

# CINÉ-KODAK NEWS

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

VOL. SEVENTEEN • DECEMBER 1941 • NO. SIX

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

## **O**n Christmas Day in the Morning...

THE children are up the instant they're awake, and you're not far behind. For on this day all are young in heart... and now comes the climax to the weeks of planning and plotting for one another's happiness.

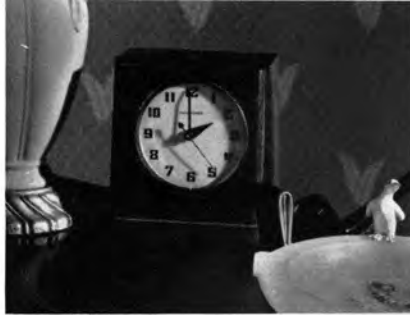
There are stockings to unload, gifts to unwrap, happiness to be savored—and remem-

bered. In your lucky household, movies are certain to be as much a part of the day as the tree and the presents.

The chronicle of Christmas in color—*your camera can make it in movies*. This issue of "Ciné-Kodak News" will tell you how to catch the Christmas story.







# Christmas...

## IN CLOSE-UPS



● HOW MANY MOVIE IDEAS CAN YOU FIND  
HERE AND ON THE OPPOSITE PAGE?

**C**HRISTMAS is a movie subject that's only arms' length—almost every bit of it. There's no need to urge you to make close-ups. Almost every facet of the colorful occasion is in close-ups. Right under your camera's nose. So much so, in fact, that we're going to suggest that you make an almost all-close-up holiday movie.

You can do it—regardless of your camera's lens equipment. You can make real close-ups of Christmas cards, and gifts, and tree ornaments, and table decorations, that individually will fill your screen from side to side—bigger and better and as beautiful as in life.

If your camera has a focusing lens the chances are that you can focus down to two feet—and the resultant 9-inch field will later cover your 30-, or 40-, or 52-inch screen. If you've an accessory lens for your focusing camera you can get even greater magnification by still further reducing the area filmed.

But if your camera is fixed focus, and therefore not given to seeing too clearly objects almost on top of it, you may have a slight investment to make. Very slight. While prices depend upon the camera used, the chances are that about one dollar will get you a portrait attachment. And a portrait attachment will get you close-ups.

So much for the equipment. The instructions accompanying it tell you all about focusing and distances and the fields covered at those distances.

Now for the movie.

We could write about the continuity. At great length. But why do that when pictures will tell the same story? Far better, too. At the left you see a few—just a few—of the shots which you can make up close... make easily... and make beautifully into a grand holiday movie. We wish

they could be shown here in color, too, for it really takes Kodachrome to catch the spirit of Christmas—and you can and probably will duplicate many of these scenes in the colorful close-ups you will make over the holidays. Some scenes—the gaily littered living room... the eager group at the dining-room table—these you'll probably want in shots full width and full length. But for the first half of Christmas Day, and frequently thereafter, close-ups will tell the story beautifully.

For example—Dorothy digging in her Christmas stocking. This deserves more than just one long uninterrupted scene made yards distant. Move in close for a glimpse or two of her chubby hand clutching the small toys the stocking contains... of her puzzled or joyful expressions. Several brief close-ups like these make *one* sequence. And many such sequences make *one* movie.

### THE IMPORTANCE OF CLOSE-UPS

A verbal description of the one-subject-one-shot formula showing Dad admiring a new Christmas pipe would merely read, "Dad was delighted to receive a new pipe." That's a nice shot to have, but it's rather tame. How much better it would be to film him, first, receiving his package... then, while he's unwrapping it, to step in close and show his hands folding back the paper and opening the box... then back to catch him from a few feet away as he delightedly examines it and clamps it in his mouth... then Dorothy, as she runs for his tobacco humidor... now back in close to film the filling and tamping of the pipe and tobacco... the lighting... the first few puffs... concluding with a last medium-distant shot of Dad happily exhaling clouds of blue smoke.

It's a little movie in itself—and it's an utterly natural filming plan.

This one-subject-one-sequence method presents no special filming problems. There's no need to run around with a lot of lights and rearrange them for every shot. The story on pages 9 and 10 tells you how easily, how inexpensively, a few lamps can be used to flood a whole room so that you can move freely about gathering shots at various distances without even the need for changing aperture.

### BUILDING SEQUENCES

Let's see how it works out with other phases of the Christmas story, and how important a part close-ups play.

Will there be a toy train set? It's great to have a movie of a child's expression as he opens a gift like this. It's fine to film him from across the room as he, thoroughly engrossed, swings his head to follow the train's path around and around. But it's better by far to add to these shots a few close-ups... of the switches and signal towers and the clattering train roaring down upon your floor-level camera... which capture the intimate wonder of the new toy. It's better—and it's fun. It's fun to do. And it's a lot more fun to show.

As a final example let us take the dining-room table. Far too much thought and work have gone into its decorations, and the preparation of the feast it is to bear, to dismiss it with one sweep of the camera. Its centerpiece, its candlesticks, the steaming turkey, glistening jellies, vari-colored vegetables—each of these tempting dishes warrants a brief glimpse. A few seconds each—a minute at the most for the entire sequence—and you've got it in close-ups that will be a tantalizing reminder of the occasion.

Try it—for your Merry Christmas.





## FAVORITISM

Dear Editor:

Maybe I just imagine it, but it seems to me we "Eight" owners are being slighted by your publication. Look at your "Good Shots" section, for example (I always do)—the blame thing is almost all 16-mm.—B. E. D., St. Louis, Mo.

We looked—and it's true that the "Good Shots" page sometimes gives a slight edge to the "Sixteens." But that's because there are more of 'em in use, hence there are frequently more contributions.

All news in the *News*, unless otherwise designated, applies to both 8-mm. and 16-mm. movies. There's no reason why it shouldn't. Today, both film and equipment are comparable on every major count.

## TRAVEL

Dear Editor:

We're planning a trip to Central America in a few weeks. What—if any—are the restrictions on movie cameras? And what should we do about processing?—B. R. D., St. Louis, Mo.

Although the situation may change, at the moment this is written there is no reason for hesitancy in taking your movie camera and film along on a journey to most countries in this hemisphere.

Here's the story in a nutshell.

Other than in British and French possessions, there is no objection to the entry, and exit, of a personal movie camera and a reasonable amount of film. The Dominion of Canada likewise welcomes travelers and their cameras. In many countries, however, there are restricted sites and zones. Common sense will tell you what and where these are.

If, however, you plan to visit British or French territory, we suggest that you contact their embassies or consuls before your departure. Restrictions likewise exist in Panama. And now for film protection and processing.

All Ciné-Kodak Film in roll form is now "tropic-packed"—the metal containers being sealed with tape. Magazine film, however, must be specially

ordered with tropical packing in cartons so labeled. As this requires an extra metal container there is an additional charge of 20 cents per 16-mm. magazine, 15 cents per 8-mm. magazine. Incidentally, all film sold in the tropics is already "tropic-packed."

Keep unopened film reasonably cool. Do not attempt to reseal the film after exposure and before processing. Carry it unsealed and wrap the film in several thicknesses of newspaper as insulation against heat and moisture. Get it to a processing station as soon as possible after your return home. These simple precautions should prove fully adequate.

## EXPOSURE TEASER

Dear Sir:

I am enclosing film clippings which I wish to have considered for use in the *News*. The subject is Luna, seen from my front yard.—Martin Alger, Mackinaw City, Michigan.

Just below you see the movie shot of the moon made by Mr. Alger on 8-mm. "Super-X." Mr. Alger obtained an image of good size because he used a special lens which gave him about a fourteen-times magnification over the standard lens image.

Mr. Alger, as we said, used 8-mm. "Super-X," which is  $1\frac{1}{2}$  stops faster than Kodachrome. "Eight Super-X," in other words, requires an exposure of between  $f/11$  and  $f/16$  for an average-bright sunlit scene. The scene was filmed at the standard camera speed of sixteen frames per second.

Here comes the exposure teaser!

What aperture do you think was used for this shot?



Believe it or not, Mr. Alger used stop  $f/16$  on his special lens. He filmed the moon when it was well up—and he was filming bright sunlight reflected from the volcanic-ash surface of the moon. He was filming just about the same type of reflected sunlight you would see if you were aloft in a plane and looked down on one of our western deserts.

While you are taking a moment or two to digest this (it took your Editor several full moments) let us remind you that shots OF the moon are quite different from "moonlight" shots. With the former you are filming reflected

sunlight. With the latter, the reflection of reflected sunlight.

And Mr. Alger's shot had a very different objective than the scene you see below which was made by Mr. John H. Mullins of Brooklyn, N. Y. Mr. Mullins also obtained an image



of the moon, but his target was a silhouette of the couple against the faint light in the sky furnished by the already-set sun on the opposite horizon. Mr. Mullins used  $f/2.5$ , and his tiny moon came out white. Mr. Alger, however, wanted more detail—in different tones of gray—in his magnified moon, so he exposed for the sunlight it reflected.

Incidentally, if you are equipped to obtain similar magnification of the moon, and are using Kodachrome, put aside the temptation to load with nighttime Type A Kodachrome. Use daylight Kodachrome, or your moon, while it won't look quite like the fabled green cheese, will have the very definite bluish tinge born of exposing "Type A" in daylight. For when you shoot the moon at night you are really filming reflected sunlight.

## HAZE

Dear Sir:

Suppose I decide to use Type A Kodachrome for all my filming. Will the Type A Filter for Daylight also act as a haze filter to cut down the blue when I am in high altitudes?—C. G., Inverness, Calif.

Yes. The results of daylight-filtered "Type A" are almost identical to those of haze-filtered regular Kodachrome. Same appearance. Same exposure. Yet some confess themselves unable to see the effect of a Haze Filter with regular Kodachrome... don't mind the slightly bluish tinge acquired by distant objects over water, snow, or at high altitudes. Others do—and use a Haze Filter. Neither group will find fault with daylight-filtered "Type A."

## BROAD VIEWPOINT

Dear Sir:

I don't like panoramas any more than you do. But how else can you cover much territory when you are filming indoors, where, usually, you can't back away with the camera sufficiently far to cover more than a narrow field?—B. M., New York City.

It's true that most indoor shots must be close-ups. Or, at least, semi-close-

# Good Shots

**I**N this issue of the "News" twelve shots are reproduced from Kodak 16-mm. Enlarger prints and the many 8-mm. and 16-mm. film clippings (not less than four inches in length, please), full-length scenes, and complete reels sent in by movie makers. For each shot selected, two Etchcraft Junior enlargements will be prepared and mailed to the winners. The original movie film is not in any way harmed or cut. All film is returned. Return postage is unnecessary. Unsuccessful contestants receive friendly, constructive criticism.

Why not send in your good shots? *Pack them carefully* and address them to Editor, *Ciné-Kodak News*, Eastman Kodak Company, Rochester, N. Y. 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 for the *Ciné-Kodak News* "Good Shots" contest.

## First Column, top to bottom

- Had Mr. Edward L. Wolf of Dayton, Ohio, exposed for the foreground rather than the sky, he would never have obtained this striking silhouette. *f/8 with 8-mm. regular "Pan"—no filter*
- An unusual and attractive scene is this wedding silhouette by Messrs. Raymond D'Addario and Elmer Brent of Holyoke, Mass. Two Photofloods in Kodaflector were intentionally placed in back of the bride and groom, and played on the drape background. *f/1.9 with 16-mm. Type A Kodachrome*
- Soaring birds are one of the many subjects which gain heightened interest from telephoto use. Mr. H. Scarff of New Carlisle, Ohio, "shot" the gull with a 2-inch telephoto (4-times magnification with an "Eight") on a hand-held camera—and at 32 frames per second to smooth out the flight on the screen. *f/5.6-f/8 with 8-mm. Kodachrome*
- Here's a sunrise shot which will tickle the memory of many a fisherman. Mr. C. A. Schroeder of Jackson Heights, N. Y., made the scene on the Ottawa River in Canada. *f/5.6 with 8-mm. Kodachrome*
- Mr. B. Stewart Parrish of Richmond, Va., watched his chance for six weeks to get this unusual late-afternoon shot of the sun just atop the cross. *f/5.6 with 8-mm. Kodachrome*
- Mr. John Burke of Philadelphia, Pa., took his camera to the local zoo. One of the fine shots which resulted was this close-up of that colorful comedian, the parrot. Notice how Mr. Burke framed the bird for a sky background. *f/8 with 16-mm. Kodachrome*

## Second Column, top to bottom

- A nice bit of framing with branches, and sky darkening by means of a filter, is evidenced by the shot of a pyramid at Uxmal, Yucatan, Mexico, filmed by Dr. Howard N. Cooper of Watertown, N. Y. *f/11, through yellow filter, with 16-mm. "Super-X Pan"*
- Dr. Harry J. Davis of Topeka, Kansas, of whom you have heard in these pages in the past, recently flew to Mexico for his annual filming and fishing holiday. Among his many excellent plane shots is this through-the-window shot of his plane before the take-off. Though made indoors, it obviously called for, and got, outdoor exposure. *f/8-f/11 with 16-mm. Kodachrome*
- The sky-and-cloud effect you enjoy in this picture by Mr. Wyatt A. Butler of Atchison, Kansas, was born of "Pan" film and a yellow filter. The subject is the dome of the State Capitol at Santa Fe, New Mexico. *f/8, through yellow filter, with 8-mm. "Pan"*
- Many cinemateurs film orange groves and peach orchards and the like. But few think to make at least one or two shots up really close. Picture this solitary, ruddy orange, almost screen-high, against its background of green foliage and blue sky! The filmer was Mrs. Alexander Rosenfeld of Hollywood, Calif. *f/8 with 16-mm. Kodachrome*
- The nicely composed shot of Mexico's "Popo" was filmed by Miss Jean Nash of Detroit, Mich. Notice how the foreground objects give depth to the distant volcano. *f/11 with 8-mm. Kodachrome*
- Mr. Harry T. Meyer of Groveland, Calif., was 9000 feet up when he made the silhouette shot of the skier. Many of the best "Good Shots" are taken where there's no longer enough light to film by. Then you film the light, itself, and silhouette before it figures, trees, buildings, ships. *f/2.7 with 8-mm. Kodachrome*





# Presenting KODAK MINICOLOR PRINTS



## Full-Color Enlargements from Miniature Kodachrome Transparencies

2 sizes

2X — about 2 1/4 x 3 1/4 inches \$ .75 ea.

5X — about 5 x 7 1/2 inches . . 3.50 ea.

*Minimum charge per order \$1.00*



**A** COVETED smile or gesture on your movie screen—you'd give a lot, wouldn't you, to be able to "freeze" it there? For minutes, and not just moments?

Every movie maker knows the feeling.

Many cinamateurs have acted upon this desire . . . have obtained compact little still cameras with which to make color transparencies and small but potent "still" projectors with which to show these color images on home movie screens. They teamed together wonderfully well—movies and stills. Frequently, when viewing the latter, the new wish was, "If I could only have a color *print* of that!"

Now you can. Easily. Inexpensively.



# Beautiful... AND NEWS!

**E**NLARGED full-color prints from 35-mm. and Bantam Kodachrome transparencies. Beautiful Minicolor Prints 2X which you can carry in bill-folds or pockets. Beautiful Minicolor Prints 5X, mounted in artistic portrait folders which you can frame or stand on table or mantel.

That's the big news in color photography today.

The quality and color of the original Kodachrome transparencies are the yardstick which governs the quality and color of the Minicolor Prints.

If the transparency is sharp, the color prints will be sharp. If the color quality of the original is right, color prints, in general, will reproduce those colors effectively—particularly when the original is not overly contrasty. Softly lighted originals . . . transparencies with "quiet" coloring—these make the best Minicolor Prints.

All Minicolor Prints are enlargements from either 35-mm. or Kodak Bantam Kodachrome transparencies. Standardized processing of the prints has been established on the basis of the regular 2 by 2-inch mounts—such as the red-bordered Kodaslide you see at the left—and their standard central openings. Unmounted transparencies can be mounted by you or by your dealer—or by Eastman, at the usual small mounting charge, when you order your Minicolor Prints. Because the Kodak Minicolor process is a completely automatic one, special framings or croppings cannot be effected. Prints cannot be made from duplicates.

## COLOR PRINTS IN TWO SIZES

In size and in "feel," the Minicolor Print 2X is comparable to a fine playing card. Strong, smooth, resilient. The print support is not paper or card. It is white-pigmented cellulose acetate. About 2¼ by 3¼ inches. With rounded corners—just like the smaller color illustrations you see on these pages. 75 cents, each—and, if you wish, you may order several Prints from the same Kodachrome. Minimum charge per order, \$1.

Like the 2X prints in appearance and texture, the generous proportions of the Minicolor Prints 5X make them especially appealing. 5¾ by 7½ inches, mounted behind a 5 x 7½-inch

opening in a large double mount. \$3.50 each—and several prints may be ordered from one Kodachrome.

## ORDER FROM YOUR DEALER

Your Ciné-Kodak dealer is your contact. Rely on his suggestions in selecting transparencies for Minicolor printing—and for all other services related to your full enjoyment of color photography through Kodachrome.

Previous issues of *Ciné-Kodak News* have mentioned the Kodaks for color—Kodak Bantam f/4.5, the Bantam Special, the Kodak 35's, and Kodak Ektra—palm-sized miniature cameras which take a variety of black-and-white films as well as regular or Type A Kodachrome. From the Kodachrome Film you obtain Kodaslide for projection on your home movie screen by means of compact, brilliant Kodaslide projectors. Such slides and such color "still" projection will continue to prove popular. Yet the appeal of Minicolor Prints will be strong.

Color Kodaks are modestly priced—starting well below the cost of even the most inexpensive Ciné-Kodaks and ranging upwards in ability and lens equipment to effect a close parallel with the capabilities of the finest Eastman movie cameras.

Color movies . . . color transparencies . . . color prints—thus does color photography move forward.



● A Minicolor Print 2X shown exact size—as real and as colorful as the Kodachrome transparency was real and colorful.

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Kodak Minicolor Prints contain dyes which are as stable as possible consistent with their other requirements. However, prolonged exposure to bright daylight, and particularly to direct sunlight, should be avoided.

• • •

Kodachrome transparencies from which Minicolor Prints are ordered will be handled with great care while in our possession. If the transparencies are damaged or lost by us or any associate company, they will be replaced with unexposed Kodachrome Film. Except for such replacement, Kodachrome transparencies will be accepted for making prints without warranty, guarantee, or liability of any kind. The dyes used in Minicolor Prints, like other dyes, may in time change. The prints, therefore, will not be replaced or otherwise warranted against any change in color.



● A Minicolor Print 5X, as it comes to you, framed in an attractive double mount.



# Child Movies

## ARE CHILD'S PLAY

● SAYS MR. RALPH A. DAHL  
OF OMAHA, NEBRASKA



**I** DON'T suppose this to be an original thought, but the thing which really makes movies good is more the idea behind them than the equipment used or the photographic astuteness of the camera owner. Any good movie camera (I happen to use a

faithful Ciné-Kodak B of none-too-recent vintage) will make grand movies if its owner will really make movies with it. Not necessarily prize-winning sagas. Just a personal picture diary—but in *movies*.

From the days of our earliest snapshooting with a trusty Brownie we've been accustomed to crying, "*Hold it!*" just before snapping the picture. We not only made our subjects fully aware of our presence and of that of the camera, but we had them freeze at our signal.

All of this is wrong, very wrong, for movie making. (And, for that matter, it is likewise wrong for snapshots.)

Neither do we want to give subjects directions such as, "Sit in this chair for a moment, please—I want to make a movie of you." That's posing, and the prime virtue of movies is that our subjects don't have to pose. They can just be themselves—exactly as we want them. Especially children.

A posed youngster is the most unhappy of mortals. It's completely unnatural for them to pose—to even sit or stand still, for that matter. And the most carefree of movie subjects are those selfsame children. Just so you give them something to do, in the event their activities do not already represent grand movie material. And just so you studiously avoid bringing out the camera when they are tired or irritable. See that they associate your movie making with their happier moods and moments.

Until the advent of Martha, Mary was the bright particular movie star in our family. Now, of course, they are co-starred. But as Martha is still very much in the wide-eyed stage of childhood, Mary is the young lady whose likenesses adorn this page. These scenes, and many others quite similar to them, are a very significant part of the Dahl movie diary because they are Mary as we know her, busy as can be every moment, utterly unconcerned about our purring movie camera. She knows it's there and in use. She knows that she is the center of attraction. But show me a child who doesn't relish this situation and who cannot carry it off with the aplomb of a seasoned stage performer.

Making a pie, keeping house, calling the grocer, arranging a new and intricate hair-do, entertaining at tea, trying on a new hat—that's fun for Mary. And for all other little girls her age. Needless to say, it's also the stuff of which movies are made. Lively, amusing, utterly natural.







# Fifty percent OF THE FUN

• THAT'S WHAT INDOOR MOVIES REPRESENT  
HERE'S HOW EASY THEY ARE TO TAKE

**I**F you've already made indoor movies, check the information on this page to see if we've left out anything.

If you haven't made any indoor shots—or if you've made them hit or miss, and missed—give this page careful reading. For here is half of the movie story. And half of the fun.

The one dismaying aspect of movies indoors, to the uninitiated, is the absence of daylight with which they're familiar. It may vary from bright to hazy to dull. From dawn to dusk. Yet it's reassuringly real and they have made scads of fine movies under its varying rays.

But artificial light? How do you know what exposure to use?

Here, oddly enough, is the reason why indoor movies are so downright easy. There's no guesswork at all to exposure. The light is unchanging. Clouds or climate or the hours on the clockface don't mean a thing. Only one factor is of real importance. Distance. The distance from the lights to the subject—*this* is what determines exposure. When, let us say, that distance is 5½ feet, you use stop *f*/4. When it's 4 feet you use *f*/5.6. When it's 12 feet you use *f*/1.9. This exposure advice is given by the tiny silvered exposure cards packed with each roll of Ciné-Kodak Film—the cards you slip into the Universal Guide which is affixed to all current Ciné-Kodaks, and which is readily attachable to all older Ciné-Kodaks or available in *Pocket Model form for use with any movie camera taking Ciné-Kodak Film*. This exposure advice is also given by the instructions attached to the reflectors which hold the lamps that make indoor movies so easy.

A word or two about those lamps and reflectors.

Indoor movies really came into their own with the introduction of the Pho-

toflood lamp. As small as ordinary household lamps, and as inexpensive, Photofloods produce a powerful and beautiful "white" light of unusual photographic effectiveness. Type A Kodachrome, in fact, was especially color-balanced for just this type of light, and, as every experienced cinemateur will assure you, Kodachrome indoors is wonderfully real. And wonderfully easy, since Eastman introduced Kodaflector.

## REFLECTOR USE IMPORTANT

A few Mazda Photoflood lamps, themselves, will supply ample light for indoor filming—but plenty of problems, too. Reflectors, for one thing, shield the camera lens from the lamps. Reflectors direct the light where you want it. Reflectors greatly increase the effectiveness of the lamps, make it possible for far fewer of them to be used. And reflectors concentrate the light source at one spot, making it easy for you to gauge the distance from this spot to the subject, and hence to gauge the exposure.

Kodaflector, Eastman's twin-reflector outfit, was designed expressly for movie making with Photofloods. Markedly inexpensive, light in weight, easily portable, readily erected or disassembled, adjustable as to height and direction, one Kodaflector and two Photofloods are usually a sufficient and efficient lighting unit for average indoor filming, especially when the lamps are No. 2 Photofloods. Twice as bright as No. 1 Photofloods, two No. 2 Photofloods in Kodaflector produce a whale of a lot of light. You can use it well back to illuminate most of an average-sized room in which you can then freely move about with your camera, making shots from behind, to one side, and in front of the Kodaflector. Shots from almost any position and distance, just so you don't block off the light when in front of Kodaflector or "pick up" the reflectors when shooting from behind them. It pays to watch this one point, inci-

dentally. Don't stand directly behind the reflectors and shoot right over them. For if you do the lens may "see" the top of a reflector even if the camera finder doesn't. Stay to one side, whether you are in front or in back, and forget exposure worries once you've set your lens aperture for light-to-subject distance. The camera distance affects focusing only. It has no bearing whatever upon exposure.

Another point of importance is the matter of reflections. Windows and mirrors may, unless watched, reflect an image of your light source. Look before you shoot—a step to either side will generally eliminate the problem. Another item to keep in mind is naturalness in room lighting. Kodaflector will light up your room for picture making but at the same time its bright rays will wash out the comparatively feeble illumination provided by shaded room lights, which, at night, really should appear to be lighted. To have these come through with pleasant realism, replace the ordinary lamps with No. 1 Photofloods. Then tables and near-by chair arms will be bathed in pools of light and your scenes will acquire depth and naturalness. No exposure allowance need as a rule be made for the extra illumination provided by such shaded lamps.

## NO EYESTRAIN WITH PHOTOFLOODS

This comparison between the potency of Photofloods as compared to ordinary lamps may cause you concern, particularly as to the effect of Photofloods upon the eyes of infants. Don't worry about it. Photofloods top the illumination of ordinary lamps about as effectively as sunlight surpasses Photofloods. Remember that sunlight frequently calls for picture making at *f*/11 and *f*/8 whereas even the brightest in-the-home Photoflood light seldom permits you to stop down beyond *f*/3.5 or *f*/5.6. Photofloods are brilliant—yes. But only by comparison with ordinary lamps. Give your sub-



jects a moment or two to become accustomed to your movie lights before they are called upon to face them and they will probably not even blink.

## CHOOSING THE FILM

Speaking of sunlight, you will remember that Type A Kodachrome, being color-balanced for incandescent lighting, is just as allergic to daylight as regular Kodachrome is to artificial light. "Type A" takes on a bluish cast under natural light. "Regular," a reddish hue under Photofloods. When filming indoors during the day with Type A Kodachrome be certain to pull down the shades, or all objects near the windows will go considerably off color. Regular Kodachrome, however, can be used indoors during the day by supplementing natural light with the illumination of blue, Daylight Photofloods, which lamps, of course, can be used with this same film at night. Still another way of color filming indoors is by means of regular Kodachrome, regular Photofloods, and a Kodachrome Filter for Photoflood which color-balances this daylight film for use under ordinary Photofloods. Because this correcting blue filter slows down regular Kodachrome just about as does the blue-filtering coating on Daylight Photofloods, ex-

posures by either plan are identical—and these are given on the "Photoflood" side of the silvered cards packed with every roll of regular Kodachrome. Both these plans, however, are far less efficient than the "Type A"-and-regular-Photoflood method. And "Type A," when it is exposed through a Daylight Filter, can be used outdoors during the day, with the same effectiveness and at the same exposures as regular Kodachrome. All of which is of necessity a bit long-winded, but it covers the Kodachrome-Photoflood situation rather thoroughly.

One Kodaflector, two Photofloods, and perhaps a filter—these are all the items you need. Their cost is as low as their use is simple.

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It is possible that material shortages temporarily may prohibit your dealer from stocking Kodaflector. If so, there are two easy "outs." One is to obtain two or more Kodak Handy Reflectors. As is explained by the silvered cards packed with your film, a one-and-one-half stop wider lens opening is required when Photofloods are used in these cardboard reflectors than when used in Kodaflectors. The Handy Re-



• Indoor exposure is no problem when you refer to the exposure card packed with each Cine-Kodak Film for use in the Universal Guide.

flectors, themselves, may be quickly attached to any lamp that can be tilted to direct light as do Kodaflectors. Where you would film at  $f/4$  or  $f/3.5$  with the latter, with Handy Reflectors you shoot at midway between  $f/1.9$  and  $f/2.8$ .

The other substitute for Photofloods in Kodaflector is the Mazda Reflector Photoflood (No. R2)—a combination of Photoflood and reflector likewise designed for use in floor-lamp sockets. The R2 lamp is one aperture stop behind Kodaflector-No. 2 Photoflood efficiency. Where you would use  $f/5.6$  with the latter, with R2 Photofloods you must film at a stop wider—or  $f/4$ .



Continued from  
Page 4

ups. That's probably the reason everyone likes indoor shots so much.

Yet even so—why panoram?

Although movie shots are made singly, they are shown consecutively. Movie audiences don't think of a movie sequence as a series of individual pictures. They regard them as one picture. That is why you can blend a dozen or more connected subjects into one movie of one occasion. Panoram-ing, seldom necessary, is particularly distracting for close-up filming. We wouldn't advise it.

Yet if yours is a focusing camera, taking interchangeable lenses, a wide-angle lens can be heartily recommended for indoor filming. It sees quite a bit more than the standard lens, and its  $f/2.7$  speed is easily fast enough for indoor filming. There's a fixed-focus wide-angle lens for the Magazine Ciné-Kodak Eight and a focusing wide-angle lens for the 16-mm. "E  $f/1.9$ ," "K," "Magazine Sixteen," and the "Special."

The prime purpose of a wide-angle is to produce a broader viewpoint . . .



• The whole picture shows the field of a wide-angle lens . . . the dotted line that of a standard lens used at the same distance.

to cover a wider field than the standard lens. The 15-mm. wide-angle lens for 16-mm. Ciné-Kodaks is doubly useful, however, for it makes extreme close-ups when focused down to a half foot.

You can readily imagine the many interesting indoor close-ups available through lens versatility such as this. The wide-angle lens is a truly useful item to have around the house.

## WHO, US?

Dear Sir:

I usually read *Ciné-Kodak News* right through—even though it sometimes seems to take the stand that the customer is always wrong.—D. M., North Vancouver, B. C.

We certainly don't intend to. Do other readers feel the same way as Mr. D. M.?

Several months ago Eastman made a coast-to-coast survey. Representatives called at the homes and offices of hundreds of movie makers to find out what they filmed, how it panned out, what difficulties they experienced, and, incidentally, what they thought about *Ciné-Kodak News*. In many of the calls, movies were shown, and preceding almost every showing cinemateurs said, "Don't be afraid of hurting my feelings. Tell me what's wrong with my pictures, for that's the way I'll learn to duck these boners in the future."

There wasn't much of anything wrong with most of the films we saw, but when there was, we dissected the trouble—and parted on friendly terms. That's why we mention so many of these everyday filming slip-ups in *Ciné-Kodak News*.

Due to the present unusual difficulty in the supply of certain essential materials, and in precision production generally, deliveries of some of the products described in this issue may be unavoidably delayed.

Also, for similar reasons, some of the equipment illustrated and described here may have undergone or may undergo mild structural change without, however, impairment of the product's efficiency.

As both situations are largely brought about by necessary National Defense measures, we know that we can count on your understanding and indulgence as long as these conditions exist.

EASTMAN KODAK COMPANY



# FOR THE MOVIE MAKER IN THE FAMILY



**H**E may not want to tell you—but if you could read his mind, you'd find one or more of the items on this page well up on his list of Christmas expectancies.

Take comfort in the thought that, although highly esteemed by cinamateurs, prices on these home movie aids start extremely low. Your near-by Ciné-Kodak dealer will gladly aid you in a selection. EASTMAN KODAK COMPANY, Rochester, N. Y.



YOUR cinamateur will burn a lot less midnight oil, making big reels out of little ones in '42, if he has the right editing equipment—and both of you will show a lot better movies.

A good Rewind and Splicer is of paramount importance. Eastman makes several models, most popular of which is the Kodoscope Rapid Rewind and Universal Splicer—above. This outfit handles 8-mm. reels of any size and 16-mm. reels up to 400 feet. The Splicer trims both film ends in one motion, flicks off emulsion from one film tip, drops the other into exact position, and welds the splice.

There's a Kodoscope Master Rewind—below—for 16-mm. reels up to 1600-foot capacity. Advanced cinamateurs hail it as "tops."



THE Kodoscope Editor Outfit is the movie editor's idea of Utopia. Rewind, Splicer, Viewer, editing tray, storage space for a film cleaning outfit and extra reels and film cans—the 20-inch-wide case of the Editor Outfit offers them all. Complete, it costs but little more than the combined price of the accessories without the protective portability of the case.

If your cinamateur already has the Splicer and Viewer, you can get the Editor Outfit without these two items, but otherwise complete, at very modest cost.



UNTIL your movie maker has edited with the aid of a Kodoscope Movie Viewer, he'll never know how easy it can be. This little device, which fits on any horizontal rewind, shows movies on its ground-glass screen, thus eliminating the need of a projector at the editing table. He can wind film through it in either direction, locate just the frame for a cut or a splice, or a movie enlargement—see Enlarger copy on this page—and finger pressure on the Viewer's spring punch makes a harmless identifying nick on the film edge.

IF you, and the movie maker in your family, dislike accompanying your movies with an explanatory monologue, consider the Ciné-Kodak Titler. You don't need to be an artist to use it because the Titler's auxiliary lens "blows up" titles in its easel so effectively that even ordinary typewriter type becomes clearly legible on the screen. Yet the Titler will go along if you want to go "arty." Advertising illustrations, lettering, greeting cards, sketches, postcards, movie enlargements—any material of proper size can be faithfully reproduced by the low-cost Titler.



UP 'til now we've been talking about either 8-mm. or 16-mm. movie gifts. Here's something extra-special for 16-mm. filmers—a revamped still camera that makes snapshots from either black-and-white or Kodachrome movies. Through the medium of the Kodak 16-mm. Enlarger, just the scene or expression that wins applause when you throw it on the movie screen can be transferred onto still film and transformed into snapshot prints.



IF your movie maker is not among the more than 100,000 who already have *How to Make Good Movies*, you should move this cinematic best seller right up to the top of your shopping list. Readers like this book. It tells them what they want to know the way they want to hear it. Simply, entertainingly, completely. *How to Make Good Movies* is fun to read, and it makes movies more fun to show.







## Give a Ciné-Kodak... give Kodachrome Film

**H**ERE'S the timeliest gift for everyone on your Christmas list who has a movie camera. A special gift package of Kodachrome Film—the "makings" of dozens of movie shots. From Christmas morning on, this film will tick off the best moments in gorgeous living color. Regular Kodachrome for use outdoors . . . "Type A" for movies around the tree. Be sure that the movie camera in your family is ready for action—with an ample reserve of Kodachrome on hand.

And—come to think of it—*isn't there a name on your Christmas shopping list which suggests a Ciné-Kodak?* Eastman Kodak Company, Rochester, N. Y.

**See the Christmas Ciné-Kodaks  
At Your Ciné-Kodak Dealer's**

