depend upon a slippery memory. I've got my movies.

### CINÉ-CHAT (Continued)

500-watt, line voltage, T-10 biplane filament lamp for Models 70 and 70-A	\$4.65
100-watt, 100-volt, T-8 single contact bayonet base lamp for Model 25	1.05
100-watt, 20-volt lamp for Model 60, A.C.	2.00
100-watt, 33-volt lamp for Universal Model 60	2.35
Mazda Photoflood No. 1	.15
Mazda Photoflood No. 2	.30
Mazda Photoflood No. 1 Daylight	.30
Mazda Photoflood No. 2 Daylight	.60

### UNUSUAL BUYING OPPORTUNITY ON KODASCOPE MODEL G

The ideal 16 mm. projection outfit is unquestionably Kodascope Model G with superfast 2-inch f/1.6 projection lens, 750-watt lamp, and Projecto Case—the new-type carrying case with tripod-stand compartment which transforms the carrying case into a sturdy, table-height projection stand.

#### PURCHASED SEPARATELY:

Kodascope G, with 400-foot reel, oiling and splicing outfits, but no lens or lamp	\$100.00
2-inch f/1.6 lens	18.00
750-watt lamp	5.45
Projecto Case	22.50
Total	\$145.95
Kodascope G, Projecto Case Outfit	137.50
Saving	\$ 8.45



# AUTOMATIC

# Repeat Projection

## ● INTRODUCING THE REPEATER KODASCOPE MODEL G AND TROUBLE-FREE COMMERCIAL PROJECTION

**H**ERE'S the solution of commercial projection problems—the famous Kodascope G, redesigned for salesmen and demonstrators to automatically repeat projection of 16 mm. movies up to 400 feet in length.

As its name and appearance imply, the Repeater Kodascope Model G is essentially the same Model G Projector which paces the 16 mm. home projection field, with the addition of the necessary built-in attachments for automatic repeat projection.

The film is threaded just as for normal projection. The projector purrs efficiently until the conclusion of the reel, or any desired section of it. Then a pad on the film—a pad which can be easily and harmlessly attached and detached—trips a switch. The projection lamp goes off. The film automatically rewinds—until a second tripping pad actuates another switch. The lamp then goes on, and forward projection is resumed. Too, if either the upper or lower loop should be lost, or a film break occurs, the projector stops automatically.

In this sturdy, brilliant 16 mm. projector, and the dependable attachments which fit it so ideally for commercial use, lie the practical answers to repeat projection difficulties. While

the audience for one show is dispersing, the Repeater Kodascope readies itself for the next.

### Unique projection advantages

The Repeater Kodascope Model G possesses a host of important projection advantages: among them, choice of 400-, 500-, and 750-watt projection lamps, and 1-inch  $f/2.5$ , 1½-inch  $f/2.5$ , 2-inch  $f/1.6$ , 2-inch  $f/2.5$ , 3-inch  $f/2.0$ , and 4-inch  $f/2.5$  lenses—eighteen possible lens-lamp combinations... single-switch control of important operating functions... automatic threading light... speed control... gear-operated tilting control... permanently prelubricated major bearings... ample, forced ventilation... "floating" film projection—picture surfaces never touch metal... readily accessible optical system.

The carrying case for the Repeater Kodascope, available as an accessory, provides ample space for storing projector, connecting cord, two 400-foot reels, splicing and oiling outfits, and extra lamp. The case is designed for use as a projection stand.

Repeater Kodascope Model G, including one 400-foot reel, oiling and splicing outfit, one dozen rubber tripping pads, is priced at \$150. Lens-



lamp choice, extra. Lamps start at \$4.65... lenses at \$8.

Here, assuredly, is the projector for showing movies in places where crowds are gathered to see, to be amused, and to learn. And the home projectionist, by using this machine without tripping pads on the film, need only start his film to be free of further projection responsibilities. It will stop automatically at the conclusion of a reel. Or, with a tripping pad at the end, only, it will automatically reverse and stop when rewound.

● **FREE**—The story of the sales-making Repeater Kodascope G. Write for booklet 714C.



## A FASTER EYE FOR THE "E"

### ● CINÉ-KODAK MODEL E NOW SUPPLIED WITH $f/1.9$ LENS



**A**S is, the 16 mm. Model E  $f/3.5$  is a real camera buy. Three operating speeds, including slow motion, 100-foot film capacity with unusually simple threading, enclosed direct-view finder with visible footage scale alongside the finder image, rock-ribbed construction—the "E  $f/3.5$ ," at \$39.50, is a lot of camera for the price.

Now the "E" is also available with an ultra-fast Ciné-Kodak Anastigmat  $f/1.9$  lens. And, by means of a \$6.50 Adapter, it will take a focusing 15-mm.  $f/2.7$  wide-angle lens and five telephotos.

The new Model E  $f/1.9$  has an adjustable rear finder lens, which, together with individual front finder lenses priced at \$1, each, enables the enclosed finder to show the correct fields of all six accessory lenses. Besides the wide-angle lens, the accessory lenses consist of a 50-mm. (2-inch)  $f/1.6$  lens, 76-mm. (3-inch)  $f/4.5$  lens, 102-mm. (4-inch)  $f/2.7$  lens, and 114-mm. (4½-inch)  $f/4.5$  lens.

At \$67.50, with 1-inch  $f/1.9$  lens, Ciné-Kodak Model E  $f/1.9$  continues to be a lot of movie camera for the price.



# Good Shots

**I**N each issue of the "News" twelve shots are reproduced from Kodak 16 mm. Enlarger prints and 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.

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. Howard Wright of Huntingdon, Pa., uses an 8 mm. camera and black-and-white film. So do lots of cinemateurs. But Mr. Wright also uses a filter with "Pan," appreciates close-ups, seeks good camera angles. Hence, Mr. Wright gets better movies—and our first two Etchcraft Junior enlargements for September-October.

● Mr. Preston Moore of Houston, Texas, is an ardent movie devotee—a hobby challenged only by his love of gardens. Fortunately, the two go hand in hand. Mr. Moore's fine 16 mm. Kodachrome close-ups, blown up many hundred times on his movie screen, add to his enjoyment of both movies and blossoms.

● Wrote Miss Margaret Humphrey of Lockland, Ohio: "I am sending you three shots, one of which I took of the Bok Tower, as you can see. This was my first attempt at movies and Kodachrome. The other two were taken by my brother. . .". Framing with tree branches "made" Miss Humphrey's shot. One of her brother's two shots concludes this column.

● Exhaust your three guesses as to where the "black-eyed Susan" close-up was made, then learn that it was filmed by Mr. H. A. De Palma of St. Albans, N. Y., in 16 mm. Kodachrome at the New York World's Fair—site of countless blossom opportunities, as is San Francisco's Treasure Island.

● Also from the New York Fair is the 16 mm. Kodachrome Greyhound coach shot by Mr. Albert K. Werst of Brooklyn, N. Y. These coaches were the theme of his excellent Fair reels. Visually, as well as in fact, the coaches take Mr. Werst's screen audiences from zone to zone—their appearance on the screen signalling the end of one sequence and the beginning of another.

● Mr. Carl E. Humphrey of Lockland, Ohio, wisely exposed for the backlit lake and not for the fishermen. Strikingly silhouetted, even the straining fly rod is sharply reproduced.

## Right Column, top to bottom

● Another first attempt in 16 mm. Kodachrome heads our second column. Young Mr. Zinner is not panic-stricken because the young lady at the left is seemingly drawing a bead on him. He merely approves of the Florida visit arranged by his father, Dr. Murray M. Zinner of New York City.

● The statues are another of Mr. Werst's fine Fair shots—see column one. And notice that, in both shots, he keeps his subjects off center for better composition.

● Mr. Wright, who headed our first column, really "snuk up" on this baby chicken for an 8 mm. black-and-white close-up. Most every subject deserves at least one close-up. Every lens will make them—fixed-focus lenses by the use of an inexpensive portrait attachment.

● Speaking of close-ups, Mr. Michael Rayhack of Garfield, N. J., is a 16 mm. Kodachrome close-up specialist who has made these columns before—and will continue to do so as long as his subjects are so obviously above par.

● To help answer the popular query of "what makes a 'Good Shot,'" observe the 8 mm. skiing scene by Mr. Harry T. Meyer of Long Barn, Cal. A filter for cloud, sky, and snow contrast, side lighting for streaming shadows, a low horizon line to set off the windswept sky which the filter emphasizes—these are one set of unflinching rules.

● Or take the filming recipe of Mr. Hermon Holt, III, of Newton Center, Mass. A low camera angle to set off his subjects against a blue sky. He could have stood up and obtained an unflattering background of wire grass and sand. But that wouldn't be Mr. Holt. And it wouldn't be a "Good Shot."





# Getting Foliage

## ONTO FILM

● FALL'S COLOR PALETTE IS A KODACHROME UTOPIA

*subject.* Fall foliage standing forth against a blue sky can be exposed just as you did apple blossoms in early summer. If the leaves are very light in color, close down a half stop from  $f/8$ —between  $f/8$  and  $f/11$ . If they are a very deep red, open up a half stop—between  $f/8$  and  $f/5.6$ .

Close-ups, incidentally, should be your goal in making foliage shots. Don't, above all, panoram a sizable stretch of woods and fields. At least, not with the camera. Scan the scene with your eyes. Note the choicest vistas. Then film them—with the camera steady. Do with the camera as you would do without it—move up close to admire the choicest foliage displays. Search out the best vantage points.

### A good theme for your foliage movies

Foliage and fields and sky and clouds are lovely indeed. Yet you may want to give your shots cohesion by introducing a member of your family. Do you recall the article in the July-August '39 issue on the *BEAUTY AND THE BEAST* film of Mr. Vernon Holt III of Newton Center, Massachusetts? He used an attractive girl and a lovely English setter as his theme. Throughout the four seasons of the year they merely wandered through fields, along the banks of streams,

across snow-covered hilltops, down sunny beaches, providing him with continuity for his scenic movie. His camera was kept steadily trained on the true subject—the beauty of the New England out-of-doors. The girl and the dog just strolled past the line of fire. In distance shots, medium shots, close-ups . . . in shots angled up, at eye level, angled down . . . he told the story of their enjoyment of the seasons for the pleasure of his audiences.

You can adopt a similar plan for this fall. You could launch your reel with a shot of wind-tossed treetops and fluttering leaves. You can conclude it by showing an especially colorful tree branch in a living-room vase . . . "pan" slowly from it to the fireplace as the hand of your hero or heroine puts a match to kindling. Probably a "wide-open" shot, you can fade it out by stopping down to  $f/16$  as the flames lick up the logs.

It's nice to wind up a breezy little movie of a brisk fall day by signing off with a cheery fireplace scene. It's nice to use a little touch like this to stamp your scenes as a movie, which always has a beginning, a theme, an ending. And remember that fall, too, has an ending. If this next week end promises gorgeous coloring—don't delay, or heavy rains and strong winds may whip away the opportunity.

**A**T about the time you read these words, if your geographic location approximates that of most "News" readers, Nature is staging her annual color extravaganza just outside your windows. Early frosts have nipped the leaves. Rich greens are changing to fragile yellows, warm russets, burning reds. And the brisk winds of fall have swept away the muggy haze of summer to furnish a vivid blue and white backdrop for trees and fields.

Fall is a grand time for color filming.

Don't worry about exposure. It's just the same as on any bright summer's day for a similar type of

## FOR TWO YEARS A BEST SELLER

**A**LL the latest movie-making advances will be found in the new *HOW TO MAKE GOOD MOVIES*.

*HOW TO MAKE GOOD MOVIES* never gets weighty. It believes that movies—the kind you like to make—are a pastime and not a profession. It believes that you want to make, and will make, better movies if the path to this goal is cleared of technicalities. It believes that you are probably as interested in the mechanics of movie equipment construction as you are in that of the automobile you drive—the less you have to worry about them, the more fun you'll have. So *HOW TO MAKE GOOD MOVIES* sweeps aside the abracadabra of cinematography, puts a loaded camera into your hands, lets you pick your own subject, and goes along movie making with you—indoors and out, day and night, at home and abroad, with

black-and-white and full-color Kodachrome. This book concentrates upon ideas. It lets you decide whether or not you want gadgets.

### Record-smashing popularity

Small wonder, then, that 80,000 copies have been read to date. And that readers say it's as important to movie making as a camera and film.

If you're a beginner at amateur movies . . . if your reels lack a certain something you've seen in those of more experienced cinamateurs . . . if you're getting just the least bit "stale"—here's your tonic. It's fun to read. Its suggestions are fun to follow. It's called *HOW TO MAKE GOOD MOVIES* but it tells you how to make

● "HOW TO MAKE GOOD MOVIES" NOW READY  
IN A COMPLETELY REVISED EDITION

exciting movies. \$2 at your dealer's, it's undoubtedly the best investment you can make to increase your movie-making enjoyment.

● A timely chapter which alone warrants your acquiring *HOW TO MAKE GOOD MOVIES*.





## STRIKE UP THE BAND

# Football IS HERE AGAIN!

• A PRE-GAME HUDDLE ON WINNING FOOTBALL MOVIES

**F**OOTBALL provides the action this fall to bring out millions of shivering, shouting rooters. And hundreds of thousands of cameras.

The fun begins long before the kick-offs. The friends you go with, the route you travel, the jam at the gates, the crowds in the stands, the emblem hawkers, the parading bands and double-jointed cheerleaders—all these are the condiments that make football the tangy dish it is.

### The build-up makes the game

The tenseness of the kick-off is born of pre-game demonstrations of partisanship by bands, cheerleaders, and spectators. The drama of the goal-line stand is typified by the tight-lipped rooters across the aisle from your camera. The significance of the end run into the goal post shadows is without real impact until accented by the frenzied fans and cheerleaders across the field. And certainly your movie audiences will be in a fog as to the outcome of all the huffing and puffing unless you keep tabs on the score with shots of the scoreboard or a glimpse of the following day's sport pages.

For it's not probable that your home movie story will attempt to capture every play of the game. You'll probably want its highlights, only. And they can very easily be scanned with disconnected glimpses in relatively

few minutes' film time—glimpses which are made significant by discreet camera peering to left and right, working up to the climax of the game.

Here, then, are a few pointers:

The best film, for the first three quarters, at least, is regular Kodachrome. Insist upon seats in the south or west sections so that the sun, if not behind you, will at least be over your left shoulder. And, even if the day is dull, stay with Kodachrome as long as possible. No dull-day shot will result in crisp movies with any film. Yet the colors of Kodachrome, even if blunted, will be that much ahead of colorless black-and-white. Dull day or bright, forget filters with Kodachrome.

If your camera will take a telephoto, a football game is the time to make it pay dividends. And, as you probably won't use a tripod, can't very well rest the camera on the pate of the apoplectic spectator in front of you, a 2- or 2½-inch lens for a 16 mm. camera (or a 1-inch for an "Eight") is the safe maximum for hand-held telephoto shooting. Use your telephoto for the odd shot—not as a steady diet. Pull in an occasional tight play, score board tabulation, drum major, mascot, cheerleaders, and the joyful hysteria of the opposition party across the way. These subjects, as you will note, are largely stationary—or, at least, confined in action. For general film-



ing, stay with the standard lens—and, as far as possible, hold the camera steady. Your standard lens will cover a field about 35 feet in width at 100 feet—enough for a first down in any coach's language.

Whatever your filming plan, remember that twenty-two players on a gridiron don't make a football game. Or a football movie. Give ample filming credit for an assist to the thousands in the stands.

• Credit for the fine movie scenes shown below (from 16 mm. Kodachrome) goes to Mr. James Kent of the University of Iowa.





● No threading. Open the hinged cover . . . slip in a film magazine. You can do it "blind."



● Close the cover—and shoot . . . in full-color Kodachrome, or with fast Ciné-Kodak Super-X "Pan."



● Film at 16, 24, 32, or 64 frames (slow motion) per second, with fewer windings than ever.



● Shift from fast  $f/1.9$  lens to any of six accessory lenses—all served by one finder system.

# IT'S THE *Four* **STAR** *Hit* OF THE 8 MM. MOVIE WORLD

## The new, unique MAGAZINE CINÉ-KODAK EIGHT



**M**OVIE-MAKING versatility . . . movie-making simplicity . . . movie-making economy—here are all three wrapped up in the neatest package in the amateur movie field.

You don't thread the "Magazine Eight." Economical 8 mm. black-and-white or full-color Kodachrome—you just slip in a magazine and close the cover. And you can switch from one to the other even when partly exposed—without the loss of a single frame. An automatic footage indicator keeps tabs on film consumption. Four speeds, including slow motion . . . a pulsing button beats against your finger every three inches of film to help you gauge scene length . . . built-in Universal Guide for indoor or outdoor exposure estimation with each film . . . unusually long-running spring motor . . . wide-angle lens and five telephotos, as fast as  $f/1.6$ , and offering up to six times' magnification over field of standard  $f/1.9$  lens . . . enclosed adjustable direct-view finder shows correct field of all seven lenses.

### Handsome is—and handsome does

Magazine Ciné-Kodak Eight, with  $f/1.9$  lens, is a lot of camera at any price. At \$97.50, finished in genuine cowhide and brush chromium, it's far and away the smartest "Eight" in both appearance and performance. Three carrying cases are available—for camera, only . . . for camera and two magazines . . . for camera, magazines, and accessories—ranging in price from \$4 to \$15.

See this splendid new Ciné-Kodak at your dealer's—or write Rochester, N. Y., for a copy of the free booklet No. 745C

## EASTMAN KODAK COMPANY, ROCHESTER, N. Y.