

CINÉ-KODAK NEWS

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

VOL. SEVENTEEN • MAY-JUNE 1941 • NO. THREE

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

"FOXING" THE COMPASS

Dear Sir:

Here is a suggestion for your readers who sail. All yachtsmen know that metal placed on or near the compass or binnacle will pull the card off. But they may not think of this when an exposure meter is brought aboard. Last summer I discovered that there was a serious pull to the compass when a meter was anywhere near it.—D. W. G., Boston, Mass.

Reader D. W. G. is quite correct. The magnet incorporated in most exposure meters would affect any compass were a meter quite close. Sailing cinamateurs should determine the safe meter-to-compass distance—generally only a few feet. This, surely, is not a real problem.

More serious, however, might be the plight of a hunter carrying both a magnet-equipped meter and a compass in the same hunting jacket. Serious, that is, unless he separated them by a few feet before taking a compass reading to check his trail back to camp. And this precaution should clear up all danger here.



THE "BEST" TELEPHOTO

Dear Editor:

I want to get a telephoto for my Magazine Sixteen. What's the best one to buy?—R. P., Salt Lake City, Utah.

That's hard to say.

How do you plan to use it? Outdoors, only? Or have you use for a "fast" telephoto indoors, too? Have you any pronounced aversion to the use of a tripod?



● For subjects such as this, distance-spanning and not lens speed is essential in a telephoto.

If you merely want an outdoor telephoto with which to span distance for, perhaps, catching wild game, an $f/3.5$ or $f/4.5$ telephoto offering two- or three-times magnification should suffice. But if you realize the importance



of a tripod to steady telephoto filming, you might well obtain a telephoto offering up to six-times magnification.



● A "fast" telephoto made this ball-park boxing shot on 16-mm. Type A Kodachrome at $f/2.7$.

If, however, you don't care to use a tripod, you should not attempt to use a hand-held camera with a telephoto offering more than a three-times magnification over the field of the standard lens. To be exact—a 3-inch lens on a 16-mm. camera or a $1\frac{1}{2}$ -inch lens on an 8-mm. camera. For telephotos also magnify the effects of wobbly hands as well as image size.

"FAST" TELEPHOTOS MOST POPULAR

Most 16-mm. cinamateurs decide upon the 50-mm. (2-inch) $f/1.6$ lens or the 63-mm. ($2\frac{1}{2}$ -inch) $f/2.7$ lens. Most users of the "Magazine Eight" prefer the 38-mm. ($1\frac{1}{2}$ -inch) $f/2.5$ lens. All three are fast enough for most indoor and nighttime shots, offer practical all-round magnification, and, although they *should* be used on tripods, they *can* be used on hand-held cameras.

TELEPHOTOS IN USE

Dear Sir:

With a telephoto can you adjust your camera as to distance from your object? Do you use the same kind of filters as for the standard lens? Do you gauge exposure in the same manner?—P. E., Burbank, Calif.

Yes—on all counts. The only important difference between a telephoto and a standard lens is that the former sees less from any given distance and shows this "less" larger.

Exposure estimation is the same.

All filters supplied for standard Ciné-Kodak lenses are available, in slightly different mounts, for all Ciné-Kodak telephoto lenses.

Page 3, Please ➤



● If this is the coverage of the standard lens . . .



● . . . a $1\frac{1}{2}$ -inch lens with an "Eight," or a 3-inch lens with a "Sixteen," will show this coverage.



● And a 3-inch lens with an "Eight," or a 6-inch with a "Sixteen," will get the subject like this.



Variety **IN THE VACATION FILM**

HITCH YOUR HOLIDAY REEL TO A FAMILY MOVIE STAR, URGES MR. R. L. SWANSON OF APPLETON, WISC.

MY first movie shot was made on a holiday. Just about ten years ago. A companion and I were fishing from a canoe for land-locked salmon. When we were close by a rocky shore a big one struck furiously at my companion's bait. Preferring the solidity of a rock ledge to that of our temperamental canoe he nonchalantly stepped over the side without so much as a parting handclasp.

Soon he had the salmon in shoal water and reached down to grab it "behind the ears." At this point the fish shook the hook and started thrashing his way back to deep water, home, and mother. "Doc," with a fine disregard for fishing ethics and tackle, tossed his rod heavenward and plunged in after his fish. With equally ill-considered haste I grabbed his movie camera off the bottom of the canoe and squeezed the button. Before the bell rang for the end of the first round, "Doc," fish in hand, emerged dripping but triumphant.

This, you'll admit, is one of those fish stories which demanded photographic evidence. And which, so fortified, justified repetition. I, as the impromptu cameraman, shared in the glories of its frequent recital. And I, also, inevitably wound up with a movie camera of my own.

A MOOSE RODEO

I've never made a better shot than this first one. But I've tried. Even with the photographic evidence in front of them some people are ornery enough to shout "fake." It's disheartening, too, when you've gone to the trouble of selling a companion on the idea of broncho-busting a moose for the sake of a picture. This is far less difficult and dangerous than it sounds.

First you find your moose, shoulder deep in lily pads—not particularly hard for wary paddlers up in our country. Then you sneak up on his lee side and scare him out in open water. And then you cut loose with your out-

board and pull alongside so an intrepid companion can drop on his back while you man the camera. (The only problem is dismounting.) Makes quite a nice thing of it, too, except when your future onlookers accuse you of tying moose horns on a cow.

Disillusionments like this led me to try a new technique in vacation reels. I abandoned the spectacular for the more homely aspects of the subject. And, whether you go fishing or hunt-

ing, or not, maybe there's an idea in it for you.

Scenery, however lovely, isn't everything. People help. People busy doing things—things you'd like to do on a vacation. So I try to have a leading character. In our family the bright particular star is our son. He doesn't

Page 5, Please ➤

● **Mountains...shore...tour...cruise—someone in your family can play the leading role in your holiday movie.**





Continued from
Page 1

Focusing is the same—excepting that it is more important to focus carefully with a telephoto lens than with the standard focusing lens of your camera.



CRITIC

Dear Sir:

In Hawaii everyone films rainbows in Kodachrome because they occur almost daily. A few days ago, while chauffeuring our two youngsters, I saw to my left and rear half of a beautiful rainbow against a background of at least 75% blue sky. Being in a hurry, I continued to drive, but asked the two children to look through the rear window and make a report on its calibre.

Sylvia, the three-year-old, looked, turned back around, and stated in a matter-of-fact tone, "Maybe you'd like it. But I'd say it's a bit overexposed."—Capt. E. W. B., Schofield Barracks, T. H.



WHAT FILM CAN BE "DUPED"?

Dear Sir:

Just what movie film can be duplicated? In color or in black-and-white? How much does it cost? And—just one more—how do the "dupes" compare with the originals?—R. A. L., St. Louis, Mo.

All Ciné-Kodak Film, 8-mm. and 16-mm., can be duplicated. "Sixteen" Kodachrome in color or in black-and-white . . . "Sixteen" black-and-white in black-and-white. "Eight" film, Kodachrome and black-and-white, in black-and-white, *only*.

16-mm. duplicates cost \$5 per 100 feet for black-and-white copies from either color or "Pan" originals . . . \$10 per 100 feet for color "dupes" from Kodachrome.

8-mm. "dupes" cost \$4 per 50 feet.

COMPARED TO ORIGINALS

Regardless of the quality of the originals, you'd have to see both a black-and-white original and a duplicate projected side by side to distinguish one from the other. Color "dupes" from 16-mm. Kodachrome are likewise amazingly parallel. But they are not quite as good as the originals. Underexposed originals may in some instances be improved in duplication. Very light colors and overexposed originals sometimes lose some color and detail in duplication.

All duplicates are mighty reassuring things to have, especially of your favorite and most frequently projected reels. You can store the originals and show the duplicates. Yet perhaps an equally popular use of "dupes" is to dispatch them to friends or relatives who have shared a vacation or cruise—or to relatives who would very much like to share in the enjoyment of the everyday activities of your family.

TITLES, PLEASE

Dear Sir:

I wish to thank you for including my name on your News mailing list. I find it helpful and informative. For instance, that Holiday title in your December issue was superb. Why not furnish more of these?—L. M., Newark, N. J.

We will—if enough readers of the News ask for them.

Title making is a rather peculiar topic. There is an almost endless number of ways by which to title amateur movies. To the title devotee, trouble counts as nothing in his pursuit of novel title effects. Trouble-saving, ready-made titling devices such as Ciné-Kodak Titrer are but lightly regarded. Trick effects are the thing, regardless of the special equipment necessary or the time involved.

Advanced effects with homemade titles require patience and time and skill. Only one idea could be taken up in any one issue of the News, making but a very small and inadequate dent in the total available. Even then, many cinemateurs, through hasty or inaccurate execution of instructions, would come to grief and hurl maledictions at this well-intentioned publication for ever having prompted them to trick title making.

Whether titles are easy or hard to make, *they should always be easy to read.* And easy-to-make titles—as

● Typing directly on light area of "soft" snapshot print or movie enlargement.



with the Ciné-Kodak Titrer—are almost always easy to read. Even more practical, perhaps, are tailor-made titles—those prepared and filmed to your specifications by titling services or by the Eastman Kodak Company.



● Typed strips pasted on "still" print or movie enlargement are both simple and effective.

(Ciné-Kodak card and scroll titles, filmed to conform with your wording and returned ready to splice, were illustrated in our previous issue.)

We'd like to quote from a recent letter from another reader:

"Like the expert who learns more and more about less and less, I finally found that my title making had become so complicated that no titling was done. I have just purchased the somewhat prosaic Eastman Titrer, and expect to have far more titles and far less trouble in the future. All this, to my mind, has a very definite relation to your book, *How to Make Good Movies*. You might have made it as complicated as my now-abandoned titling equipment, with the result that few would read it and fewer still understand it. You have, instead, made it as simple and as helpful as the Titrer, and thereby gained everlasting praise."—H. F. L., Moline, Ill.

Speaking of *How to Make Good Movies*—here is a book which contains quite a few pages on title-making methods, all of which are as simple to effect as they are effective to see.

● Just off the press—the new, revised reprint of "How to Make Good Movies" contains a score and more pages on amateur movie titling.



★ Here's a 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 filmmakers 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.

THE Freshman Class

FOCUSING VS. FIXED-FOCUS

Readers wonder why some movie cameras are fixed-focus, and others have focusing lenses. Many of those who have seen average films made by both types confess themselves unable to distinguish any marked variation in detail. Nor is there any—with ordinary filming. Focusing lenses get in their besticks on those all-important non-average subjects.

"Fast" lenses . . . those having a speed of $f/1.9$ for example . . . must be focusing because, when used in poor light at or near $f/1.9$, it is very desirable that users focus on the most important object in front of the camera. This, because depth of field decreases as lens apertures widen.

Indoor movies, by way of illustration, are generally made at the widest possible aperture because this permits the use of the least possible Photoflood light. And indoor subjects are generally up pretty close. Here exact focus really becomes important—which is why focusing markings embossed on lenses are more frequent at the "2-3-4-foot" end of the scale than at the "15-25-50" end. Scenes would

● This close-range picnic scene was made with the focusing camera of Mr. Frank E. Gunnell of West New Brighton, N. Y.



be sharper throughout with more light and a smaller aperture—but they are entirely satisfactory at $f/1.9$. And, because they are easier to film at $f/1.9$, indoor movies are one field wherein fast focusing lenses are obviously preferable to the somewhat slower lenses of fixed-focus cameras.

Yet the slower lenses on fixed-focus cameras also make sharp movies indoors—if extra illumination is available, and unless such cameras are used too close. Subjects several feet or more away, when filmed at $f/3.5$ with the extra Photoflood illumination required for $f/3.5$, are easily as sharp as those filmed with less illumination by a faster focusing lens. They are merely not as easy to make because they require more illumination.



● By merely slipping a portrait attachment over the lens of his fixed-focus camera, like this . . .
... Mr. Edward J. Adams of Chicago was able to make this grand close-up of the family pup.



The situation changes somewhat outdoors. For average subjects under average lighting most owners of focusing cameras will set their lenses at "25 feet," or universal focus, thus achieving the freedom from focusing enjoyed by owners of fixed-focus cameras. There are, however, three outdoor advantages of focusing cameras. One is their ability to focus up really close without recourse to accessories. The second is that their speed fits

them to get pictures after fading light has ruled out the slower fixed-focus cameras. And third—their interchangeability of lenses, as a rule offered only by focusing cameras, fits them to take wide-angle and telephoto lenses for obtaining special effects.

Fixed-focus cameras cannot compete on the last two counts. And, while they can be used up fairly close when stopped down in bright light, even then a distance of several feet must be observed. Such cameras, however, can achieve true close-up intimacy by the addition of a portrait attachment. A three-and-one-half-foot distance is then possible, together with a field less than one and one-half feet in width. Seventy-five cents will buy a portrait attachment in a "Z" mount for Ciné-Kodaks Eight, Models 20 and 25, or for a Ciné-Kodak E $f/3.5$. As for use—it's as easy as slipping a pair of reading glasses before your eyes.



EXPOSURE AND THE SUMMER SUN

Let's confine this to Kodachrome.

The question before the house is: Does the brighter, warmer sun of summer require less exposure than the weaker sun of winter and spring? And the answer is—little, if any.

For average subjects the sun is almost equally efficient in our north temperate zone all year round, even though it doesn't stay up as long, or get up as high, in the winter as it does in the summer. The whole sky may not be as bright in the winter as in the summer, but if we keep the lower winter sun more or less behind us, its rays will bounce back at our camera in highly satisfactory fashion. As far as exposure is concerned the only real difference in the seasons lies in the fact that the filming day is longer in the summer—we enjoy full sunlight for more hours before and after midday.

Study your *subject*—regardless of season. Remember that $f/8$ is right with Kodachrome for the average subject in bright sunlight, whenever or wherever you film. If subjects are a bit brighter than average, such as on winter's white snow or summer's white sand, close down a little to midway between $f/8$ and $f/11$ —never beyond $f/11$. Or if sunlit subjects are a bit darker than usual, open up a little—to $f/5.6$ for sidelighting, $f/4$ for backlighting or in open shade.

EXPOSURE TROUBLE-SHOOTER

Exposure is determined by two factors: The *kind* of daylight—Bright, Dull, Cloudy, etc., and, equally important, the *quantity* of this light reaching and being reflected by your subjects. Nothing else much matters. That is why the Universal Guide—attached to all new Ciné-Kodaks . . . available

THAT BOY OF MINE



Continued from Page 2

seem to mind being a camera target, and he does like to go fishing. So we struck a bargain—and this bargain resulted in "That Boy of Mine." It's the story of a youngster successfully begging his way along on a grownup fishing holiday with his father and his father's companions. Because he has much to learn about tackle and outboards and travel and streams and camp making and cooking and casting and boating fish, the boy is able to appear in many of our shots. Through his instruction, we're able to convey the full story of fishing to our audiences. There are plenty of shots of feeding deer and moose, of rapids

● All of the illustrations on this page were made from scenes enlarged from Mr. Swanson's 16-mm. Kodachrome movies.

and pools, of sunrises and sunsets. But our story, without a trace of acting, has a hero. And our hero a purpose—to catch a big 'un.

He does, and goes home happy. And so do our movie audiences.

You can decide at the last moment upon a similar continuity plan for your vacation. With rather fair success, too. Or you can mull it over in your mind for weeks and months ahead, as I generally do. And perhaps even jot down some notes of cinematic things-to-come.

If you know where your holidays are to be spent, and with whom you

are going to spend them, devote some of the pleasant anticipatory thoughts to the movie you'll make to keep the vacation fresh after the holidays are over. It's really amazing how many little sequences will pop into your mind... little bits of business you know will look nice on the screen. Pretty soon you can almost see the completed reel before you.

And when you come to film it—Eureka! Not only do you make an easier film and a better film, but you find yourself getting a whale of a lot more out of your holidays than would be the case if your approach to it was purely casual.

Try it this summer and see if I'm not right.

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.

C. O. DETWILER, Montgomery, Ala.

Perhaps the admonition most frequently heard in the *News* is: There's no better background than the sky. Another is: Keep something in the foreground to lend depth to a scene. And a third: Use a filter with "Pan" for all outdoor shots. Here's the pleasing result of a triple combination.

f/11, yellow filter, 8-mm. "Pan"



JOHN BURKE, Philadelphia, Pa.

No question about action being the best movie material. But it's not essential. Take this statue shot of "Mad Anthony" Wayne made in Philadelphia's Fairmount Park. Yet it's not a "still." Cloud motion in the background keeps it thoroughly alive—motion which can be doubled in tempo by the use of a half-speed taking device.

f/5.6, Pola-screen, 16-mm. regular Kodachrome



WILLIAM HODGES, Waterbury, Conn.

It's too bad you can't see Mr. Hodges' brown-and-white Guernsey against the blue-sky-and-white-cloud backdrop in the original. Even homely subjects such as this make wonderful movie material when thoughtfully sighted in the finder. Mr. Hodges says that he doesn't understand good composition—but that he recognizes it.

f/11, 16-mm. regular Kodachrome



BILL ROSE, Little Rock, Ark.

There's something about water, whether it be ocean, lake, harbor, or stream, that promotes "Good Shots." Especially late in the day when the surface of the water supplements by reflection the beauty of cloud effects. Stately liners and graceful yachts are not obligatory. Witness the lowly tug.

f/11, 8-mm. "Pan"



HERBERT H. BRADLEY, S. Haven, Mich.

Telephotos are as useful up close as they are for remote subjects. This single blossom was filmed with a 3-inch telephoto three feet away. Picture it in full color stretching from top to bottom on your home movie screen. At all distances telephotos make bigger ones out of little ones—and the interest builds up with the size.

f/8, 16-mm. regular Kodachrome



J. S. McQUILKIN, Inglewood, Cal.

And here we are again—more Kodachrome, another low camera angle with its resultant rich blue sky background. It's an almost unfailing recipe for successful movies. Mr. McQuilkin wisely kept the camera steady at an acute angle and let Mrs. McQuilkin and the Scotty walk through the picture.

f/11, 8-mm. regular Kodachrome



LORNA JEAN DICKHOUT, Detroit, Mich.

Once more a sky-and-cloud background. This is not becoming a fetish with us. It merely happens that, in life, the sky is the element that sets off the scenic . . . that provides the contrast for green grass or tanned cheeks or flowered dresses. Land backgrounds frequently prove distracting. Sky backgrounds, never.

f/11, 16-mm. regular Kodachrome



M. A. TURNER, Danville, P. Q., Can.

If you were going to film an orchard or a grove the last thing you'd want to do would be to "pan" it. A better plan is to pick out a single tree and get it more clearly. Yet, because it's the fruit which packs the interest and color—the best plan is to single out a cluster and set it off against the blue sky.

f/11, 8-mm. regular Kodachrome



EDWARD N. LENZ, Chicago, Ill.

Here's another telephoto-made close-up. Although it's not big game or even wild game—the squirrel being a pet, this three-and-a-half-foot shot further demonstrates the virtues of an accessory lens for stepping up interest through building up subject size. With humans, too, you'll get better close-ups when you can shoot at a distance.

cloudy day, f/4, 16-mm. regular Kodachrome



C. R. CARPENTER, State College, Pa.

Just off the southeast coast of Puerto Rico lies an island on which is located the Santiago Primate Colony. Here monkeys young and old disport themselves in utter freedom—their sole restriction being the Caribbean, and their only excitement being an occasional scientist-cinematographer. Gosh—makes a fellow feel so darn self-conscious!

4-inch telephoto at f/8, 16-mm. Kodachrome



ED. A. FRANKE, San Francisco, Cal.

No question about it, a yellow or a red filter puts the punch into outdoor "Pan" shots. They are available for all cameras and all lenses, and are as easy to buy as they are to use. A yellow filter gives normal sky and cloud contrast . . . a red filter dramatic over-correction.

f/5.6, red filter, 8-mm. "Pan"



HERMON HOLT, III, Newton Centre, Mass.

Regular readers of the *News* will recall this movie maker's name and technic. A pretty girl and a dog usually provide the action. Note the low camera angle which accents the sky background! Mr. Holt's models never appear to be acting for the camera. Their obvious enjoyment of the outdoors increases that of Mr. Holt's movie audiences.

slow motion, f/5.6, 16-mm. regular Kodachrome



CLYDE S. DRISCOLL, Dallas, Texas

It doesn't matter whether you are shooting from a catamaran or a canal boat, when you're afloat keep your shots "on board" by having some part of your boat in the foreground to gain depth and contrast. And hold the camera steady so objects really sail past. Mr. Driscoll has done an especially good job with his movies.

f/11, 8-mm. regular Kodachrome



MAJ. E. F. VENN, Pompton Pl'ns, N. J.

There's this about composition: You don't have to know anything about it to enjoy it. Scenes, to the naked eye, appear flat, or pleasing, or arresting. When you look at the world through a camera finder you are looking at objects in a frame—a frame within which all scenes are immediately "typed."

f/8, red filter, 8-mm. "Pan"





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

IDEAS FOR THIS YEAR FROM LAST YEAR'S MOVIES

You are going to make movies this summer. Of your family. Of your friends. Of a sport. Of a holiday. Some, or all, are surely on the calendar. You want good movies. Not semi-professional results, probably—but movies at least a shade better than those of last year.

Exposure, composition—these aren't the likely handicaps. It's the story-telling properties you want to improve. There are several ways to do it.

One is to promise yourself to take a little more care in your picture making, once you get your camera in your hands. And to keep your promise.

A second path to improvement is outlined by Mr. Swanson in his story starting on page 2 of this issue. Begin thinking right now about those films-to-come. Think of the things you wish you had shot last year. Think of how you'll film them this year. You may even think of scenes to shoot which you can add to last year's cinematic diary. You'll quickly realize that several sites and sights and characters are essential. And, almost as quickly, certain little sequences will begin to suggest themselves.

You plan, let us say, to devote a bit more film to Matt, the old lobster fisherman at the inlet. Last year you simply shot him unloading his wriggling friends at the wharf. This time you want more of this colorful character, so why not pull on some old slacks and a retired pair of golf shoes this summer and go out with Matt some afternoon to film the full story of lobstering. There's one thing to plan

on. Others will as easily pop into mind.

A third suggestion is to go one step further and begin to jot down some of the things you want in movies. Perhaps just: "An afternoon with Matt" ... "Sequence on youngsters digging clams at low tide" ... "Brush-by-brush record of boat painting" ... "Better Movies of Parents' Day races at Bill's camp." Or maybe while you're mulling over those ideas, you might want to elaborate a bit and sketch a rough outline or scenario of the very scenes, the very sequences, you think you'll want. Slip them in your camera's carrying case before you leave and tick them off as you shoot. Some, you may never get around to. And certainly there will be many other unscheduled doings you'll catch. But you have a plan to follow.

Ideas behind the camera really make the movie. Any movie.

● Movie recipe cards in the camera carrying case lead to doubly palatable movie menus.



FLYING START

If you've watched a theatre audience when the star first appears upon stage or screen you'll notice how people perk up, then settle back in a this-is-going-to-be-good attitude. And that's a nice feeling with which to launch a personal movie, too.

What are you going to shoot next? A wedding? A graduation? Opening of the summer cottage? Start of the garden? The launching of the son and heir on his first two-wheeler?

It doesn't matter. With all movie subjects, first-scene impressions are important. For example...

Wedding—A hand addressing an envelope for the wedding invitation ... pan slowly over to the printed card.

Graduation—Hands opening a yearbook ... turning the pages to the picture of the successful senior.

Summer Cottage—Hand and hammer wrenching out nails from storm shutters. Or rural postmaster sorting mail near office window, pausing to study name and address on letter, turning to comment to aide, (TITLE) "I see the ——— have opened their cottage for the summer."

Garden—Terse series of shots of ambitious flower beds in public parks being admired by onlookers (you can film them any time this spring) followed by view of flower beds in your as-yet-ungroomed garden ... cut to family gardener as he, or she, rolls up sleeves and advances determinedly.

New Bike—Brief upward-angled semi-closeup of delighted youngster, outlined against blue sky—nothing else showing. He rides first one-handed and then no hands as his knees churn up and down on new bicycle ... pan down to show that bicycle is on standard ... cut to exhausted parent mopping his brow in chair near by—he rises resignedly ... hand clutching bicycle seat, he trots off pushing youngster down walk ... back up walk ... down walk ... back up walk ... down walk again—he is halted by exhaustion, and the youngster peddles erratically away ... several shots of child's growing skill and confidence ... mother at door calls to boy, (TITLE) "That's enough for the first time, ———" ... weary father glares reproachfully from chair.

Always search for a better-than-average scene or scenes with which to launch a new movie subject. For first impressions, to coin a phrase, are the most important.



● Launch a wedding movie in this manner ... and a graduation movie like this.





Continued from
Page 4

for attachment to all Ciné-Kodaks purchased more than a year ago... available, also, in Pocket Model form for all movie cameras—is so compact, so simple, and so efficient. As you open each Ciné-Kodak Film carton, you extract the tiny black-and-silver card packed with the film, slip it into the Universal Guide, and there's your exposure guide for that particular roll of film. One side of the card covers outdoor exposure. The other, indoor exposure. It's so amazingly easy that every movie maker (and seldom, you'll agree, does the *News* make such an emphatic statement) should have this potent little trouble-shooter either on his camera or in his pocket.



● Packed in each film carton—an individual exposure card for use in the Universal Guide.

On new Ciné-Kodaks the Universal Guide costs exactly nothing. On older models it will be attached, and the old-type guide on the camera front supplanted by an attractive name plate, for just one dollar. And the Pocket Model Universal Guide, which works with all movie cameras, costs the same. See your dealer.



THE RUNNING GAG

Here's an idea with which you can enliven almost every movie. It's easy to use. It's fun to show.

Hollywood calls it a "running gag." And it goes about like this: Somewhere this summer, either at home or on your holidays, there may be a mere male who likes to take his ease in a shady spot and drop off into peaceful slumber. Whoever and wherever this may be, the chances are that something or somebody always happens along to spoil his nap. This familiar situation, please note, is not your *movie*. It's merely the running gag—a bit of which you drop into your movie every now and then, both to separate the different sequences and to keep the ball a-rolling.

Perhaps the sleep destroyer will be

a well-intentioned puppy. After showing the victim settling himself for a quiet snooze, film the pup alertly scanning the world about him. Then a car or boat or motorcycle or throbbing outboard heaves into view, and the pup sounds off defiantly. Back to your dozer—he opens his eyes and glares balefully at the pup. And that's *all* he does! Four or five times throughout your reel his slumbers are disturbed by the overzealous dog. Each time it happens, human nature being what it is, your audiences will think it even funnier than before.

And then, at or near the end of your reel, your hero once again appears on the screen, settling himself for a nap. He peers about cautiously, notices that the pup is himself sound asleep, smiles blissfully and closes his eyes. But wait! They almost immediately open—or, at least, one of them. He studies the slumbering dog, again shown on the screen. Next you depict our hero's feet treading carefully across the lawn. Again the pup. Again the feet. Now we see the man's face, fiendishly aglow. In his hands he carries a wash boiler or a horn or a gun or a firecracker or some other noisemaking instrument. He pauses. A downward shot of the pup. Again the man. Squinting his eyes, he lets go with the noisemaker. The pup zooms around the house and vanishes. The man settles himself in his chair for a quiet snooze.

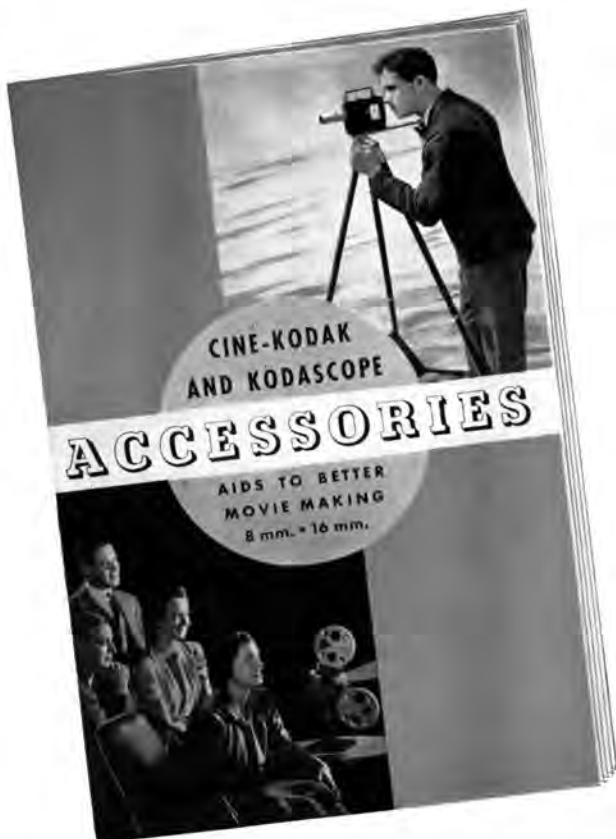
Please don't feel that we are suggesting anything that will bring the SPCA or your conscience down upon you. You are not being urged to fire off a gun or a firecracker alongside a sleeping dog. The man and the dog need never appear in the same scene... need not even be filmed on the same day, but rather wedded by a splicing block. That's one of the miracles of movies.

RUNNING GAGS EASY TO THINK OF

You needn't search for complex ideas. Simplicity is the essence of a running gag. Take a simple situation such as that of a man who tears a button from his coat, and, because others in the group are too busy, attempts to thread a needle for the repair job. Each time the camera comes back to him he seems one step nearer to complete apoplexy. Make the last bit of him, if you wish, as he closes his eyes and pokes the thread smack into the needle's eye—easy to do if you film him with the camera inverted for reverse action as he pulls the thread OUT of the needle. This shot, of course, you reverse end for end in the processed reel.

● The needle-threading pictures are amusing here as a sequence. You can imagine the reactions of your audiences to such action in running gag form.





THERE isn't room to describe all the gadgets here. That's a job for the free booklet above. You can get it, and see them, at your Ciné-Kodak dealer's.



FOR example—a *Carrying Case*. There's at least one available for every Ciné-Kodak. They range from a \$3.50 envelope-type leather case with shoulder strap for Ciné-Kodaks Eight-20 and 25, to a de luxe suitcase-type Compartment Case for the "Magazine Sixteen" with ample space for camera, film, and accessories.

All good cameras appreciate the protection of a carrying case.



THEN there are *Filters*. Every user of panchromatic film should have a yellow or red filter with which to snap out sky and clouds and clear haze. And many users of Kodachrome will want a Daylight Filter for Kodachrome with which to color balance "Type A" for outdoor use . . . or a Haze Filter

Gadgets

YOU MAY WANT

with regular Kodachrome for mountain scenics or over-water shots. Filters, in mounts ready to be slipped in, or over, your camera's lens, start as low as \$1.25.



OR perhaps a *Focusing Finder* for your "Magazine Eight" or "Magazine Sixteen." With any lens this accessory shows you the exact field and focus for every object at all distances. Focusing Finder for the "Magazine Eight," \$15; for the "Magazine Sixteen," \$17.50.



THEN there's the *Kodak 16-mm. Enlarger* with which you can make your own "Good Shots" enlargements. Just clamp your favorite 16-mm. black-and-white or Kodachrome frames over the Enlarger's gate, point it at a bright light, and press the exposure button. You get eight enlarged negatives on each roll of the low-cost snapshot film with which it loads—and good-sized prints for a few cents each. \$15.



OR perhaps an extra *Lens* or two. There's quite a variety to choose from, for use with many Ciné-Kodaks. A wide-angle lens for covering more territory. Or a telephoto for covering less, and magnifying it two, two-and-a-half, three, four, four-and-a-half, or six times. Accessory lenses for focus-

ing Ciné-Kodaks start at \$27.50.

For fixed-focus Ciné-Kodaks a *Portrait Attachment* costs only 75 cents in a "Z" mount for Ciné-Kodaks and makes wonderful close-ups.



PERHAPS a *Ciné-Kodak Titler*. Besides making good titles, easily, it brings Ciné-Kodak lenses into sharp focus on objects only inches distant. Simply "frame" your subjects in the Titler's easel, and they will later fill your movie screen. \$6.50.



SURELY a *Tripod*, if you go in for telephoto filming or other serious cinematography. The Ciné-Kodak Tripod was made to order for movie making. Reassuringly sturdy yet comfortably light-weight, easily and positively adjustable, it's the ideal means to rock-steady screen images. \$32.50. "Magazine Sixteen" owners will want a \$1.50 Tripod-Titler Base, permitting film switches while using the Tripod.



OR, most important of all if you've yet to own it, a copy of the recently revised *How to Make Good Movies*. Technically sound yet never technical, this 230-page book is the equivalent of several years of *Ciné-Kodak News* caught between two covers. \$2—and well worth it, say readers.



● 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

**Mrs. E. M., Broad Channel,
Long Island, N. Y.**
8-mm. Type A Kodachrome

The whiter, light-reflecting walls of a kitchen or bathroom generally call for some exposure reduction from average. From $f/1.9$ to $f/2.8$, for example. We don't think you allowed for it.

Your living-room shots of the baby playing with magazines and toys were right on exposure, but unvaried as to distance. Couldn't you have moved about a bit more with the camera? In closer for more detail.

The camera position doesn't much matter in the estimation of exposure indoors. It's the light-to-subject distance that counts. Gauge that carefully; look at the instructions supplied with Kodaflector, or those now being packed with every roll of Ciné-Kodak Film for use with the Universal Guide; set the lens to conform, and fire away.

E. J. C., Fort Myers, Fla.
8-mm. regular Kodachrome

Great exposure on those amusement park movies. There was a lot going on, and you got just about everything—except human interest shots. You shot the roller coasters, the "Whip," and all the rest, but we missed the unposed glimpses of enthralled, elated, determined, or weary onlookers and participants.

M. J. O., Hobe Sound, Fla.
16-mm. "Super-XX Pan"

"Super-XX" was never intended for beach scenes! Yours were way overexposed. Did you use a Neutral Density Filter to hold back some light? Or a red or yellow filter to both reduce exposure and correct the overabundance of blue encountered in beach, sky, and water scenes? "Super-XX," you see, calls for $f/22$ (if your lens can reach it) for an average sunny-day shot. And another stop smaller for beach scenes.

"Super-XX" is really out of its element on a beach. It's a nighttime and indoor black-and-white film. There is no advantage whatsoever in using it for average daytime shots. "Super-X" is the black-and-white film for this job.

H. M., West Lynn, Mass.
8-mm. Type A Kodachrome

Somehow or other the word has gone around that Type A Kodachrome and a Daylight Filter make a better outdoor color filming plan than unfiltered regular Kodachrome. Frankly, we don't believe it.

It's an almost perfect substitute. Owners of roll-loading cameras, in fact, frequently use "Type A" for all wintertime color shots—unfiltered under Photofloods, and Daylight Filtered under sunlight. It's a good idea, too. But when indoor shots taper off in the spring and at least nine out of ten shots will be made in daylight, regular Kodachrome is hard to beat. Its adoption obviates the possibility of forgetting to use a corrective outdoor filter with "Type A." We believe this happened to you on some outdoor scenes, which explains their pronounced blueness.

J. T., Potrerillos, Chile
16-mm. regular Kodachrome

Your movies were all nicely exposed but were somewhat handicapped on two counts.

Most cinemateurs regularly clean their camera's lens—but they don't clean the gate inside the camera past which their films flow. When bits of dust or emulsion bunch up here you're certain to get a fuzzy fringe on the screen, and you may very well scratch your film.

The other item has to do with continuity. You were posing your subject. She knew it. And so will your movie audiences. When filming people, the best plan is to give them something to do and tell them to completely ignore your presence.

E. J. S., New Orleans, La.
8-mm. regular Kodachrome

We love a parade, too, the way you filmed it. Excellently exposed, and nicely angled to get the floats as they approached rather than as they were going by at right angles.

L't. J. P. N., Guantánamo, Cuba
8-mm. "Pan"

Your sunlit scenes were correct as to exposure. But you were "under" when you filmed in the shade. If you made an allowance, it was insufficient. Yet we don't think you are a member of the rapidly diminishing

" $f/8$ day" cinemateur clan who base exposure on the weather instead of upon the subject. On a nice sunny day they are prone to set their lenses for sunlight and blaze merrily away at any and all objects regardless of how much of that sun reaches their subjects. Shady subjects, by and large, require two stops more ($f/4$ instead of $f/8$, for example) than subjects out in the sun.

J. V., Daytona Beach, Fla.
16-mm. regular Kodachrome

Wonderful beach scenes, concluded by a superb sunset. Action in the scenes of people feeding the gulls . . . admirable lack of camera action in the scenic and sunset.

S. H., Miami Beach, Fla.
16-mm. regular Kodachrome

Your horse-race scenes were grand. Nicely exposed. Lots of action, and none of it in the camera. But your beach scenes were "wooden." There was no action of any kind. What antics were your group up to before you picked up your camera? There, probably, was your movie.

G. M., Panama City, Panama
16-mm. Type A Kodachrome

You corrected your "Type A" with a Daylight Filter, but you overexposed your ship-board shots.

Standard sunny-day exposure, for either filtered "Type A" or unfiltered regular Kodachrome, is $f/8$. Brighter-than-average subjects, such as over-water shots, cause you to squint a bit, and you should squint your camera's eye to midway between $f/8$ and $f/11$. Seldom need you go beyond this—but your young lady in a white suit against a white lifeboat is one of the few Kodachrome subjects calling for $f/11$.

C. B., Macon, Georgia
8-mm. regular Kodachrome

Your exposure was right, but that panoram of the houses was not so good. "Pans" seldom are. Give in to the urge only rarely, and then only with very distant objects. Never on subjects near by—especially those with any pattern such as doors and windows. And always take it easy.



*Here's a real quick-change
artist...*

MAGAZINE CINÉ-KODAK



**MAGAZINE CINÉ-KODAK
SIXTEEN f/1.9**

\$112.50. With Combination Case — \$127.50



**MAGAZINE CINÉ-KODAK
EIGHT f/1.9**

\$95. With handsome, rugged
sole leather Combination Case for
camera and accessories — \$110.

Six seconds to switch —

that's all the time you need to change films with a Magazine Ciné-Kodak. From Kodachrome to black-and-white—or back again. Just whip open the cover . . . slip out a wholly or partly exposed magazine and drop in another . . . close cover and shoot. *Without wasting even a single frame.* Unique footage indicators keep you posted on film consumption whether magazines are in camera or carrying case.

Yes—that's one reason why *Ciné-Kodak News* readers prefer a "Magazine Eight" or a "Magazine Sixteen." Other advantages readers speak of most frequently are the speed and definition of the standard *f/1.9* lenses; the wide assortment of interchangeable lenses—wide-angle and up to a "six-times" telephoto; the unique finder systems which serve them all; adjustable camera speeds; pulse button for scene timing; all-purpose, all-film Universal Guides; and footage indicators.

In short, the Magazine Ciné-Kodaks are both surprisingly simple and reassuringly competent. They look "right." They feel "right" when you raise them to the eye. "Eight" or "Sixteen"—owners say they're the ideal home movie cameras. And right they are.



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