SEPTEMBER-OCTOBER
1941

CINÉ-KODAK NEWS

★ *for 8-mm. and 16-mm. movie makers* ★












Action!

• SPEED TO SPARE IN FALL SPORTS —BUT NEVER TOO MUCH FOR A WIDE-AWAKE MOVIE CAMERA

PICK your sport. No matter which—at this time of the year it's sure to be crammed chock-full of action. And action is very definitely the dish for a movie camera. It's the element people *expect* to see in movies—and when they get it, they're thrilled right down to the core of the reel.

Almost any sport seems to do: The bunting finesse of a fleet-footed shortstop . . . elbowing on the turn of dirt-track racers . . . tumbling antics of carnival clowns . . . sharp volleying in the club tennis finals . . . the battle in the stretch at the harness races . . . timber topping at the horse show . . . fleet-footed deer or whirring pheasants . . . a lusty explosion shot at the crucial "seventeenth" . . . hairpin turns in the regatta . . . spills and triumphs at the rodeo . . . hocus-pocus of gridiron performers.

Action? The season is packed with it.

KEEP THESE POINTS IN MIND

This one caution has almost reached the status of a cliché—but it will bear repeating once more: Keep the action in the subject, and not in the camera. The more exciting the sport, the more careful you should be to keep that camera as steady as you can so that the screened action will be as sharp as possible. Unless the progress of the action will take your subjects out of the picture, "freeze" your camera. Even then, with many sports, it's wise to let your subject run off one side of the screen. That's your cue for a new viewpoint for the next shot. Try to get all fast-moving action—especially when it's near by—so that it is either coming at you, or going away. An acute angle is a good compromise. But right-angled shots are bad. And when you must follow action, do so smoothly.

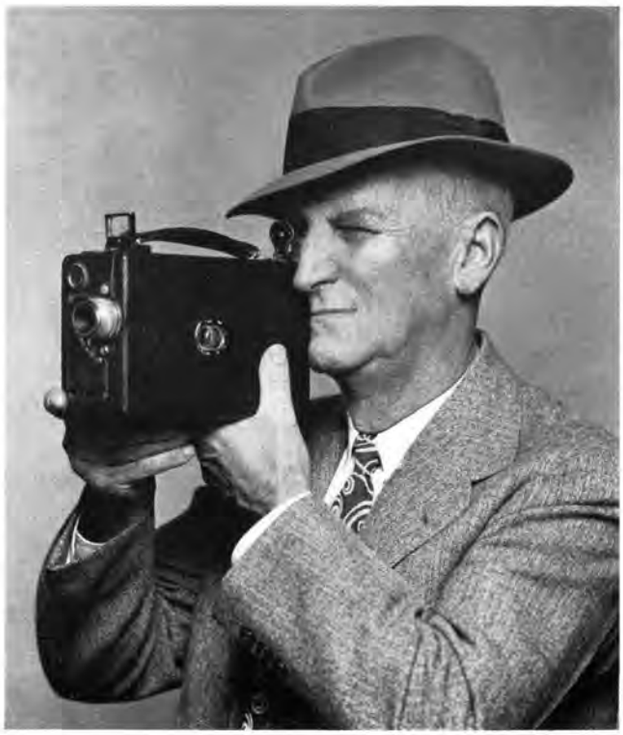
Once you've taken your seat—with many of the sports shown at the left—you may not be able to change. For this reason it's smart to arrange ahead of time for a seat with the sun at your back, or, equally desirable, with the sun coming from over either shoulder so that it will cast accenting shadows before or behind the performers. And if, for example, a tennis match is your objective, the best vantage point might be one from which you can shoot lengthwise down the court.

For a variety in the distances of your scenes, call upon a telephoto, if possible. Not only will this bring you those all-important and all-absorbing close-ups, but it will frequently keep you out of a mêlée, yet fit you to get the near-by vantage point you require.

And—the last point—don't overlook the spectators. The story told by their faces is easily half the record.

You'll Know It
WHEN YOU SEE IT

● MR. WILLIAM HODGES OF WATERBURY, CONN., SAYS THAT GOOD COMPOSITION IS A CINCH



(NOTE: A few film clippings in the mail introduced this cinamateur to "Ciné-Kodak News." All of the clippings were patently "Good Shots." Then came a full reel of Kodachrome and some color "stills"—almost all "Good Shots." Here's Mr. Hodges' interesting story of how he does it.)

THERE are, as I see it, three distinct types of amateur picture making: Family, travels, play-making.

I take the first two. I take them in both movies and stills—movies, to keep the story flowing . . . "stills," to stress the highlights.

Under "Family" I include friends as well. And activities around the home.

Under "Travel" come any and all subjects filmed away from the front lawn . . . scenes and sites disassociated from our family life.

Our family film diary is probably very much like most others. I simply catch the shots as they develop—and as I have the time to catch them. Then I do the best I can by my movies over a splicing block, show them at more or less regular intervals before family and intimates, enjoy them hugely. But I would hardly expect, or ask, comparative strangers to get excited about them. For, even though these pictures are the reason for which I bought my cameras, my around-the-home picture making is purely casual . . . catch-as-catch-can.

I don't have a home in order to make color movies and color stills, you see. Instead, I make them because I have a home.

"Travel" pictures are something else again. I really believe that I travel to take pictures. I enjoy taking such pictures, showing them, and actually get more out of my little trips because I am continually on the alert for the unusual picture subject.

Travel pictures, to be truly interesting to anyone, *must* be well taken. The subjects will generally be unknown to our audiences. Titles, or an almost continuous explanatory monologue, would identify them—that's true. But it's largely the choice of subjects and the calibre of the composition which must make the scenes worth while. The identity of the subjects is no more important than the quality of the pictures.

COMPOSITION—AS I SEE IT

The Editor of the "News" tells me my pictures are well composed. "What is your understanding of the elements of good composition?" was his question.

Frankly, it's very limited.

I know enough not to film a donkey head-on at a five-foot distance, or back up a pretty face with a line of telephone poles. I try to get some object in the foreground to add depth to the background. But, by and large, I simply look at what I've got in the camera's finder—and I don't believe that the average picture maker need do much more to get really good pictures.

I think of my finder as my screen. What I see in that finder is what I am going to see on the screen. Nothing more. Nothing less. If, in one exposure, I want to cover a lot of land or water and sky, I study the finder to see just what I'm getting, curbing the tendency to peer around the outside of the finder at objects beyond its frame. If I see some other vista I want in addition to that covered by the first shot, I don't panoram over to it just because I *can* panoram with a movie camera. I don't "pan" with it any

● This illustration was engraved directly from one of Mr. Hodges' Kodachrome stills. Notice the low-horizon line that gives full prominence to the sky. Made at f/5.6 and 1/50 of a second. There's more about color stills on page 9 of this issue. Investigate the story that page has to tell—there's a reason why so many cinamateurs are today making color stills, too.

more than I would with my still camera—for, with either, I want my pictures as sharp as possible. One shot, in either case, shouldn't be expected to tell the whole story. That's the job for following exposures, seen on the screen one after the other. It's easy to confuse the purpose of a movie camera with its possibilities. It takes moving pictures—but it should seldom be moved while doing so.

The first thing I learned about scenics, whether over land or water, is that the sky is frequently the most important part of the shot. It more or less must be, in any long-range view. And cloud effects are the most important part of the sky. If they aren't there, my camera and I probably would not be—so I watch for them and sight them for the best position in the picture area. Sometimes I can move a few feet and get a better balance of foreground and clouds. Sometimes I can wait a minute or two for a cloud formation to move over into a more desirable position. Almost always I expose for the sky and clouds, even if it means stopping down a bit and somewhat underexposing the foreground.

THE THEORY REMAINS A MYSTERY

But this composition business still puzzles me. I suppose that means knowing *how* to compose things and *why* they look best when they are properly composed. We amateurs, of course, don't compose much of anything. It's either there, or it isn't—and we just mosey about with our cameras until things look best in the finder. Not many of us know *why* things look better from one viewpoint than from another. We don't much care why—but we all can recognize good composition when we see it. We're educated to that from childhood, on. Everything we look at we gauge for composition. Our homes, our gardens, our cars, our offices—*everything*. "That looks sort of funny," is our reaction to poor composition—whether it's where to plant a shrub or hang a picture. "That's better," means we're on the right track. "There! That's swell," means we've found it.

And that's the way it is with good photographic composition. Keep your eye peeled for it as you look through the camera finder. You'll know it when you see it.

WORKS WITH "STILLS," TOO

I've found this to be true with either "stills" or movies—for I make both in color. Lots of people do, these days. Frequently I've noticed that couples divide up the picture program. The husband uses one camera. The lady of the house, the other. This establishes a friendly rivalry, and makes for a more complete picture story. It also serves to win over a recalcitrant member of the family group to the idea that good pictures are worth a little trouble now and then. And it frees them from the familiar "wooden-Indian" status when the pictures are being screened. For then *they* have some pictures to show, too. And that's always fun.

● At the right is another of Mr. Hodges' low-horizon shots—this time as engraved from his 16-mm. Kodachrome. F/5.6, late afternoon. At the left are two black-and-white reproductions. This cinamateur rightly attaches considerable importance to cloud effects.

REGULAR readers of the *News* are familiar with our "Good Shots" contest—with its dozen and more black-and-white reproductions. In this issue, however, we're bringing you a half dozen 16-mm. Kodachrome scenes in full color through the medium of four-color engravings made directly from the original movie film. These six you see below. Over the page are the customary black-and-white reproductions from 8-mm. and 16-mm. black-and-white and Kodachrome originals.

Why not send in your "Good Shots" selections for our subsequent issues?

DETAILS • Send 8-mm. or 16-mm. 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.* All film is returned, but 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.

1. Excerpts from the fine 16-mm. Kodachrome movies of Mr. Hermon Holt III, of Newton Centre, Mass., have been reported in the *News* before. We especially like this scene, however, for its softness born of backlighting. Notice the young lady's squint-free expression. The scene, made at about noon, was given *f*/5.6 at regular speed.

2. Probably the second most popular Kodachrome subject—children and family rate first—is flowers. More and more cinamateurs, too, are learning to make most of their flower scenes up close so that they, and their audiences, can actually see a larger, more beautiful blossom on the screen than they can in the garden. Mrs. J. A. Podmore, of Orlando, Florida, shot this close-up with a 2½-inch telephoto set at *f*/8. Centering was aided by a Focusing Finder.

3. Every now and then Mr. Michael Rayhack, of Garfield, N. J., has made "Good Shots" with upward-angled close-ups of band members set forth against a blue sky. And here he is back again—with a smiling drum majorette, filmed at aperture *f*/8. In the future, because he should today be addressed as Private Rayhack of the U. S. Army, we're looking forward to scenes of khaki in color.

4. One of the most popular subjects of this season is the host of farm products now pouring in from the fields, orchards, and vineyards of America. Many movie makers go out after them with their cameras, too—but few think to get as close as Miss Lucy Shoemaker, of Brighton, N. Y. This 2-foot shot was filmed at *f*/8.

5. Vicki Colick, as seen in black and white, has made these columns before. Mr. Ralph A. Dahl, of Omaha, Nebraska, who took the shot, used one No. 2 Photoflood in a Kodaflector, head on, about 5 feet distant—and the second Photoflood and Kodaflector about an equal distance to the right. Vicki, who has learned to talk since the shot was made, thinks her "baby" pictures are pretty swell. And so do we.

6. Mr. Robert P. Kehoe, of New York City, firmly believes that flowers and fields and trees and streams and wind and weather are stimulant enough to prompt any cinamateur to reach for a Kodachrome-loaded camera. Once again in our columns—and this time in color—he indisputably makes his point by making a close-up. Between *f*/5.6 and *f*/8 in bright sunlight.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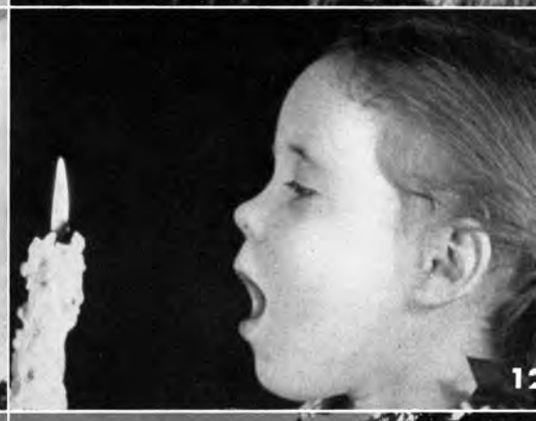

Good Shots

7. While the shooting companions of Mr. Arlo Noyes, of La Grande, Oregon, waited for the ducks to come in, Mr. Noyes shot the hunters against a glorious sunrise. *F*/4 with 8-mm. Kodachrome was just right.

8. Mr. Earl Hilfiker, of Parma, N. Y., is a capable and indefatigable filmer of wild life. This standard-lens shot of a real, live horned owl was made on 16-mm. Kodachrome at midway between *f*/8 and *f*/11.

9. The upward-angled shot of the lady on the sand dune is one more fine example of the value of blue sky as a Kodachrome background. Mr. J. Whittaker, of New Bedford, Mass., shot at *f*/8 on 8-mm. Kodachrome.

10. The pottery worker is a "Good Shots" selection because it demonstrates the appeal of close-ups in any movie sequence of a subject. Filmed by Mr. Johnson Potter of Springfield, Mass., on 16-mm. Kodachrome at aperture *f*/8.

11. Some might think statuary a dubious movie subject. But not Mr. Robert E. Young, of Kansas City, Mo., who realizes that the lazy motion of drifting clouds against the blue sky easily justifies the exposure. *F*/5.6 with Pola-Screen (requiring a stop-and-a-half allowance) on 16-mm. Kodachrome; late afternoon light.

12. Dr. James E. Bliss, of the University of Southern California, expertly uses his movie camera in his profession—and for his personal pictures as well. This 16-mm. Type A Kodachrome shot of Carolyn Bliss' birthday is a grand "Growing Up" close-up.

13. While "Good Shot" number 13 serves beautifully as a moonlight scene, it was actually made at sundown by Mr. Herbert H. Howe, of Springfield, Mass., at *f*/2.7 on 8-mm. "Pan."

14. "Tonny," the tomcat, is an extremely self-conscious character. Whenever a camera is pointed at him, out pops his tongue. Filmed by Miss Adelaide Pulver, of Webster, N. Y., at *f*/8 on 16-mm. Kodachrome.

15. A red filter with 8-mm. "Pan" gave Mr. Fred Hepp, of Waukesha, Wis., the contrast he wanted for his nicely composed shot of the church steeple. With the filter, the exposure was *f*/5.6.

16. Notice the depth given to this scene by the branch in the right foreground. And notice the camera angle. Dr. H. F. Meyer, of Chicago, made the shot at *f*/5.6, with a yellow filter, on 16-mm. regular "Pan."

17. Plenty of people have visited the Ford Rotunda in Dearborn, Mich., but few have filmed the softly lighted dioramas which form part of the exhibit. Miss Lorna Jean Dickhout, of Detroit, made the shot at *f*/1.5 on 16-mm. "Super-X" at half speed. If you've a fast lens don't pocket your camera when you step into any indoor exhibit or museum.

18. Mr. Stanley E. Paul, of Conklin, N. Y., gets grand close-ups of his young son by simply giving him something to do—as evidenced by this happy 16-mm. "Pan" scene of young Mr. Paul fingering a discord.

THERE'S A KNACK TO *Filming Foliage*

● AND HERE ARE SOME VALUABLE POINTERS TO FOLLOW

FOR just a moment—let's forget camera and film. If you *weren't* going to make color pictures of the kaleidoscopic countryside—how would you take it in?

Like this? Walk or drive into parks or country and stop along the way to drink in the beauty of exceptional views, single groves, trees, and branches? Stand transfixed, staring steadily at some gorgeous vista . . . then another, and another—ignoring the relatively drab intervening countryside? Walk closer to some shimmering grove . . . stop to admire it from a distance . . . then approach a single tree which catches your eye? Halt your advance upon it at a respectful distance . . . now move closer to admire its exceptional branches? That cluster of crimson leaves—their coloring almost smoulders against the deep blue sky. And here's a soft russet . . . there a mottled yellow . . . over yonder a pulsing red. Yet see how delicate, how translucent the leaf formations are when you view them against the light . . . when you stare up through top-lighted branches toward patches of sky and clouds.

As you drift homeward, the early-setting sun paints the colorful scene in even ruddier hues. Soon its slanting rays leave the hollows in shadow, tip the rises in crimson. Now the sun and sky are the magnets. Then the sun, too, is gone. Yet its rays still illuminate the clouds along the horizon. They deepen, deepen—and fade away.

NOW—HOW TO FILM IT

Easy! Look at the foliage through the camera finder *exactly* as you'd enjoy it without a camera! Step by step. Long-range scenics . . . to groves . . . to trees . . . to branches . . . to gathering dusk. For you want the spectacle to *live*. Through it you want to take your family and your friends out into the parks and into the country.

This seems utterly obvious and natural, doesn't it? Yet many use their cameras unnaturally and thereby obtain unnatural movies.

Because they can, they "pan." They s-w-i-s-h a scenic. People don't do that in life. They look steadily at one view at a time; hurdle the uninteresting gaps. It's easy, too, to back up with a movie camera in an attempt to "get everything in" one shot. But you don't. You crowd your screen and, hence, lose important detail. Such footage could better be broken up into double the number of scenes, and some of these shot up close to show a hundred times the beauty. Minute leaves, inches in length in life, become feet in length on a screen.

Doesn't all this sound sensible?

As to exposure: For rich skies, give sunlit scenics between *f*/8 and *f*/11 in Kodachrome. Give individual trees the same when you shoot them against a deep blue sky. Give branches the allowance they deserve—between *f*/5.6 and *f*/8 for deepest colors, *f*/8 for average, *f*/8 to *f*/11 for lightest hues. Go to *f*/5.6 for side-lighted trees and leaves. With your camera's lens carefully shaded, use *f*/4 or *f*/3.5 to catch the colors brought out by the sun's rays filtering through from the opposite side of translucent foliage.

And—for every shot—*easy does it.* Search out your subjects. Frame them in the finder. When they're "right"—freeze the camera and fire away. A glowing, lifelike color diary will be your reward.

● Have humans in your foliage reel, if you desire. But keep your attention and your camera focused and steadily sighted on the foliage—don't let people steal the spotlight.

● HOW FILTERS WORK
AND
HOW TO ORDER THEM

Seeing through FILTERS

WHICH of the four illustrations on this page do you like best? The full-color picture above—of course. It's closest to life. Yet, because "Pan" films very definitely have their points too, this is not a Kodachrome article. It is aimed, instead, at demonstrating how you can most closely reproduce the values and tonal beauty of Kodachrome—and of life—when using black-and-white films. For "black-and-white films," you see, are not quite that—not if they're panchromatic. They're black and white, and a hundred tones of gray—each of which serves to reproduce, in monochrome, one of the multitudinous color variations in the original scene. Panchromatic films do a remarkably good all-round job, too. All "Pan" films, however, are especially sensitive to brilliant blue rays from the sky. Because these register very rapidly, they are prone to wash out a bit—appear a very light gray—offering little contrast to clouds.

Deliberate underexposure will slow down the sky, that's true. But it also underexposes everything else in the scene. A filter, however, will give you both proper exposure and the desired color correction.

Perhaps the yellow filter is most popular. This passes yellows and reds, much of the light greens, enough of the dark greens, and holds back the blues in satisfactory style, thus snapping out the whites—whether they are clouds in a blue sky or whitecaps or white sails on blue water. In fact, you'll be so pleased with the improvement that you may well decide to go one step further and use the heavier red filter, which does a still more effective job of holding those blues in check. There are many other filters of many other colors, but these two—or one of them—will best suit your needs.

HAZE CLEARING—ANOTHER FILTER VIRTUE

There's little or no visible haze in the illustration we've used for our subject—but frequently, even on clear days, land or water haze will partially screen the distant reaches of your landscapes and marine scenes. A yellow and, particularly, a red filter help your camera's lens and film see through this blue-radiating veil.

Filter use is simplicity, itself. Available in a variety of mounts for both the standard and accessory lenses, you merely slip them into or over the lens barrel, and make *Page 10, Please* ➧

● **Here's how unfiltered "Pan" would see the scene you see at the top of the page.**

● **And here is the result of using a Yellow filter—darker sky and water . . . more cloud contrast.**

● **The dramatic over-correction born of a Red filter. One of these last two scenes is obviously best.**

Get **COLOR** *in your "Stills," too*

● KODAKS FOR COLOR ARE MODERATELY PRICED...MAKE WONDERFUL COLOR "STILLS" WHICH YOU CAN SHOW ALONG WITH YOUR MOVIES ON YOUR LIVING-ROOM SCREEN

● Small cameras like this take color stills of amazing color crispness.

TO the color enthusiast Kodachrome movies have but one shortcoming—many full-color scenes are so arresting that you want to "freeze" them on the screen for minutes, and not just seconds.

You can, of course, bring your movie projector's "still" attachment into play and halt the flow of the film. But then, if your projector has a light source worthy of the name, a protective shield drops between lamp and film, necessarily and substantially decreasing the brilliance of the screen image.

The easy, enjoyable, and surprisingly inexpensive "out" for this problem lies in the adoption of Kodachrome "stills"—taken by compact miniature cameras . . . the "still" color film processed by Eastman as is Ciné-Kodak Kodachrome . . . then, later, thrown on your screen by potent, pint-sized little machines known as Kodaslide Projectors. The many thousands of cinamateurs who already have teamed these two fields of color photography make this unanimous and enthusiastic report: Movies keep the story going . . . "stills" stress the highlights.

WIDE CHOICE OF EQUIPMENT

The still Kodachrome equipment set-up is now nicely diversified. We won't talk definite prices because of the variety of material available. Color Kodaks of palm-size proportions, precision workmanship, and adequately "fast" lenses for average outdoor picture making, start surprisingly low as to price, and step upward in lens equipment, filming refinements, and costs throughout a range closely paralleling the ability and prices of Ciné-Kodaks. These same still cameras, of course, take black-and-white "snaps," too. "Still" color film, itself, is markedly modest in cost —and, as with movie Kodachrome, its first cost is its last. All still Kodachrome, Nos. 135 and 828, processed in the U. S. A. (when exposed in 24-mm. by 36-mm. and 28-mm. by 40-mm. picture sizes, respectively) is finished without charge in Eastman laboratories. Each transparency, in addition, is mounted as an attractive slide before it is mailed to you, ready for projection on your movie screen.

The color "still" projectors are handsome little devices with powerful lamps and beautifully made lenses—and are priced, depending upon your requirements, throughout a price range starting and concluding well under that of worth-while movie projectors.

The use of this equipment need cause you no concern. Any movie maker can take splendid color "stills" the first time out.

Your Ciné-Kodak dealer should have the cameras and projectors—and typical Kodaslides to project for you. You'll readily see how beautifully the crisp color screen pictures they produce will tie in with the running diary of your movie shots. And how easily the pocket-size miniature cameras which take these color stills will go along on your picture-taking trips.

● Here's the free color folder that tells the full story of Kodachrome stills. Get a copy from your dealer—or write Rochester, N. Y.

● Small projectors like this show color stills on your regular movie screen.

Continued from Page 8

a slight exposure allowance for the filters as explained by the instructions which accompany them.

There are two types of filter mounts. One is for the standard camera lens, fitting, as a rule, only this lens—and you simply order a Yellow (CK-3) or Red (Wratten A) filter in the mount which fits your camera's lens. The second type of mount forms a part of the Kodak Combination Lens Attachments which, as their name suggests, enable a filter to be used with more than one lens. Pola-Screens and Lens Hoods are a part of the Combination Attachments, but their acquisition is optional, and they are not part of our story at this time. The unit you want consists of the Filter Cell, itself, an Adapter Ring, and an Insert Ring. The Adapter Ring holds the Filter on the lens; the Insert Ring holds the Filter in the Adapter Ring. The Filter Cells are supplied in three sizes—Series V, VI, and VII—and will fit Adapter Rings carrying the same series number, regardless of the diameter of the lens to which the Adapter Ring is fitted.

And there you have the story of filters—as far as is needful for everyday filming with "Pan" films. If you haven't the filters, get them—soon. The tables below simplify ordering. Check your equipment against them.

FILTER MOUNTS FOR CINÉ-KODAK STANDARD LENSES

Camera	*Lens*	*Mount or Series*
Ciné-Kodak Eight-20	*f*3.5	Z
Ciné-Kodak Eight-25	*f*2.7	Z
Ciné-Kodak Eight-60	*f*1.9	Series V 13/16
Magazine Ciné-Kodak Eight	*f*1.9	Series V 15/16
Ciné-Kodak E *f*3.5	*f*3.5	Z
Ciné-Kodak E *f*1.9	*f*1.9	W
Ciné-Kodak K	*f*1.9	W
Magazine Ciné-Kodak Sixteen	*f*1.9	W
Ciné-Kodak Special	*f*1.9	W

FILTER MOUNTS FOR CINÉ-KODAK ACCESSORY LENSES

Lens	*Camera*	*Mount or Series*
25-mm. (1-inch) *f*1.9	For Magazine Ciné-Kodak Eight	W
38-mm. (1½-inch) *f*4.5	For Ciné-Kodak Eight-60	Series V 13/16
38-mm. (1½-inch) *f*2.5	For Magazine Ciné-Kodak Eight	Series V*
50-mm. (2-inch) *f*1.6	For Magazine Ciné-Kodak Eight, Ciné-Kodaks K and E *f*1.9, Magazine Ciné-Kodak 16-mm., and Ciné-Kodak Special	Series VI**
63-mm. (2½-inch) *f*2.7	For Magazine Ciné-Kodak Eight, Ciné-Kodaks K and E *f*1.9, Magazine Ciné-Kodak 16-mm., and Ciné-Kodak Special	Series VI 15/16
76-mm. (3-inch) *f*4.5 and 50-mm. (2-inch) *f*3.5	For Magazine Ciné-Kodak Eight, Ciné-Kodaks K and E *f*1.9, Magazine Ciné-Kodak 16-mm., and Ciné-Kodak Special	Series V 1 1/16
102-mm. (4-inch) *f*2.7	For Magazine Ciné-Kodak 16-mm., Ciné-Kodak Special, and Ciné-Kodaks K and E *f*1.9	Series VII 1 15/16
114-mm. (4½-inch) *f*4.5	For Ciné-Kodaks K and E *f*1.9, Magazine Ciné-Kodak 16-mm., and Ciné-Kodak Special	Series VI 1 5/16
152-mm. (6-inch) *f*4.5	For Ciné-Kodak K, Magazine Ciné-Kodak 16-mm., and Ciné-Kodak Special	Series VI 1 9/16
15-mm. Wide-Angle	For Ciné-Kodaks K and E *f*1.9, Magazine Ciné-Kodak 16-mm., and Ciné-Kodak Special	Series VI 1 9/16
9-mm. *f*2.7 Wide-Angle	For Magazine Ciné-Kodak Eight	Series V 15/16

*No Adapter Ring required. Instead, use Series V Insert Ring.
**Only Filter Cell required.

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.

Mrs. C. Q., Princeton, N. J.
16-mm. "Super-XX"

"Super-XX" is a wonderful film, but those "XX's" don't get in their best licks in sunlight. They indicate speed—speed necessary for filming under the weaker indoor lighting or for very poor outdoor light. "Super-XX," you see, is not essentially an outdoor film. It's so "fast" that it overexposes average sunlit subjects even when used at *f*/16, which is the minimum with many lenses.

That's why your boardwalk, parade, and Falls shots were "washed out." Try "Super-X"—one "X"—or regular "Pan" for your future outdoor black-and-white filming; preferably with a filter. See page 8.

W. M., Independence, Kansas
16-mm. regular Kodachrome

An occasional through-the-windshield shot, on the smoothest of roads, is quite in order in a travel reel. But too many of 'em are bad. Better to let the driver backtrack a quarter mile so you can stand by the roadside to film the car as it drops down over a hill and rolls up to and past you.

Right-angle shots from car windows are definitely taboo unless the nearest objects are semidistant. Film directly ahead—or at an angle.

Your Times Square night shots were swell!

E. W. L., Springdale, Conn.
8-mm. "Super-X"

Those picnic and waterfall scenes were very good with the exception of that rather elaborate panoram of the picnic grounds. Only the slowest panorams are satisfactory, and even they have an artificial taint. What you really do when you fan a camera is to put your scenery on a merry-go-round, and, as any amusement park devotee well knows, it's fun riding a carrousel, but you get dizzy watching the horses go by from the sidelines.

C. E. K., Massapequa, L. I., N. Y.
16-mm. Type A Kodachrome

A Daylight-filtered "Type A" reel—and a good one. Your picnic movies of the children and their games were packed with action, and they all acted as though they didn't know that there was a camera within a country mile of them.

R. S. C., Jr., Ashton, R. I.
8-mm. Type A Kodachrome

Your carnival-circus shots batted close to one thousand in our estimation. Good exposure. Steady camera. But too bad you didn't use the Daylight Filter to color balance those early scenes.

M. K. B., Concord, Mass.
16-mm. regular Kodachrome

Those bird and flower close-ups (telephotomade?) were superb. Can't rate your reel too highly.

A. D., Brooklyn, N. Y.
16-mm. regular Kodachrome

Your family shots were well exposed—but they were not movies. What would your group have busied themselves at if they *weren't* having their pictures taken? *That* was how you should have filmed them!

Don't pose people for movies. Don't line 'em up. Even snapshots aren't made this way any more. Get them busy doing something. Tell them to ignore you and your camera. Then make utterly natural movies of them being themselves.

H. B. B., Wetherfield, Conn.
16-mm. regular Kodachrome

Your camping-fishing reel was right on every count but two. The first was that it lacked close-ups—and close-ups of a camp dinner being prepared are very definitely prime movie material. The second fault was camera unsteadiness. Not panoraming—just camera wobble. If a tripod is deemed too troublesome, try resting your camera on any convenient object. Or simply brace it against a tree. Steady scenes are so much more enjoyable than jittery ones that they're easily worth the effort.

E. A. G., Attleboro, Mass.
8-mm. regular Kodachrome

Exposure is your trouble. Especially overexposure.

Any exposure guide is just that—a guide. Its directions are for *average* subjects. An average lawn scene, for example, with people, lawn, trees, some sky and some shade. That's average. Subjects brighter or darker than average shouldn't receive average exposure, even though they are in the same sunlight, because there are several factors, and not one, influencing exposure. The type of light is, of course, one. Another is the amount of that light being reflected by your subject. Bright subjects call for some reduction in exposure. From *f*/8 for your average sunlit Kodachrome scene, to midway toward *f*/11 for a scenic with lots of sky, to *f*/11 for a brilliant beach scene.

Try this plan with Kodachrome: Set your lens for an average scene—then look at your subject. If it's a little brighter, close down a half stop. If it's a lot brighter, stop down to *f*/11—never beyond, with Kodachrome. And if your subject is a little less bright than average because, perhaps, sidelighted, open up to *f*/5.6.

The silvered exposure cards packed with each carton of film, for use with the Ciné-Kodak Universal Guide, allow for these factors. Give them a moment's study—the better pictures they produce justify it.

M. H., St. Albans, L. I., N. Y.
16-mm. Type A Kodachrome

Your outdoor use of this indoor film was fine on the count of exposure and coloring—which indicated proper adaptation by means of a Daylight Filter. But you posed your subjects. You really shouldn't do that with a movie camera because its purpose is to free cinamateurs from the need for posing subjects . . . for freezing them . . . for having them behave unnaturally. No matter what they are up to . . . where they move . . . the movie camera can follow them.

Dr. M. W., Gloversville, N. Y.
16-mm. "Super-XX"

A little "over" on those indoor scenes. Your outdoor exposure was right—you must have used a filter to slow down the fast indoor film with which your camera was loaded.

Bet you liked those steady close-ups of the individual children a lot better than the group shot for which you waved the camera!

FROM A KODACHROME ORIGINAL

THERE'S gold in those glowing hills . . . and soft russets, flaming reds, delicate yellows. For fall and the near-by fields and hillsides are staging their annual color extravaganza. Others may but briefly admire it—soon to see it swept away. But *you* can recreate it on your living-room screen through the marvelous medium of full-color Kodachrome.

This year, surely, you'll not want to let the opportunity slip by.

Your Ciné-Kodak dealer is freshly stocked with Kodachrome. That's all you need! *The film and your camera.* No filters. No special skill. Each individual carton of Ciné-Kodak Kodachrome carries its own exposure card.

This season is one of the grandest movie opportunities on the cinematic calendar. Make the most of it. Eastman Kodak Company, Rochester, N. Y.

Kodachrome Film

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