

CINÉ-KODAK NEWS

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*For both 8 mm. and
16 mm. Movie Makers*



EASY ON THE EYES

Dear Sir:

Most of my indoor shots will be made of our baby. And most of the shots will be Kodachrome, too. I have read about the "daylight" Photofloods now available. Are they easier on the eyes of subjects? Should I use "daylight" bulbs and regular Kodachrome indoors, or is "Type A" with regular Photofloods still preferable? My first consideration is our baby's eyes.—A. L. D., Schenectady, N. Y.

There is no real need to concern yourself about the possibility of eye injury resulting from Photofloods, whether they are regular Photofloods or the blue Daylight Photofloods. The Eastman Kodak Company has put the question to eminent eye specialists and has their assurance that there is not necessarily a direct connection between eye comfort and eye injury. Infants, or adults—and the eyes of the former are frequently the "stronger," will blink and squint when the truly dim ordinary room lighting is suddenly augmented by the brilliant beams of Photofloods in Kodaflector. Yet probably far less than when they step outdoors to face "blinding" sunshine. The amount of sunlight required for an average outdoor shot is easily five

times as great as the amount of Photoflood light needed for an indoor exposure even at $f/3.5$. You can double that figure for an $f/2.7$ indoor exposure—and just about double the gap again for an $f/1.9$ exposure.

Photoflood light is only brilliant by comparison with ordinary room lighting. Demonstrate this to yourself someday by switching on a Photoflood in a room generously illuminated by sunlight streaming in through windows.

The trick in using artificial light, from the viewpoint of eye comfort, is to bring it into play gradually—not to urge subjects to "look at the birdie" and then blast them with the light. Turn your lights on the wall for a minute. Then swing them into action. Your subjects, in a matter of seconds, will generally forget all about them.

For a comparison of regular and Daylight Photofloods—see page 3.



SPECIAL DELIVERY

Dear Sir:

I have been concerned from time to time because film sent to you for processing is not returned first-class mail. I think that every

movie operator would be glad to pay the additional few cents for this security.—M. K. H., Chicago.

Most film sent in for processing is received third-class mail. Most film is returned in the same manner. And only very, very, rarely does it go astray. Even then the fault but seldom can be laid at a post office door. Generally, the difficulty can be traced to an incorrect interpretation by a processing station worker of a none-too-legible return name or address on the original film carton. Such as, for example, the one reproduced below.



It has been our experience that the difference in postal rates is not indicative of a paralleling variance in watchfulness by postal workers. It is, instead, a barometer of the speed with which mail is handled.

Eastman processing stations will be glad to return film under any desired

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★ 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 8 of this issue. Yet a return to the fundamentals outlined below may well prove of frequent value to all.

EYES RIGHT

The centerspread of this issue is devoted to "Good Shots"—better-than-average ciné frames gleaned from the film clippings, complete scenes, full reels, and enlargements sent to the Editor.

Readers ask about the standards by which such scenes are judged. "How," they inquire, "do I know if I have some 'Good Shots'? And how do you know it when you see them?"

Frankly, we just look at them. Not from the angle of their unusualness. Not, unfortunately, solely from the viewpoint of their qualities as *movie* scenes—because all motion must be arrested . . . all color translated into monochrome . . . all detail strained by

● In picture making it's "finders keepers." Study the image you see in the camera finder, for that, and only that, is what you will see on the screen.



magnification. We just look at them, and, on a comparative basis, they fall into three general classifications: So-so. Good. Excellent. And the "good" shots make "Good Shots" only when there aren't enough "excellent" ones to go round.

"Looks," then, is the yardstick. And "looks" is just another term for composition.

When you hold a framed picture against a wall on which you wish to hang it, and ask "How does *that* look?" you are simply asking about the composition of that side of the room as affected by the picture.

There are rules to the "looks" of things. There are rules to composition. But most of us, who wouldn't know an outstanding example of circular cohesion if it walked up and snapped at us, still know whether a subject looks "right" or "wrong," or just fair-to-middling. Our eyes have become educated from looking at thousands of paintings, photographs, advertising layouts, model rooms and homes. And our eyes are generally right.

So look at the images you see in your camera finder. There's the composition you're going to see later on your screen. You probably cannot alter its elements. But you can change your position. You can step forward. You can move back. You can crouch down. Somewhere there's a best viewpoint. And the image in the finder will tell you when you've found your "Good Shot."



KEEP IT CLEAN

One of life's eternal mysteries to a mere male is the ceaseless cloth-flailing, chair-upending and cleaner-pushing crusade carried on against dust in his apparently spotless domicile.

The fairer sex know better.

They know that dust will IN—but that you can't will it OUT. You have to chase it.

You can use a lighttight camera . . . open it carefully only every now and then to insert and remove film. But dust will get in.

You can keep your film carefully coiled in film cans, watch it to see that it never touches the floor during projection. Yet dust will get in.

You can store your projector in a sturdy, protective case, operate it from a shining end table. But you can't keep out dust.

And dust, unfortunately, will mar film.

Dirt in an easily cleaned camera's gate may cause scratches which look like this on the screen . . .



Dirt in an easily cleaned projector's gate may cause other scratches which look like this . . .



Dirt and dust on film will very definitely collect at the projector aperture to cause screen "whiskers" like this . . .



A speck of gritty dust in a camera's gate . . . one bit of loosened film cement in a projector's gate . . . dust along any film path—and scratches may occur.

Your camera and projector manuals will describe the simple steps of removing and cleaning film gates. Do it periodically. Keep the film, itself, clean. Rewind it, frequently, through a bit of soft plush cloth lightly held in the fingers. Don't squeeze the film. Don't wind a full reel through the cloth without periodic halts and cloth shakings. Don't soak the cloth with



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postal classification. If you wish to have your film sent back to you first-class, registered mail, parcel post, special delivery, air mail, or air express, merely enclose a note of instructions with the original film shipment, together with the additional postage required over and above the usual third-class mailing charges.

Any film cartons containing written instructions, incidentally, must be sent to us first-class mail. And please enclose such instructions with the film! Mailed separately, they may not overtake your film before it has been processed and returned third-class.



INDOOR INQUIRY

Sir:

In the December, 1940, issue of "Ciné-Kodak News" I found the "Here's a New Slant on Exposure Indoors" story very interesting. However, as it deals entirely with Type A Kodachrome, and as I use outdoor Kodachrome with a blue filter indoors, I should like a bit of extra information.—J. F. F., Woodside, N. Y.

Reader J. F. F. further informed us that he uses a roll-loading camera. What he therefore seemingly seeks is a one-film plan for both indoor and outdoor color filming.

There are three methods of making in-the-home color movies with the aid of Photofloods—and the least effective of these incorporates the use of filtered regular Kodachrome.

The most efficient plan combines Type A Kodachrome and regular Photofloods. Each is made for the other.

A one-and-one-half-stop slower combination is blue-filtered (Kodachrome Filter for Photofloods) regular Kodachrome and regular Photofloods. One and one-half stops slower—or, in other words, requiring three times as much light as "Type A" and regular Photofloods.

Likewise one and one-half stops slower is the third combination: Regular Kodachrome and blue Daylight Photofloods. The speed is the same as the combination outlined directly above because, in this case, the filter is on the lamp rather than over the lens. Yet this last team has the edge on its immediate predecessor because daylight, whenever available, can be utilized along with the light from the "Daylight" lamps.

Still preferable, however, is "Type A" and regular Photofloods. It is not only faster indoors by far, but the film can be used outdoors (with the aid of Type A Kodachrome Filter for Daylight) with equal effectiveness and at the same aperture stops as regular, or daylight, Kodachrome.

LONGEVITY

Dear Sir:

What is the best way to preserve films? We have several good films of our daughter and are anxious to do everything possible to keep them safely.—Mrs. J. H. L., Rocky River, Ohio.

Keep film clean. Keep film cool. Keep film dry.

Moisture, however, is film's number one nemesis. Seldom is it necessary to humidify film—and then the only justification is to render the film sufficiently pliant for projection.

In some southern states, or along the seacoasts, there may, however, be an over-abundance of moisture in the air. Unless it is extreme, this need not cause concern if your film is kept snugly wound in film cans. But where the climate is unusually moist, store the film cans in a large can—a sugar or cracker tin, for example. Obtain some ordinary rice and bake it in an oven until it is brown. Toss a pound or two of this in the bottom of the large tin—and you'll find that this inexpensive hygroscopic agent, aided by an occasional re-baking, will satisfactorily absorb excess moisture. If the cover of the large tin is not close fitting, tape it with ordinary adhesive.

The matter of heat is a lesser problem. Merely keep film away from radiators, sunny windows, and closet shelves under sun-bathed roofs.



SKULLCAP

Dear Editor:

I have one of your older model projectors. As it has enjoyed pretty steady usage over a number of years I have occasionally found it necessary to buy a new projection lamp for it. The last lamp I obtained from my dealer seems to have a black metal cap on its top as part of the lamp. This being the case, what do I do with the metal cap which came with my projector? Do I use it over this new lamp as I did in the past? Or does this new "built-in" lamp cap pinch hit for the old-type cap?—S. L. T., New York City.

Most of the projection lamps being supplied today have an opaque coating on their tops which makes it unnecessary to use the metal lamp caps with which most projectors were equipped. You are, in fact, specifically advised not to use the metal caps with these new-type lamps. To do so will seriously decrease lamp life.

● The old and the new style in most projection lamps. Don't use metal caps on pre-capped projection lamps.



QUESTION AND ANSWER DEPT.

Writes Mr. H. L. B.—

Dear Sir:

Do you publish anything in instructive literature in addition to "Ciné-Kodak News" which is so simple that one with no real knowledge of the subject can understand it?—H. L. B., Lapeer, Michigan.

And for our reply we can do no better than quote—

"Dear Sir:

About a month ago I obtained a copy of your book, How to Make Good Movies. I have read it through at least twice, and parts of it four or five times. It is, in my opinion, one of the best and most interesting books I have read in years.—C. W. G., Nashua, New Hampshire."

● Here are just two of the better than 200 pages of "How to Make Good Movies," Eastman's currently revised cinematic best seller which has already passed the 100,000 mark.



South of the Border

● DR. HARRY J. DAVIS OF TOPEKA, KANSAS, POINTS
THE WAY TO MORE SIGNIFICANT TRAVEL MOVIES



I HAVE visited many countries in the world, yet Mexico is the most 'foreign' of any I have seen." This statement was made to me a few years ago by a former professor of mine.

I believe he was unquestionably right—then. But, I am not certain the casual visitor will find this true today.

We have visited Mexico four times in the past six years and each time we have had to go a little farther away from the capital city to find the "Old Mexico" sought by our cameras. The natives, still living as they have lived for hundreds of years in old thatched-hut villages . . . plowing their hillside fields with oxen and wooden plows . . . bartering in their crowded markets . . . making baskets . . . weaving . . . or just sitting in the sun.

On our last trip we went as far south as Acapulco, almost three hundred miles from Mexico City and the oldest port on the Pacific Coast of this continent. About an hour and a half out of the capital you'll find Cuernavaca, a delightful town, more like the Mexico you really came to see. Another hour and a half and you're in Taxco—a photographic paradise with sharply pitched cobblestone streets, kaleidoscopic markets and innumerable old gates and archways. Yet best of all are the human interest shots you can get in every village by leaving

your car and proceeding on foot, or by turning off any highway and exploring the side roads.

That is, of course, if you properly approach the natives! The natives' floppy hats and flapping trousers may seem strange and even funny to you. But they *belong*. You are the outlander.

Be friendly. Be appreciative. Admire, and you'll be accepted. And be wise in your distribution of largess. Due to a favorable rate of exchange, what is pocket money to you may represent a bankroll to them. Don't overdo tipping—yet remember that your American predecessors have established the precedent.

GUIDES AND MODELS

In this connection I'd like to recommend that you favor the younger Mexican generation. For a few coppers they will help carry your cameras, and guide you to boot. They're good guides, too, and frequently you'll be surprised with the soundness of their picture suggestions. Furthermore, you can use them as models—and this raises still another point.

I don't know how you feel about it, but when I see Old Mexico I like to see Old Mexico unadorned by well-upholstered Americanos. So when other natives are coy or absent, our helpful little guides frequently appear out front to enliven our scenes. And speaking of natives—Mexican costumes are not as gaudy as Hollywood may have led you to believe. An occasional colorful bandana or handkerchief will prove both acceptable to your models and decorative as well.

Mexicans—the males, that is—are very partial to large straw hats that are a cross between a beach umbrella and a collapsible life-raft. At, or near,

midday it is well nigh impossible to "see" under them—and they won't take off these forty-gallon top pieces for love, although perhaps for money. The open season for Mexicans, therefore, is midmorning or afternoon—which is the best time for all filming, and especially for Kodachrome.

A few more suggestions:

About a day's drive this side of Mexico City is the town of Tamazunchale (Thomas-and-Charlie) beyond which lie some of the loveliest mountain country and "windyest" roads you've ever trained your camera on.

Almost forty miles southeast of the capital is the town of Amecameca, from which, late in the afternoon, you can obtain some marvelous views through archways of Ixtaccíhuatl (Sleeping Lady) and Popocatepetl.

About a half day west of the city is Nevado de Toluca—an extinct volcano boasting of a crystal-clear lake within its crater, some 15,000 feet above sea level. You'll be relieved to learn that it is accessible by automobile—right into the crater! Along the road to this unique spectacle you'll find much of the rural Mexico you've been seeking. About another half day farther is Lake Pátzcuaro, promising

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film cleaning fluid. Use little, or none—little with black-and-white film... little or none with Kodachrome. And use the right cleaner. Not a "spot remover," but a cleaning fluid which is prepared specifically for cleaning movie film. Such a preparation is the fluid supplied with the Ciné Film Cleaning Outfit, recently reduced to 60 cents.



SUNSTROKE

Up front on your automobile's instrument panel... just to the right of the radio... there's probably a cubicle called a glove compartment. It frequently contains a package of cigarettes, a last year's road map, the unread car manual, and an odd bolt that belongs somewhere on the car but blest if you know where. And sometimes it contains a loaded camera or a roll or two of film.

At other times cameras or film may be found in the door pockets of a car... or in back of the rear seat near the window.

In cool weather, on cloudy days, these handy catchalls are entirely safe for film. But in warm climates and on days of burning sun they may be poison to the permanency of your film records.

Exposed, or unexposed—film should be kept cool and dry. Exposed, particularly in moist climates, it should be sent to a processing station as soon as possible.



KNOCKED-DOWN-WITH-A-FEATHER DEPT.

Mr. Harry L. Goldman of WOKO, Albany, New York, attended the 1940 San Francisco convention of the National Association of Broadcasters. So did quite a few others, and, as did Mr. Goldman, many took along their cameras. They used them, too.

Upon his return to the banks of the Hudson, Mr. Goldman, in going through the stack of pamphlets and brochures he acquired at the meeting, came upon one outlining the details of a contest—a still picture contest. Mr. Goldman, however, had only taken his "Eight" movie camera to the West Coast. Nevertheless, he had some mighty powerful movie shots. After looking yearningly at the contest prizes, topped by a combination

radio-phonograph with all the gadgets, Mr. Goldman decided he wasn't going to be shoved around by any group of picture snappers. So he had an enlargement made of a movie shot that he had made at the San Francisco Fair, faithfully labelled it as a movie enlargement on the back of the print, and sent it off to the judges.

You could have knocked him over with a feather when, a few weeks later, the expressmen walked in with the radio-phonograph.



BIG SHOTS FROM GOOD SHOTS

Far be it from *Ciné-Kodak News* to debate the relative virtues of movies and snapshots. Most *News* readers make both, find they team together perfectly. Yet every now and then you'll find in your movie footage a certain expression on a friend's face, a certain cloud effect at sunset, a certain pose of a pet, that you'd give a lot to see in a "still" enlargement.

And you can—easily. If you've a 16 mm. camera you merely need the \$15 Kodak 16 mm. Enlarger. Without even cutting the movie film, you clamp in the Enlarger's gate the frame you want "blown up"—just about as you would on a splicing block—and point the Enlarger at a bare Photoflood lamp.

Make an exposure of a few seconds, wind forward the snapshot film in the Enlarger, clamp another movie frame into position—and so it goes until eight exposures have been made. Then take the snapshot film to your regular photofinisher, and in a day or two you'll have snapshot-type prints about 2½ by 3½ inches in size. And at snapshot cost.

Or, if you wish, black-and-white



● Enlarging 16 mm. frames with the Kodak 16 mm. Enlarger is simplicity itself. Select your frames carefully, and the results will amaze you.

enlargements from 8 mm. or 16 mm. black-and-white or Kodachrome film may be ordered from Eastman. Thread the frames you select, take them to your dealer or mail the film directly to Rochester, N. Y., and, in about a calendar week, you'll have your prints and enlarged negatives—C.O.D., if you wish.

Prices for 16 mm. enlargements—

3 x 4-inch enlarged negative, \$1.

Glossy contact print from above, 7 cents.

3 x 4-inch Etchcraft Junior print with wide margins, embossed, 75 cents.

Prices for 8 mm. enlargements—

1¾ x 2½-inch enlarged negative, 75 cents.

Contact print from above, 6 cents.

Etchcraft Junior print with wide margins, 25 cents.

Small as these dimensions may seem, they yet represent an area one hundred times greater than that of the original film images. Exceptionally sharp and contrasty movie frames can frequently be enlarged to greater proportions. As an example of the shots which will enlarge the best—see our "Good Shots" selections on the centerspread of this issue.

● A framed, soft-finish Etchcraft Junior Enlargement is just the right size for use on desk, table, or mantel.



Good Shots

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, pack it carefully and 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. A dozen or more "Good Shots" in each 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"?

DETAILS • Send 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.

WILLIAM COOTER, Kenilworth, Ill.

Every airport is a certain source of thrilling movie material. Strive for side-lighting on the planes. With Kodachrome shoot at a half stop smaller than average to offset the lack of shade . . . with "Pan" films, at a full stop smaller to care for the blue sky—or through a yellow filter at normal exposure.

f/11 with 16 mm. Kodachrome



HOWARD WRIGHT, Huntingdon, Pa.

Clouds "make" the scenic, and, with "Pan" films, filters dramatize the clouds. Unfiltered panchromatic film will show them—faintly. A yellow filter will get them—normally. But a red filter will put them across with a wallop. Notice the deliberate underexposure which builds up the cloud bank against a dark gray sky.

f/11, a red filter, 8 mm. "Pan"



MRS. D. M. WALZER, Rochester, N. Y.

Few pets are filmed as close as this kitten. Which is strange, because those who have cats take them into their laps, and dog devotees rub their pets' ears. Yet all movie cameras will make close-ups. Focusing cameras, through focusing. Fixed-focus cameras, by merely slipping an inexpensive portrait attachment over the lens.

f/2.7, late afternoon, 16 mm. Kodachrome



A. F. HEARD, Rutherford, N. J.

Mirror portraits are easy, yet unusual. Remember to focus on the total distance from-camera-to-mirror-to-subject—and to keep the lights, direct or reflected, out of the line of fire. This black-and-white shot of Mrs. Heard was made with two No. 2 Photofloods in Kodaflector, eight feet from the subject.

f/3.5 on 8 mm. Super-X "Pan"



WILLIAM HODGES, St. Petersburg, Fla.

Notice that the boat is off center. And notice, in addition, that the horizon line is likewise off center. With all scenics and marine shots decide whether the foreground or sky background is more important. Then devote at least two-thirds of the picture area to your choice—which will probably be the background of sky and clouds.

f/11, a yellow filter, 16 mm. "Pan"



MRS. ALFRED BENDER, Grosse Pt., Mich.

Far too many shots are made at eye level. Upward or downward camera angles frequently make the good shot better—particularly upward angles with Kodachrome. It needn't be towering statuary such as Miss Liberty—even a lowly blossom can be set off against the ever-present, always-flattering background of sky and clouds.

f/8, 16 mm. Kodachrome



FRANK W. KNIGHT, Charleroi, Pa.

All cameras will make close-ups. Almost every subject will benefit from their use. Instead of "fanning" the fields with his camera to blur millions of golden wheat spikes, Mr. Knight sat himself down to silhouette a symbolic few against blue sky and white clouds—always the best background for Kodachrome.

f/11 on 8 mm. Kodachrome



E. H. ERODDY, Denver, Col.

Here, again, is an example of the virtues of a sky background. Mr. Eroddy didn't worry about proper exposure for the birds because the sky composed most of the picture area. Having no telephoto, he made the shot with patience. Kodachrome, as usual, caught the clouds.

f/5.6, late afternoon, 8 mm. Kodachrome



MRS. ALBERT QUILLIAM, Detroit, Mich.

Of all Kodachrome picture opportunities, none exceed those at sunset. Then, when there's no longer enough light to film by, you can wheel about to face and film the setting sun. Mrs. Quilliam's sunset is distinguished by her use of foreground material to keep the shot "on board." Fast lenses are not necessary for sunsets.

f/5.6 on 8 mm. Kodachrome



JOSEPH VANECEK, Jr., East Islip, N. Y.

Every cinamateur with access to a harbor or river front has a ready source of movie material. Under the slanting rays of an early-morning or later-afternoon sun, blues are richer, shadows are lengthened. Mr. Vanecek positioned himself to get the ship in its entirety in preference to "panning" (and blurring) its full length.

f/5.6 on 8 mm. Kodachrome



MAX STEINER, River Edge, N. J.

Here is a splendid example of camera angling and filter use with black-and-white film. No filter is necessary to snap out clouds with Kodachrome. But with "Pan" film, a yellow or red filter is practically a "must" for almost every shot. In addition, filters clear haze.

f/8, yellow filter, 8 mm. "Pan"



DR. HARRY DAVIS, Topeka, Kansas

In every reel, for almost every subject, there are shots you need which you know will not be outstanding. The light may be poor, the background hazy. Yet even these can be snapped out by the use of some simple rule-of-thumb—such as keeping some object in the foreground to lend depth to a scenic.

f/3.5 on 16 mm. Kodachrome



R. C. JORDAN, Hasbrouck Hgts., N. J.

Swans are unquestionably the world's most photographed birds. Filmed from the right angle to the sun, their whiteness stands clearly forth against the deep blue of sky reflected from water when the sun is at your back. Filmed up close, they are just that much clearer. Close-ups, again, make the winning picture.

f/5.6, hazy-bright, 16 mm. Kodachrome

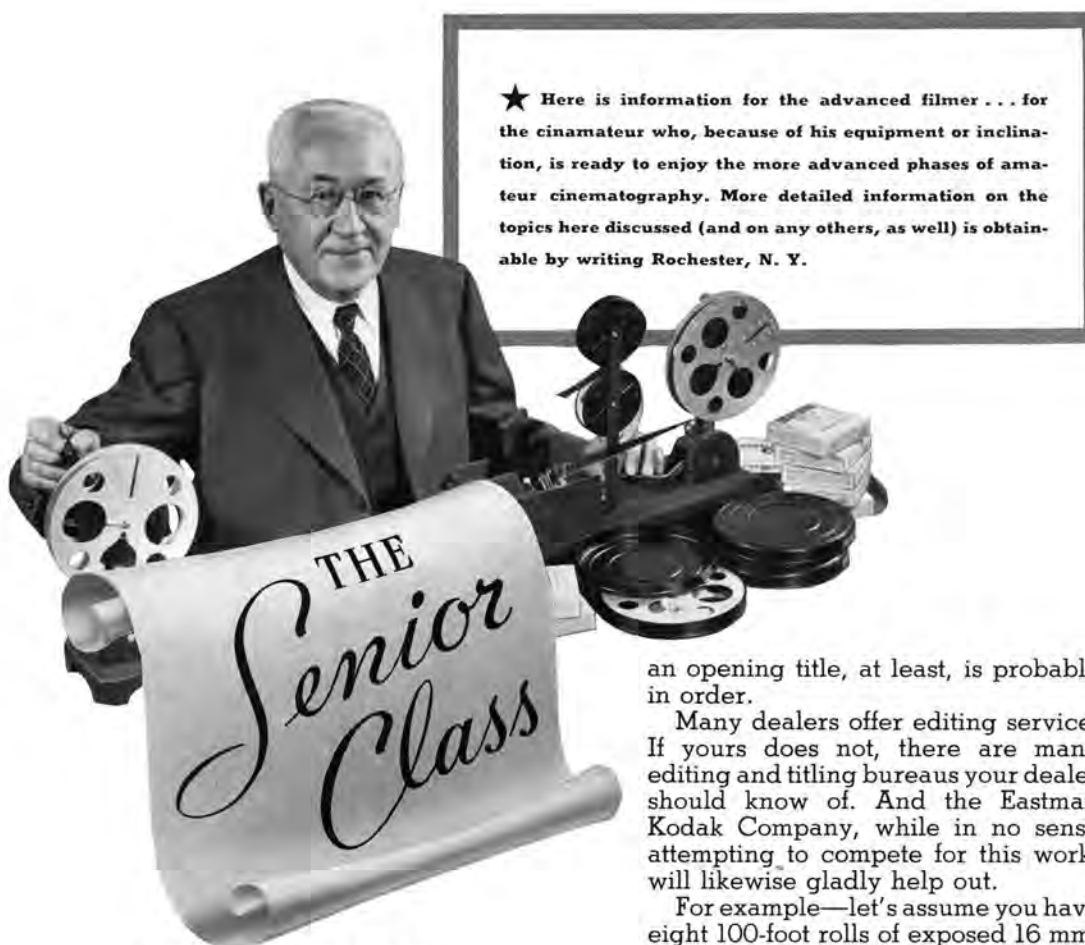


HENRY HELD, Alpena, Mich.

Simplicity of composition and the presence of clouds "make" this picture. The composition was Mr. Held's idea. The clouds were born of a yellow filter. Without the filter the scene would have been merely run-o'-the-mill. With it, it has the snap and sparkle of a "Good Shot."

f/8, yellow filter, 8 mm. "Pan"





★ 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.

DRESS REHEARSAL

If you were privileged (as is the Editor) to view processed films test-screened in a processing station, you'd make a startling discovery.

All films look about alike!

There is, of course, some difference in exposure, in camera motion, in subject selection. Yet, although the general all-round quality is excellent, not even the best of these fresh-off-the-processing-machine rolls begin to compare with the typical reels mailed in to *Ciné-Kodak News* for criticism and "Good Shots" selection.

It seems that something happens to many of them between the time they are received back home and the time they are assembled and shown to family and friends—including, in some instances, the *News Editor*.

That something is editing.

Showing movies is like telling a story. Some people, by the pace and neatness of their delivery, make the same old yarns enormously entertaining. And that's the way it is with movies.

It's not only what you tell in home movies, but what you omit, that's important. Many Hollywood producers junk 90% of their footage, and show the 10%. Most cinamateurs reverse the percentages. But getting rid of that 10%, like the one aged apple in the barrel, is sometimes very vital.

Dragging scenes should be trimmed. Occasional exposure lapses cut out. Sequences sometimes rearranged. And, for major film topics,

an opening title, at least, is probably in order.

Many dealers offer editing service. If yours does not, there are many editing and titling bureaus your dealer should know of. And the Eastman Kodak Company, while in no sense attempting to compete for this work, will likewise gladly help out.

For example—let's assume you have eight 100-foot rolls of exposed 16 mm.

● A scroll title sets the stage. Unlimited as to length, it flows upwards on the screen behind a simple border.

Because this may be your first visit to Moosehead Lake, we'd like to introduce our cast -

Hank Driscoll - guide, philosopher, raconteur extraordinary; his dog, Jennie; his boat, Daisy - a venerable "one lunger" of uncertain temperament.

As our story begins, Hank is endeavoring to inspire Daisy to action.

This, fortunately, is not a sound movie.

film you want assembled. 400-foot 16 mm. aluminum reels cost 60 cents, each. Film cans ditto. You need two of both for your eight 100-foot reels. That's \$2.40. Send \$2.40 and your eight films to the Eastman Kodak Company—Rochester, N. Y., 1727 Indiana Ave., Chicago, or 241 Battery St., San Francisco—and your film will be assembled on these larger reels and returned in film cans at no extra charge over and above postage. For eight 50-foot 8 mm. rolls the charge—assembling on 200-foot reels and in 200-foot film cans—would be but \$1.60. Again no service fee.

This, of course, does not include any editing. Just assembling. However, any editing instructions will be carried out for a nominal additional charge. And all desired titles will be made and spliced into position for a further nominal charge. All bits edited out as per your instructions will be returned with the edited film. Titles, from your printed or typed wordings, will be made in any of several styles—upward-flowing scroll titles to launch a reel, or individual card titles, white on black for black-and-white film, on "purple haze" film or in rich colors for Kodachrome. Prices start at 20 cents per title. Complete details are obtainable from your *Ciné-Kodak* dealer, or from the Eastman Kodak Company, Rochester, N. Y.

But it's far more fun when you do the editing yourself. Makes you feel well nigh omnipotent. Family, friends, countless sites and sights—you alone decide who and what shall survive.

It's really enjoyable—IF you have the right editing equipment.

Eastman offers several types of editing equipment. Easily the most convenient of them all is the recently introduced Editor Outfit. At \$48.50, complete, it costs substantially less than the total price of the individual accessories it represents.

● Rewind, movie viewer, splicer, plus an editing tray and its usefulness as an accessory carryall—making big reels out of little ones is fun with the handy Editor Outfit.





● 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 cinemateurs as evidenced in their processed reels. Most frequently mentioned will be the faults—for this is the way we learn to escape them.

The Processing Parade

U. S. H., Pelham, N. Y.
16 mm. regular Kodachrome

U'm'm—good. Splendid composition on those coastal scenics. Tree branches in foreground to give your scenics depth and contrast. The few panoramas were wonderfully slow and steady.

MacK., Cambridge, Mass.
16 mm. "Super-X"

Unlike Mr. U. S. H., directly above, you were shooting from water toward land. To give your scenics depth, then, you should have kept some part of your boat in the foreground of the picture. Another sure cure for black-and-white "flatness," especially over water where the sky plays so important a part in every picture, is the use of a red or a yellow filter.

J. F. B., Nutley, N. J.
16 mm. "Super-X"

Nighttime indoor ice follies. Excellent exposure. You kept the action on the ice and not at the camera, too. Steady always does it!

A. W., New York City
16 mm. Type A Kodachrome

More ice follies. More good results. Although your 16 mm. "Type A" is one aperture stop slower than Mr. J. F. B.'s "Super-X," directly above, you made up in color what you lost in speed.

T. G., Bessemer, Pa.
8 mm. regular Kodachrome

Snapshots, Mr. T. G., snapshots. There's no need to pose people for movie scenes. Get them doing something. Film in close. And, instead of one ten- or fifteen-second shot of each individual, build three or four terse shots into one sequence of each individual.

J. E. D., Masontown, Pa.
8 mm. Type A Kodachrome

Those indoor flower close-ups were a good idea, and well exposed. But you got a bit too close—many were out of focus. A focusing $f/1.9$ lens, of course, permits working as near as two feet and covering a field about

nine inches wide. Even if your camera is fixed-focus, and shouldn't as a rule be used much closer than six or eight feet, an inexpensive portrait attachment will permit intimate close-ups.

N. F., New York City
8 mm. "Super-X"

Those indoor shots of the baby in bath and in bed were perfectly exposed. But the camera motion! There's really no point in moving a movie camera except to follow action, and your engaging subject, while seldom still, was nevertheless somewhat confined in action.

J. D. B., Hartford, Conn.
16 mm. Type A Kodachrome

Those children's indoor party scenes were "under." Not enough light by far.

Indoor shots are *not* difficult. It's really easier to get uniformly good exposure indoors than outdoors when you have a proved light source. Five dollars and thirty cents will do it. Five dollars for a twin-reflector Kodaflector. Thirty cents for two Photofloods. Then you'll not only have plenty of light, but, equally important, you'll know where you are every moment on the count of exposure. The guides attached to Kodaflector... the new Universal Guides attached to late model Ciné-Kodaks—both tell you exactly what aperture to use for ideal exposure. For every film, black-and-white or color.

C. T., Millburn, N. J.
16 mm. regular Kodachrome

No trouble here with exposure. But that garden hose technic! It's far and away the most popular cinematic error: When subjects won't move, let's move the camera—back and forth... up and down. You'll blur every single frame of them because they aren't moving along with the camera—just as you'd blur them with a still camera. Following action is something else again. Then you can keep the moving object centered by following it at its own pace—hence it remains relatively steady and satisfactorily sharp in the middle of the screen. And the stationary background can be blurred without harm to the more important moving target.

P. F. S., Newport, Vt.
8 mm. regular "Pan"

An occasional shot from a moving automobile is all right. Especially when it's made on a velvety road, and, even then, whenever possible, at the higher camera speeds of 24 or 32 frames per second to help smooth out the thank-you ma'ams. In addition, there is the matter of angling the camera. When you film at right angles the component parts of the landscape keep right on "moving" exactly as fast as your car is moving—when the camera shutter is closed as well as when it is open. Open, it steals a hurried look at a blurred landscape. Closed, it sees nothing until it opens again—and then everything has jumped many feet rearwards. Much of this "lost motion" is avoided when you angle the camera forward... film at an acute angle instead of a right angle.

F. H. L., Douglaston, L. I., N. Y.
16 mm. Type A Kodachrome

Sorry, but it can't be done. At least, not very successfully.

"Super-XX," used at $f/1.9$, will see almost everything at eye speed. But Type A Kodachrome, while pretty "fast" in its own right, is several laps behind the ultra-speedy "XX." For "Type A" you really have to use a fair amount of illumination from a light source of known ability. The ordinary wall and ceiling room lights under which you filmed are far too dim for color filming, even with the $f/1.9$ or $f/3.5$ lens of your camera, which, we think, is a Ciné-Kodak, Model B.

But why take chances on indoor exposure? Two Photofloods in a \$5 Kodaflector—and every shot will be a winner. Honestly.

D. F. C., Jr., Newark, Ark.
16 mm. "Super-X"

Yes and no. Your shots of the dance were grand when your camera was trained directly on those members of the orchestra in the spotlight. We imagine that even then your camera lens was used wide open. Inevitably, therefore, your exposure was way "under" when you sighted on the dancers who were not in that spotlight.

★ 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.

EASTMAN PROUDLY ANNOUNCES FIVE NEW 16 MM. SOUND PROJECTORS

Perhaps you've never even considered "talkies"... thought them out of budget bounds.

To you we say: Meet the new Sound Kodascopes, led off by the Sound Kodascope FS-10. Its price, \$295—complete. And "complete" means with nothing else to buy. Nothing! Projector, case, speaker, connecting cord, super-fast projection lens, brightest Kodascope lamp, incidental accessories—all are included. Which would indicate that the "FS-10" is a sound projector for home use. And that is correct. Yet it can be stepped up in volume for shows before groups of several hundred people.

Here is a summary of the power output of these new Sound Kodascopes.

Model	Speaker	Output
FS-10	10-inch	10-watt
F	10-inch	10-watt
FB	10-inch	10-watt
FB-25	12-inch	15-watt
FB-25	Twin 12-inch	25-watt
FB-40	Twin 12-inch	40-watt

It is impossible to translate power output into definite audience size. There are too many variables.

Certainly the "FB-25" and "FB-40" are *not* home sound projectors. Yet, with equal certainty, one of these two is the machine to use for sound projection in halls and auditoriums of truly generous proportions.

Whatever the audience size... whatever your projector choice, the screen illumination and image size produced by these five projectors will keep step. For, while all are equipped with $f/1.6$ lenses, brilliant 750-watt lamps, and unusually efficient optical

systems, all offer "tailor-made projection"—eighteen available lens-lamp combinations which fit the optical systems of these Sound Kodascopes to parallel any desired range of sound.

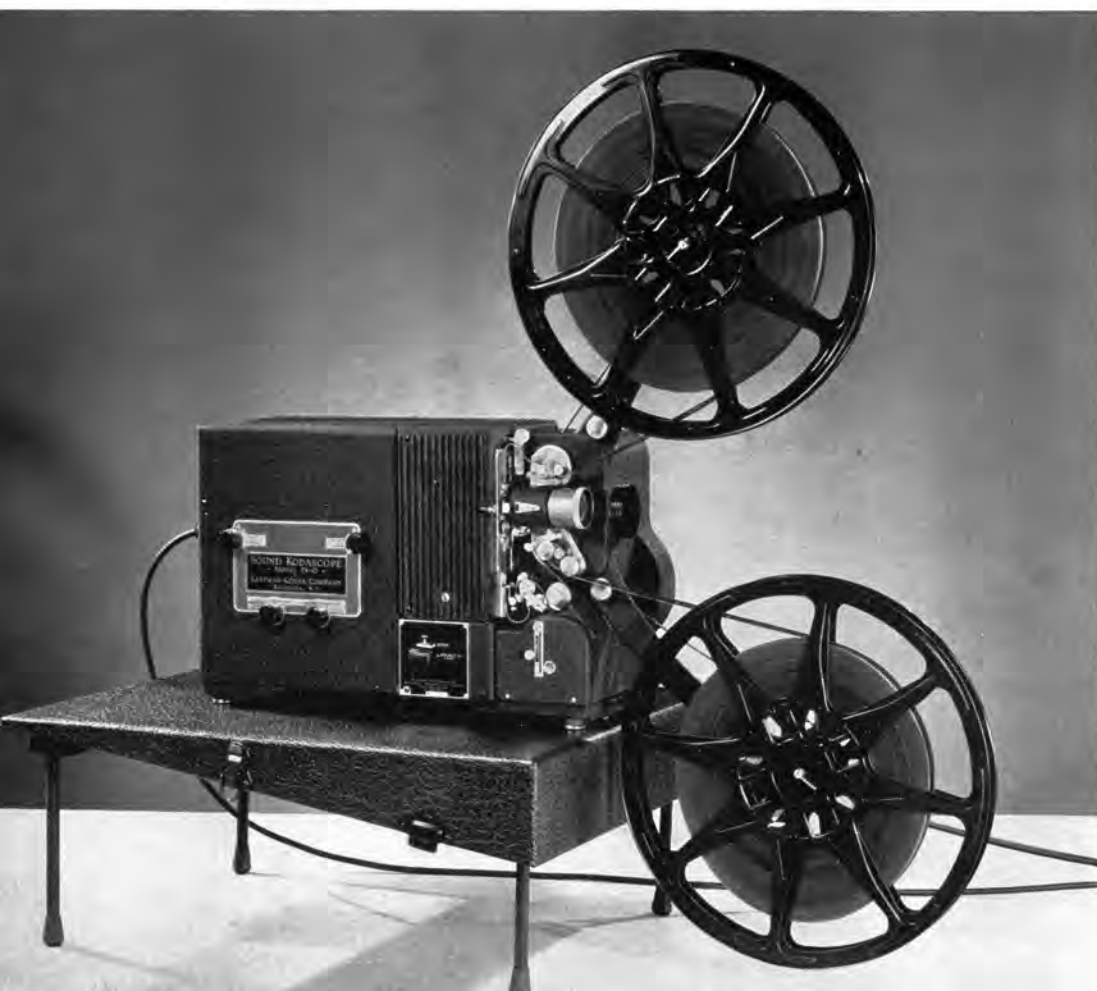
As for operation, a minute's practice will fit any *Ciné-Kodak News* reader to run a Sound Kodascope. These Sound Kodascopes, incidentally, may be used to project either silent or sound movies. If the former, you can supplement your silent films by playing phonograph records through the projector's sound system—or by using a microphone to supply a descriptive commentary.

Which leads to the observation that if you are interested in sound projection, your dealer will very probably welcome your present silent projector as part payment on one of the Sound Kodascopes.

A few more details about the "FS-10"—

Projector, speaker—all incidental accessories including a 1,600-foot reel—fit into one case. The cover of the case serves as a stand for the projector. The 10-inch permanent-magnet speaker stands by itself alongside or under the screen at the end of a 40-foot connecting cord. All operating controls are at the projector. An oil-floated flywheel assures smooth, unvarying movement at the sound scanning point, and the scanning beam can be accurately adjusted for best results with either original or duplicate sound film of both the variable area or variable density type. The "FS-10" operates on A.C., 50- to 60-cycle, 100- to 125-volt lines—and there's a High-Low switch for different line voltages.

Many *Ciné-Kodak* dealers have sound film libraries and can likewise point out to you the several other film sources from which you may rent excellent reels for both entertainment and educational purposes.



PRESENTING—THE WORLD'S MOST DISTINGUISHED STILL CAMERA

STILL photography seldom makes news in *Ciné-Kodak News*. But when a headliner like Kodak Ektra makes its bow, you'll want to hear about it.

Kodak Ektra, admittedly, is not for the casual snapshooter. In a single phrase: It's the Ciné-Kodak Special of the still picture field, because it embodies more desirable advanced picture-making features and refinements as an integral part of its design than any other 35 mm. miniature camera.

WHAT A CAMERA IT IS!

Interchangeable lenses—a series of six superb Kodak Ektar lenses available. All lenses work automatically with the range finder, which is a coupled split-field military type permitting exceptional focusing accuracy. It has, in addition, an eye-accommodation adjustment compensating for individual vision.

The Ektra also has a built-in variable-power view finder to indicate the field size covered by the various interchangeable lenses, with automatic parallax correction for distances over 3½ feet. There's a focusing eyepiece

to adjust the view finder to the user's eyes. On each lens barrel there's a direct-reading depth-of-field scale.

The Ektra offers a focal plane shutter with a variable pre-set slit—1-second to 1/1000-second speeds and bulb action, incorporating a velvet-smooth plunger shutter release with exposure safety lock. There's a red exposure signal which shows after each exposure and until the film has been advanced. There's positive double exposure prevention. There's a delayed action device for self portraits . . . an automatic exposure counter on the camera top . . . and a focusing index for those who use Kodak Infra-Red Film. All controls, dials, and scales can be read from above the camera, and all picture-making controls are at the finger tips when the camera is held at eye level.

Yet, while many of these features are exclusively Ektra—as part of the camera itself—perhaps the biggest news is its magazine back.

You don't load Kodak Ektra. You load a magazine back. You may, indeed, have any number of magazine backs, each loaded with a different



type film. The magazine backs, of course, can be interchanged at will without loss of film: No. 135 Kodachrome regular and Type A, Kodak Plus-X, Panatomic-X, Super-XX, Infra-Red, Micro-File, and Direct-Positive. Each magazine back has its own film type indicator dial, a swing lever which both advances film and sets the shutter, a folding crank for fast film rewinding, an indicator signal to inform you of the film's forward or reverse motion, and an exposure record dial.

See your photographic dealer for further information. Or write Rochester, N. Y., for a free 40-page Kodak Ektra descriptive booklet.



SOUTH OF THE BORDER (Continued from page 4)

wonderful movies of the natives net fishing somewhat in the style of Hawaiian net casters.

And then there are the patient burros meandering along under mountainous loads of wood, alfalfa, or pottery—just the thing for foreground material to set off a distant snow-capped peak.

But why go on? You'll find dozens more subjects—if you allow yourself enough time and don't try to see Mexico from the window of an automobile doing sixty.

EXPOSURE NO PROBLEM

Kodachrome exposure in Mexico (or anywhere else for that matter) is just the same as it is at home for similar subjects. A Mexican volcano or a Rocky Mountain peak—*f/11* or maybe even midway toward *f/16* on an exceptionally brilliant day. A Mexican garden or your own—*f/8* under ordinary full lighting. It's the type of subject that counts in the estimation of Kodachrome exposure—not the latitude, longitude, or altitude. What makes a slight exposure reduction necessary for most Mexican shots is the greater brilliancy of subjects. Grass and grain are supplanted by sand and soil. There is far less shade. There are far more open vistas. So you "stop down" a bit because of the subject and *not* because of the latitude. However, as many of your Mexican shots will be made at high altitudes and at long range, I would advise the use of one accessory—a Kodachrome Haze Filter. And if by chance you use panchromatic film, don't even consider exposing a foot of it in Mexico unless you use a red or yellow filter to snap out highlights and shadows . . . to separate sky and clouds . . . and to clear the haze, almost invisibly present at high altitudes.

● The illustrations on this page and on page 4 were enlarged from Dr. Davis' 16 mm. Kodachrome films.



From \$28⁵⁰
AND UP TO THE
"SPECIAL"

... every Ciné-Kodak
the "buy" in its field

TAKE the "Eight-20," for example. Some "Eights" make *more* movies—movies under light the $f/3.5$ lens of the "Eight-20" can't quite reach. And one "Eight" makes *easier* movies because it loads with pre-threaded magazines. But, within its range, no "Eight" makes *better* movies than the Model 20. At \$28.50, or at any price within dollars of it, the "Eight-20" is unquestionably the outstanding buy.

Swing to the opposite end of the list. Consider Ciné-Kodak Special. Price goes by the board. Now we're talking ability—and no camera approaches the scope inherent in the "Special" and its many advanced accessories. The "Special" costs more than the other "Sixteens"—yes. But no experi-

enced cinamateur counts as costly the unparalleled versatility of this remarkable camera.

Again, a Ciné-Kodak is the buy in its field.

Nine cameras: Four "Eights" . . . five "Sixteens." All making black-and-white or full-color Kodachrome movies . . . all uniformly dependable, varying only in lens speeds and appointments. Each an outstanding value—from the \$28.50 "Eight-20" right on up to the super-versatile "Special."

See these fine cameras at your dealer's, or write Rochester, N. Y., for complete information.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Ciné-Kodak Eight-20

Ciné-Kodak Eight-25

Ciné-Kodak Eight-60

Magazine Ciné-Kodak Eight



CINÉ-KODAK EIGHT-20 Fixed-focus $f/3.5$ lens. Combined carrying handle and full-vision eye-level finder. Automatic footage indicator. Attached Universal Guide for all Ciné-Kodak Films, indoors and out. \$28.50.

CINÉ-KODAK EIGHT-25 Other than a faster $f/2.7$ lens, the same fine camera as the "Eight-20." \$41.

CINÉ-KODAK EIGHT-60 Ultra-fast $f/1.9$ lens interchangeable with 38-mm. telephoto. Rugged heavy-leather-and-chrome external finish, engine-turned interior. \$65.50.

MAGAZINE CINÉ-KODAK EIGHT Four speeds, including slow motion. Fast $f/1.9$ lens interchangeable with six accessory lenses. 3-second loading by means of interchangeable film magazines. One view finder serves all lenses. Unique footage indicator system keeps tabs on film consumption whether magazines are in or out of camera. "Model 90" has speeds of 16, 24, 32, or 64. "Model 90A" has speeds of 8, 16, 24, and 32. \$95.

CINÉ-KODAK E $f/3.5$ Three speeds, including slow motion. Single-plane 100-foot 16 mm. loading. Dual-purpose finder shows both field and film consumption. \$39.50.

CINÉ-KODAK E $f/1.9$ Same as the "E $f/3.5$ " except that the $f/1.9$ lens is interchangeable with eight accessory lenses. \$67.50.

CINÉ-KODAK K Fast $f/1.9$ lens interchangeable with eight accessory lenses. Eye-level and waist-height finders. Standard and half-speed exposures. Only \$76.50.

MAGAZINE CINÉ-KODAK SIXTEEN 3-second magazine loading with interchangeable film magazines incorporating individual automatic footage indicators. Standard $f/1.9$ lens interchangeable with eight accessory lenses served by one finder. Three speeds including slow motion. \$112.50.

CINÉ-KODAK SPECIAL The super-sixteen permitting so many advanced effects—fades, dissolves, double and multiple exposure, animation, mask shots, etc. Ask your dealer for the "Special" book, or write Rochester, N. Y.



Ciné-Kodak E $f/3.5$

Ciné-Kodak E $f/1.9$

Ciné-Kodak K

Magazine Ciné-Kodak Sixteen

Ciné-Kodak Special