CINÉ-KODAK NEWS

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FOGGED

Dear Editor:

I wanted you to know that I have found "Ciné-Kodak News" most interesting. There is, however, a suggestion I should like to make in line with constructive criticism which should be welcome. Why not print an article discussing the loss sustained by the customer at the beginning and end of his Ciné-Kodak films during the developing process? These ends are cut off indiscriminately and described as "fogged."—An Ardent Ciné-Kodak Film User, New York City.

We wish to thank our anonymous correspondent for his kind comments on the "News." We would have preferred to answer by letter for we always welcome correspondence and try to reply to it promptly and fairly.

We cannot print an article about footage losses sustained by customers during processing because such losses are very rarely sustained. While it is perfectly true that all of the film mailed in for processing is not returned, customers *do* receive the full footage they expected, whether it be 50 feet or 100 feet. Several feet are removed in processing, but they represent extra footage which is supplied for protection and not for picture making.

For example: There are 109 feet of film on each "100-foot" roll you buy. The extra nine feet is not provided for picture-taking purposes. It is added to protect the 100 feet from becoming light-struck, and hence, fogged, in the loading and unloading of the camera. And most of these extra feet are removed in the processing laboratory because, for one reason, there is no point in returning fogged leaders or trailers to customers. And for another reason, there is no logic in processing, in the aggregate, many thousands of feet of leader and trailer.

A few users, we know, load and unload their cameras in utter darkness. If *they* used every foot of the 109 feet supplied, there would be pictures on every foot. But again, only a little better than 100 feet would be returned because film processing must be standardized as it is largely carried on in complete darkness.

As film is opened only in this darkness, do not feel that any of your scenes can become light-struck, and hence fogged, at a processing station.

Sometimes, however, the footage indicators of cameras get out of whack. Your camera's manual will explain how yours should function so that you do not begin picture making until just the right amount of protective leader has been run. And so that after you have concluded picture making at "0" and not at "EMPTY," there will remain a protective leader yet to run.

While on the topic of processing difficulties, notice should be taken of a somewhat different matter—unex-

● **"Fogged" film—a film which was light-struck when the camera was unloaded.**

● **Reel and film end—there's a double check on half-exposed "Eight" film.**

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"TEN BEST" AMATEUR MOVIES OF 1940 ANNOUNCED

The Amateur Cinema League, Graybar Building, New York City, publishers of "Movie Makers," have announced their "Ten Best" selections for 1940 from among the many reels submitted to their editorial staff. "Ciné-Kodak News" wired the ten winners—and here is the box score:

All of the winners used Ciné-Kodak Film. Eight of the ten winners used Kodachrome. Eight of the ten winners used Ciné-Kodaks. The top ranking winner of the Hiram Percy Maxim Memorial Award—Mr. Chester Glassley of Dallas, Texas—used a Ciné-Kodak Eight-60. Congratulations, all.

Shooting the "Schuss"

SLANTS ON SKI FILMING BY A NATIONALLY KNOWN AUTHORITY

John C. Jay, Jr., of New York City

● The author "on location" with his Magazine Ciné-Kodak Sixteen

SOME skiers consider anything in the photographic line as too bulky . . . out of place . . . a "third leg" with no ski to fit it. As a result, many movie cameras that are tenderly packed in suitcases at the beginning of a trip find themselves in exactly the same spot at the end.

Certainly you can't ski continuously all day, unless your name is Bright or Livermore, or you wear Hanover green—in which case you probably shouldn't be bothering with cameras anyway. It's while you're resting those knees or a pair of ski-tow-tired arms that you'll find time to shoot.

As for being cumbersome—the modern movie camera of today is exactly the opposite. Any of the "Eights" will fit in your pocket, and Eastman has just put out a magazine-loading model that does everything but give you change. Similarly, the 16 mm. field has magazine models, all of which are parka-pocket size.

TRIPOD—OR NO TRIPOD?

On the tripod question, I feel a little like the American foreign policy plank: all solid support to the camera short of complete subjugation. Yet a tripod is not completely necessary. If you use one, for the love of St. Sauveur don't set it up on snow unless you first spear its feet into pole rings —or you may conclude your first shot stern uppermost. A satisfactory substitute is a solitary ski pole. Wrap your left hand around it and the front of the camera, and you'll find you can even "pan" with the rig. Yet I've found that with moving objects where the background was necessarily blurred, a hand-held support swings far more smoothly than a tripod, and twice as flexibly. You can follow the skiers down curves and flushes that would tie any self-respecting tripod into a fisherman's bend with a half twist. Your knowledge of skiing will help you out here tremendously. By anticipating the racer's line of flight, his turns and checks, you can give him the correct "lead" and swing the camera back and forth to follow him twice as steadily as a tripod head will allow. This procedure will work with any lens up to 2½ inches.

As for exposure, if you carry a meter, use it judiciously. Snow does queer things to photoelectric cells. The glare from Tuckerman's Ravine is liable to blow a fuse inside its complicated mechanism.

EXPOSURE HINTS

Here's a good rule to follow when shooting Kodachrome—which is becoming nearly universal for skiing movies, and justly so: Stop down to *f*/11 for average sunny slopes like Cranmore or Woodstock. For really bright work in the Ravine, you can even swing it over halfway toward *f*/16, and hold it there until the shadows start to creep in. You'll get a lovely "Ravine Blue" sky against glistening ivory cliffs, and your telephoto shots will have good detail against the dazzling white background. For trail work, where you have light and shade mixed, between *f*/8 and *f*/11 is a good rule, shading down toward *f*/8 or less if the shadows cover most of the trail.

A Pola-Screen filter will greatly deepen the blue of your skies and the fleeciness of the clouds; but it necessitates shooting at an angle of 90° to the sun (quite a neat problem in itself) and means an additional exposure of a stop and a half with color. Maybe a Haze filter would be a safer bet. Yet many people prefer their skies untampered with by puny man.

Don't try to take pictures from moving skis unless you have the smoothest slope imaginable; the average trail or open slope is definitely out, if you don't want to reduce your audience to a state of acute *mal de mer*. Try to have a skier in the foreground about thirty feet ahead of you so your audiences will put themselves in his place. It's a good idea to stem while your actor does his tempo stuff ahead of you. That more or less equalizes your distance. Don't try eye-level shooting or you may wind up by swallowing your camera. Sight as well as you can from waist height.

Work at slow motion whenever you can; it uses up the film at a merry clip, but it's worth it, especially if you catch a spectacular spill or a well executed turn. Here again skiing knowledge will give you clues as to whom to take, what to expect. And always take jumpers in slow motion, preferably from below at a slight angle with a telephoto—they seem to float down through the clouds in a very gratifying manner.

Every skier wants to impress his audiences with the steepness of the slopes. To get that on film is almost like trying to add third dimension. One way—the best way—is to beat a retreat to some spot where you can take the hill in profile, preferably with a telephoto. Yet few hills slope in such a way as to allow this. Another method is to point the camera down the hill after a skier. This is far superior to pointing up, which absolutely flattens out any hill.

Things to watch (this is getting to

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posed film mailed for processing.

Processing laboratories, every month, report receipt of hundreds of rolls of completely unexposed film . . . film which has never been in a camera. Most of these are caught, and returned to their owners. If you are not certain as to whether the film in an already opened carton has been exposed, open the metal container. Even if the paper collar has been removed from a roll of 16 mm. film, it will be unused if the end you see is shaped like an arrowhead, and is perforated with the word, "START." "Eight" film, because it is run through the camera twice, has an arrowhead at either end. That at the beginning is not perforated. That at the end of the first run is stamped "HALF EXP."

★

CLOSE-UPS IN KODACHROME

Dear Sir:

I have an 8 mm. with a fixed-focus *f*/3.5 lens, take nearly all my pictures with Kodachrome, and find that the close-ups for some reason are sharper than the distant scenes.—A. S., Oklahoma City, Okla.

They are. They are, even on 16 mm. film or on 35 mm. professional film.

Consider the actual size of an 8 mm. film image . . . one that may be covering thousands of square feet and millions of individual leaves and branches.

An 8 mm. image is only a little more than *one-eighth* of an inch wide, just about *one-eighth* high! Any object on this tiny film, when thrown upon an average-size living-room screen, is magnified *at least* thirty thousand times in area!

Close-ups, with *any* film, are always sharper, more interesting, more as you see things in real life.

● Actual size of an 8 mm. image from which are magnified screen pictures several feet in width.

★

DOUBLE EXPOSURES WITH THE "MAGAZINE EIGHT"

Dear Sir:

On the new Magazine Eight camera is it possible to take, say five feet, turn over the magazine and run five feet in the opposite direction, again turn over the magazine and then double expose a film?—R. A. S., Knoxville, Tenn.

Although the camera was not designed to achieve these effects, its makers were fully aware of the possibilities. They knew these things could be done, but were afraid they might be overdone.

"Eight" magazines may be removed from the camera at any time, wholly or partly exposed, without wasting a single frame of film. It is this last feature that makes possible double exposures and lap dissolves.

Before starting the first exposure, note the footage as evidenced by the camera's footage indicator. Make this first exposure . . . then stop the camera and again note the footage. Remove the magazine from the camera . . . invert and replace it . . . and run off as much film again as you have just given to the previous scene. With this second "exposure," however, cup your hand firmly over the camera's lens so that no light can enter. What you actually effect is to "back up" the film in the magazine so that the second, or double, exposure can be made. Now—so that you don't lose track of your film supply—set back the footage indicator *double* the distance of either exposure—right back

● A double exposure such as is possible with the "Magazine Eight."

to where it was before you began the first. Invert the magazine again—and make your double exposure on the same film exposed in the first exposure. *Don't use more than two feet for any one double exposure*—and pick your subjects carefully. Indoor scenes are best . . . indoor scenes wherein your first subject occupies the lower half or one side of the film area, leaving the rest unlighted and shadowy so that this unused area can be devoted to a lighted subject with the double exposure.

LAP DISSOLVES

Lap dissolves are made by similar technic—*plus* the use of the diaphragm for fading-out and fading-in.

Note the footage . . . start the first scene . . . when near its conclusion slowly turn down the aperture, from normal exposure to *f*/22, to deliberately underexpose the last part of the scene . . . note the footage . . . invert the magazine . . . cup your hand over the lens and back up the film just far enough to take care of the fade-out of the first scene . . . invert the magazine again . . . fade-in the first scene

● A lap dissolve—the close-up of the engineer fades out as the speeding train fades in.

by moving the aperture from *f*/22 to normal—and then continue with normal exposure of the second scene.

A FEW FACTORS TO KEEP IN MIND

You will want to fade-out the first scene and fade-in the second scene *slowly*. But, as you will ordinarily only be turning the diaphragm from *f*/5.6 or *f*/8 to *f*/22, this won't take very long. Four or five seconds, perhaps. The footage indicator must be pressed down and set back for this so that you don't waste any film at the end of the magazine. Yet the chief problem is a fairly accurate overlapping of the end of the first scene and the start of the second. The best way to do this is to count to yourself throughout the fade-out and fade-in. Count, "One thousand and *one*, one thousand and *two*, one thousand and *three*," etc., and you should have fair success. Count in this manner as you make the fade-out. Count with the same tempo, and to the same point, as you make the fade-in.

Another problem is to keep any part of your fingers from bulging over the lens as you grip it to stop down and open up for the fades. Just use your finger tips. You will discover, too, that you must be at the side of the camera, rather than behind it, so that you can watch those finger tips and so that you will know when to halt the fade-in of the second scene at normal exposure and not wander past it. This calls for the support of a tripod, table, wall, or railing. In fact, the whole procedure calls for patience and care. Yet so many "Magazine Eight" users have enthused over this use of their equipment that we feel compelled to acknowledge its possibilities and outline the best filming procedure.

THE *Freshman Class*

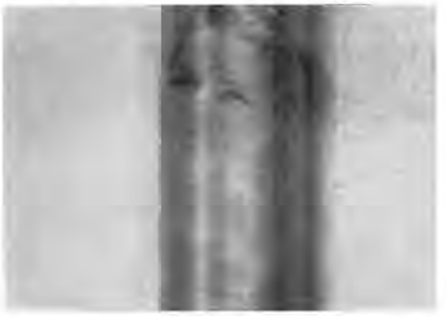
★ **Here's a new department for the cinamateur who readily admits that he, or she, has something to learn about personal movie making—and wants to learn it . . . easily . . . quickly . . . non-technically. For more advanced filmers there's a "Senior Class" on page 10 of this issue. Yet a return to the fundamentals outlined below may well prove of frequent value to all.**

SPOOKS!

Have you a "haunt" in your film library? One of those weird manifestations which sometimes materialize on a home movie screen and look something like this . . .

It's called travel ghost, and it occurs when your camera's shutter is out of time, with the result that images overlap on each frame. And it occurs very, very seldom—not once in a month of Sundays.

Far more frequent is the spooky effect which results whenever film loses its loop in the camera and flows uninterruptedly past the lens—like this . . .



Instead of stopping and starting sixteen times a second (at normal speed) a film which has lost its loop merely streams past the lens. If you've seen this effect on your screen, and never want to again, please reach for your camera, if it is unloaded. Run it for a moment with the cover off. Notice that the claw which would ordinarily engage the film sprockets functions on a *tug—pause, tug—pause* schedule. When the claw tugs the film forward one frame, the shutter (which you can't see) whirls around and shuts off the light from the lens. When the claw releases one perforation and moves forward to engage the next, the film pauses as the shutter opens to make the exposure. Sixteen times a second at normal speed! That's rather exact timing. Yet your camera and film will achieve it, roll after roll, year after year, if the film is properly threaded. It doesn't take long, as your instruction manual fully explains.

Your manual will also urge you to run the camera for a few seconds before clapping on the cover. If you see that the loop is retained . . . if the film doesn't bulge to one side and touch a side of the camera *before* the cover is replaced, it's a fourteen carat cinch it won't *after* the cover is on.

★

SCALPING

As you raise your camera to your eye the line of fire is through the rear finder, through the front finder, to your subject. The line of fire of the lens and film is similar to that of the finders, but not an exact parallel. The two meet at about twenty-five feet out front—which is a good average distance for them to get acquainted. Beyond that point, the fact that the finders and the lens don't cover exactly the same field is not important. But, close up, it is very important. That's why camera finders have either etched lines or tiny arrows which should be sighted above the object you wish to include in order to avoid decapitation.

Close-ups are the most important shots of all. Make them frequently. Sight them carefully.

● **You see in the camera's finder the full image above the white line—right to the top. But on the screen the close-up loses the area above the "6 FT." mark . . . gains an equal area at bottom.**

★

WHAT'S WRONG WITH THIS PICTURE?

Everyone knows when exposure is right. Subjects look just as you'd hoped they would. But some readers of the "News" confess themselves puzzled over the "looks" of overexposure or underexposure. "How," they exclaim with full logic, "am I going to correct the error of my ways if I don't know what it is? What does over- and underexposure look like, and which way do I go to correct it?"

An overexposed scene is one that has received too much light, and it looks washed out—like this . . .

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be like a golf lesson): your ski mitten protruding over the lens; your lens fogging from being taken indoors on a cold day; human interest shots—to show your audience not only downhill schusses but the *spirit* that underlies skiing; groups eating, opening beer cans with ski poles, plotting slalom courses on paper; close-ups of their expressions as they grab onto the tow rope; spills as well as the thrills; indicate a cold, windy day with shots of snow whistling by, exhaust pipes steaming, bundled skiers; if it's hot, the bare arms and legs of spring skiers, smearing sunburn cream on bronzed backs and faces. Every ski resort is different; emphasize its salient points on film. Show the many kinds of uphill transportation—outsiders are always fascinated by these. In a race, get different angles. Keep moving up and down trail, or on a slope or jump. Ski around to different spots between races. Use plenty of close-ups of faces. And remember to kneel down and utilize that gorgeous blue background God supplies free to all Kodachrome users.

Always take your camera with you; *always* have it wound and set for instant action; *always* take along twice the amount of film you expect to shoot. A roll in the camera when Durrance is making a run down Suicide Six is worth ten rolls in the store.

Toni Matt in the Giant Slalom at Cranmore last year was supposed to be 81. I was idly talking and waiting as 77 and 78 went by, when suddenly a shout went up—and there was Toni, burning down the course. (The previous two had scratched.) I whipped the camera around and purred away without checking the exposure or winding. Luckily both were correct. If I'd stopped to check them, Toni would have been gone. And his second run was in the dark.

● **Enlargements from the author's 16 mm. Kodachrome—a series of true cinematic thrills.**

LAST, BUT NOT...

Use your imagination. A motion picture is no more than a pictorial document. Each movie scene corresponds to a sentence or a paragraph in a train of thought. The skill with which you put them together determines the effectiveness of your finished product. You wouldn't write a sloppy business letter, or a careless director's report. Why, then, be content with a movie that is just a hodgepodge of unconnected scenes?

Remember—we're still just a tiny minority in the sports world, though a growing one. To the average citizen, all skiers are regarded as slightly wacky until proved otherwise—and even then it's debatable.

"Skiing? Oh, yeah, you mean them guys with slats you see in newsreels jumpin' off mountaintops."

More Americans should understand why "skiing is not just a sport, but a way of life." Let's help to make it the American way.

Good

THIS is not a contest in the accepted meaning of the term. There's no need to sit up at night to coin a catchy slogan. You don't even have to tear the top off a film carton and mail it along with your entries. But, just as the entries do not require considerable preparation, neither is there any financial reward for the winners.

Here are the few and very simple rules:

Whenever you find a shot in your reels of which you're especially proud, send it along to the Editor of "Ciné-Kodak News" together with locale and exposure information. Other "News" readers really want to see it and read about it. Your courtesy will be rewarded with two Etchcraft Junior enlargements of all scenes selected for "Good Shots" use. Twenty "Good Shots" in each

1. Backlighting for contrast and a yellow filter for still greater snap are the factors which set off the nice camera angling on 8 mm. "Pan" film by Mr. Harry T. Meyer of Groveland, Calif. An *f*/5.6 shot on filtered 8 mm. regular "Pan."

★

2. Although Mr. Allen Farrington of Lewisburg, Pa., has a fixed-focus "Eight," he uses it up really close by means of a 75-cent portrait attachment. The amusing kittens, filmed on 8 mm. Type A Kodachrome, were four feet from the camera. Handy (cardboard) reflectors supplied the light for an *f*/5.6 exposure.

★

3. You don't need a Niagara for a good waterfall shot. Mr. John Burke of Philadelphia, Pa., used 16 mm. Kodachrome for this beautifully framed shot at midway between *f*/8 and *f*/11. Notice the depth given to the scene by those branches!

★

4. Mr. Fred Schulz of Buffalo, N. Y., "made" his 8 mm. scenic shot when he kept the hayrake in the left foreground to give the scene depth. Because the sky was more important than the field, he kept the horizon low and used *f*/11 and a yellow filter with "Pan" to bring out the clouds.

★

5. At 9 a. m. one morning, the eastern sun, reflected off the white marble floor inside Washington, D. C.'s, Lincoln Memorial, made possible an *f*/1.9 16 mm. Kodachrome half-speed exposure by Mr. J. P. Schaefer of Bethesda, Md. A 4½-inch telephoto produced the close-up.

★

6. Miss Ella Goodsir of Nyack, N. Y., read "How to Make Good Movies" while on a cruise. And from the book sprang the idea of shooting a sunset in 16 mm. Kodachrome and keeping it "on board" by framing the spectacle with the ship's rigging. An *f*/5.6 shot.

★

7, 8, 9, 10. The youthful and very photogenic Vicki Colick of Omaha, Neb., is a muchly photographed young lady. Her father, Mr. Harry Colick, rightly sees to that. And a friend, Mr. John F. Dahl, frequently pinch hits with his camera for Vicki's parent. Mr. Dahl made the series of shots you've been admiring.

As with most shots made in the confined limits of a bathroom with its light-reflecting walls, Mr. Dahl used slightly less exposure than normal. Two No. 2 Photofloods in Kodaflector's twin reflectors supplied the light. One reflector was used head on . . . one was about 4 or 5 feet distant. The exposure was made at *f*/5.6—ample proof that fast lenses are not vital to successful indoor movies.

Good Shots

issue. The original film is not in any way harmed or cut. All film is returned. Unsuccessful contributors receive friendly, constructive criticism.

Why not send in your "Good Shots"? Film clippings not less than four inches in length, full-length scenes, complete reels, or prints enlarged from 16 mm. film by the Kodak 16 mm. Enlarger. *Pack them carefully.* Address them to: Editor, Ciné-Kodak News, Eastman Kodak Company, Rochester, N. Y. No return postage is necessary.

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.


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11, 12, 13, 14. Mr. A. C. Chaffee of Morganton, N. C., visited Florida's famous Silver Springs with his 16 mm. camera—and these four unusual underwater shots are but part of the excellent results achieved. Newton Perry's underwater performers regularly stage all manner of breath-holding antics for the benefit of visitors. Mr. Chaffee made his shots in Kodachrome from within the Spring's diving bell. For him, in addition, Ross Allen wrestled and lassoed an alligator.

All these were filmed underwater, mind you—and in full color!

Mr. Chaffee recommends *f*/2.7 or *f*/2.5 for Kodachrome at 24 frames per second. Certainly *f*/2.7 or *f*/2.8 would not overexpose at standard speed, nor *f*/3.5 seriously underexpose when the performers are in the shallower water.

★

15. Many cinamateurs film groves and orchards. Most get dozens of trees in one shot . . . a few, alas, even panoram them. Mr. John A. Leland of Portsmouth, Ohio, merely outlined one pecan branch against a blue sky in his 8 mm. Kodachrome shot.

★

16. There are few more enthusiastic filmers than Mr. and Mrs. Alfred W. Bender of Grosse Point, Mich., and few with more diversified photographic interests. The skyline shot, by Mrs. Bender, was made midway between *f*/8 and *f*/11 on 16 mm. Kodachrome.

★

17. The Pendleton Roundup provided Mr. Phil Valla of San Francisco with many fine 8 mm. Kodachrome shots, outstanding among which was his *f*/8 close-up of the Indian girl. Notice that Mr. Valla did not "back up to get it all in."

★

18. The cloud and sky contrast you so admire in the 16 mm. black-and-white palm tree shot of Mr. William Hodges of Waterbury, Conn., is born of a yellow filter and aperture *f*/11. Again the sky, which so frequently is at least 75% of a scenic, is given proper space and proper emphasis.

★

19. That's the moon, and not the sun, which you see in the striking 8 mm. silhouette shot. The sun, which had set, provided just enough diffused light to outline the characters when filmed on "Pan" film at *f*/2.5 by Mr. John H. Mullins of Brooklyn, N. Y.

★

20. Here's another instance wherein an inexpensive portrait attachment permitted the close-up that "made" the shot. Mr. Edward J. Adams of Chicago, Ill., lighted the pup with four No. 2 Photofloods (although fewer lights can of course be used) in reflectors eight feet distant, and filmed wide open at *f*/3.5 with 16 mm. Kodachrome.


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The Processing Parade

● A generous percentage of all movie films processed—Kodachrome and black-and-white—is projected at processing laboratories as the ultimate test of quality.

The Editor of the "News" has taken the liberty of "sitting in" on this projection. In this department are reported the faults, flairs, and filming formulas of cinamateurs as evidenced in their processed reels. Most frequently mentioned will be the faults—for this is the way we learn to escape them.

C. H., Venezuela, S. A.
16 mm. regular Kodachrome

Nice exposure—very nice. But your camera didn't stop moving once. Even though your panorams were slow, you had far too many of them strung together. Then, too, you were out in the open with your camera and shooting relatively distant objects. You'd have obtained better depth, better contrast, had most of those "pans" been frozen and made from back under a tree so as to frame the background.

That one telephoto shot was a bit jittery. Did you use a tripod or rest the camera against a tree? Camera motion is also magnified by a telephoto—just as is the effect of gun wobble with a rifle.

W. J. B., Hasbrouck Heights, N. J.
16 mm. "Super-XX"

It can be done. But why use bare Photoflood lamps for indoor movie illumination? Your recreation room shots were handicapped solely by the glare and flare of that one bare lamp flashing into the camera's lens.

For action such as you were filming you could probably have used one No. 2 Photoflood in a hand-held reflector (half of one $5 Kodaflector) and "followed" the goings-on with light and camera. Or with two No. 2 Photofloods in reflectors, back out of the way on one side of the room, you could have filmed just about everything in sight.

L. L. B., Garden City, N. Y.
8 mm. Type A Kodachrome

A swell bit of indoor color filming. Those clock close-ups which titled the baby-feeding-and-then-to-bed sequences are just the type of ready-made material that puts over an intimate movie record.

One slip, however. The baby was too near daylight from that window in one shot. Daylight turns Type A Kodachrome blue because it's color-balanced for the ruddier tungsten light. It's best to keep shades down and curtains drawn when using "Type A" in the daytime—or let in all possible daylight and use blue daylight Photofloods with regular daylight Kodachrome.

M. F. D., Beaver, Pa.
8 mm. "Super-X"

Overexposure, Mr. M. F. D. We are wondering if you are following the old-type guide on the front of your camera? This was, and still is, for regular "Pan" film. "Super-X" is a stop faster. Where you have used *f*/8 you should now use *f*/11. Or use a yellow filter, which requires a one-stop larger opening, thus returning exposure to *f*/8, and keep on following the guide for regular "Pan." You'll get grand cloud effects from that filter, too.

The new Universal Guide, for *all* films, is shown on page 9.

A. McG., Big Springs, Texas
8 mm. regular Kodachrome

Never panoram a building. Any subject with a pronounced pattern such as doors and windows and pillars will inevitably dance on the screen if you "pan" it. See page 9 of this issue for the explanation.

And don't be afraid of close-ups, Mr. McG. In movies, as in life, they tell the story best.

J. C. W., Kingsport, Tenn.
16 mm. regular Kodachrome

Harsh sunlight is not the best recipe for filming faces. People squint. And eye shadows are accentuated by an overhead sun. A better plan is to film friends and family in open shade—on the shady side of the house where there is plenty of bright sky above. Then colors and lighting will be softer and far more pleasing to both you and your subjects. Allow from two stops to a stop and a half from normal bright sunlight exposure—about *f*/4 instead of *f*/8 for Kodachrome.

W. DeM., Nutley, N. J.
16 mm. Type A Kodachrome

You quite correctly used a Type A Daylight Filter to color-balance your indoor film for outdoor use. And you used the same basic exposure (*f*/8) as for average sunlighted shots with regular Kodachrome. Trouble is, however, that you appeared to cling to that one exposure . . . one aperture . . . regardless of the light in which your subjects appeared.

For example: Normal exposure for outdoor Kodachrome is *f*/8. That's for average subjects in good sunlight—such as your picnic group at the table. But the fireplace was not in that sunlight. It was in the shade, and you should have opened up a stop and a half or two stops to about *f*/4—just as the iris of your eye opens up to see into shade.

That picnic spread looked pretty appetizing—what we could see of it. But why not a few real close-ups?

Close-ups of the meat on the grill. Of that golden corn on the cob. Of jellies. They can be made with focusing cameras by getting up close and focusing carefully. And they can be made by fixed-focus cameras with the help of inexpensive portrait attachments. We'll wager you'll like 'em better than any other shots in your movie library.

Dr. E. S. S., Blackstone, Mass.
8 mm. "Super-X"

Your exposure, both outdoors in daylight and indoors under Photofloods, was really good. But those youngsters were conscious of the camera every second!

Those indoor party shots at the table were rather stiff. Why wouldn't it have been better, perhaps, to have taken some before table time of the youngsters pinning the tail on the donkey? To have filmed them while they were busy doing something?

Children, even adults, are seldom at their best when they're "having their pictures took." Get them when they're busy at something they like to do and you'll get really natural, really significant, movies.

E. S., Gloversville, N. Y.
8 mm. Type A Kodachrome

Your daylight filtered outdoor exposures were right for your Kodachrome record of the family gathering. But mightn't your filming plan have been improved if you had made a few close-ups? Every camera will make them, or can be easily fitted to do it.

Your indoor shot of the baby in the tub was exceptionally good—because it was closer.

H. L. R., Kimball, S. D.
16 mm. regular Kodachrome

Frankly, Mr. H. L. R., you really should throw a halter on that camera. Panoraming is fun, but it doesn't result in the best pictures. Take that last water and mountain shot, for example. It was simply swell—and then you immediately panned away from your real objective!

Continued from Page 4

Inversely, an underexposed scene appears dark and shadowy.

To avoid overexposure, if this is your occasional lapse from cinematic grace, "stop down" a bit—or reduce the amount of light you are letting in the lens. To be sure you're making a step in the right direction, keep this in mind: Bright subjects call for *less* light than normal through the lens; dark subjects, *more* light. You, of course, want to use less light to correct overexposure. So you move the aperture indicator farther toward the bright-subject end of the scale—toward *f*/16 or *f*/22.

Or, better still, obtain the new all-purpose, all-film exposure calculator shown on this page.

★

MERRY-GO-ROUND

You make snapshots as well as movies, don't you?

When you jiggle your still camera as you make an exposure, you get a picture something like this...

Your still camera, then, only enjoys a split-second's view of the scene before the camera—and blurs that view. The chances are that split-second's viewpoint would be about 1/25 of a second for the average still shot.

Most movie cameras are operated at 16 frames per second. At this speed—the shutter being closed about half the time as the movie film is in motion, and opened the other half as the film pauses—movie frames receive about 1/32 of a second's exposure. That's a bit "faster" than the 1/25 of a second previously mentioned—but not very much faster. So what you obtain when you move the movie camera is a series of blurred pictures. They are not sharp, and never will be when the camera is panned on inanimate objects, because of the gaps in the scenic which were missed as the camera continued to move while its shutter was closed. The target of your camera dances across the screen, producing a blurred image worse than that of a jiggled still picture—for at least you could stop and study that one image.

To understand why panoramed scenes are not too sharp when paraded across a screen, take a look at the illustration below.

● Here, enlarged from a single frame of movie film, is about one-thirtieth of a second of a movie panoram.

Yet we do not say, "Don't panoram," although it would certainly be better if you didn't, as has just been demonstrated. We do, however, urge you to panoram rarely . . . only on distant objects . . . slowly . . . left to right—and to panoram properly.

Most "pans" are an anticlimax: They begin with the most important aspect of the scene before the camera—probably the only *aspect of real importance—and then taper off by concluding with a viewpoint so uninteresting that the operator's finger is finally removed from the exposure button. This would be bad enough if the desirable aspect was held on the screen for a few seconds before the camera sought the anticlimax. But generally the camera swish begins at once. Even before one's movie audiences have had a chance to savor the original, the important viewpoint, it is swept off the screen.*

When the urge to panoram becomes irresistible, as it does with us all now and then, the "pan" should be begun with the less important viewpoint. Hold it on the screen momentarily—then move slowly and evenly across to the pièce de résistance. And hold it! *For* that's *the viewpoint you are really after.*

★

HERE'S YOUR EXPOSURE TROUBLE-SHOOTER

There are five Ciné-Kodak films available for most users of 16 mm. equipment . . . four films for "Eights." Each, outdoors, requires exposures somewhat different from its faster or slower brethren. Ditto indoors.

For a "Sixteen," then, there really should be ten different sets of exposure rules—one for each film, both indoors under Photofloods and outdoors under the sun. That's a big order, but it has recently been achieved by the small and business-like guide shown below, which is fitted to all late model Ciné-Kodaks, and which should be on both old and new.

● A tiny silver-surfaced card is packed with each Ciné-Kodak Film. One side of the card covers outdoor lighting for the individual film with which it is packed. The other side, indoor lighting. Slip the card in the Universal Guide, set the dial for existing light conditions—and there's your correct exposure reading.

The Ciné-Kodak Universal Guide is an entirely new-type guide which, instead of serving but one film, serves them all—indoors as well as out. "Regular" Panchromatic, Super-X "Pan," Super-XX "Pan," regular Kodachrome, and Type A Kodachrome—this one guide tells you how to expose any and all. And it costs but one dollar—attached to your camera!

To obtain it, you merely take your Ciné-Kodak to your dealer. He will send it to the nearest recognized shop prepared to handle the installation of the Universal Guide. Besides attaching the Universal Guide to the cover of your camera, the shop will remove the old-type guide from the front of your camera and replace it with a new name plate.

If by any chance you don't want to tie up your camera for the few days necessary for the installation of the Universal Guide, or if your camera will not take this new guide, your dealer can supply you with a Pocket Model of equal efficiency if not entirely equal convenience—again for that same low price of one dollar.

★ **Here is information for the advanced filmer . . . for the cinamateur who, because of his equipment or inclination, is ready to enjoy the more advanced phases of amateur cinematography. More detailed information on the topics here discussed (and on any others, as well) is obtainable by writing Rochester, N. Y.**

TWO-FACED LIGHTING

Most every movie maker is familiar with the $5 Kodaflector—the twin-reflector home lighting outfit that eliminates guesswork from indoor movie making because it supplies an ample, uniform quantity of Photoflood light of just the right quality for top-notch nighttime movies. Gauge by eye the distance of lights from your subject. Consult the guide attached to Kodaflector to learn the proper aperture for that distance. Set your lens—and shoot. It's that easy.

It is hardly conceivable that a more practical all-round lighting unit than Kodaflector could be devised at *any* price. Yet a new unit has just been introduced . . . one that has a bit more to offer—if you want it. It is not claimed that this new Kodaflector Senior is a better light source for every movie maker. Yet it certainly is for some cinamateurs—for these reasons.

Its two reflectors, which lie flat when not in use, may be assembled so that either side serves as the reflecting surface. One side is just as efficient as the present Kodaflector. The other side is partly sandblasted so that it produces a softer light, desirable for diffused illumination about half as brilliant as that supplied by the smooth-finished side.

The extension arms for the two reflectors are unusually adaptable, permitting a vertical span of 7½ feet from floor level, more than 5 feet horizontally. Or, because of convenient hand grips, either reflector can be hand held for close-up filming.

The Kodaflector Senior, with a sturdy, adjustable standard, may be assembled or packed away in the proverbial jiffy. There's a convenient carrying handle built into its case which will recommend itself to those who frequently take their lights along with their cameras. Your dealer has the full story of this $12 lighting unit. Its price includes adapters for both No. 1 and No. 2 Photofloods.

● **Kodaflector Senior at work. Notice the "softer," sandblasted reflector surfaces—not in use in this shot.**

★

SUNGLASSES FOR KODACHROME

One of the surprising things about Kodachrome is the utter simplicity of its use. No gadgets are called for.

It doesn't even require a simple filter to "bring out" clouds. If clouds are in the sky, it gets them—just as you see them.

There has been some feeling, however, that it would be nice to have some sort of filter to produce dramatic sky-and-cloud effects—about the way you get them with "Pan" film when you darken the sky with a red filter.

There is just such a device—if you desire it. It's called a Pola-Screen.

The deeper sky values obtained are especially attractive with snow movies, in black-and-white or in color, when you want to overcorrect the sky, yet not change the values of foreground objects. The trick is to use a Pola-Screen when the sun is near a 90° angle to the sky at which you are shooting. In other words, when the sun is directly overhead or off either shoulder. Then all you do is point the Indicator Handle of the Pola-Screen toward the sun—whether it's above you, or to either side—and the Pola-Screen is set to do its utmost. There's a Pola-Screen Viewer, too, which you can attach to the Indicator Handle so that you can see, before you shoot, the effect the Screen will have upon the film.

● **The Pola-Screen makes for deep blue skies.**

● **The Pola-Screen also eliminates reflections, on glass, metal, or water—as evidenced by the before-and-after composite above.**

There are many uses for a Pola-Screen, but sky correction is the most popular. The device can be used with any standard lens and any accessory lens supplied for Ciné-Kodaks. Its cost varies with the equipment used . . . its effects thoroughly justify its cost. Because only with it can that added punch that cinamateurs value so highly be put into sky reproduction.

● **When the Indicator Handle (to which the Pola-Screen Viewer is attached) is pointed at the sun, maximum sky correction is obtained.**

★ **Here you will find condensed reviews of equipment lately introduced. Not necessarily last-minute announcements, but reports of material of sufficiently recent vintage to be news. Further information about any and all is available from your dealer—or from Rochester, N. Y.**

LONGER SHOWS FOR THE "EIGHTS"

All "Eight" projectors take 200-foot reels. These result in about a quarter-hour show with one threading.

Now there are 400-foot reels available. And, of course, 400-foot film cans. Price, 60 cents, each. The machine you use them on is the new and outstandingly popular Kodascope Eight—70A. Other than a taller base and longer arms to take these larger reels, it is just about a duplicate of that already famous projector, the Kodascope Eight—70.

A few words about both the "70's" will be of definite interest to every "Eight" devotee who wants tops in 8 mm. projection without paralleling tops in price.

In the first place—illumination. You must have it to have large screen pictures. With the "70" and "70A" you can show 8 mm. movies on screens up to 52 inches in width with *full* illumination. The answer to this achievement is not merely the fact that the projectors take a 300-, 400-, or 500-watt lamp, but also in the optical system which delivers a maximum amount of this light through the film and through the highly corrected *f*/1.6 lens.

A word about that lens.

The projector lens, in the first place, is the element that forms the picture on the screen. Your movies can be sharp on the film, but if the *showing* lens is imperfect, the screen images are bound to be woozy. Secondly, the lens is what the projector light must pass through. If it's a "slow" lens, the projection lamp can burn its little heart out but not much of its power will reach the screen. So a good projection lens must be both fast and likewise produce exact definition—which last becomes more difficult as lens speed is increased.

Careful examination of a Kodascope Eight—70 lens will not disclose much to the eye except that it is a very glossy, efficient looking bit of glassware. Yet actually it is composed of four separate elements, individually ground and polished within 1/30,000th of an inch of perfection so that the light rays it receives will be "bent" exactly right for crisp and brilliant screen reproduction.

● **The taller Kodascope Eight—70A permits longer shows with one simple threading.**

★

FOCUSING FINDER FOR THE "MAGAZINE EIGHT"

For the sensational new Magazine Ciné-Kodak Eight there are seven accessory lenses in addition to the standard 13-mm. *f*/1.9 lens. These are the 9-mm. *f*/2.7 wide angle, 25-mm. (1-inch) *f*/1.9, 38-mm. (1½-inch) *f*/2.5, 50-mm. (2-inch) *f*/3.5, 50-mm. (2-inch) *f*/1.6, 63-mm. (2½-inch) *f*/2.7, and 76-mm. (3-inch) *f*/4.5 lenses. The unique enclosed direct view finder of the "Magazine Eight" shows the field being covered by each—*for average filming*. As for focusing: this is done by eye, which is all that is necessary for most shots.

Yet, for some subjects, particularly those up really close such as titles or flowers, extremely accurate focusing and sighting are vital—especially with telephotos which cover less territory than the standard lens.

Hence a new accessory for this camera: The Focusing Finder for Magazine Ciné-Kodak Eight.

It looks a lot like an extra film magazine, as it must because it is slipped into the camera in place of a magazine. This is to get it behind the camera's lens so that you can look through the Finder's lens at the image formed by the camera's lens to ascertain exact focus on your subject and to see exactly what field is being covered.

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

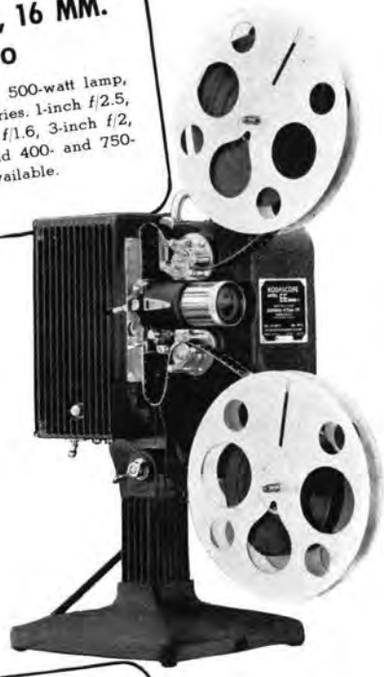
The benefits of the Focusing Finder are obvious. Its functioning is positive. The price is $15. Your dealer has or will order one for you.

WHAT'S YOUR IDEA OF A *Real Projector?*

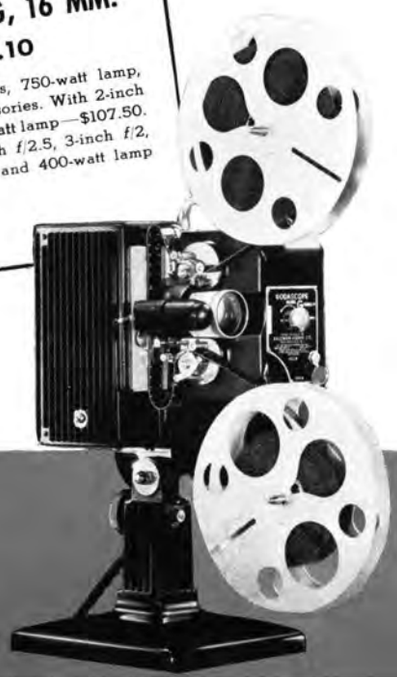
Let's forget price for a moment. Just what do you want in a projector?

KODASCOPE EIGHT—70
$61.50
with 1-inch *f*/1.6 lens, 500-watt lamp, and incidental accessories. 300- and 400-watt lamps likewise available.

KODASCOPE EE, 16 MM.
$61.50
with 2-inch *f*/2.5 lens, 500-watt lamp, and incidental accessories. 1-inch *f*/2.5, 1½-inch *f*/2.5, 2-inch *f*/1.6, 3-inch *f*/2, 4-inch *f*/2.5 lenses and 400- and 750-watt lamps likewise available.



KODASCOPE G, 16 MM.
$118.10
with 2-inch *f*/1.6 lens, 750-watt lamp, and incidental accessories. With 2-inch *f*/2.5 lens and 500-watt lamp—$107.50. 1-inch *f*/2.5, 1½-inch *f*/2.5, 3-inch *f*/2, 4-inch *f*/2.5 lenses and 400-watt lamp likewise available.



FIRST OFF, you want light and lots of it. Yet you don't want too little or too much—but just enough for full illumination on the size and type screen you use.

That's why these Eastman projectors offer you a choice of brilliant projection lamps.

SECONDLY, you want convenience of operation. You want a home movie projector built for home use, with all necessary refinements yet without needless gadgets.

That's why these Eastman projectors reflect the operation requirements of the majority of amateur projectionists.

AND THIRDLY, you certainly want a projector that can "take it"... one that will stand up under years of usage.

That's why these Kodascopes have vacuum impregnated, permanently pre-lubricated bronze bearings, shafts ground to .0002 of an inch of perfection, powerful Universal (A.C. or D.C.) motors, sturdy die-cast aluminum cases with extra-thick baked lacquer and polished chrome finish.

We're proud to price these Kodascopes on this page.* Take your favorite reel to your dealer and see how their efficient optical systems and color-corrected lenses step up the snap and sparkle of your films.

*NEW PRICES ON CINÉ-KODAKS AND KODASCOPES

THE "EIGHTS"—Ciné-Kodak Eight-20 *f*/3.5—was $29.50; is $28.50. "Eight-25" *f*/2.7—was $42; is $41. "Eight-60" *f*/1.9—was $67.50; is $65.50. Magazine Ciné-Kodak Eight *f*/1.9—was $97.50; is $95. Kodascope Eight-20—was $24; is $23. "Eight-50" with 300-watt lamp—was $39; is $37.20. "Eight-70" with *f*/1.6 lens and 500-watt lamp—was $64.15; is $61.50. "Eight-70A" with *f*/1.6 lens and 500-watt lamp—was $74.65; is $71.50.

THE "SIXTEENS"—Ciné-Kodak E *f*/3.5—$39.50; no change. "E *f*/1.9"—$67.50; no change. "K *f*/1.9"—was $80; is $76.50. Magazine Ciné-Kodak 16 mm. *f*/1.9—was $117.50; is $112.50. Kodascope EE with 2-inch *f*/2.5 lens and 500-watt lamp—was $65.15; is $61.50. Kodascope G with 2-inch *f*/1.6 lens and 750-watt lamp—was $123.45; is $118.10.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.