CINÉ-KODAK NEWS

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For both 8 mm. and 16 mm. Movie Makers

PERSONAL EXPOSURE GUIDE

Dear Sir:

Your *Ciné-Kodak News* is most helpful to me for it seems to explain movie-making troubles at just the time I happen to be in need of help.

Perhaps my scheme for making correct exposures might help someone else. On a card which I keep in my camera case I make a note of the light conditions and what "stop" I used for each scene. Then . . . I can check on my success. As a result I rarely have bad exposure.—Mrs. E. B. G., Madison, Wisconsin.

And there is a splendid idea!

Mrs. E. B. G. doesn't keep such records for every scene. Only for those of which she is not quite certain—and soon, she reports, proper exposure for those out-of-the-ordinary scenes becomes as apparent as for average scenes. For this plan leads to an *understanding* of exposure—the most effective method of obtaining consistently good results with a minimum of trouble.

HOW WOULD YOU EXPOSE THE EIGHT SCENES BELOW?

Here, for example, is how the *News* Editor would figure their exposure for Kodachrome with which you have to hit exposure more or less on the nose.

We know, to begin with, that exposure guides *suggest* *f*/8 for an average scene on a sunny day. That's our standard—but many subjects aren't.

1. Scene No. 1 is a young lady and a few very young chickens. The sun's a bit behind her, but the coop is very light, the straw rather light and certain to look washed out if we opened up a bit for that partial backlighting. So we'll just give the scene *f*/8.

2. Here is a shot on the water—and we've been warned about exposure reduction over water. But this doesn't count so much with Kodachrome, which sees colors in color, as it does with blue-sensitive panchromatic film. These are rich colors—deep blue water, mahogany hull, striking costumes. Our exposure guide *suggests* *f*/5.6 for a sidelighted subject such as this—yet we're going to give it midway toward *f*/8 in order to keep our colors nice and deep.

3. Here's another fishing scene. The sun's a little hazy, the shot's sidelighted, and for an average sidelighted subject guides *suggest* *f*/5.6. But this is not an average shot. We're shooting upward, past a white boat and toward a bright sky. A hazy

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● For your next few films: Keep a record of the exposures—then check them during projection.

Check YOUR EXPOSURE KNOWLEDGE WITH THESE SCENES

THE *Freshman Class*

★ **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 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.**

THE HEAT'S ON

Excessive heat and moisture are the two things film likes least—but most cinamateurs need have no cause for real concern about them. Here, nevertheless, are a few points to keep in mind this summer.

Don't leave film or a loaded camera in direct sunlight for an extended period of time. This is an obvious caution, but it's easy to slip up on it when traveling by automobile—those convenient rear-window shelves being one of the danger spots. And, on unusually hot and sunny days, shun car

● **A car's back-seat shelf is a handy but dangerous spot on a sunny day for camera and film.**

glove compartments under the hood, and side door pockets, as film or camera receptacles.

After exposure send your films to a processing station as soon as convenient. And, after assembling them, keep the reels in reasonably cool locations such as cupboards, closets, or bookcases on inside walls—not on the sunny side of the house.

Excessive moisture is a minor problem, yet one, to those who live near water or in a humid climate, which should be watched. Unopened film cartons are almost always sufficiently well insulated against moisture, but processed film, under unusual circumstances, might well be kept wrapped in several thicknesses of newspaper—a convenient and readily accessible insulating material which should protect it from all but the most excessive moisture conditions.

★

WHAT'S THE ANGLE?

Well enough for the novelists' heroes to hold their heads high and look levelly at the world. No movie maker need shun the sidelong glance, or be too proud to stoop or climb to conquer. For eye-level shooting is the standard from which it is frequently advantageous to diverge, just as it is wise to move in or move back from the conventional full-figure shooting distance when humans are your target.

Why? Simply because almost every movie camera subject deserves more than just one shot—and when there are to be two or more shots it would be folly to make them all from either the same distance or the same angle.

Pick your own subject. Garden, golf course, beach, pool, lake, court, ranch, or camp. Pick any part of it or any phase of it—in movies you'll like it best in a sequence. The first shot to introduce it. Subsequent shots to elaborate upon its charm or its interest.

Let's say it *is* a garden. Your first shot shows the *garden.* The following shots show the *flowers*—first as flower *beds,* then as individual flower *clusters* or single *blossoms.* In shots angled down to convey a flower's full up-thrust beauty. In shots angled up to set off a flower's delicate hues against nature's glorious blue-sky backdrop.

● **Mr. Edward T. Camenisch of Chicago angled DOWN for this fine 16-mm. Kodachrome close-up.**

● **Mr. A. E. Koeppel, Jr., of Hanover, N. H., angled UP for this filtered 16-mm. "Pan" shot.**

Or if your subject is a golf course and your friends at play—try this:

You can film the clubhouse from any angle. But you'll like it best as glimpsed through or under tree branches. You can film your friends by standing just off the tee while they drive off. But you'll like them better if you crouch down safely behind them and get the ball as it's pounded straight ahead down the fairway . . . or if you angle up when broadside to your golfer as he clouts one out of sight . . . or when you rest the camera on the green a foot or two beyond the cup as a player rolls one up and in. These are the salt and pepper shots that spice the reel.

★

HARD CASES

Among other styles, there's a soft leather pouch case available for both the "Magazine Eight" and the "Magazine Sixteen." It's like an overgrown tobacco pouch with a zipper top. Yet most camera cases are rigid, rugged.

They're mentioned at this time because of the protection they offer against heat, moisture, dirt, and sand.

Sand, alone, is worth thinking about.

A beach is a grand spot for movie making. But not for an unobtrusive, unprotected movie camera. Splashing, dripping water is bad enough. But sand really puts a camera's claw teeth on edge—and right here is sufficient reason for giving your good camera carrying-case protection.

Some cases hold only cameras. Others, cameras and film. Still others, film and accessories as well. All cases are easily worth their modest cost—the "Magazine Eight's" Combination Case shown above, for example.

Continued from Page 1

sun (not a cloudy one) is just about as efficient as a clear sun anyway . . . we don't want to "wash out" the boat and the sky . . . so we'll just let the subject counterbalance the lighting and give this shot *f*/8, too.

4. Now here is a really brilliant day! Over water, to boot. We don't want to lose any of the richness of water or sky—so it's midway between *f*/8 and *f*/11 for the aquaplaner. Even *f*/11 wouldn't underexpose her.

5. Back on the beach—this sunny "sister act" is receiving plenty of light on white costumes over white sand against a blue sky. *F*/8 would certainly be out of order . . . halfway toward *f*/11 would be quite all right, but we think we'll give it *f*/11—the minimum for Kodachrome—and get a real wallop in that blue sky.

6. The sun's largely behind a cloud. Our guide *suggests* *f*/4 for an average "cloudy-bright" scene. But we're up pretty close with our camera—we want detail in those faces more than anything else—but knowing that the brilliant, light-reflecting sand more than offsets the hazy sun, we'll go way back to between *f*/5.6 and *f*/8.

7. H'm'm. Now what? If we give the two youngsters enough exposure to bring them out we're certainly going to burn up the sand and water which is making us squint. Better keep the lens squinted, too—all the way to *f*/11—and silhouette the children.

8. Off the beach at last! This is a little easier on the eyes—and on the camera's eye, as well. Here's an *average* subject—but it's not receiving average lighting. The sun is way up in the right-hand corner, bouncing right off the tops of things, and penetrating the background of foliage not at all. It's an "*f*/8 day" all right, but to this sidelighted subject we'll give *f*/5.6—just about right for the children, even if it does underexpose the background.

★

LET'S PLAY POST OFFICE

Dear Editor:

I'm going to cover quite a few miles during my vacation this summer. And I expect to shoot plenty of movies. What puzzles me is the mailing of film for processing. Should I keep it with me until I get home and then send it in all at once to my usual processing station, or should I drop it off en route at your different stations throughout the country?—B. E. S., White Plains, N. Y.

Send it to your regular processing station as soon as you can after exposure and print your usual home address on the cartons.

This reminds us to take up a few other points about this business of mailing film.

Postage, for example.

Please be certain to stick the right postage on your cartons. For if you don't, we don't get the film. We don't even get it "postage due." Instead, post offices send us cards saying that they are holding the film for lack of postage. We promptly forward the postage for it, but in the meantime you may be losing sleep worrying about your film.

All Ciné-Kodak Film, not exceeding 8 ounces in weight (which excludes only 16-mm. magazines), may be sent from anywhere in the United States to anywhere in the United States for 1½ cents for each 2 ounces or fraction, Third-Class mail—which is the postal classification by which most film is dispatched both to and from processing stations. Here's the lineup: 100-foot 16-mm. rolls, 7½ ounces, 6 cents; 50-foot 16-mm. rolls, 4½ ounces, 4½ cents; 8-mm. rolls, 3 ounces, 3 cents; 8-mm. magazines,

● **Legible printing and proper postage are your surest guarantees of fast and certain service.**

4½ ounces, 4½ cents. Sixteen-millimeter magazines, because they weigh more than 8 ounces, cannot be mailed to us Third Class, and are therefore generally mailed Parcel Post—and Parcel Post rates are based upon both weight and distance. For any object up to one pound (and that easily includes the 9½-ounce magazines for the 16-mm. Magazine Ciné-Kodak) the minimum Parcel Post rate is 7 cents. That's local. For a journey not exceeding 150 miles, 8 cents; up to 300 miles, 9 cents; 600 miles, 10 cents; 1000 miles, 11 cents; 1,400 miles, 12 cents; 1,800 miles, 14 cents; over 1,800 miles, 15 cents.

Don't be misled by the postage Eastman puts on return cartons. This will always be less than you must use because you are mailing unprocessed film in a magazine or on a relatively heavy take-up reel used in cameras, plus the metal container, and we return film on the lighter processing reels with only cardboard filler.

When sending film Third Class or Parcel Post, tie cartons with string—don't tape them, for this hikes them into the First-Class postage division at 3 cents per ounce.

For speed in delivery, send films First Class or Air Mail—not Special Delivery. This last only speeds up delivery from the post office to processing station, and this period is already pared to the minimum by our plan of having Eastman trucks call at local post offices several times a day to pick up film. Air Mail costs 6 cents an ounce and fraction.

Eastman customarily returns film by Third-Class Mail. If you want your film returned by a different classification, *inclose your instructions with the film,* which must then, because it contains writing, be sent First Class or Air Mail. Don't send instructions separately or they may not overtake your film in a busy processing laboratory in time for us to carry out your instructions. And, with these instructions, please inclose the additional postage required for your film's return. For example, we would customarily expend 4½ cents for the Third-Class return of a 5¾-ounce 100-foot 16-mm. roll. First-Class postage amounts to 18 cents. You, therefore, should inclose 13½ cents in stamps. Or, if Air Mail return is desired, the required difference between 4½ cents and the 36 cents for Air Mail would be 31½ cents in stamps.

THE MOST IMPORTANT POINT OF ALL—ADDRESSING

Print addresses carefully! We have hundreds of rolls awaiting identification which we have been unable to return, try as we will. Just the other day we had a roll with a completely undecipherable address. As usual, it was projected for clues. There was one—a private airplane with a number which we interpreted as NC-236541. We wrote to the Civil Aeronautics Authority in Washington. They replied that we seemed to be shooting a little high. They didn't have any with quite that many digits—but NC-23654 was owned by Mr. D. S. T. of Boston. Mr. T. gladly pleaded guilty.

● **Kodak trucks speed exposed film from post offices to processing stations—and back again.**

"The Will AND the Way"

CHESTER GLASSLEY OF TEXAS, WINNER OF THE AMATEUR CINEMA LEAGUE'S 1940 TOP AWARD, TELLS HOW AND WHY HE MADE HIS PRIZE-WINNING MOVIE

WHEN I bought my Ciné-Kodak Eight-60 back in 1934 the idea of making a movie play had never even entered my head. My interest in and knowledge of photography had been limited to the garden variety of snapshots.

Yet movies proved to have a different appeal for me. I had soon shot all the usual things—parties and picnics and week ends. But that wasn't enough. This new field of picture making was entirely too fascinating to let end there.

My stock of equipment grew hand-in-hand with my experience and ambition. I discovered that a very few dollars would buy a Ciné Titler with which to make my own titles. These further helped to make my movies mine. Titling proved to be so easy—and so appreciated by my friends—that I quickly resolved never to screen any films for people unfamiliar with my subjects without first clearing the air and speeding the action with a few simple titles.

The success of this easy step goaded me to further action. I decided to try my hand at telling a story in motion pictures. Well before this decision was reached I had learned the importance of planning films ahead of time. No matter what the subject, I'd discovered that a little forethought saved time and film in the field. It was therefore relatively easy for me to prepare a workable script. For this type of filming our professional producers are the best teachers.

A READY TUTOR

To learn considerable about the mechanics of movie making you needn't go any farther than your nearest theater. There you can watch the smooth way in which Hollywood producers put over their themes, whether they are comedies, tear-jerkers, or merely travelogs. I developed the habit of seeing the really good movies twice. First, I simply sat back and enjoyed them as a casual member of the audience. The second time I tried to figure out what the script writer, director, cast, cameraman, and film cutter had done to make the pictures enjoyable. Try it sometime—you'll be surprised at the ideas you'll pick up which can be used in every amateur movie, regardless of its nature.

A MOVIE IN THE MAKING

In planning *The Will and the Way* I eternally kept in mind the fact that I was working with simple tools and would therefore have to tell a simple story in a simple way. Using a strictly amateur cast, the range of histrionics would be definitely limited. And, working without sound, my plot would have to be designed for pantomime.

From February through May the cast and I worked almost every week end. Sometimes indoors. Sometimes out. We all got a tremendous kick from running off the processed films and comparing them with our written schedule and unwritten expectations. Surprisingly few retakes were necessary because we'd rehearsed each scene as a complete and separate unit of action until we had virtually perfected it—at least, in our opinion. That's where amateur movies have it over amateur theatricals. In movies you can take one step at a time, and, when someone does get out of step, chuck that bit and do it again. Because we followed our script carefully the editing job was no real problem. Dialog titles were set up by a local printer, proofed on small cards of a fairly rough texture, shot in the Titler and inserted in the film where indicated by our script.

The finished production—a palm-sized 200-foot reel of 8-mm. Kodachrome—was completed in time to enter in the annual contest of the *Home Movie* magazine. Here it won

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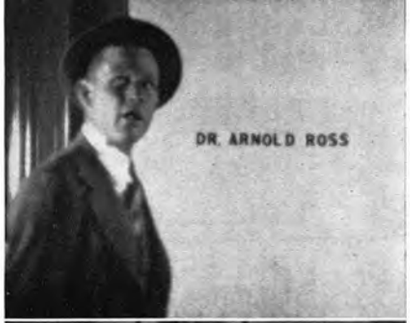
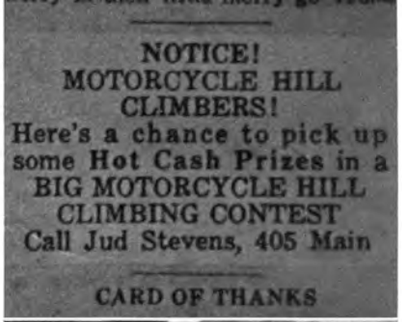
NOTE—"The Will and the Way" is the film story of a young couple who anticipate the arrival of their first-born. They find themselves without the cash necessary for retaining the services of the famous obstetrician whom the young wife prefers to consult. The husband calls upon the specialist, explains that he hasn't the required $1000, promises to get it.

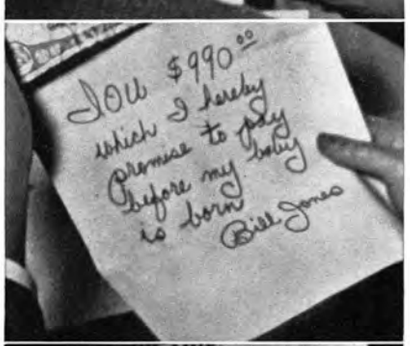
The desperate husband enters any and all contests and exhibitions promising profits. He acquires some cash and lots of abuse. And then, just before the baby is due to arrive, he reports back to the doctor with the $300 he has been able to amass. Battered and despairing, he pleads with the doctor to care for his wife, promising still further efforts to obtain the balance. The doctor agrees to stay on the case—and the baby is born without incident. When the mother and baby return home, the young father, while playing with the youngster, suddenly remembers that he has received a letter from the doctor . . . a letter which, instead of being the dreaded bill, proves to be the doctor's present to the baby—a check for $300.

A simple and moving story, it is acted with fine restraint, filmed thoughtfully, edited expertly. The illustrations at the right are from enlargements from the original 8-mm. Kodachrome.





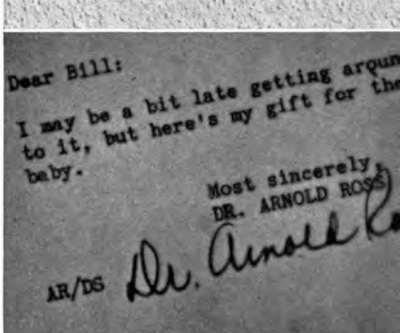
"Gee, Bill, I wish we were rich -- then I could have any doctor I wanted!"



Dr. Arnold Ross, the obstetrician who has made himself rich as well as famous by charging $1,000 for every baby he has delivered in the past five years, arrived today at Love Field after a three months' vacation in Honolulu with his pretty wife.

"Say, wait a minute! I got something today!"

"I couldn't get but three hundred dollars. Honest, I tried like everything but I couldn't get any more!"



"I don't know how we'll do it, honey, but if that's who you want, that's who I'll get!"

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.

ALBERT WERST, Brooklyn, N. Y.

This is a good season and a good year for filming Old Glory in full color. Mr. Werst shot at 32 frames per second to slow down the action in the flag, yet at standard Kodachrome exposure, despite the camera's added speed, to deepen all colors, and particularly the blue sky—and there's no better background than the sky.

f/8, *with* 16-*mm. Kodachrome*

RONALD AMSLER, Peru, Ill.

A good time to go hunting some of your very best shots is when there's no longer enough light to film by—at which point you wheel about and film the light itself, silhouetting before it statues, buildings, steeples, trees, people. *F*/5.6 or *f*/8 is generally right, but Mr. Amsler shot at *f*/2.7, after the sun had set.

f/2.7, *half speed, with* 8-*mm. "Pan"*

KEN WILLARD, E. St. Louis, Ill.

One reassuring factor about pictures of divers on a high board is that such shots will of necessity have a blue-sky background. And it's generally easy to get the camera down for an upward shot of divers on a low board. Expose for the sky rather than the divers.

f/8 *at* 32 *frames,* 8-*mm. Kodachrome*

WM. HODGES, Waterbury, Conn.

Not the least of the recently recognized virtues of versatile Ciné-Kodak Titler, when used with almost all cameras, is its ability to magnify small objects framed in its easel—such as the busy bee on the cosmos blossom. To better see into such objects, set focusing camera lenses at "infinity," instead of at "25" feet.

f/8, *with* 16-*mm. Kodachrome*

DR. JOSEPH WYLIE, Seattle, Wash.

This shot, as reproduced in black and white, may not set your pulses to pounding. You really should see it in color! Orange, yellow, and red sandstone; vivid blue sky; delicate, drifting cloud patches—Dr. Wylie's low camera angle which "picked up" the plant gave distance and full beauty to this Kodachrome scene.

f/5.6, *Pola-Screen,* 16-*mm. Kodachrome*

MRS. R. H. LAMOTT, San Diego, Cal.

Cloud effects, alone, are all the material needed by the alert cinamateur seeking shots of amazing beauty—particularly backlighted thunderheads such as this. Mrs. Lamott deliberately underexposed her late-afternoon shot in order to richen and deepen the sky, thereby accenting the cloud halo. It's a ready ruse.

f/11, *with* 8-*mm. Kodachrome*

M. J. SUCEE, Ottawa, Ontario, Can.

Desiring a truly unusual shot of Winnipeg's Ft. Garry Hotel, Mr. Sucee scouted around until he found an upward opening through the trees on a side street. Then he slipped on a 3-inch telephoto and pulled the hotel within the limits of his depth-giving frame of tree branches. First find your subject . . . then the best shooting angle.

f/8, *with* 16-*mm. Kodachrome*

GEO. REINSTEIN, Great Neck, N. Y.

A low horizon to give prominence to the sky and clouds . . . a filter to further accent that prominence—that's the recipe for outstanding "Pan"-made beach shots. There's all the difference in the world between the appearance of filtered and unfiltered "Pan" movies . . . no difference in ease of making.

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

SOL SMITH, Brooklyn, N. Y.

Here's a grand example of why we enthuse about a low camera angle and its resultant blue-sky background. And about close-ups, too. Mr. Smith made his prize shot of the ship's auxiliary steering wheel well along in the afternoon—a frequent "Good Shot" period. A few nautical close-ups like this really make the travel movie.

f/8, *with* 8-*mm. Kodachrome*

CLYDE S. DRISCOLL, Dallas, Texas

Some movie makers would have brushed aside the screen of grass separating them from their subjects. But not Mr. Driscoll, who has once before demonstrated on these pages his awareness of good camera angles. Green grass, colorful costumes, the blue Pacific in the background, feature this "Good Shot."

f/8, *with* 8-*mm. Kodachrome*

T. J. COURTNEY, Halifax, N. S.

Every now and then we hear from Mr. Courtney with a "Do you like these?" accompanied by a clump of clippings. We almost always do. This time he sent along his own enlargements as made by the Kodak 16-mm. Enlarger. Notice the camera angle, and the close-up!

f/8, *with* 16-*mm. Kodachrome*

AGNES C. DUNCAN, Little Falls, N. J.

And here's a good example of the virtue of a telephoto in making magnified close-ups of near-by objects. Although lovely in life, picture this dew-laden rose in color on the screen many times actual size! Miss Duncan made the shot under poor light very early in the morning with a fast 2½-inch *f*/2.7 telephoto.

f/2.7, *with* 16-*mm. Kodachrome*

CAPT. R. F. FALLOWS, Ham. Field, Cal.

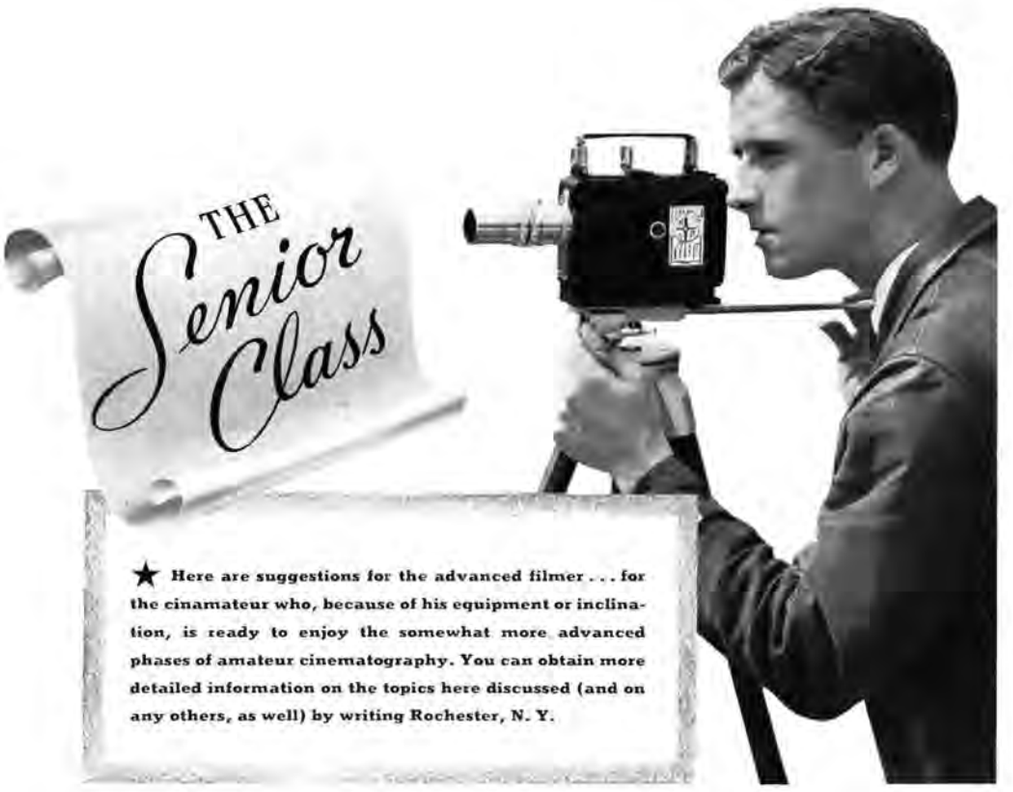
Few subjects beat airplanes for interest and beauty and action. When shooting them with "Pan" film, a yellow or red filter is little short of obligatory. Capt. Fallows used Kodachrome . . . tells us that a Kodachrome Haze Filter helps out a lot in the proper reproduction of the planes' silver wings.

f/11, *haze filter,* 8-*mm. Kodachrome*

JOHN BURKE, Philadelphia, Pa.

Two years at movie making, and Mr. Burke's third "Good Shots" appearance. This time the Philadelphia Zoo was his subject, and its inmates his targets. Old hook-nose provided prime movie material and unfailing comedy. The zoo, incidentally, is another good field for telephoto filming.

f/5.6, *with* 8-*mm. "Pan"*



THE Senior Class

★ **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.**

AGAIN—FOOTAGE

A recent issue of the *News* explained that Eastman laboratories do not trim scenes from the specified lengths of film . . . that every customer is returned a full fifty or one hundred feet of processed movies. It was pointed out that there are nine extra feet of film on each unexposed 100-foot roll. This extra footage will take pictures, but that is not its purpose. It is supplied for threading, test-running of roll-loading cameras before closing the covers, and to protect the beginning and ending of the proper footage from becoming light struck. Because of the mechanical requirements of processing, this extra footage must be removed at the processing station.

The item provoked considerable healthy correspondence, incidentally. And everyone felt a lot better. Everyone, except one reader who said that if Eastman elected to provide extra footage—that was their business. But if he elected to take pictures on it—that was his concern, and, doggone it, he wanted those pictures back! But it simply can't be done. There must be a protective leader and trailer. Consider the problem as a simple matter of addition, which, if carried along to its extremity, becomes somewhat staggering. For example: 9 extra feet to protect 100 feet . . . 118 feet in order to send back 109 . . . 127 feet so as to return 118 . . . and 136 feet, etc., etc.

There is, however, one additional point which probably should be covered. It will be of interest only to those who use cameras with interchangeable lenses.

Instruction manuals explain how to set and read camera footage indicators . . . how to run the leader off to a certain mark . . . how to then begin and continue exposure of the specified footage until the "0" mark is reached . . . and that from "0" to "EMPTY" the camera is pulling the trailer strip and pictures should no longer be made. Reasonably accurate interpretation of these instructions is not difficult. But there is one extra check frequently used by those whose cameras have detachable lenses. This is effected by removing the lens after loading and closing the camera, and, with finger on the exposure button, watching the flow of the film past the gate. As soon as you see the emulsion number perforated in the film at the end of the leader, stop the motor, set or take a reading on the footage indicator, replace the lens and begin the exposure of the prescribed footage. At the conclusion of a full fifty or one hundred feet you will be at the exact beginning of the trailer footage, and no scenes will be lost.

★

CANADA CUSTOMS

There's been some concern of late about the attitude of the Canadian Government toward movie cameras and movie film. But, from information we have, there's no need for it.

We have recently seen a letter from the Secretary of the Canadian Customs Division which states that the cameras of amateur movie enthusiasts qualify for free entry just as they have in the past. A reasonable amount of film is also quite in order. There are, the letter continues, some areas in which pictures are forbidden, but these areas are generally posted. Common sense will be rewarded with the customary Canadian courtesy.

NO MOISTURE NEEDED

Until rather recently many of the cans supplied for the safe storage of film contained absorbent pads behind a screen grill. They also contained printed instructions advising that these pads be moistened only when the film became noticeably dry and brittle. The directions were not always read, however. But the purpose of the absorbent pads was apparent. They were for water—*and they got it.*

Eastman recently removed these pads from the cans, and at the same time their name was changed from Humidor Cans to Film Cans. This step was not accidental.

Experience proved that although some films might occasionally require humidification, the great majority pick up enough moisture from the air during showings to remain suitably pliant for smooth projection. And that is the only need for moisture as far as movie film is concerned—to remain "soft" enough to retain a loop in the projector's gate.

Keep your films tightly wound, reasonably cool—and dry.

★

SEVEN-LEAGUE BOOTS

There are a lot of cameras in use today which will take telephotos. A lot of them *are* taking them, too. But if your camera will accept a telephoto and you have been wondering about the advisability of getting one and just which one to get, here's a good time to sit down and talk about the matter. For this is the best of all seasons for telephoto filming.

A telephoto gets things larger than a standard lens. It gets things larger in direct ratio to its increase in focal length over that of the standard lens. But there's no reason for getting a telephoto in order to film objects which you can approach with the standard lens. Frequently, however, you can't. Take an airplane, for example. Or a lioness in the local zoo. Or a butterfly on one of your zinnias. Or a shy child or a surly native. Or a scudding cup defender or a grim-faced golf finalist. Or a timid squirrel or wary deer. Whether they are inches, feet, or yards distant, a telephoto pulls them in while enabling you to keep your distance—sometimes through necessity . . . and sometimes through caution. Telephoto lens speed isn't especially important for such subjects because you'll probably be filming at *f*/5.6, *f*/8, or *f*/11. But focal length *is* important because, if you are adamant on the subject of a tripod and simply won't consider lugging one of them around, steady pictures or no, then you won't want a telephoto offering more than a three-times magnification over the standard lens. In other words: a 3-inch lens with a "Sixteen," or a 1½-inch lens with an

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The Processing Parade

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

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

E. C., Buffalo, N. Y.
8-mm. "Super-X"

Splendid results with non-average subjects. Your spotlighted stage performers and nighttime swimming pictures were ample proof of the value of a fast lens. Your shots were nice and steady, too.

P. C. S., Brewster, N. Y.
16-mm. regular Kodachrome

Your first roll was grand—especially those shots of the ship in a Bermuda harbor. But we missed some close-ups in your shots on the island. Something went haywire with your second reel. If we hadn't seen your fine first reel we'd say that your camera's shutter was out of time. It's our guess, therefore, that hasty and unchecked threading was the cause. Always run your camera for a few seconds with the cover open in order to check the film flow. There's extra footage supplied for just that purpose.

C. H., Buffalo, N. Y.
8-mm. regular Kodachrome

Not too good, Mr. C. H. Solely in an attempt to be helpful may we mention that the "smudgy" appearance of your film was probably due to dirt on the lens? A lot of panoraming, too. And considerable overexposure with your beach scenes. Why not get some lens tissues from your dealer? Or use a soft linen handkerchief. Panoraming, when it's done slowly, is all right every now and then. As a rule, however, keep the action in the subject and not in the camera. A bright beach scene calls for *f*/8-*f*/11, or *f*/11, in Kodachrome. We think you used about *f*/4.

J. W. C., Kokomo, Ind.
16-mm. black-and-white

S-W-I-S-H! You tried to cover far too much territory in every shot. Steady does it!

R. F. R., Dallas, Texas
8-mm. regular Kodachrome

You're making animated snapshots. Your subjects were posed, although, instead of standing still, they walked toward the camera. A far better plan is to give subjects something to do. Tell them to forget the camera. Then make natural movies. Try it and see if we're not right.

R. J. G., Elmira, N. Y.
8-mm. regular Kodachrome.

Swell shots of grandfather and the baby. Good exposure. Good close-ups.

V. D., Erie, Pa.
8-mm. "Super-X"

Fine exposure with those zoo movies. Might have been a good idea to shoot an occasional cage sign so as to title the animals. Fine exposure, too, on your landscapes—but we dare you to try a yellow or red filter with your next black-and-white scenics. Merely allow one stop from correct unfiltered exposure for a yellow filter . . . two stops for a red filter. Or, *f*/8 or *f*/5.6 instead of *f*/11. Much better cloud effects. And a lot more distance because the filters "see through" ordinary land haze.

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

Ample lighting for your indoor shots. And good exposure. But golly, your subjects were fussed! When you're close to people, and you are of necessity for most indoor shots, give them something to do. A game to play. A book to read. A pipe to smoke. *Anything* to take their minds off the camera and to loosen them up a bit.

Dr. W. N., Detroit, Mich.
16-mm. regular Kodachrome

Fine work on the counts of exposure, camera steadiness, and composition.

R. F. G., Olean, N. Y.
8-mm. "Super-X"

Your shots made from the "blimp" were quite a bit "over." All shots made from the air require a full stop less than average with "Pan" film . . . a half or full stop less with Kodachrome. There's no shade around midday when you're looking down. Objects tend to look flat unless you close down the aperture a bit. Base your exposures—*first,* on the type of light . . . the kind of day. There's your average. And *second,* use a little more or a little less exposure for any subjects lighter or darker than average. Pictures of an airship—or picture making from one—always use a filter with black-and-white film. It gives 'em zip.

M. J. T., Detroit, Mich.
8-mm. regular Kodachrome

Nice exposure on those parading cadets—but that one right-angle shot of the boys wasn't too good. The marchers "jitter" past you on the screen because they kept right on marching while the camera's shutter was closed as the film was tugged forward. Bet you'll prefer your other parade scenes, when you shot at an angle and got them coming at you, or going away.

G. M. C., Durham, N. C.
16-mm. regular Kodachrome

Your exposure was good. The camera motion not so good. Keep the camera steady. That flower close-up was a good idea—but watch out for parallax! Your shot lopped off the top of the flower. The line of fire of the finders is not quite the same as that of lens and film. The fields seen by each meet about twenty feet out front—a good average distance, and beyond which parallax won't cause any trouble. But up close it will. That's why camera finders have marks reading "6 ft." and "2 ft." Keep these marks over the tops of things at these distances and the camera will be properly tilted upward so that the lens and film see what you want to see on the screen.

E. L. T., Madison, Wis.
8-mm. regular Kodachrome

Your Grand Canyon scenes were entirely correct on the counts of exposure and focus. Had you held the camera steady your color film would have done a nice job of distinguishing between those reds and yellows and oranges. But you "fanned" the landscape. That's just like stirring colors together on a painter's palette.

The brink of a canyon is no spot for making movies of opposite canyon walls. Back up a bit until you can get something or somebody on your side of the ditch to help establish the distance across the void. It needn't be anything of great size . . . you can always crouch down.

● **The lens setup for Ciné-Kodak Special. Similar lens versatility is possible with the "Magazine Sixteen," Ciné-Kodak K, and the Model E f/1.9. The "Magazine Eight" is not far behind.**

SEVEN-LEAGUE BOOTS (Continued from page 8)

"Eight." For the effect of camera jitters as well as distance is magnified—just as muzzle wobble is more of a handicap when you're rifle shooting than when you're using a shotgun.

But if you have a tripod, or expect to get one along with your telephoto, the choice of focal length is strictly up to you. How much magnification do you want? If you plan to acquire only one accessory lens you'll probably decide upon one offering between two- and three-times magnification. If two are on your schedule, the second might well offer up to six-times magnification. Directly below you will note two tables. One lists the lenses and the cameras they fit. The other gives you some idea of their comparable breadth of vision.

These tables will also point out to you one other mighty valuable accessory lens which is available for many cameras. It's called a wide-angle lens because it sees more than the standard lens. The 9-mm. *f*/2.7 wide-angle lens for the Magazine Ciné-Kodak Eight is fixed focus . . . the 15-mm. *f*/2.7 wide-angle for many 16-mm. cameras is focusing. Both are really "fast" lenses—their *f*/2.7 speed fits them to make good movies both indoors and outdoors under poor light. And the 15-mm. wide-angle, by focusing down to six inches, also is a potent gatherer of close-ups. Many cinamateurs who have bought this lens as an accessory have found themselves using it with even greater frequency than the standard lens.

WIDTH OF FIELD SIZES FOR CINÉ-KODAK LENSES*

Distance From Camera in Feet**	For "Eights," only			For "Eights" and "Sixteens"†				For "Sixteens," only			
	9-mm. f/2.7 Wide-Angle	13-mm. f/1.9	38-mm. f/2.5 and f/4.5	25-mm. f/1.9	50-mm. f/1.6 and f/3.5	63-mm. f/2.7	76-mm. f/4.5	102-mm. f/2.7	114-mm. f/4.5	152-mm. f/4.5	15-mm. f/2.7 Wide-Angle
1½′											3¼″
3′	1′4½″	1′	4″	1′1″	6¼″	5″					1′9″
6′	2′9″	2′½″	8½″	2′3″	1′1″	10½″	8¼″	6¼″	5¼″		3′7″
10′	4′6″	3′5″	1′1¾″	3′9″	1′10″	1′5″	1′2″	11″	9¼″	6¾″	6′2″
25′	11′7″	8′7″	2′10″	9′5″	4′9″	3′9″	3′1″	2′4″	2′1″	1′6″	15′6″
50′	23′	17′	5′9″	18′11″	9′6″	7′6″	6′4″	4′8″	4′2″	3′1″	31′
100′	46′	34′	11′6″	38′	19′	15′2″	12′7″	9′5″	8′4″	6′3″	61′
200′	93′	68′	23′	76′	38′	30′6″	25′6″	19′	17′	12′6″	122′
400′	186′	137′	46′	152′	76′	61′	51′	38′	34′	25′	244′

*Movie frame proportions are four wide by three high. To figure field heights, take ¾ of the width.
**All distances are measured from front of camera, excepting the 38-mm. *f*/2.5 lens and 50-mm. *f*/1.6 lens. With these measure from focusing mark + on lens barrel.
†The widths of field given for these lenses are for 16-mm. film and not for 8-mm. film. To estimate the fields for "Eights" take 45% of 16-mm. field widths. For example—if the field width in the chart is 3′9″, or 45 inches, 45% of this is 20.25—or 20¼ inches.

CINÉ-KODAK LENSES

CAMERAS	13-mm. (½″) f/1.9	25-mm. (1″) f/1.9	38-mm. (1½″) f/4.5	38-mm. (1½″) f/2.5	50-mm. (2″) f/1.6	50-mm. (2″) f/3.5	63-mm. (2½″) f/2.7	76-mm. (3″) f/4.5	102-mm. (4″) f/2.7	114-mm. (4½″) f/4.5	152-mm. (6″) f/4.5	9-mm. Wide-Angle f/2.7	15-mm. Wide-Angle f/2.7
Ciné-Kodak Eight-60 f/1.9	S		N										
Magazine Ciné-Kodak Eight f/1.9	S	N		Y	Y	Y	Y	Y				N	
Ciné-Kodak E f/1.9		S			L	L	L	L	L	L			L
Ciné-Kodak K f/1.9		S			Y	Y	Y	Y	Y	Y	Y		YY
Magazine Ciné-Kodak (16-mm.) f/1.9		S			Y	Y	Y	Y	Y	Y	Y		Y
Ciné-Kodak Special f/1.9		S			Y	Y	Y	Y	Y	Y	Y		YY

S stands for Standard—this is the camera's standard lens. **N** stands for No—no Adapter is needed to fit this lens to camera. **L** stands for Lens—Individual Front Finder Lenses are needed to enable finder to show correct field of each accessory lens. **Y** stands for Yes—a single inexpensive Adapter fits this camera to take any and all the accessory lenses so indicated for this camera. **YY** also stands for Yes—a special Wide-Angle Lens Adapter is required to fit this one lens to camera.

"THE WILL AND THE WAY" (Continued from page 4)

second prize in the Scenario Group, which pleased us considerably.

Then we sent it off to the Amateur Cinema League in New York, and they regarded it as deserving the 1940 Hiram Percy Maxim Memorial Award—the top citation.

This, I am told, established several precedents. *The Will and the Way* was the first film made within the U. S. A. to win the Maxim Award in this international contest . . . the first 8-mm. film to achieve this distinction . . . and the first scenarized film story to turn the trick.

But *The Will and the Way* would have been just as thrilling to "Billie" and Garth McMasters—our heroine and hero, and the other grand people in our cast, if it had never been entered in a contest. And to me. For we've learned that movie story telling is easy if you set your ideas down on paper before you begin to work them out on film. When you've finished you've achieved something just a little different from the average run of home movies—something that enables all your friends—yes, and even strangers—to share the fun.

And *that's* the most fascinating part of the whole setup. The work in playmaking is not work. It's FUN.

★ BULLETIN BOARD ★

DID SOMEONE SAY "CLOSE-UPS"?

THE two top movie cameras in any popularity poll are the Magazine Ciné-Kodaks—the "Magazine Sixteen" and the "Magazine Eight." In convenience and in efficiency they are almost as alike as the proverbial two peas, for there's little you can do with one on 16-mm. film which you cannot do with the other on 8-mm. film. One slight edge the "Sixteen" has had was its ability to make close-ups of almost microscopic proportions by means of a few glistening tubes and adapters known as the Lens Extension Tube Outfit. Advanced amateurs and workers in specialized cinematic fields were enthusiastic about the simplicity and effectiveness of this unit, which, when used in conjunction with the Focusing Finder to determine exact field and focus regardless of object size, produced truly amazing magnification and clarity of images.

It was inevitable that there would be a demand for a similar setup for the "Magazine Eight." And now it is ready—the *Lens Extension Tube Outfit for the Magazine Ciné-Kodak Eight.* As with that for the "Sixteen," it should be used in conjunction with a Focusing Finder because it is otherwise impossible to sight and focus on minute objects literally under the camera's nose.

To understand the function of this outfit remember that the standard lens on a "Magazine Eight" is 13 mm.—or, roughly, ½ inch from the film. Move that lens out a few inches by means of these tubes and most of the rays of reflected light entering the lens will never reach the film. They'll be lost against the tube's sides. Only those few rays in the center—the number of which depends upon the length of the tube or combination of tubes used—will reach their goal. And those few, and the minute objects from which they sprang, will fill the whole film area, thus being vastly magnified on the screen.

By using one, two, or all three of these tubes, with the standard lens or any accessory lens supplied for the "Magazine Eight," varying degrees of magnification are possible,

narrowing to a field even less than one-thirty-second of an inch in width . . . approximately the thickness of a well worn dime.

Ask your dealer for full information about the Lens Extension Tube Outfit for the Magazine Ciné-Kodak Eight, and the Focusing Finder.

H T M G M AGAIN IN NEW ISSUE

EASTMAN'S cinematic best seller, the 230-page "How to Make Good Movies," has once again been brought up-to-date. With sales now well past the 100,000 mark, this complete and nontechnical review of movie fun, to those who have yet to read it, should be as essential as a fresh film supply for the summer and fall picture program.

Why not get your copy from your dealer and incorporate its hundreds of ideas in your this-year's vacation movies?

"EIGHT-33" TAKES OVER

KODASCOPES Eight-50 and Eight-20 are no longer available. Both models are now superseded by a more brilliant and more rugged performer—the Kodascope Eight-33.

Sturdily constructed, smartly finished, the "Eight-33" is supplied with a 500-watt lamp and a 1-inch *f*/2.0 lens—a powerful lamp and fast lens combination that assures larger and more sparkling screen pictures. 300- and 400-watt lamps are available as accessories.

Major operating controls are centered on a convenient side panel. Projection speed is adjustable . . . motor and lamp switches are individual—you can extinguish the lamp during the rapid motor rewinding of film. Tilting and framing knobs are convenient and positive in operation . . . a useful carrying handle furthers safe handling.

The Kodascope Eight-33, with incidental accessories, is a far less costly projector than its appearance and quiet performance would suggest. See your dealer for complete details.

THROW AWAY YOUR TAPE MEASURE

THOSE cinamateurs who have trouble estimating camera-to-subject distances will welcome news of the Kodak Service Range Finder. A split-field, military-type finder, you just look through its eyepiece, turn a knurled ring until the upper and lower halves of your image are perfectly joined, and the focusing distance is indicated—from two feet to infinity. Supplied in a suede pouch, this handsome little device replaces the Kodak Pocket Range Finder.

MAGAZINE *Ciné-Kodak Eight*

...the practical precision EIGHT

Model 90, with 13-mm. *f*/1.9 lens.

MAGAZINE CINÉ-KODAK EIGHT is a good deal more than a fine, capable little camera. It is the basis of a new kind of 8-mm. movie making. It brings new freedom; it vastly enlarges the scope of 8-mm. movies.

Load or change films swiftly, easily.

Shift to an accessory lens quickly.

Combination case for camera and accessories.

FIRST, as its name indicates, it is a magazine-loading camera. Load it in three seconds; or change from one type of film to another in less than double that time.

SECOND, it offers you a choice of four useful camera speeds—16, 24, 32, and—for true "slow motion" effects —64 frames per second.

THIRD, it may be fitted with any of seven accessory lenses, ranging from a 9-mm. wide-angle lens to a 76-mm. (3-inch) telephoto. And the enclosed view finder is easily, accurately adapted to give you the field for each. The standard lens is the Kodak Anastigmat 13-mm. *f*/1.9.

FOURTH, it may be fitted with other supplementary lenses and lens extension tubes for extremely narrow field work. And there's an accessory Focusing Finder with which accurate focus can be determined with any of the usable lenses.

FIFTH, there are cases available which carry not only the camera but a variety of the accessories which advanced movie makers require.

And to realize the full quality and beauty of movies made with the Magazine Eight, there are Kodascopes Eight-70, 70-A—and the new "Eight-33."

Look at a Magazine Ciné-Kodak Eight at your dealer's. Be critical about it. We think you'll like it.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.