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Amateur movie makers

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

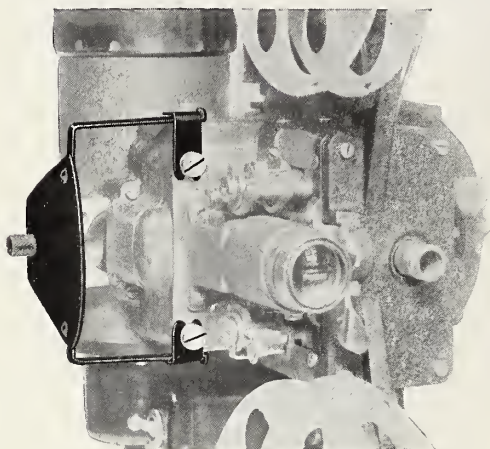


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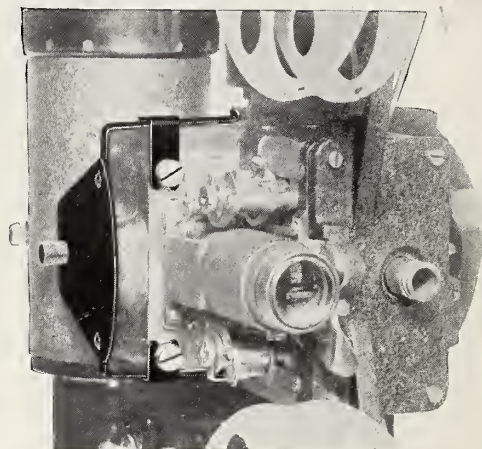
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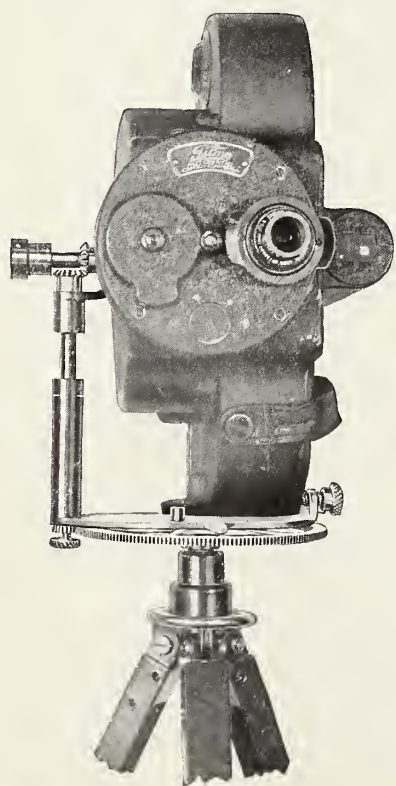
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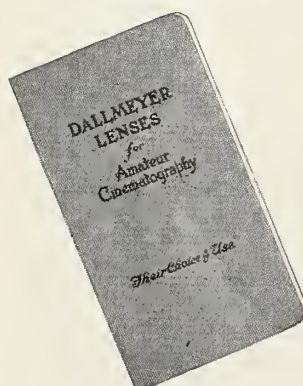
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MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

"Heralding The Motion Picture Of Tomorrow"

Volume III

JUNE, 1928

Number 6

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FEATURED RELEASES

For Home Projectors

AN important development for the amateurs is the announcement of the Bray Studios, New York, N. Y., of over 500 of their subjects available in 16 mm. A complete catalog is furnished. The films cover a wide range, cartoons, comedies, dramas, sports, travel, scenic, history, art, industry, animal life and popular science.

The Metropolitan Film Libraries (Metropolitan Motion Picture Co.), New York, N. Y., also have an important announcement in that they have greatly augmented their 16 mm. activities, and are furnishing complete entertainment and educational programs for an extended rental period. Regular weekly releases are now being issued which include sensational thrillers, a natural history series, living books of nature, comedies, westerns, travelogues, juvenile comedies, etc. Specific information as to the leading releases this month of both these producers will be found below.

Kodascope Libraries, Inc., announce an epochal expansion of their distribution service. They are now granting franchises to prominent equipment dealers for their individual distribution of Kodascope Libraries subjects.

SALE

BRAY STUDIOS, New York, N. Y. Opening releases are four Bobby Bumps Cartoons, 100 ft. reels, two Sunkist Bathing Beauty Comedies, 400 ft., two McDougall Alley Kids Comedies, 400 ft., and four nature pictures, 100 ft.
EMPIRE SAFETY FILM CO., INC., New York, N. Y. Here are offered four one-reel Billy West Comedies, five one-reel Empire Comedies, seven one-reel Charlie Chaplin Comedies, five one-reel Bathing Girl Comedies, and six one-reel Charlie Chaplin Animated Cartoons made by Pat Sullivan, of Felix the Cat fame.
WM. J. GANZ CO., New York, N. Y. The 200 ft. reel of the Photoplay Magazine amateur contest, "Quail Hunting with Gun and Pointers," with which Mr. B. V. Covert won the \$500 prize, forms the high note of Ganz features for June. "Highlights from the News" continues, of course, to function as a film news courier.
HOME MOVIE SERVICE CO., Norwood, Ohio. The unusual medical film offered by this company to members of the medical and surgical professions is still available.

PATHE EXCHANGE, INC., Pathegrams Department, New York, N. Y. Heading Pathegrams' announcement this month is "The Golden

Clown," a 400 ft. picture of circus life. Others are "The Country Doctor," a Cecil B. De Mille 400 ft. production featuring Rudolph Schildkraut, "Hubby's Quiet Little Game" (Mack Sennett—400 ft.), "Rough Riding" (Lee Maloney—a Western—400 ft.), "The Beach Club" (Mack Sennett—2 reels, 100 ft.), and two 100 ft. reels on the Bremen flight. **PATHEX**, Jersey City, N. J., offers "The Bremen Flight" (scenes at Greenly Island), "Welcoming the Bremen Flyers" (scenes at New York) and a travel picture, "Chunking—The Unknown City," taken in China. These 9 mm. films all 60 ft.
ERNEST M. REYNOLDS, Cleveland, Ohio. Here can be obtained a 100 ft. compilation of two subjects, "Among Giant Redwoods," and "Mirror Lake, Yosemite Valley."

RENTAL

HOME FILM LIBRARIES, INC., New York, N. Y. Leading feature for June, Charlie Paddock (The Fastest Human) in a five-reel sport picture, "Nine and Three-Fifths Seconds."
KODASCOPE LIBRARIES, INC. See important notice in the first paragraph of this column. Five hundred library films are available through these libraries. (Sales can be arranged.)

SALE—RENTAL

BELL & HOWELL CO., Chicago, Ill. Two 400 ft. sport pictures, "Taking Game Fish in the Florida Gulf Stream," and "In the Land of Big Muskies," are prominent this month in the Filmo Sales Library. Also there is offered in the Rental Library a one-reel scenic made by Robert C. Bruce, "A Typical Tropical Sky," which is stated to have unusual quality. Comedy offerings are "Hot Feet," with Cliff Bowes (one reel), "Howdy Duke," starring Lupino Lane (two reels), and "Framed," headed by Lloyd Hamilton (two reels).
EASTMAN KODAK CO., Rochester, N. Y. The major announcement, a five-reel picture featuring Adolphe Menjou and Florence Vidor, "The Grand Duchess and the Waiter." Cinegraphs stressed are: "My Stars," a 400 ft. reel with Johnny Arthur and Virginia Vance, "Kings of the Turf," with close-ups and action pictures of various famous horses, and a panoramic horse race—200 ft., "Felix Finds 'Em Fickle," 100 ft., "Sawdust and Spangles," a circus film—100 ft., "A Dutch Treat," 100 ft., and a special release of the Grand National Steeple Chase, 100 ft.

METROPOLITAN FILM LIBRARIES (Metropolitan Motion Picture Co.), New York, N. Y. Featured in the first offerings of this organization in its new activities are the following, to be released on the dates set: June 8, "Battling a Lion for Life," (Animal Series); June 15, "Playtime in Movieland"; June 22, "Wild Babies" (Animal Series); June 29, "All Aboard for Joyland" (Comedy of Coney Island). All 200 ft.

STONE FILM LABORATORY, Cleveland, Ohio. An unusual announcement, "Liquid Air!," a film of experiments with liquid air, by Dr. Franklin of Leland Stanford University. Other films: "It's a Bear!," a 100 ft. reel (bear antics in national parks), and the "Call of the Open Road!," two 400 ft. reels covering a tour of national parks, including a side trip to Alaska.

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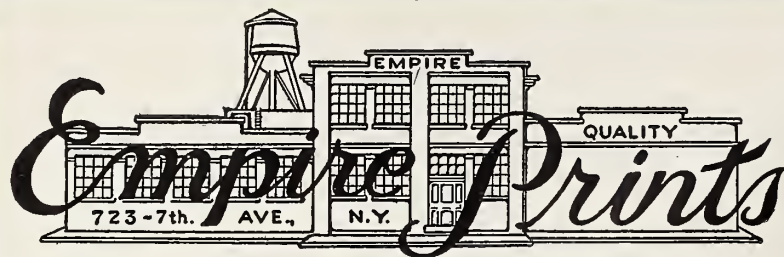
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Charlie takes a trip to the circus and surely has a wonderful time.

Charlie's African Quest.....1 Reel
Did you ever hear of the Goofus bird? Charlie heard of it and finally captures one.

Charlie at the Beach.....1 Reel
Charlie is in France and spends an afternoon with a French girl on the beach.

Charlie Chaplin Comedies

Charlie's Big Fight.....1 Reel
Who ever refereed a fight better than Charlie. Think of Charlie as referee. Charlie counts before the man falls, not after he gets to his corner.

Charlie the Waiter.....1 Reel
Charlie is waiter in a bowery restaurant but a gentleman at five o'clock teas. Mable Normand helps him out until she discovers that he is a Jekyll and Hyde.

Charlie in His Lucky Day...1 Reel
Charlie believes in horse shoes for luck, especially when they are in a boxing glove.

Charlie in Training.....1 Reel
Charlie is an athlete and he sure can fight and run.

Charlie and the Villain.....1 Reel
Imagine Charlie putting it over on a villain in his own comical way. It's a scream.

Charlie and His Dog.....1 Reel
Ever see Charlie in the prize ring? He sure can fight with everything but his hands. Tunney has nothing on Charlie for class.

Charlie as the Janitor.....1 Reel
You never saw Charlie half so funny nor half so clumsy. Picture Charlie janitor of an office building.

Bathing Girl Comedies

Powder Puff Pirate.....1 Reel

The Painter.....1 Reel

Harem Scarem.....1 Reel

Hot Dogs.....1 Reel

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THE VIEWFINDER

A Department for Our Guidance

By Our Readers

Good Idea

"GREAT work! Keep it up. How about a Wanted, For Sale, Exchange, Etc., Classified Department?"—P. E. Wilder, No. Weymouth, Mass.

(EDITOR'S NOTE: You will find it in this issue.)

More Suggestions

"A 35mm department should be worth while in your field. A still department should be worth at least a column occasionally. Articles on the home making of lantern slides would find some interest. How about some scenarios covering light comedy and written from a "sure-fire" screen view standpoint? As you know (and maybe this is a good point of the game), most of the amateur productions today on the 16mm have been truly awfully amateurish. Articles on the building and painting of simple sets (no futuristic stuff) should find interest. Hints on interiors that could be readily interchanged with flats, doors, and window pieces would also be helpful."—William McGrew, Los Angeles, Calif.

From Abroad

"MAY I congratulate you on your really remarkable journal? Its value cannot be expressed in cash. I am glad to say that I have introduced it to several people; two, at least, are writing you to become subscribers."—John F. Leeming, Oulpen, Bowdon, Cheshire.

Wants Weekly Issue

"I WANT to tell you that your magazine continues to hold one's interest. It would be difficult to criticise it destructively. About the only comment I can make is that it ought to be bigger and be issued weekly."—Henry Bennet, La Cubana Compania Nacional de Seguros, Havana, Cuba.

From Singapore

"YOUR MOVIE MAKERS MAGAZINE is indeed a very useful magazine. It gives to the amateur cinematographers many new hints and ideas on motion picture photography. I have now acquired all of the issues and I think that it is the best magazine I have ever read. I also wish to express to you my thanks for the knowledge you have given me. I am trying to have my friends join the league also."—Lo Chiu Wong, Singapore.

Admires Co-Operation

"I WANT to congratulate your organization on the thorough manner in which you handle inquiries and follow up matters which come to your attention."—W. C. Arkell, Canajoharie, N. Y.

From the Coast

"THE magazine has proved invaluable by keeping me posted on all of the latest developments. I always look forward to receive my copy each month. Let the good work go on!"—Robert I. Barkley, Lute's Kodak Store, San Diego, Calif.

Note on Make-up

"OUR MOVIE MAKERS MAGAZINE is a marked success. It contains full information for both the beginner and the ad-

WILLOUGHBY'S

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THE BEAUTIFUL, NEW, WATCH-THIN

Filmo 75
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*Bell & Howell's Latest 16 mm. Movie Camera,
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Exceptionally thin—easily slips into coat pocket. Your choice of three beautiful colors—Walnut Brown, Ebony Black, Silver Birch.

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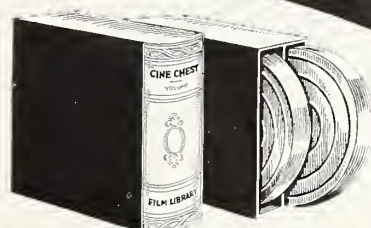
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Case supplied is of genuine Scotch grained embossed leather, plush lined.

THE WILLOUGHBY MOVIE LIBRARY

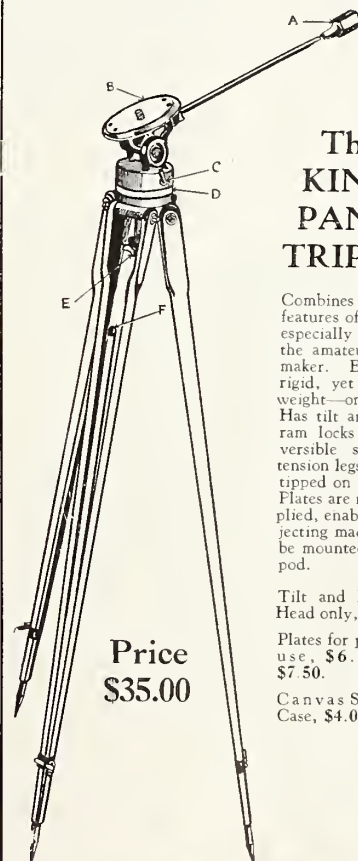
enables the owner of a 16 mm. Home Projector to vary his movie program at home each night if desired—and to show the newest releases of the best known stars, on a unique rental basis. Call or write for complete details.



The CINE-CHEST

A strongly made case having the appearance of a library book, devised to provide a convenient and practical place to keep your 16 mm. films. Each Chest holds two 400-foot humidor tins, is light in weight but substantially built to insure long service. The finish resembles grain walnut.

Price \$2.50



The KINO PANO TRIPOD

Combines the best features of a tripod especially made for the amateur movie maker. Extremely rigid, yet light in weight—only 4 lbs. Has tilt and panoram locks and reversible steel extension legs, rubber tipped on one end. Plates are now supplied, enabling projecting machines to be mounted on tripod.

Tilt and Panoram Head only, \$17.50.

Plates for projector use, \$6.50 and \$7.50.

Canvas Shut-tite Case, \$4.00.

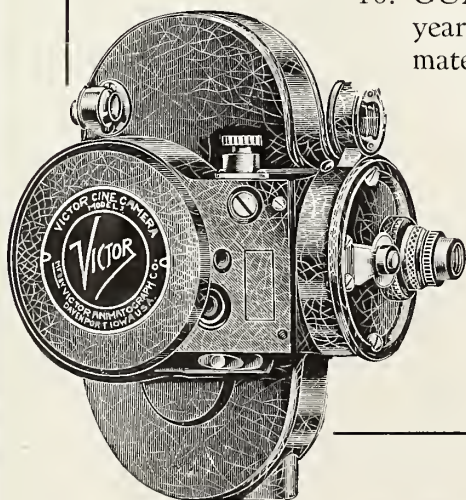
Price \$35.00

110 WEST 32nd STREET, NEW YORK

With these features

The Victor Cine Camera —has won world favor!

1. SLOW MOTION—the first and only camera taking both normal and slow motion pictures
2. DUPLEX SPRING MOTOR—with automatic speed control, insures uniform smooth running at all speeds
3. CUSHIONED START AND STOP — no noise, jar or strain on the mechanism
4. INTERCHANGEABLE LENSES — Cooke, Zeiss, Dallmeyer, Goerz, Hugo Meyer, Wollensak and other makes, 1- to 6- focus
5. HAND DRIVE CRANK—for trick and title work
6. FOCUSING LENS MOUNT—3 to 30 feet and infinity
7. COMPENSATING VIEW FINDER—serves all lenses without extra finder lenses or attachments
8. AUTOMATIC FILM REGISTER—tells at a glance amount of unexposed film in camera
9. LIGHT IN WEIGHT—4 $\frac{3}{4}$ pounds, measures only 6x8 inches
10. GUARANTEED—for 2 years against defects of material or workmanship.



All these are features of
the regular equipment
of the
Victor Cine Camera

PRICE
COMPLETE
with

F-3.5 Velostigmat Lens

\$125.

ASK YOUR DEALER for a demonstration of the Victor Ciné Camera—the only spring driven 16 mm Camera combining in one model all these features and SLOW motion.

Victor Animatograph Co., Inc.

340 VICTOR BUILDING DAVENPORT, IOWA, U. S. A.

vanced amateur. For this reason it must be studied carefully and placed in the archives for future reference. Therefore the pages which are devoted to reproductions should not have printed matter on the reverse side, as when one removes the page he destroys valuable information of which he often has need. Would it not be better to adopt a new plan for the future; that is, insert a loose leaf, with no printed matter on the opposite side? Then we could remove the picture without doing any damage to the magazine.”—*T. Madariaga, Vera Cruz, Mexico.*

(EDITOR'S NOTE: Unfortunately the expense of this plan prohibits its adoption. However, it has occurred to us that a solution of the problem may lie in backing up the title backgrounds with advertisements as done in this issue.)

A Reply To Mr. Johnson

THE following letter is a reply to Mr. Johnson's letter, which was printed in the February number of MOVIE MAKERS MAGAZINE.

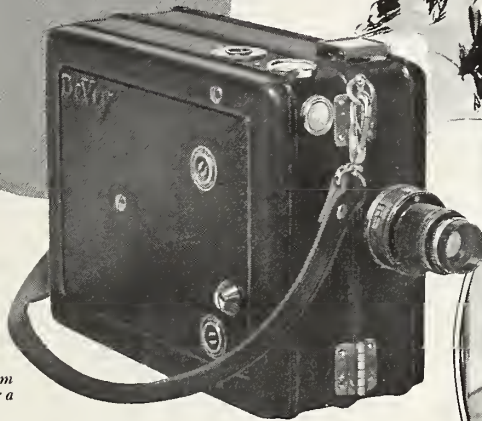
“As to covers, there are, of course, many different tastes. I, too, would like to see a more cinematic cover. For instance, a picture of some amateur club photographing one of its most interesting scenes, a photograph of a new camera, or some important movie reel. But this must be left entirely to the publishers. We cannot judge the magazine by its cover, but by what is in it. “Mr. Johnson is correct in his comment about the articles being concluded on some other page. I read MOVIE MAKERS MAGAZINE like a book—from cover to cover—and I have found it rather annoying, after reading one or two pages of an interesting article, to find that it is ‘concluded on page 127’. However, ‘this must be done for several practical reasons,’ as the editor says in the next column. But there is a remedy. Glance at the bottom of the page and find out whether the article is concluded on some other page. If it is, turn to that page and hold your hand there, or place some other suitable object (a pencil, a book-mark, or piece of paper—anything you can reach) on that page. Now turn back and begin the article. When you come to the end of the page, you will be ready to read on without breaking the interest, because you will have the exact page ready.

“Now about the ads that ‘are all catering to the beginner.’ Let the professionals, or those who use the 35mm (and I do), remember that the majority of companies now offering the 16mm equipment have started out with the standard film, and that by writing to those companies they will gladly furnish catalogues and prices of their standard equipment. Even their ads often read, ‘16mm and 35mm Service.’”—*Richard Litzenberger, League Member, Manheim, Pa.*

(EDITOR'S NOTE: We might add in comment that we have been trying to make our covers more definitely cinematic, as exemplified by May and June. However, photographic covers are not strong enough to hold their own against the brilliantly colored magazines of the present day, and part of the success of our magazine has been due to recognition of this fact. In regard to carrying over articles into the advertising section, we are glad that our readers appreciate the practical reasons for this; however, we have been trying to conclude as many articles as possible in the main body of the magazine, and to meet the special problem of carrying reading matter with advertisements by the use of short articles, departments, indexes, etc. As time goes on we hope we will come closer to perfection on this count.)

So Easy *and so* Inexpensive *with* Hollywoods Own

DeVry 35 mm
movie camera
\$150.



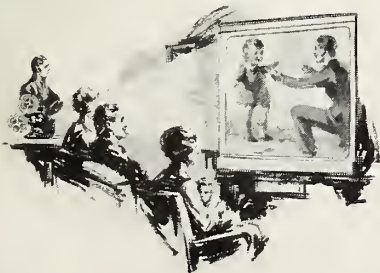
Just point the camera and press the button—



You are taking perfect movies.

NOW you can make amateur movies that are clear, sharp, and full of life and personality. You, too, can permanently record scenes that will bring you joy through the coming years—the big parade, a picnic, the golf tournament, and vacation events. Thousands of amateurs are making perfect movies with the DeVry 35 mm amateur movie camera. All prints in the large 16 mm film libraries—like Pathegrams—are made from 35 mm negatives. Now this is possible for the amateur as well.

Then, too, there is the new DeVry projector for 16 mm film. Many people have wondered how it was possible

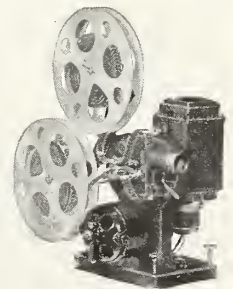


for any manufacturer to build such a fine projector to sell for only \$95. Fourteen years of experience with amateur movie equipment have gone into the making of the DeVry Type G 16 mm projector. This is why pictures it shows are clear, sharp and flickerless.

If you own one of these new DeVry 16 mm projectors, you can have your choice of many fine feature productions of famous stars, produced on 16 mm film. Through an arrangement we have made with the Pathegram Library for you, jolly, rollicking Alice Day will bring laughs and sighs; Will Rogers will star as only Will Rogers can. Pictures of these and other stars

of comedy, drama and travel pictures are now available for your use in this new DeVry projector. Your DeVry dealer has a complete list of Pathegram movies that you can rent, buy or exchange. Let him help you arrange a well-rounded program in your own home tonight. Invite all of your close friends, because they, too, should have that pleasure.

May we send you our free literature on amateur movie making? Write the DEVRY CORPORATION, DEPT. 6-MM, 1111 Center Street, Chicago, Illinois.



DeVry



Enlargement from DuPont 16mm
Panchromatic Safety Negative
(Red A Filter)



Enlargement from DuPont 16mm
Panchromatic Safety Negative
(Red A Filter)

DU PONT 16 MM SAFETY FILM

ORTHOCHROMATIC
NEGATIVE

\$9.00

100 ft. Neg. Developed
100 ft. Pos. Printed

ORTHOCHROMATIC
NEGATIVE

\$3.50

Negative only,
no processing

PANCHROMATIC
NEGATIVE

\$10.00

100 ft. Neg. Developed
100 ft. Pos. Printed

PANCHROMATIC
NEGATIVE

\$4.00

Negative only,
no processing

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FILM MANUFACTURING CORPORATION

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SMITH and ALLER, Inc.

Pacific Coast Distributor

1056 N. CAHUENGA AVE.

HOLLYWOOD, CALIFORNIA

EDITORIALS

The Significance of the First Amateur Film Contest



THE Amateur Cinema League may justly be proud that two of its members were among the four prize winners in the *Photoplay* film contest. The prize in the 16mm division went to B. V. Covert and in the 35mm division to Russell T. Ervin, representing the Motion Picture Club of the Oranges. Mr. Covert and Mr. Ervin are pioneer League members and have supported our organization enthusiastically. The Motion Picture Club of the Oranges achieved its national publicity through achievements related from time to time in *MOVIE MAKERS MAGAZINE*. The League has aided the *Photoplay* contest in every way and is happy that its own members won prizes in two of the three classes. The 9mm prize winner, although an amateur movie maker, has been an advertiser in our pages, C. R. Underwood. The floating prize winner is not, as yet, a League member.

It is significant that various commercial enterprises have been seeking the winning films for exploitation purposes. These should shortly appear either on theatre screens or in amateur library offerings. Here was a stern test for amateur accomplishment. Commercial firms are not primarily interested in aiding amateurs, but in making legitimate profits. They want material that is profitable rather than that which may be significant as marking the progress of amateur art. They wish amateurs the best of luck, but they will not buy amateur product unless it is salable.

Certainly the proof of art is not that it is salable. Amateur contributions to the art of motion picture making will be important—or, we had better say, is important—chiefly because of its freedom from the necessary restrictions of obtaining a market. Amateurs can do new things because they need not depend on a traditional public taste for support. But although art and sale are not interdependent, amateurs can find a very homely and solid satisfaction in knowing that their best is of commercial value.

All of the films submitted to the *Photoplay* contest—reported elsewhere in this number of *MOVIE MAKERS MAGAZINE*—will form the basis of a study already under way. A group of experts are examining their virtues and faults. The material for this study is not fully representative of amateur accomplishment, because many amateurs failed to enter films in the contest; but for the first time a fair number of amateur cinematic efforts have been assembled. Through the courtesy of *Photoplay* the League is privileged to conduct this important pioneer examination into amateur movie making. We are grateful to *Photoplay* for its fine co-operation in the development of the amateur movement. We commend its amateur department to our members. It was the first of the “fan” magazines to enter this field and it has maintained a dignity and serious attitude that are admirable.

All of this leads us to urge on our members the importance of making film experiments that are artistically significant. Filming for purposes of record always constitutes a large part of amateur activity.

But that record need not be devoid of artistic quality. A straightforward tale may be told in sprightly and racy fashion and a practical film record may be made in a truly “cinematic” manner—that is, in a manner no other medium except a movie camera could use. If our members would resolve never to shoot a foot of film to catch a picture that would be better caught with a still camera; if they would determine that their filming would all be done with foreknowledge of the essentials of cinematography, as different from still photography or spoken drama (if a *photoplay* is attempted) and if they would study what professionals call “continuity,” “cutting” and “editing,” we would have more amateur film of the kind that would carry the art of motion picture making forward by leaps and bounds.

This does not call for great expense. It is not necessary—indeed not desirable—that amateurs should try to outdo professionals in elaborateness. What the art needs is a re-birth of film simplicity and film subtlety; these things are not found in elaborateness. A scenario of very limited scope but one that rigidly excludes everything that could be better done by a still photograph or by a spoken playlet is the essential. Such a scenario is readily devised if one has imagination to make the little things of every day cinematically interesting through catching their motion picture significance.

If our amateurs can produce films of simple scope, of subtlety, of cinematic quality, and if they try to get as far away as possible from the professional in subject matter and as close to him as possible in workmanlike technique, the eighth art will hasten forward. Professional subject matter must be geared down, most of the time, to the tastes of the multitude if professional films are to make money through wide distribution. Wide distribution is, at present, the sales method of these professional films. Amateurs should hunt for subject matter of a totally different type—subject matter that would be too lacking in “box office” for the professional to attempt. They should keep clear of the grotesque and the horrible; they should be sane and not sensational. Their literary parallel—for the amateur film can be compared to the short story—should be Edith Wharton rather than Edgar Allen Poe. This applies to the film essay—if we may so dub the motion picture that is not a *photoplay*—as well as to the film play.

Lastly, if amateurs can produce artistic films there is little doubt that the rapidly increasing number of Little Cinemas or Little Picture Houses will give these films to the public. Not only will the amateurs find remuneration enough to cover a part of their expenses in film experimentation, but they will also find a channel through which their experiments may be distributed.

This is a direct appeal to League members to undertake filming that will be artistically significant. The *Photoplay* contest films point the way to a very rich development. We, as League members, must be the leaders in it.—R. W. W.



The Snowy Mantle of the Alps
A Wintery Scene from a Summer Film



THE MAJESTY OF THE JUNGFRAU
From the Railroad Ascent.

Photographs by H. Armstrong Roberts

WEATHER *by* PROJECTION

Notes on Choosing your Climate from your Film Library

By Paul Pridham



IT was a hot day in Paris—one of those days that defy the weather man and makes everyone say “it couldn’t be like this at home!” We sat idly at the table ’neath the cool shadows of the brick wall which borders the Ritz gardens, and sipped our drinks. I mopped my forehead and sighed, “Oh, for one of those delightful days in Switzerland. We never thought in cold July that we would be here in hot September!”

“Is that all you want? To be cooled off by another Jungfrau trip? Well, come along with me.” He called the *garçon*, and after settling our bill we sauntered through the dim interior of the hotel out into the square.

“If you think you can drag me across the Place Vendome, just for a walk, on a day like—”

“You wanted to be cooled off,” he interrupted, doggedly.

After dodging several taxis we went into a very small shop and suddenly were surrounded by every conceivable kind of camera. My friend said, in his best French, that he want-

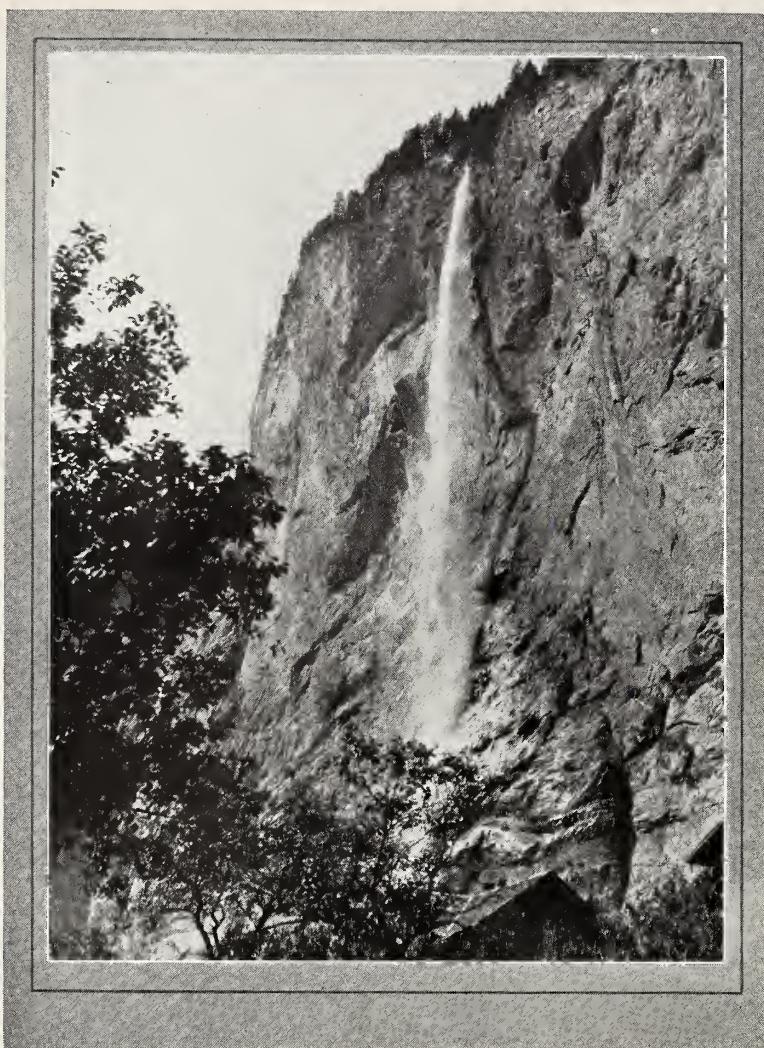
ed his Jungfrau films, Nos. 1 and 2. The chic little Parisian answered in better English, “Yes, sir.” A small boy accompanied us with the two rolls of 16mm film under his arm. We returned to the square.

It began to dawn upon me what we were doing. We went around the corner and followed the shops until we were soon in the shadow of the beautiful old houses. About opposite the Vendome column, *au milieu de la place*, we entered a quiet courtyard through two big wooden doors without waiting for the concierge to appear. We followed the boy up the steps and on the *premiere etage* watched him insert a key into the double doors. We entered a room still darker than the stairs. He turned on a light for us to locate two comfortable gilt arm chairs. While we were lighting our cigarettes, sudden-

ly he flicked off the light, and with the purring of a projector we were in Interlaken.

Again, suddenly, on the silver screen the great horse-drawn busses rumbled up to the Victoria Jungfrau hotel, that enormous relic of Queen Victoria’s time, and the seven of us were off for Jungfrau, “on location.” We had hurriedly consumed an American breakfast of eggs and fruit with our Continental fare, to be prepared for our strenuous day, and to our surprise the concierge had seen to it that we arrived at the Interlaken Ost station early. However, Jungfrau was out in all her glorious majesty—not a cloud for a halo.

After final assurance from the *chef de gare* that the train would not be ready for ten minutes, the director shot some glorious views of her snowy pinnacles. We were fortified with several kinds of still cameras and extra loads of films, and, above all, our heavy wraps. Seeing ourselves in retrospect as we looked that day, for the first time, in the land of



TEARS OF THE MOUNT
Lauterbrunnen Falls From the Train.

smartly dressed people, our Swiss mountaineer effects seemed ludicrous. We were attired in all our own woollens and those we could borrow, covered by shiny slickers. Even so, we discovered that our costumes were in dire contrast to the villagers from nearby cantons—with their suede shorts, woolen socks, climbing boots, and Alpine hats with never-to-be forgotten chamois tails stuck at the back. There were stocky Germans who looked as if they were well fortified against cold by years of sausage consumption, and a few English done up in tweeds to the *nth* degree.

When the little electric cars rolled into the station we embarked in a carriage marked "Lauterbrunnen," and comfortably settled ourselves on the bright-red plush seats, quite far from one another in our successful attempt to each be seated by a window. Our director, a portly old gentleman who had done Europe many times but was paying his first respects to a "young wife"; and the hero, the heroine, a villain, a sweet young thing, the count and the photographer—all were

seated far apart when our "extras" (Germans and English) came in. The director shot an "inside" of the car and we wondered if minus "Sol," our best kleig, we could do our stuff. But here was the proof on the screen. We craned our necks to see the view—first on one side, and then, hopping over our tourist friends, on the other side, of the car to get a final glimpse of a beautiful waterfall, the deep green of a forest, or a chalet perched high on a hillside with cattle grazing all around, and an occasional view of Jungfrau herself.

Interlaken is 1,865 feet high. After crossing two streams and on through the woods, by the time we reached Lauterbrunnen we had climbed nearly a thousand feet higher, a fertile plain all along the way. The train wound slowly up the valley. We looked back at the village lilliputianized below, hardly realizing that the pygmy buildings could be the shops and hotels and the charming old wooden houses, with overhanging eaves and shingled roofs, of Interlaken.

At Lauterbrunnen we got out of the carriage in a rush, crossed the walk and started to board the waiting train with "Wegernalp" on the side. But alas! the "extras" who had sat by the aisle seats (these were not the usual European cars with an aisle along one side, but designed with a central passage) naturally got in for the window seats this time. This railway was a narrow gauge, electric rack-and-pinion-line, and the station sign said "Maximum Gradient, 25 Per Cent." As we pulled away from the station we got a magnificent view of the Staubbach (spray-brook), the best known of the falls (Lauterbrunnen itself means "nothing but springs"); also the Trummelbach fall, which comes splashing down a narrow gorge in five cascades. The meadows were dotted with trees. Cattle grazing everywhere made one think it was truly the home of Swiss milk chocolate. Swissly enough, there were not grotesque billboards shrieking at us along the way.

Then the tunnel part of our journey began. We went through four short ones and a long curved tunnel. Each time as we emerged the clouds would break and show Jungfrau becoming less an austere majesty; would show more vast expanses of rock and glaciers, all covered with fresh snow. Then the clouds would gather again and we would become more interested in the scenery close at hand. Chalets were perched above and below us, the brown-stained wood making a vivid contrast against the bright green meadows. The habitations extended to timber line, where they disappeared as abruptly as the trees. Above the timber line we ascended a very steep grade; the grassy mounds seemed barren after such abundant verdure.

At Wengernalp the view of Jungfrau is superb and the two-and-a-half mile distance seems as nothing. The day was splendidly fair; there were only billowy white clouds sailing around the summit. The train ascended gradually to Schiedegg, where we changed carriages for the last time, and where, instead of being in a secluded Alpine station with few people about, there were more "extras" swarming for seats in the small train, which had accommodations for only 80 people. One of our temperamental stars stopped for a ham sandwich and a glass of beer, so the whole party was upset as the train pulled away with whistles blowing, every compartment (European style this time) full. However, we were relieved to hear that in Summer there were seven trains daily, and the guard assured us there soon would be another one along.

While he bought chocolate inside at the buffet, the director regaled us with the wonders of the Jungfrau Railway, on which we were at last about to begin our final ascent. We gathered around to listen, amused at the evident interest of the guard. There were few details that Baedeker had failed to impart to the director; if he had had a megaphone and a cigar stump to chew on, it would have been perfect.

The railroad is a triumph of modern engineering, built between 1896 and 1912 from the plans of a Swiss engineer at a cost of twelve million francs. It has the unique right of making the average tourist feel like a mountaineer because it ascends up into the heart of the peaks. The tunnels are cut through hard rock (limestone and gneiss), so there is no necessity of masonry lining. It is a rack-and-pinion system and the locomotives are 300 horse power.

When another train appeared and we were off at last the train seemed like an animate object, crawling up the rock and pausing for a breathing space at several stations, when we would get out for a view from a platform built in the rock. At Eigerwand we looked down upon the Lake of Thun, with Interlaken nestling at one end. At Eismeer, a thousand feet higher, we reveled in wonderful

views of the surrounding glaciers, now fully understanding why we were cold hidden away in the cavernous rock. The carriages were supposed to be heated by electricity, but the air was so cold that though inside the car the temperature was at only 50 degrees it seemed positively warm.

Up, up, up we went, sinking farther in our warm woollens, until finally we arrived at Jungfraujoch — 11,340 feet, only 2,330 feet before the very summit—the climb done in a leisurely and comfortable way. Jungfraujoch is situated in the glacier-covered saddle between the Monch and the Jungfrau, where it is easy to ascend to the summit. We went first to see the magnificent view of Aletsch glacier, a wooden gallery leading to the level neve of the Jungfraujoch. At the upper level of the station we found a comfortable Berghaus Jungfraujoch, Europe's highest hotel, with several dining rooms and from expensive *table d'hôte* to a place where you can buy beer and coffee and eat what you bring in your own knapsack.

We stopped in a little anteroom, finished, like the rest of the place, in pine, and for 1 franc 50 exchanged our shoes for stout mountain boots

with iron nails. Armed with ski poles we started out on the snowbank. After adjusting my amber glasses I took several pictures, and for the first time in hours I began to feel warm. Suddenly the sun's rays penetrated with such intensity that I felt stifled. Quickly I unbuttoned my slicker and sweaters. For a moment I felt a bit dizzy, and I was frantic with fear that I should succumb to mountain illness, but I soon realized that it was only the heat and rarity of the atmosphere. Standing still for a few minutes, I completely revived and could see the ineffable beauty of the gloriously awful scene. Saddening, somehow—where no soft strains of a violin playing Grieg are needed to make one register emotion.

Someone called. Ahead of me, on the path, I saw the "hero"! "We're ready to make a big scene, and are waiting on you," he said.

I went along, slowly, realizing that my heart would pound again if I went up the hill with my former speed. Artificial rain was not needed on this lot, for a dense mist was enveloping the jagged, rocky mountains ahead. I quickly buttoned my coat, for now I was as cold as I had been hot a moment before. When I reached the pinnacle I saw everyone laughing heartily, for we were ready for a shot

(Continued on page 413)

A FRAME OF LIVING ROCK
Jungfrau Filmed from an Arch in
the Railroad Tunnel.



Making Your Own Home Movies Talk

By H. Cyril Dusenbery



THE day of the talking movie has arrived! All over the country theater-goers flock to see pictures that sing and talk, and they marvel at the completeness of the illusion. In almost every city theaters are installing the necessary equipment, at no small expense, to entertain the ear in addition to the eye.

You have become so accustomed to the march of progress that you take much for granted. The unusual has become the usual. What is novel today becomes commonplace tomorrow. When you go to a theater and see flashed on the screen a picture that talks and sings you are no longer particularly startled.

But suppose you invite your friends to your home and in the midst of one of your own pictures shown in your parlor one of the characters suddenly begins to sing and his voice fills the room—what then? Impossible? No! If you possess an ordinary phonograph and have a little patience, it can easily be done.

With the limited equipment within the reach of the amateur movie maker you cannot hope to make the kind of talking picture that you see in the theater; but, with nothing more than your own movie outfit plus a phonograph, you can produce some very startling results. In comparison with the elaborate equipment of the professional talking movie backed by years of experiment and research, this method is crude; yet by its application some one known in your circle as not being able to sing a single note now bursts forth on the screen apparently singing a grand opera selection. The amateur jazz band can be made to sound like Paul Whiteman. Such phonograph characters as "Cohen and the Telephone" and "Two Black Crows" now appear on the screen in the guise of some of the family.

These are mere suggestions of the marvelous effects you can secure with your phonograph along with your movie outfit.

Perhaps as you read this light is dawning on you as to the *modus operandi* of the home-made talking movie. The idea came to me while watching a Vitaphone production. Its simplicity should appeal to every amateur movie maker who yearns to try something off the beaten path and at the same time surprise his friends. So far as I know the idea is original and therefore has never before appeared in print.

There is nothing particularly remarkable about the theory of this home-made talking movie, but considerable ingenuity is required to put it into actual operation. It is simply this: A phonograph record is played while you take your movie. The subject sings or talks *along with the phonograph* the entire time the camera is in operation. Later, when the movie is finished and projected on the screen, the same phonograph selection is played and, if properly done, the illusion will be complete. That is all there is to it.

Now let us go into the practical details. The basic idea is certainly simple enough, but the application—well, it requires just a little patience and experimenting. The first step is the selection of a suitable phonograph record. Select a familiar song for your first attempt; one with clear-cut words and little orchestra accompaniment, if possible. Clarity is important. Avoid jazz effects in your first attempt. Let them come later. The length of the selection is limited by the particular camera you own, as will be explained presently.

Once you have decided on a record and have found a subject to sing it, have the subject practice singing with the phonograph. This becomes easy if he is perfectly familiar with the record. Play it over several times and have him listen carefully. Then get him to try to say the words along with the phonograph. It is not necessary that the subject actually sing or carry the tune; speaking the words along with the record is all that is required. He should move his lips freely as if actually singing, but care must be taken not to overdo the lip movement or the naturalness of the illusion will be spoilt. With about a half hour's practice he ought to be able to speak the words in perfect time so that anyone looking at him and hearing the phonograph without seeing it would think that he was actually doing the singing.

He should be letter-perfect before the camera is brought to the scene. It is not necessary to have him standing still while singing. He should be careful to avoid stiffness and move about naturally and gracefully. After all, you are taking *moving* pictures and the singer should constantly remember this.

The next step is to determine just

how much of this record your camera can photograph with a single winding. Remember, during the actual taking of the talking picture the camera must run continuously. You cannot hope to keep the picture and phonograph in step if the camera stops during the filming, or if you make any cuts and splices in the finished film. If you happen to own a camera that can be hand-cranked, like the Cine Kodak Model A or the Victor, you do not have to worry about this. You can make a scene run just as long as your film holds out, provided your arm doesn't give out before then. It is of special importance that the speed of cranking be uniform throughout the entire scene.

Spring-driven cameras, like the Cine Kodak Model B and the Bell and Howell Filmo, run for certain, definite, but different, lengths of time with a single winding. You must therefore determine just how much of the record your particular camera can take with a single winding. None of the spring-driven cameras will run long enough to enable you to photograph a full record. You should, however, endeavor to take a definite portion of a record, such as a single verse or a single chorus. You can find out just how much you can take by running your camera (without a film) while the record is playing. You may have to try out several records before you locate one that will enable you to do this.

Once you have discovered the most suitable portion to use you are ready to proceed. Mark off the section of the record you are going to use by placing the tiniest possible daub of white paint at the exact start and finish. A small dot will do—just something to indicate to yourself the exact point to start and stop the phonograph needle.

You are now ready to load your camera and proceed with the actual taking of the scene. You will want to work out of doors and you must take the phonograph with you. Here is where a little portable phonograph comes in mighty handy. If you haven't one it would be wise to borrow one, as you must have a phonograph alongside the camera. Any phonograph that is not too bulky to move outside will do. The camera should be mounted on a firm support, a tripod preferred, but any solid object will do. Talking pictures must be rock-steady to be successful.

(Continued on page 417)



FOG FILTERED

Photographs by George Scheibe

IRONING OUT *the* JERKS

How Fades, Dissolves and Filters are Bringing Smoothness

to Amateur Films

By A. W. Kammerer

A THREE letter word—art. Divide by three and reduce it to cinematic terms—the eye, the mind and the emotions. Add one—smoothness—and the answer is cine-art.

None of the senses likes to be jarred, least of all the eye. The beginning of better professional movies came with the adoption of fades, which are such an important factor in making dissolves. Their smoothness affected our three component parts in this manner: took all the jumpiness out of pictures, put apparent continuity where continuity wasn't and increased the pleasure of watching a movie about a thousand-fold. And now, through recent invention of an automatic device, securing these same professional effects has been made far more easy and practicable for the amateur.

Is that all? No, that's just the beginning! Allow me another sage word about professional movies and then I'll tell you. "Effects" are useless if they are noticeably apparent. You cannot jump from a clear-cut picture of the heroine receiving the letter of dread tidings, to a soft back-lighted diffused iris effect simply because she weeps! It's too apparent. But by fading out on the clear cut

and fading in again no change is noticed.

What does that mean? It means that all the professional effects and tricks, obtained by filters and screens, have also become easy for the amateur, if these filters are used in conjunction with the fading apparatus.

Next you'll want to know about filters. First and most important, they do not alter the focus, speed or correction of your lens. Attacking these magic workers promiscuously, let's take the diffusing screen. Think of Lillian Gish (cinematically) as she sits by the fire-side thinking of her loved one who is far, far away. You visualize a soft, hazy scene with her face framed in a corona of golden hair. The scene in reality is brilliantly highlighted and backlighted but a diffusing screen tempers it to just the right emotional intensity. With its use the amateur may achieve "softness"—which is not just a first cousin but one of the "smoothness" family.

The diffused iris is similar but has a clear-glass circle or oval in the

center thus bringing the main object into clear perception with the balance of the picture in "soft-focus". Here-with we gain smoothness by subtracting the lesser parts from a picture, and we also reduce the eyestrain of following a moving object or a person in a crowd by keeping our main subject within this clear, focused area.

The white iris is the same idea but with the picture fading into absolute white at the edges leaving the object "spot-lighted". This intensifies and adds smoothness to the theme and therewith to the emotions. The graduated iris differs only in that it vignettes to black at the edges, intensifying to a greater extent.

You have seen the title which appears on a hazy moving background. The picture has been fog filtered and the title inserted by double printing. Consequently the jar produced by having to read a dead-still title immediately after a swift bit of action is greatly reduced, and smoothness is again enhanced tremendously. The real use of this filter is of course to produce fog and rain effects under ordinary clear-day light conditions.

Irinettes are a series of screens having oval, diamond, heart, panel and

(Continued on page 408)

A Climactic Development in Education

Million Dollar Organization Formed by Eastman Kodak Company

ORGANIZATION papers were filed in May for Eastman Teaching Films, Inc., a subsidiary of the Eastman Kodak Company, the purpose of which is to develop a program of motion pictures to be used for instruction in schools, colleges, universities, technical institutions, and medical schools. The capital stock of the new company is \$1,000,000.

Dr. Thomas E. Finegan, for many years connected with the New York State Education Department and former head of the state school system of Pennsylvania, is the President and General Manager of the new company. Dr. C. E. K. Mees, Director of the Eastman Kodak Research Laboratories, is the Vice-President. Mr. L. B. Jones, Mr. M. B. Folsom, Mr. E. P. Curtis, Dr. C. E. K. Mees and Dr. Thomas E. Finegan are the directors.

In announcing this important move on behalf of educational films tribute was paid to the 16mm film, developed by the Eastman Kodak Company, and so familiar to amateurs, as it is said to have made possible the extensive use of motion pictures in teaching.

The incorporation, according to Dr. Finegan, follows two years of extensive experimentation by the Eastman Kodak Company in the field of visual education, including ten weeks' use of teaching films by schools in twelve cities. The decision to go ahead with a large film program is the result of tests recently given to 6,000 children who had been taught with films and an equal number who had been taught the same subjects without films.

The tests were formulated and supervised by Dr. Ben D. Wood of Columbia University and Dr. Frank N. Freeman of the University of Chicago. The cities in which the teaching film experiment was made were: Chicago, Ill.; Denver, Col.; Detroit, Mich.; Kansas City, Mo.; Lincoln, Neb.; Newton, Mass.; New York City; Oakland, Calif.; Rochester, N. Y.; San Diego, Calif.; Atlanta, Ga.; and Winston-Salem, N. C.

Dr. Finegan made the following statement when the incorporation papers were filed: "Two years ago the Eastman Kodak Company undertook an extensive experiment to determine the value of motion pictures as an aid to the teacher in daily classroom work. The company believed that the most practical method of ascertaining

To Further Educational Films



the service which films could render would be to use them in the established courses of study given regularly in the schools.

"The National Education Association approved the general plan and urged the teachers of the country to co-operate in the enterprise. Twelve cities in various parts of the country readily consented to participate in the experiment.

"The program which has been completed was based on a course of study covering a period of ten weeks. Approximately 176 teachers and 12,000 pupils have been engaged in it. Six thousand of these children received instruction without the use of the films. In each group the same area of instruction was covered.

"The Eastman Kodak Company employed practical teachers of long experience and known achievement to prepare the material for the films. These films were correlated with the standard courses of study in geography and in general science in use in the schools of the country.

"In order that the experiment should be conducted without prejudice and under established standards, the Eastman Kodak Company employed Dr. Ben D. Wood, of Columbia University, and Dr. Frank N. Freeman, of the University of Chicago, to formulate and supervise the tests to be given. These men are two of the outstanding experts of the country in the field of tests and measurements. A final report containing a complete tabulation of results and evaluations thereof will not be available until July next. When the final report is received it will be published and made available to the teachers of the country.

"The data already available on this experiment, however, has enabled the experts to make a preliminary report on many of its vital aspects.

Dr. Wood and Dr. Freeman stated in their report on the school tests: "We are making a preliminary report at this time because we believe that enough evidence is in to warrant a continuance of the production of classroom films and because a delay in production until after the complete report is prepared would seriously interrupt the preparation of a film program for the schools.

"Our own observation of the classes in operation with and without the films convinces us that the films contribute elements to the experiences of the children which it is difficult and often impossible to secure by any other method available to the school.

"This preliminary survey indicated that the teachers are much pleased with films as instruments of instruction, that they consider these particular films to be excellent, and that it is their judgment that films should be made permanently available to the schools. This is our opinion, based on the testimony of the teachers and on our observation of the classroom work.

"We are convinced that the production of these films, together with the guides" (each film is accompanied by a teacher's guide to the subject), "and further production of other films, makes a decidedly valuable contribution to educational procedure. The indication is that there is a strong demand for properly planned and well organized educational motion pictures of the character used in this experiment.

"Many suggestions have come to us concerning new ways in which motion pictures may be constructed. The use of these instruments of instruction is in its infancy. Further experimentation will make it possible still further to adapt motion pictures to the distinctive demands of the classroom."

Dr. Finegan also said, "We shall proceed at once to develop a film program adequate to the needs of the teaching institutions of the country. Forty films are already completed and others are on the way. We shall plan one hundred additional films for the schools immediately and shall begin a development in other lines.

"We shall have the co-operation of a large number of the distinguished scholars and specialists on the faculties of leading universities and technical institutions, and of well known teachers connected with public school systems in the development of this film program.

"We are gratified to announce that Mr. William H. Maddock, for many years the Sales Manager of the G. and C. Merriam Company, of Springfield, Mass., publishers of Webster's Dictionaries, has already taken up his work as Sales Manager of the Eastman Teaching Films, Incorporated."



"A FEW WRINKLES AND BULGES WILL GIVE A DISTINCTLY NOVEL
TWIST TO YOUR PROJECTION"

HELPFUL HINTS *for* HOME SHOWS

By Epes W. Sargent

ALWAYS remember that the true test of a performance is attendance. No real manager feels that a show is a success unless he plays to standing room. When you give a home show ask everyone you know. Never mind whether you have chairs enough. Look at the long lines in the foyers of the big movie palaces! They'll appreciate your show the more if they have to stand up. Pack them in until it hurts (them) and they'll go out and talk about your show for weeks.

Be careful of your seating arrangements. Put the tall men and women in the front rows and the short ones in back. If they can't see over they can stand up, can't they?

In setting up, arrange to throw across the short side of the room. This will not only give your projector a shorter throw, but you can place more persons where they have to view the screen at an angle. They'll enjoy seeing people ten feet tall and six inches wide. That's something they don't get at the movie theatres.

Patent screens are not necessary. That may be all right for the man whose pictures are so dim that he needs every help he can get, but yours are different. A sheet will be plenty good enough. The regular theatres may spend big money for patent

screens. What do you care? Just sneak a sheet out of the linen closet. Don't bother to stretch it taut. A few wrinkles and bulges will give a distinctly novel twist to your projection.

Never mind overhauling the projector. It was all right the last time you used it, wasn't it? What makes you think anything could have happened to it? And that goes for the extra lamp. What's the use of having a lot of extra lamps kicking around? If a lamp burns out, or the filament breaks, you can take up the rugs and turn on the phonograph.

Examining the reels you intend running is a waste of time. So is arranging them in the order in which you intend to run them. Just pile them in a heap on a stand near the projector. When you change reels you can turn on the lights and pick the one you want. If a couple roll off onto the floor it won't hurt them any.

Put the reels out before your crowd comes. People are curious and will be glad to look them over. There are plenty of places where you can remove finger marks after the show, and probably the scratches won't show—much.

Be sure to have a couple of reels that have not been rewound. Starting off with the tailpiece is always

good for a laugh and adds a touch of informality to the proceedings. It will emphasize the fact that this is a jolly little party and not a formal show.

Keep the splicer upstairs. Then you can run up if the film breaks, and give the spectators a little rest.

If you need new titles, don't be in a hurry about them. Put in a rush order, and if they don't come you can talk the title and cuss out the title maker.

Never be in a hurry to start your show. They came to see the pictures and they'll have to wait for you. If you want to show a brother fan a new piece of equipment, let the others wait. They'll find something to talk about. It may be you.

Music really isn't necessary, but you can turn on the phonograph or the radio. If you have the radio and someone juggles the controls and brings in a prize fight, that will be another laugh. If you are shy on comedy this will help a lot.

Sound effects will help. You can get a small boy to work them for you. If he works the lion roar when you're showing a sleeping baby the crowd will enjoy it.

If you have a production in three or more reels it will help considerably to run the third reel second. It's a good test of the intelligence of the spectators—and your own.

Run your best films first, while the audience is fresh and better able to enjoy them. Tail off to the finish and they won't ask you for more.

Keep up a running fire of talk. Tell them all about the picture you're going to show next, and the trouble you had in getting it. If you have a rural scene, tell them it was made up at Aunt Mary's. Tell about Aunt Mary and her farm; tell all about it.

Work in all the amateur movie jokes you read. Drag them in somehow. You may not be as good as a professional monologist, but you'll improve in time.

It's always helpful to have a couple of imperfect reels. You can kill time threading up and it gives you a chance to tell all about how much they cost and how easily they break. Work in that old one about it not being the cost but the upkeep. They know when to laugh at that one.

Use a short connector cord to the outlet; one that can be accidentally pulled out at the most interesting scenes. With a little practice you can pull the cord every time.

If anything happens, tell them you'll have another show next Wednesday, and express the hope they'll all be sure to come. Probably they won't, but it sounds hospitable.



Photograph by Metro.

"MOVING CAMERA" TECHNIQUE FOR THE AMATEUR
This Idea From the Making of *Quality Street* Calls for Only a Pair of Skates and Amateur Camera to Produce Those Unique "Moving Camera" Effects of the Big Movies

THE CLINIC

Conducted by Dr. Kinema

Experience

HAVING "shot" many, many rolls of 16mm film without an error I began to get a bit cocky. However, I did not take all the credit to myself, as the present precision instruments for taking and showing the films, coupled with the latitude of exposure, makes the taking a comparatively simple matter. I had taken some very beautiful wedding pictures, but I was not at all prepared for what followed. I was asked to make pictures during the wedding of a very good friend of mine and was a little puzzled as to my lights. I finally decided to do the work with two twin arcs drawing a total of 60 amps. This light as the film showed carried ample illumination using a 1-8 lens wide open. In changing the three-fifth lens for the one-eighth a remarkable thing happened.

I screwed the lens, as I thought, "home," or until I could not screw it further. Chump that I was not to look at it! When it was within a scant eighth of an inch of home it stuck—and there remained during the taking of the picture. The result? Every scene was out of focus and a bitter disappointment. Immediately upon screening the film I rushed for the camera, which was now carrying the three-fifth lens. I unscrewed same and replaced with the one-eighth. It turned to the position where it seemed home. Then by taking a pair of pliers I was able to force it beyond the sticking point and into its proper setting.

A microscopic examination showed no abrasions on either the lens or camera threads, so the two will not have to go to the factory for examination. But never again will I screw a lens in a camera without looking to see that it is what the experts call "home."—C. Bond Lloyd.

Animated Titles

FROM League member W. H. McCullough, Yakima, Wash., comes the following novel method of making animated titles:

"One of our local amateurs, who is official cinematographer for the American Legion Post here, recently devised a very effective animated title. The title on the screen moves upward, disclosing the lettering line by line, while the background shows an aeroplane flying in back of the letters.

"He did not use the double-exposure method, but took a short piece of positive, which he had previously taken, of an aeroplane cavorting around the sky. This he spliced the proper length to fit in his camera and go around the outside of all the film guides and under the aperture plate, making an endless piece of film which went round and round. The camera was then loaded the regular way with a roll of negative stock, which was threaded behind the loop of positive film. The lettering was shot through the positive aeroplane print.

"The titles were typed on an ordinary typewriter, using the capitals only, on a continuous strip of white paper. The exposure, which was regulated by the stop used, was doubled in this particular case, but is always dependent, of course, on the density of the piece of positive used."

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Photograph by Wide World.

FOR THE HOME NEWS REEL
A Cine Kodak Records Details of the Stone Mountain Memorial Unveiling.



35 Millimeter Division
Russell T. Ervin, Jr.,
East Orange, N. J.

WINNERS OF THE PHOTOPLAY MAGAZINE CONTEST
16 Millimeter Division
B. V. Covert,
Lockport, N. Y.

Special Award
Kennin Hamilton,
Toronto, Canada

9 Millimeter Division
C. R. Underwood,
St. Louis, Mo.

THE FIRST SYMPOSIUM

Announcing the Result of the Photoplay Magazine Amateur Contest

THE first amateur film contest has ended and four amateurs are richer by \$500 each. The contest, conducted by *Photoplay*, an important national motion picture magazine, was begun in June, 1927. It offered a \$500 prize to the producer of the best film in the 16mm division, the 35mm division and the 9mm division, and another prize of the same amount to be awarded without reference to division entry.

The contest closed February 15 of this year. Films were judged by Hiram Percy Maxim, president of the Amateur Cinema League; S. L. Rothafel ("Roxy"), theatre owner and radio favorite; Nickolas Muray, well-known artistic photographer; and James Quirk, editor, and Frederick James Smith, managing editor, of *Photoplay*. The winners were the Motion Picture Club of the Oranges (Russell T. Ervin, director) in the 35mm division, B. V. Covert in the 16mm division, Clarence R. Under-

By Roy W. Winton

wood in the 9mm division, and Kennin Hamilton, special award without reference to division.

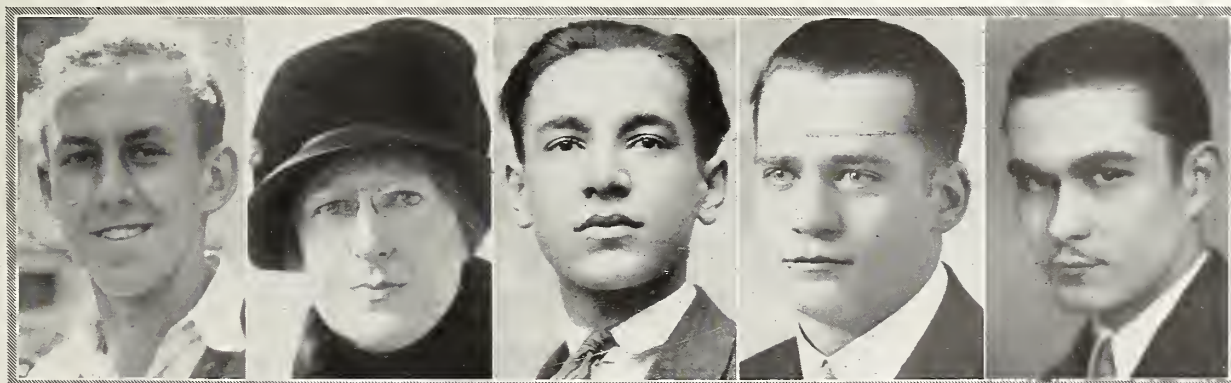
Honorable mentions were given to William George Taylor, Hollywood, Cal., and Thomas Fisher, Pittsburgh, Pa., in the 35mm division; B. V. Covert, Margaret L. Bodine, Philadelphia, Pa., and Clyde Hammond, Youngstown, Ohio, in the 16mm division, and A. F. Weymeyer, Covington, Ky., in the 9mm division.

Films submitted covered a wide variety of subjects. There were photoplays, travel scenes, nature studies, ethnological records, family movies, news reports, ironical film comments and sport pictures. The photoplays outnumbered any one other class, although there were not so many photoplays as there were films of all other types. In spite of a general amateur shyness to exhibit, a goodly number of films were received. There was a

general tendency to attempt the unusual, which too frequently was conceived in terms of the grotesque and horrible. In the main the photography was good; some of it was excellent. There was an encouraging evidence of cinematic experiment and serious efforts were made to use the amateur camera as a distinct artistic medium. In general, the architect's plan was larger than the house and one had a sense of being hurried in viewing the films. Only a few of the contestants caught the proper relation between limited footage and comfortable story telling.

From these films the Amateur Cinema League will produce a serious study of amateur accomplishment as revealed in the largest collection of amateur films ever assembled. A committee of experts, under the chairmanship of the League's managing director, is viewing the films and analyzing them, and

(Continued on page 422)



William G. Taylor,
Hollywood, Calif.
35 Millimeter Division

Margaret L. Bodine,
Philadelphia, Pa.
16 Millimeter Division

Thomas Fisher
Pittsburgh, Pa.
35 Millimeter Division

A. F. Weymeyer,
Covington, Ky.
9 Millimeter Division

Clyde Hammond,
Youngstown, Ohio
16 Millimeter Division



PORTTRAITS *of* PIONEERS

J. R. BRAY

By E. Locke-Lewis

WHEN one talks with J. R. Bray and hears the story of the Bray Productions, Inc., its pioneer work in industrial and educational filming and its expeditions into the hitherto unknown regions of the Colorado River, one begins to realize the enormous possibilities of motion pictures as a vital factor in every day life and just how far those possibilities have already been realized.

Mr. Bray, from the start, has been a pioneer in the development of pictures along constructive and non-theatrical lines and, according to his estimate, has probably spent more money on special subjects than any other producer up to the present time. Although Mr. Bray is quite modest and reluctant to talk about himself, a brief outline of some of his achievements gives a picture of the man. He is the inventor of the animated cartoon process and his is the mother studio of all cartoon enterprises. The first ventures in animated cartooning were made before 1912 and since that time his studios have developed not only film cartooning but animated technical drawing and other branches of visual cinematography, a system of filming that has greatly aided the establishment of motion pictures in the educational and industrial world.

Recently he made a series of reels called "The Science of Life" which

provides a course of visual instruction in the subjects of biology, communicable diseases and personal hygiene. By means of cinematography it is now possible to visualize on the screen phases and reactions of biological life that the human eye is unable to catch. This series of films is a notable example for it establishes a new and high standard as an instructional moving picture and is inestimably valuable as a contribution to health education. "The Science of Life" was produced under the direction of the Surgeon General of the United States Public Health Service and the most advanced knowledge and equipment were used in its making.

Under the auspices of the War Department his studios produced twelve reels visualizing automobile mechanics for the benefit of the Motor Transport Division. As in hygiene and biology, the camera has proved to be of great value in all fields of mechanical instruction. All the intricacies of motor construction which the eye cannot discern have been clearly demonstrated by these films. This picture has proved its worth as an educational factor through many

months of test of its pedagogical value by the Educational Department of the United States Army and thirty-five sets of prints purchased by the government were distributed to important U. S. Army posts in this country and abroad. It consists of twelve reels and, among other subjects, there are reels describing the functions of transmission and ignition. Previous to the production of this picture it was out of the question to be able to follow the part that electricity played in automotive mechanics but his studios have been able to show the electrical current in action thus making it possible to see with the eye that which hitherto had been left to the imagination.

Not only have they visualized through pictures the motion of electricity, the functions of gases and motors and the nervous system of the body but they have actually made a picture in which sound waves are visualized. It is a picture of Rosa Ponselle making a phonograph record. It depicts Miss Ponselle singing into the recording instrument and the sound waves are shown as they are recorded on the wax disc.

During the war he did much filming under the supervision of the government. A sample six reel picture dealing with the training of soldiers was made at West Point and was intended to speed up the military train-

ing of men throughout the States. The course was submitted to the government and after trying it out in six stations it was authorized to be used in camps. At the time immediately following mobilization there was a shortage of officers and this course was of great help as a quick medium for training the men. These reels explained the construction and use of machine guns, the operation of hand grenades, how to read military maps and the functions of all ordnance pieces used in the war, and there were special reels devoted to aviation. Since the war these films have been used in many Army automobile training stations.

In addition to animated cartooning, industrial and educational filming, he is specializing in adventure and sporting pictures. It was in November and December of this year that he organized an expedition to explore and film the region around the Colorado River. In speaking of this trip Mr. Bray remarked that the vast and unexplored region of the

Colorado Canyons are less known than the wilds of Africa or Asia.

The river crew of the expedition was lost for a period of three weeks and the United States Government sent an aeroplane to locate them. When they were exploring the Colorado River, for the first three hundred miles there were no connections whatsoever with the outside world. The only means of communication in their possession was valuable radio equipment which had been loaned by the Government. The portable radios were carried by the boats and the central equipment was put up on the Shenemo Altar in the painted desert of Arizona. Once started on the journey there was no possible turning back, because of the sheer canyon walls and the speed of the water. It was necessary to run more than three hundred dangerous rapids where any accidents would be fatal, but, though there were many escapes and upsets, there were no casualties. This is a remarkable record. All

previous expeditions through the canyon have ended disastrously and with heavy toll of human life.

The picture taken by the Bray expedition is said to contain some of the most unusual and thrilling scenes ever filmed. It is now being produced and will be released early in the fall.

During the past fifteen years, Mr. Bray stated, his studios have built up one of the most extensive film libraries in the country of films devoted entirely to non-theatrical use. This catalogue includes films for both entertainment and instructional purposes.

When asked for his opinion regarding the future of non-theatrical pictures Mr. Bray said, "The future of 16mm. is going to broaden the non-theatrical field. I think that it will be bigger than the theatrical field. The size of the film makes it practicable and greatly reduces the cost. It is only a matter of time when the use of films will be as extensive as that of automobiles. Moving pictures now are the most vital things in every day life."

A COMBINATION CARTOON
This Most Difficult of All Animation Work
Was a Bray Invention.



THE OLD LENS

A Cinema Autobiography Told in Vienna to Carl M. Kotlik



WHEN I was once strolling in town I stopped by chance in front of the dusty window of a second-hand dealer and looked, a bit philosophically, at the goods stored therein: old boots, hats, bonnets, old candlesticks, dirty and broken china—in a word, the usual motley pell-mell of a second-hand shop.

I was just thinking about the "rum stories" the dusty little things in this shop might be able to tell, when my eyes caught sight of something which was lying modestly between a pair of lady's shoes and an old dirty cigar-case.

Entering the shop, after some haggling, I bought the little thing, a sadly used 50mm. lens, such as is used especially for movie-cameras. It must have been lying in some clay ditch, for its last owner had not deemed it worth the trouble to clean it.

When I reached home I cleaned the poor little thing carefully; when I scrutinized it more closely it seemed as if I caught a thankful glance out of its now clean eye. After all, I had not made a bad bargain, and I was pleased to have added a new piece to my collection of lenses, although it would not quite match the other neat and shining ones.

Meanwhile it had grown late and I looked, with that ease known only to the eager collector, at the lenses which so far had come into my amateur hands. (I seldom had use for them; but what collector has use for all the things he gathers?) Suddenly I seemed to hear a low murmur from my row of lenses!

"Who are you, and where do you come from?" Distinctly I heard my "Tele" ask the question.

"How fast are you?" my facile 1.5 queried somewhat saucily. And now such a murmur and questioning started that hardly a word could be understood.

"Silence!" cried my Tele. "Let us hear his story. Perhaps the thing is older than all of us together."

I listened attentively. My old lens started to talk, first with a low and trembling voice, then clearer and clearer:

"Thanks!" he said. "I will willingly tell you my story, as I am happy to be again among my equals. For many years I had been lying in the

dirty shop window of a second hand dealer and was forced to stare continually at the ceiling.

"But let me start at the beginning. My native town is Jena! As soon as I was found "able," off I went, properly and carefully packed, as is fitting for a decent lens. Paris was my destination. At that time movie making was just beginning, but I was in luck, as I was destined for the then biggest firm in the world—Pathé Frères, of Pathé. Yes, the Pathé Brothers! They understood at once that something great could be made out of the 'toy' with which Lumière had produced his first 'movies.' I was soon fitted in one of the first Pathé cameras, got a master, and the day of the first shot came! My master must have been satisfied with me, as in the evening he fondled me tenderly. So it went on, day after day, month after month.

"It was now the beginning of the year 1905. I traveled over the whole of France with my master. Before my eye many a coming star made his first movie steps. The not-to-be-forgotten Max Linder acted for the first time before me; Andree Deed, known as Lehmann, with his merry jokes; then the famous dancer Napierkowska delighted me with her art, and the very popular Maurice Prince was a good friend of mine. I felt exceedingly happy and could hardly wait for the day when Pathé was to start shooting the largest film of that time, 'Les Misérables.'

"But my master again took me on his travels. This time we journeyed far. I saw much of the world, but also I passed through many a bad hour with my master. After three years' wandering we returned to Paris, but what changes had taken place since I had left! Pathé had been right, for the movie industry had gained much ground.

"One day a stranger visited my master. After a long talk the stranger took me with him to Berlin. Here they were not as generous as in Paris. Still, I was happy to be again in my native country. My new master seemed to be in great demand. We were busy all the time and thus I was enabled to participate in the development of the German movies. Henny Porten was soon my favorite

actress, and sparkling Dorrit Weixler and many others were my friends. Paul Wegener, Albert Bassermann and everybody who helped to build the German industry acted joy and sorrow before us.

"It was now the early part of 1914. One evening my master came home in a simple gray uniform. I did not know the meaning of it, but had little time to reflect for early in the morning we were off. Where were we going? What would I get to see? Finally, after endless weeks, I was taken out of the trunk with the camera. What had happened? What sort of colossal film was being produced? Who was the manager of these masses that passed me, singing and with bands playing? I was enthusiastic!

"But soon I was in grave doubt at the awful sights I saw! Was this manager mad? I had seen many a grand battle scene, but this was pitiless reality. Surely the people had gone mad. Days and months passed . . . I saw nothing but sorrows. One day a shell broke close to me and I flew with a piece of the camera through the air . . . fell . . . remained somewhere in the dirt . . . unnoticed, forgotten, a useless piece of glass.

"What had happened to my master? I never heard of him again. After a long time a soldier found me and put me in his bag. I wandered about with him for many months. Sometimes he took me out and pensively looked at me. He did not seem to know what purpose I had served.

"When I saw the light again my rescuer was in mufti and took me to the second-hand dealer in whose shop window I have been lying till today.

"This, my friends, has been my life, sometimes checkered and with many changes, but sometimes dull and monotonous, serious and cheerful, like many a movie that is projected on the screen at the cinema . . . But I trust I still have many things to see, and best of all, that we shall remain good friends."

The old lens became silent, fatigued by its long tale. . . . No answers came. . . . Had the other lenses fallen asleep? . . . Or perhaps I had awakened from a dream?

I do not know.

However, the "old lens" is now the favorite piece of my collection.



"When I Saw the Light Again My Rescuer Was in Mufti and Took Me to the Second-Hand Dealer in Whose Shop Window I Have Been Lying Till Today."

FLAMING
YOUTH—
HOLLAND
VERSION



FILMED ON
THE ISLE OF
WALCHEREN

OLYMPUS, 1928

What Holland Holds for Filmers Who Visit the Olympic Games

AMATEUR movie makers, you are welcome! Of course you are always welcome, but this year, the year of the Olympic games to be held at Amsterdam from July 28th to August 12th, you are especially welcome. These games will be held in the new Olympic stadium expressly built for the occasion. Delegates from all nations will be present.

One year ago the ground for this stadium, offered by the Town Council of Amsterdam, was a vast swamp. Today the buildings and grounds are ready to admit crowds from all parts of the world. More than a million cubic meters of sand were necessary

By Dr. W. Nolst Trenite

to convert the swamp into a suitable foundation for building.

The contest promises to be a huge success and offers excellent opportunities for the amateur movie maker to film many exciting events. You probably know that a large American delegation will be present and that members of the International Olympic Committee are William M.

Garland of Los Angeles, C. H. Sherrill of New York, and Ernst Lee Jahnke of New Orleans.

Holland! Land of windmills, wooden shoes, cheese and chocolate! This is the impression in the minds of those who have never seen my native land. It is true that Holland has windmills and wooden shoes and the finest cheese and chocolate in the world, but how many know that Holland is a land of modern energetic enterprise as well as a land of ancient quaintness? Holland has been for me a movie makers' paradise, an endless source of cinematic subjects which have resulted in a film sym-

GROWING PAINS

An Historic Achievement to Be Filmed Is the Draining of the Zuider Zee to Make Room for a Greater Holland.

Photograph by K. L. M. Royal Dutch Airlines



phony that I would not part with for any price.

Perhaps you do not know that Holland is now one of the most industrious countries of Europe. The greatest enterprise at the present time is the draining of the Zuider Zee. From the earliest times the Dutch people have had to fight against the sea because the larger part of my fine country is below sea level, protected only by dunes and dikes. After the World War, when it became clear that our country was too small for the entire population, the Government decided to increase the space—not by taking land away from our neighbors, but by following the old plan of our ancestors and taking the land from the sea by means of dikes. Enormous pieces of land are being drained by employing all the power of modern science to wage the war against our old enemy. I have taken many effective pictures of the building of the dikes, the pumping of the water, the hundreds of dredgers and other vessels—a kaleidoscope of rhythmic motion that serves as a vivid contrast between the old Holland and the new. The same opportunity awaits all movie makers who visit Holland to produce original and artistic results of their own.

There is so much to see in Holland that I can relate only some of the experiences which have made my filming such a rare delight. There are the docks at Rotterdam, which is the largest and most beautifully situated port on the European continent. Here I have obtained some of my finest and liveliest films. Every year more than 14,000 vessels of twenty million tons' capacity enter the port. The rhythm of the harbor, with its ships, cargo and passengers, is a tantalizing inducement for the cinematographer

to set his camera whirring. Small passenger boats which make round trips every hour through the docks have given me opportunities to obtain unusual and striking pictures I could not have secured otherwise.

This trip through the docks ends at the airport of Rotterdam, where another unusual opportunity awaits. A trip by air over Holland is the most interesting adventure you can imagine. Our airplane lines, very



ALL SET FOR THE CAMERA
The Canals of Amsterdam

well managed by the Royal Dutch Airlines, Ltd. (K.L.M.), using the world-famous Dutch Fokker planes, give in safety and comfort a fine and thrilling impression of our flat country. I have filmed the meadows that lie below sea level with their millions

A BIRD'S-EYE VIEW OF HOLLAND
The Modern Cine Traveler Films the Windmills
From an Aeroplane.
Photograph by K. L. M. Royal Dutch Airlines



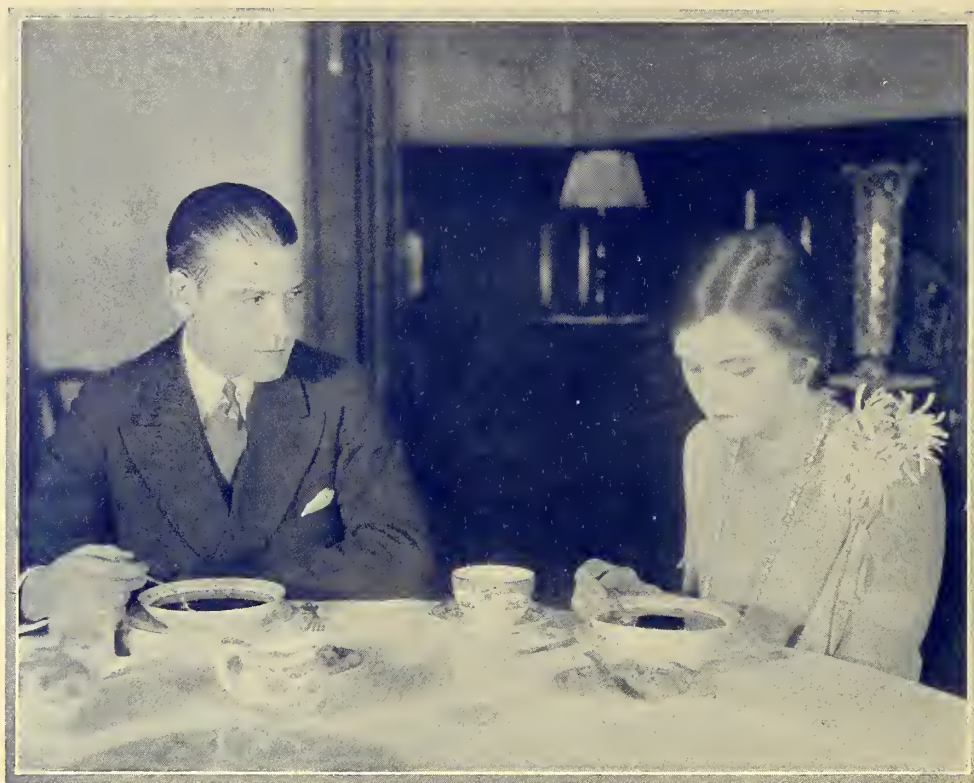
of black and white cows, the canals bordered by windmills, and other characteristic sights that stamp Holland as one of the strangest countries in the world.

Then there is the province of Zeeland, composed of islands in whose villages I have filmed rare character studies of the inhabitants, who still wear the ancient garb of their ancestors. There are the quaint old fishermen and the fishing boats, and, of course, the little children—always a delight. There are our sea-side resorts, Noordwyk and Scheveningen, with their broad, sanded beaches and chairs constructed like beehives. I have taken some unusual shots of bathing carts as they were being pulled into the sea by horses.

When you are in Amsterdam or Rotterdam you must not forget to visit our museums, with their old and modern paintings. Here the amateur movie maker will rejoice. Here he can learn many things, especially from the old Dutch painters, who, all authorities agree, were incomparable masters of composition and lighting. In my own filming I have employed the Rembrandt style of lighting as an aid in enhancing my own Dutch symphony.

Those interested in architecture will find that Holland possesses modern architecture on a scale that can be found nowhere else in Europe. During the last ten years the progressive Government of Amsterdam has erected buildings valued at millions of dollars, which contrast strikingly with those built in the sixteenth and seventeenth centuries.

In summertime in my native land there is plenty of light for "shooting" all the day. I am sure a visit to Holland will only increase your pleasure.



SCENE FROM A PRIZE WINNING CLUB FILM

Alfred Fontana and Beatrice Traendly in "And How!" which Won the 35MM Award of \$500.00 in the Photoplay Magazine Amateur Contest for the Motion Picture Club of the Oranges.

AMATEUR CLUBS

A BAY STATE REPORT

By R. K. WINANS

WHEN a bunch of ambitious and ignorant amateur movie fans get together, something is bound to happen. That sentence accounts for "Plenty of Jack," the two-reel comedy production of the Movie Club of Western Massachusetts.

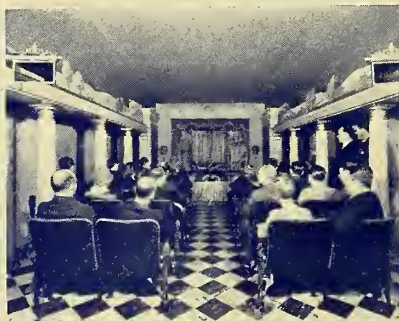
This club now boasts an active membership of fifty-five dyed-in-the-wool fans. They opened their season's festivities with a banquet; then for several meetings they rather concentrated on viewing amateur comedies and dramas produced by other clubs and groups which generously loaned their films. When this voluntary board of censorship could find no more amateur productions to tear to pieces vocally it was considered appropriate to announce that they could better anything they had seen. They then proceeded to make good on the boast.

With great enthusiasm the various mechanical and other departments of a dramatic division were appointed, elected and drafted. A boiler-plate scenario was secured, a great hurrah was raised—but nothing happened. Later another false start was made.

Came a club member with an idea for a scenario, who collaborated with another member in writing it out in

Edited by Arthur L. Gale

workable form. A cast was quietly brought together one Sunday morning and work was actually started on filming the epic of laughs. Despite the speed with which the scenario, the cast and, in fact, the whole project was thrown together and worked out, things ran smoothly from the start.



THE SMALLEST MOVIE THEATRE

In Philadelphia is Visited by the Amateur Motion Picture Club of That City.

The scenario deals with a youth who aspires to the hand of a fair lady, but is told to go peddle his papers until he proves himself a hero and is admitted to the Heroes' Club. The girl, who really loves him, conspires with her brother and other members of the hero organization to

put Jack through his paces on a fake stunt. Here the thing becomes involved with a desperate gang of criminals, and by a curious twist of fate Jack rescues the entire Heroes' Club, captures the thug gang, gets a big reward in cash, not to mention the girl.

Jack's "car" gave an opportunity for comedy action. While he is calling on his girl, for instance, her five-year-old brother does some mechanical research work, almost completely dismantling the car at the curb. The juvenile star, the baby son of A. F. Smith, director of the dramatic division, proved a find of the first water.

Much of the production was a problem of interiors. For these a club member's home was used. A camera equipped with an *f*/1.9 lens was used with bright sunlight coming through the windows and one arc light. Some of this action was not well lighted and was retaken, using four arc-lights, at night in order to avoid unpleasant back lighting from the windows.

No small contribution to the finished film will be art titles by Andrew Phillips, club member. These Mr. Phillips hand-lettered and embellished with skeleton cartoon figures. His method may interest other clubs. Ordinary sign card stock was cut 11 by 14 inches, painted black with Duco and the lettering and sketches put on

with white water color. This can be washed off and the same cards used for other titles.

All the photography was done by Karl Wilhelm. The leading role, "Betty," was played by Miss Winnie Howard. Edwin Vincent played "Jack." Other members of the cast included William Rudy, Ruth Kempton, Roland Tacy, Jack Shea, Norman Fraser, Jack Winans, Ray Winans, Henry Lewis and Joe Niles, not to mention two Fords, one knocked down and the other more or less intact.

The scenarists are already working on their next offering, which will be a melodrama to be enacted in the rugged, rock-studded mountains of the Berkshires, where scenery is plenty and untainted with those tricky signs of civilization such as stray smoke from trains, telephone poles and automobiles. If "Plenty of Jack" pays for itself the new "meller" will run four reels and plenty of thrills. There is nothing quite like a club production to knit the members close together in bonds of intense interest and bring them out to meetings in flocks. All clubs that are young and feeble or old and tottering are urged to try out this method of inspiring or renewing life and vigour.

Manchester Movies

A LOCAL legend furnished the plot for the scenario now being filmed on 35mm by the Manchester Film Society, Manchester, England, under the working title, "At the Black Bear." "The Wizard of Alderley Edge" was the first production of this active British club, which was formed under the leadership of Peter Le Neve Foster, formerly the Honorable Secretary of the Cambridge University Cinema Club. This university, so far as we know, was the first to produce an amateur photoplay. Mr. Foster was also the cameraman for the recent production of the students of Manchester University, "Flashing Garters," which, released under this astounding title, paid expenses and cleared over £100 for Manchester hospitals.

Des Moines Box Office

OVER two thousand persons attended the first public screening of "Framed," the production of the Roosevelt Amateur Movie Club of Des Moines, Iowa. The box-office receipts of the premiere paid for the cost of production and in addition netted the club \$348, reports Charles Luthe, Jr., cameraman of the club. The group is now planning to enlarge its membership and extend its activities.



A STAR OF "NAZIRA"
E. Hirschfeld as "Mussa" in the Opus of the
Zutto Players of Philadelphia.

Over Obstacles

THE Cumberland Amateur Motion Picture Club of Vineland, N. J., has finished shooting its current production, a farce comedy as yet unnamed, and the film is now being

titled and edited. The scenario, an adapted burlesque of the typical "western," was substituted for "Ill Wind," work on which was postponed, after several scenes had been shot, because of the absence of one of the leads. In spite of the disarrangement of their plans the club members went forward with the new project in splendid spirit, curtailing all other leisure activities. This, we feel, deserves special note because such accidents are bound to occur in amateur groups, and the stability of the Cumberland Amateur Motion Picture Club in the face of difficulty augurs well for the quality of its work.

Greek Jinx Filmed

THE Satellites in Brooklyn, N. Y., are finishing their first production, a two-reel comedy entitled "Blind Man's Bluff." The plot is built around the incidents in the initiation of a fraternity candidate who is forbidden to speak to anyone during initiation week. The Satellites have not yet made plans for their next production. Club members now number thirty. Murray London is president and Jesse Cohen is cameraman.

From Stockton

FOTO-CINE PRODUCTIONS, an amateur photoplay producing company, was formed during the latter part of March at Stockton, California. The scenario of the first production, a one-reel comedy, is now being written. It is planned that work on it will begin some time this month. Wallace W. Ward is cameraman of the new organization and Robert Durhans is the director. Homer Harvey, Edwin Fairall and Stiles Martin are in the cast of the first picture.

(Continued on page 410)



THE WILD WEST IN NEW JERSEY
Production Stills from a "Western" Now Being Filmed by
the Cumberland Amateur Motion Picture Club
of Vineland, New Jersey.



COMPOSITION WHICH INTERPRETS
The Little Victim of the Police in *Street Angel* Is so Placed that her
Helplessness Is Accentuated.

CRITICAL FOCUSING

The Last Moment

ZAKORA FILM CORP.

Directed by.....Paul Fejos
Photographed by....Leon Shamroy,
A. S. C.

The Idea: An unexcelled plot for cinematic treatment is involved in this experimental photoplay. It is based on the theory that the outstanding events of a man's life flash through his mind at the moment of death. The film opens with the scene of a drowning man's hand slowly disappearing beneath the water. This dissolves into a confused sequence of multiple exposure of the climactic moments which are flashing through his mind. This confusion gradually evolves into a connected story of his life, with one scene dissolving into another, and the film ends with a reversion to the confused dissolves of the opening sequence, with a final scene of the drowning man's hand disappearing for the last time beneath the black waters.

As handled in this production, the beginning and ending are excellent. The connected story may be chiefly criticised for its slowness of tempo, which loses the desired effect, together with a banality of subject matter, which is astonishing in view of the freshness of the general conception and the excellence of the technique employed. One is led to feel that these faults were occasioned by a left eye on the box office, which its makers probably felt demanded a certain amount of hokum in the story, and certainly required a picture of program length.

Technical Reviews to Aid the Amateur

Dissolves: This device, so essentially cinematic and possible to no other art form, is used with consummate artistry.

Multiple Exposures: Several scenes superimposed on one another well expressed the confusion of flashing thoughts.

Split Screen: Several scenes being enacted at once on segments of the screen, but not superimposed, also served a similar purpose.

Elimination of Titles: Only one title was used, others being unnecessary owing to the cinematic skill used in development of the story.

Closeups: A keen appreciation of the effectiveness of closeups for emphasis is shown throughout the picture.

Moving Camera: The camera was used with great freedom in following the points of focal interest. In one instance the camera, focused for a closeup of a watch being kicked about a dance floor, followed the watch in closeup—an unusual use of these two methods in combination.

The Secret Hour

PARAMOUNT

DirectedRowland V. Lee
Photographed by...Harry Fischbeck

THOUGHT PHOTOGRAPHY: As we have frequently pointed out in these columns the motion picture is the only art medium which can effectively visualize thought processes of the

human mind as they actually occur, and in this photoplay there are some simple instances of this use of the medium. Instead of using a title to establish the fact that Louie, the old orange grower, desired a wife and children, we see the Chinese Cook, whom he is watching, dissolve into the longed for housewife, and a baby appear in the empty high chair.

ELIMINATING SPACE: The journey of Annie from San Francisco to the orange groves is cleverly shown, without the need for explanation, by a short series of dissolving closeups, which lead us from her original location in a spaghetti parlor to her new home among the oranges.

CLOSEUPS: Again we were impressed with the cinematic quality of the closeup, in this instance applied to such inanimate subjects as spaghetti or oranges.

Street Angel

FOX

Directed by.....Frank Borzage
Photographed by....Ernest Palmer,
A. S. C.

PHOTOGRAPHY: *Street Angel* should be seen many times by those who are sincerely interested in securing the maximum beauty from photography. The work of Ernest Palmer in this medium, as evidenced in *Street Angel*, reaches such a high level as to be an inspiration to every lover of the motion picture.

FOG SCENES: Whether obtained by the use of fog filters, smoke screens, glycerine sprayed before the lens or other means of securing fog effects,

(Continued on page 416)

PHOTOPLAYFARE

Reviews for the Cintelligenza

The Man Who Laughs

WE recommend to the persistent photoplayfarer that he go to see Universal's "The Man Who Laughs," because we should like to cite it to him as proof that the photoplay should develop its own literature. There are also other reasons why he should see Paul Leni's handling of the Hugo story.

Stage plays based on books and stories have always been hampered in dramatic freedom. The spoken drama's technique—or, better, its essential medium—cannot translate the full flavor of another art. Such translation becomes ever more difficult when the screen essays it, because printed words must be turned into motion and not into vocal sounds. Box-office guardians relinquish, with stubborn tenacity, the idea that anything successful in one art can be transposed into another. These transpositions are often commercially successful, but they are always artistically unhappy.

Victor Hugo's novel, "L'Homme Qui Rit," in attitude, plot, characterization and manner is a pretentious shocker, full of the nineteenth century equivalent of present-day screen big scenes. It is essentially the sort of thing thrill-hunting nursemaids want. Literary critics have placed the novels of Hugo in the very modest niche to which they are entitled. That they are in a niche at all is due to the peculiar flavor of Hugo's lit-

erary manner—not to call it style. His language rescues them from the Nick Carter category. Stripped of that language, the skeleton of "L'Homme Qui Rit" is what the flapper critic would call "goshawful."

If fidelity to a novel is a photoplayfare virtue. Messrs. Laemmle and Leni—should one term them the Lugubrious L's—have achieved it. This is literally true in the first half of the film and spiritually true in the second half. The cavortings in the House of Lords are not precisely the things Hugo put in his tale; Mr. Leni branched out into extravagance of his own in this instance. But Hugo would probably have included the comedy of peers if it had occurred to him. His taste ran to the same sort of grandiosity, and, like Mr. Leni's, exhibited the same lack of a sense of proportion and of the ridiculous. "The Man Who Laughs" has the spirit of Hugo to a "t." It is macabre, depressing, horrible, vague, full of pathos that is nearly bathos, doctrinaire about DEMOCRACY, as bad on the poor aristocrats as "Ivan the Terrible," and altogether the sort of thing that would make any self-respecting reactionary die of auto-intoxication and throw a Communist

KING JAMES' ENGLAND

There is Convincing Characterization and Authentic Atmosphere in this Scene from
The Man Who Laughs.

Photograph by Universal.

into a frenzy of oratory, if not homicide. The Soviet ought to annex "The Man Who Laughs" as a member of the propaganda trinity—"Ivan" and "The Last of St. Petersburg" being the other two.

But this is mostly an enumeration of the reasons why Hugo's art is a pretty poor art, after all. If we state forthright that Universal's predilection for Hugo is something beyond the ken of the cintelligent we can, having rid our artistic consciences of this irritation, see "The Man Who Laughs" with real pleasure. The action is well-timed, the scenario is workmanlike; the actors are satisfying and several are excellent. For example, Josephine Crowell as Queen Anne gives a great interpretation. She must be added to the collection of American screen royalties, along with Beery and Jannings. Parenthetically, Clare Eames as the Grand Duchess in "The Swan" ought not to be forgotten. Sam de Grasse, in the limited footage allowed him as King James II, gives a very clear and delightful performance. He is as unforgettable as Czar Ivan.

The rest are not notable. Conrad Veidt hampered himself with a make-up that was too unrealistic. Any person mutilated from youth would acquire a mobility of facial muscles denied him by the literally "frozen grin" Mr. Veidt affected. If he had plastered his face less and used his

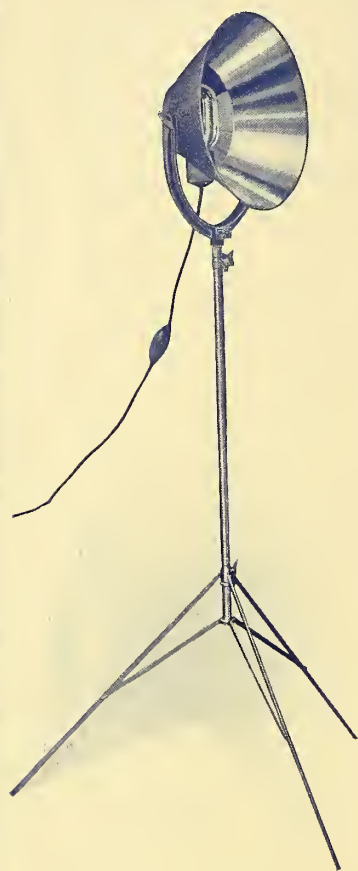
(Continued on page 416)



Eastman Aids to Better

Forty Years' Experience in Serving the Amateur

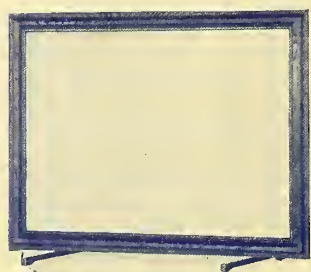
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Rochester, N. Y.

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Kodak Cinegraphs

For Your Movie Library

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The following is a partial list of recent Cinegraph releases:

MY STARS.No. 4515; 400 feet; price, \$30
Featuring Johnny Arthur and Virginia Vance

HER BOY FRIEND.No. 4511; 400 feet; price, \$30
Featuring Larry Semon

FUN'S FUN.No. 4512; 200 feet; price, \$15
Featuring Cliff Bowes and Virginia Vance

SHIP SHAPE.No. 4510; 200 feet; price, \$15
Featuring Cliff Bowes and Virginia Vance

SCHOOL PALS.No. 4505; 400 feet; price, \$36
One of the funniest pictures ever filmed

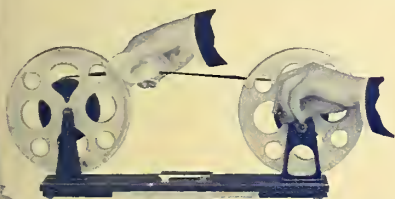
A REAL RODEO.No. 1513; 100 feet; price, \$7.50
Broncho busting, steer bulldogging, riding and roping



Some “stills” from recent Cinegraph comedy releases—

- (1) Johnny Arthur and Virginia Vance in “My Stars”.
- (2) Larry Semon in “Her Boy Friend”.
- (3) Cliff Bowes and Virginia Vance in “Fun’s Fun”.
- (4) Cliff Bowes and Virginia Vance in “Ship Shape”.

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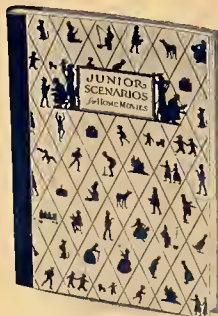
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"Junior Scenarios for Home Movies"

HERE is something new in the way of scenario books. It explains in detail many of the "short cuts" to successful photoplay production and contains thirteen complete scenarios ranging from a simple version of the fable of Miss Muffet and the Spider, to a complete photoplay of one hundred and twenty-two scenes.

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Eastman Kodak Company
Rochester, New York



Hiram Percy Maxim --- *Inventor and Fan*

First of a Series of Portraits of Leaders of the Amateur Cinema League

THE latest edition of "Who's Who in America" records Hiram Percy Maxim as a mechanical engineer and inventor, President of the Maxim Silencer Company, President of the American Radio Relay League, President of the International Amateur Radio Union, member of the Hartford Municipal Aviation Commission and Lieutenant Commander of the United States Naval Reserve. It was published too soon to record him in the role best known to the movie-makers—President of the Amateur Cinema League—but next year's edition will undoubtedly rectify that.

Mr. Maxim is the son of Sir Hiram Stevens Maxim, inventor of the Maxim rapid-fire gun, and a nephew of Hudson Maxim, inventor of Maximite. Mr. Maxim invented the Maxim Gun Silencer; also, with the aid of his son, Hiram Hamilton Maxim, the Maxim Industrial Silencer, which is one of the greatest boons to health and serene nerves that has ever been produced. This industrial silencer has

By Katherine M. Comstock

been developed until in 1926 there were eleven models and fifty sizes, so that machines as small as 10 c.f.m. and engines up to 4,000 horsepower can be effectively quieted.

The above-mentioned are the outstanding inventions of these men; they are but a few in a long list each has to his credit.

Mr. Maxim now lives in Hartford, Conn., where the Maxim Silencer Company is located. In his spare time he turns his creative genius to the development of amateur movies and amateur radio, and to the banding together of people interested in these hobbies. Regarding this banding together of interested amateurs he says:

"My idea in pushing these enterprises was to bring together all those interested in these amateur hobbies, so that by orderly, organized effort

the most good might be got out of them. Nothing can be done by playing lone hands. Anything can be done by systematically organized effort."

The term inventor frequently brings to mind the adjectives absentminded and eccentric. Neither of these can be applied to the President of the Amateur Cinema League. His mind is very keen and continually on the alert; he is filled with boundless enthusiasm for his many hobbies, which include, besides movies and radio, cruising and fishing and exploring in the wilds. Hudson Maxim, in his book "The Rise of an American Inventor," says of his nephew: "Hiram Percy Maxim inherited much of his father's inventive genius and fine qualities. Percy and I always have been fast friends and I have been strongly attracted by his work and personality. He has won wide fame from his radio work and has rendered great service to the public in extending the range of the amateur radio operator. The versatility of his genius is re-

markable. Above all, he is a thoroughly fine fellow."

So much for the man who heads the Amateur Cinema League.

"The desire to take my own motion pictures goes back into remote antiquity," was Mr. Maxim's reply to a question. "I fancy the old nickleodeon poisoned me. I waited a lifetime—nearly—for George Eastman to develop a film that would be within the financial reach of the amateur. And when he announced the 16mm reversible film and a camera and projector to go with it I bit—taking bait, hook, sinker, line, and most of the rod.

"Bell & Howell also nicked me immediately thereafter. Then all the trick screen builders lured me on and the accessory people followed them. I was hard hit, all right, and today I am keeping the Eastman Kodak plant at Rochester working day and night making film and processing it for me, and making titles. 'The Cotter's Saturday Night' is a joke compared to my nights. I'm cutting and splicing and making a mess in our library every night, until Mrs. Maxim has given up remonstrating."

Undeniably Mr. Maxim has a keen sense of humor and is not averse to slight exaggeration. But he is, as he himself states, "a hopeless amateur movie addict"—that is, hopeless as far as relinquishing his interest is concerned, but very hopeful as to what he, as part of a banded organization of interested experimenters, can accomplish. And fortunate it is for the organization that Mr. Maxim feels as he does and works as he does in the interest of the movie amateur.

He has been very successful in his movie making, and has in his large library of films some very beautiful scenic studies of New England country. He likes to depict nature and thinks it well for the amateur photographer to pick some similar field and to devote himself to it, rather than to encroach on the well-developed field of the better-prepared professional producer. In other words, a really clever cameraman might better concentrate on filming scenery, or animals, or some scientific study, none of which are dependent upon human actors. These fields are equally open to all. The value of the finished film will depend upon the skill of the cameraman, but a tragedy or comedy will depend more upon the skill of the actors, and in this field the amateur cannot hope to compete with the professional producer.

"I am most interested in working out pictures that depict the drama of natural things: the stupendous power of nature and the struggle of intelligence to successfully battle against it: the sea—and the struggles of phys-

ically weak but mentally powerful man in overcoming its fury; Winter, with its death-dealing cold and mysterious silence, deep snows and invigorating hardships. I really like to depict the struggle of man and beast against nature. Some day I'm going to make a film with some good, vigorous drama in it, with all the rules of the game observed strictly, but in which the hackneyed man-and-woman plot will be absent altogether."

Here Mr. Maxim sets a new standard for movie makers to strive for. What possibilities such an idea offers! But you'll have to hurry up if you want to be first in the field, and so will Mr. Maxim, for already the professionals are reaching out for new worlds to conquer, for new ideas to interest the jaded movie-goer. Only the other day at a New York theatre the writer saw a picture which was the story of two days in the lives of a couple of puppies. The picture had no titles: humans appeared only as they affected the destinies of the two dogs and were shown only up to the waist. No human face appeared throughout the picture, and yet the interest and applause of the audience exceeded by far that given the feature picture, which was the vehicle of a popular star.

THE CLOSE-UP.

By CLARENCE E. FLYNN.

*There are many angel faces,
Viewed from places far away,
Which, upon a near vision,
Very quickly turn to clay.
There are many matchless heroes
Who can hold us in their spell,
But who fade away to weakness
When we really know them well.*

*There are many hissing villians
Who, on closer view, are found
To possess a kindly spirit
And an honor quite profound.
So it runs throughout the picture,
As it probably is best,
That the close-up tells the story
Whether one can meet the test.*

The man-and-woman plot is *not* absolutely essential to a photoplay, but drama *is* essential. Therefore your story must be carefully conceived and developed.

In the old days, before the invention of the 16mm film had given Mr. Maxim a chance to try his hand at making movies, he turned his attention to writing them. Even then his interest was in humans versus nature. Here is his own account of a successful early effort:

"You know, I once wrote a professional movie, Fox produced it, with Pearl White as the star. It was billed under the awful name of 'The Virgin Paradise.' (I disclaim all responsibility for the name!) It really was a big success—played a week at the Capitol on Broadway and ran for a couple of years. It started out to be an example of the tremendous amount one must learn in order to keep one's place in modern civilization. A young woman of the best ancestry grows up in savagery and has to learn *everything*."

In direct contrast, Mr. Maxim has written another tale in which he depicts a young woman brought up in the lap of luxury, where it is bad form to know the practical things of life. She is thrust into the wilderness and must either do everything for herself or die. She comes of good stock—and she survives. "And," exclaims her enthusiastic creator, "her struggle against nature makes a peach of a drama!"

Last June Mr. Maxim sent a message to radio fans throughout the world through the medium of "Radio Broadcast," and in closing his message he said: "Our amateur transmitting brotherhood is organized on a world-wide basis, and is fast building up national and international friendships that are of very great value, indeed."

He might send out at this time a similar message in regard to amateur cinematographers, for the scope of the Amateur Cinema League is international, and common interest makes for friendships. Mr. Maxim is an internationalist and fully believes in the free exchange of ideas among all interested peoples. His own personal bigness, his foresight, his devotion to his hobbies, and his tremendous enthusiasm as to the progress and possibilities of amateur cinematography, make Hiram Percy Maxim a particularly happy choice for the presidency of the League.

What does he really think the League can accomplish? Let him answer:

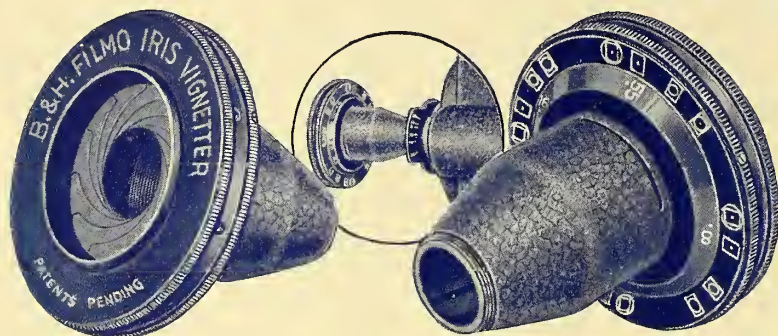
"Our American Cinema League, by systematically organizing cinematography, can hasten the day when all the wonderful possibilities of the motion picture can be made available to mankind. The professional screen can never do it. Its workers have that awful spectre, the Box Office, chained around their necks. We amateurs do not have to consider the box office. We are free to do anything—everything that brains, money and enthusiasm can produce—and these three things can turn the world upside down."

What you see

~ under all conditions, with Bell & Howell

The B & H Filmo Iris Vignetter

produces circle-ins and circle-outs



This is the positive action Iris Vignetter that closes up entirely, permitting a complete circle-in or circle-out, accomplished by a small shutter which drops over the pin-hole opening which remains when the iris shutter is closed to its limit. Vignetter is quickly attached to the Filmo camera by screwing into lens in place of sunshade. In this position it is easily operated with the thumb and finger with camera in action. Gives variety to your movies by opening or closing your scenes in an interesting way. Or focuses the attention upon a particular figure or bit of action. Price, for 1 in. F3.5 lens in either mount, \$10.50. Mark coupon.

Better use a tripod with telephoto lenses

With the Bell & Howell series of telephoto lenses the objects are brought so close and prominent in the field of vision that it is best to use a tripod to prevent the slightest "wobble" in your showing.

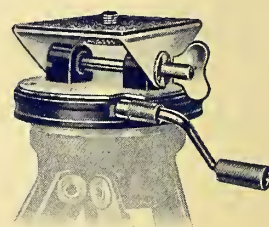
We recommend the Type "E" Tripod for all telephoto work with Filmo, providing a most rigid support. Height extended, 53 inches—folded, 18 inches. Weighs but 24 ounces. Price, without carrying case, \$7.50.

Other excellent B & H tripods carried by Filmo dealers include the "TRIAX", black enameled, all-metal, at \$5.00 and \$7.50. Legs automatically unfold and lock in position by releasing spring catches. The HEART-FORM is another excellent tripod at \$6.00. Cross-section of leg is heart-shaped. In five sections, 56 inches high extended. Many find this extra height desirable. See dealer or mark coupon for tripod details.



The NU-TIRAN tilting and "pamming" head for any B & H tripod

Fits practically any tripod not equipped with tilt and swivel arrangement. Very valuable for getting slow, steady, up-and-down or sidesweep movie views. Pamming motion controlled by a crank. Should be in every movie-maker's kit. Price \$12.00.



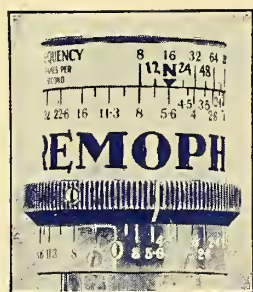
For the laugh of your life use the Filmo Lens Modifier

Imagine these screamingly funny movies in which your friends grow short and fat—or tall and thin—as they move across the screen.

Secretly accomplished when shooting the scenes with the Filmo Lens Modifier screwed into the regular F3.5 lens in place of the sunshade. A simple turn by the fingers varies the effects—which you may gauge by guide lines visible through the Filmo spy-glass viewfinder. The first laughs will be worth the price, \$13.50 ready to use. Mark coupon.



The Dremophot reduces all exposure problems to quick, easy, direct readings



This little instrument is the quick guide to accurate aperture setting under all light conditions. Readings taken direct from tube after sighting. No computations to make. Correct exposures given for each speed of Filmo Camera—8, 12, 16, 24, 32 or 128 exposures per second. A lifetime instrument. Nothing to get out of order. Price with sole leather, hand-sewn case, \$12.50.

BELL &

1828 Larchmont Ave.,
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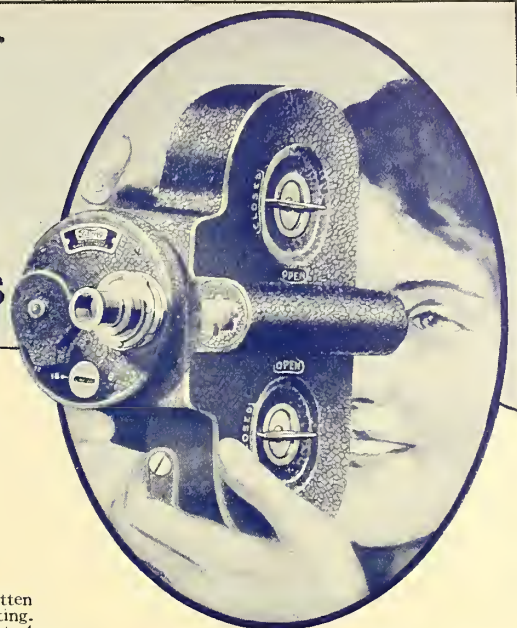
Filmo Cameras and Accessories

We solicit questions from all amateur movie makers who encounter technical problems in making better movies. Tell us what effects you are striving for and we will tell you if they can be achieved, and how.

For wonderful "night movies" use Meteor Photo Flares

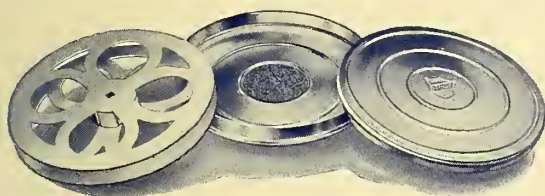
These are slow-burning flares approximating in brilliance the flashpowder used by still photographers. Placed at strategic points in relation to your night scenes you can achieve beautiful silhouette, half-lighted or full lighted

effects. Indispensable to the ne'er-to-be-forgotten beach party, camping trip or other vacation outing. Sized for ½ minute to 4 minute burning. Priced from 90 cents each to \$6.25 each, with special dozen rates. Inquire.



Bell & Howell Filmo 70

(See back cover for information on new Filmo 75)



An improved 400 ft. reel and humidor can

The new B & H reel is a sturdy beauty. Hub is eight-slotted, enabling operator to fasten film-end instantaneously. No turning reel to find slot. A quarter turn engages film firmly after slotting. Price, each reel, 75 cents. The new B & H Humidor Can, companion piece to the reel, is light and strengthened by encircling ribs. Cover removes easily. Nickel-plated brass, dull finish. Price each 75 cents. Both together \$1.50.

Remarkably Low Priced—These genuine T-H. C. distance lenses



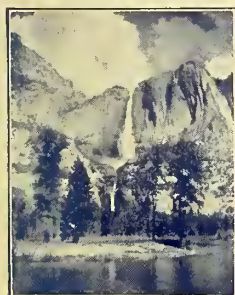
4 in. F4.5 Telekinic—only \$60.00

Such prices have heretofore been unknown on telephoto lenses of this superb quality. Taylor-Hobson Cooke lenses have gained universal respect. Here are two of the outstanding values of the season. The F4.5 lens shown above will prove of wonderful value picking up distant shots on yachting, traveling, hunting trips, etc. Price \$60 includes sunshade and matched viewfinder lenses. The 3¾ in. F3.3 is priced at \$85.00.



6 in. F5.5 Telekinic—only \$65.00

Another big value for those seeking a tip-top telephoto, reasonably priced. Power of magnification is six times normal. A wonderful lens for picking out the detail in sporting events, travel, capturing movies of shy animals and birds, etc. Price \$65.00 complete in focusing mount, with sunshade, matched viewfinder and eyepiece. The 6-inch F4.5 is priced at \$95.00. Mark coupon for complete lens catalog showing these and many other beautiful lens values.



The season for beautiful effects with a color filter

The print at the left shows how, by using a color filter, beautiful cloud and detail effects bloom into your picture where otherwise you would get only dull monotone. The color filter shown, for 1 inch F3.5 lens, is made of natural colored glass and is extraordinarily efficient in snapping up all your beach, water and cloud scenes. Price \$2.50. Other filters available for all lenses. Get our lens catalog.



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SCREEN *Surface* CHARACTERISTICS

An Article to Aid Amateurs in Selecting or Making the Right Screen for Their Particular Purposes

By F. H. Richardson

IN a recent article I told you in a general sort of way something about screens and screen surfaces. I shall now set forth certain characteristics of screen surfaces and other information having to do with screen illumination.

As I said in the previous article, when light from the projector lens strikes the screen surface a certain percentage of it is reflected back and a certain percentage is absorbed by the surface and lost. The amount absorbed will depend upon the character of the surface and whether it be pure white or tinted.

It must be remembered that the light-source of non-professional projectors is limited to a much lower value than those used in theatrical projection. Hence they provide only a part of the light available to theatre screens, particularly in view of the fact that the losses in the optical systems of the two types of projector are essentially the same. Of course, the amateur projectionist requires less light with 16mm. projectors, as the area of the film illuminated is only about one-sixth that of 35mm. film. Generally speaking, however, it is well to avoid anything which tends to a loss of light in non-professional projection.

It must also be remembered that a certain, definitely limited, amount of light passes through the projector aperture to the surface of the screen. This amount is further reduced by approximately 50 per cent. by the projector rotating shutter. This light will be distributed by the lens, presumably evenly, over the whole surface of the screen. If you project a picture six feet wide, that picture, if undistorted, will have an area of

about twenty-seven square feet. If you project a picture four feet wide, it will have a total area of about twelve square feet. You thus see that by increasing the picture width from four feet to six feet you have more than doubled its area. Your available light, therefore, must be spread over more than double the surface, with consequent greatly diminished brightness of the picture.

From this you learn that picture size has much to do with the brightness of screen illumination when the amount of available light is a fixed quantity. The projectors designed for home use have light-sources of fixed quantities within certain limitations. When used in the average room in the average home these limitations are not exceeded. It is when a larger picture for a special purpose is desired that the light-source provided is not sufficient; therefore the screen surface must be looked to for the additional brilliancy required.

If you want a bright picture you must select a white surface of good reflection power and renew that surface with reasonable frequency. Every ninety days is not too frequently if it be constantly exposed to the atmosphere. White paint, white kalsomine, white cardboard and white plaster are all good surfaces; or you may choose one of the many patent screen surfaces.

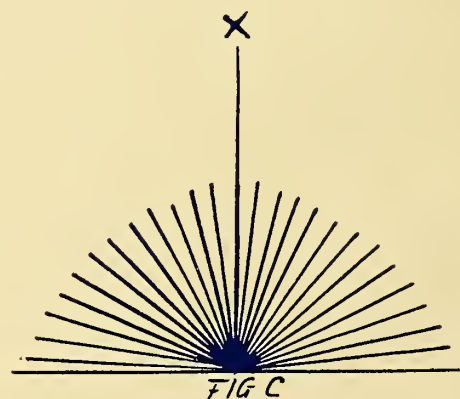
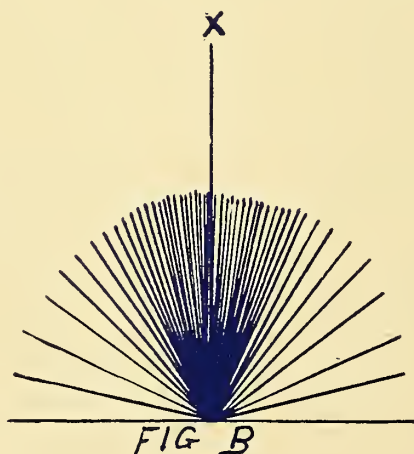
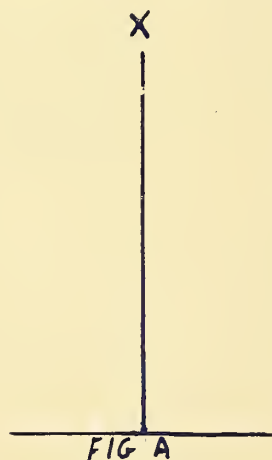
Now another important equation enters: the direction in which the surface reflects the major portion of the light. Some surfaces are very bright to those immediately in front of them, but at the same time very

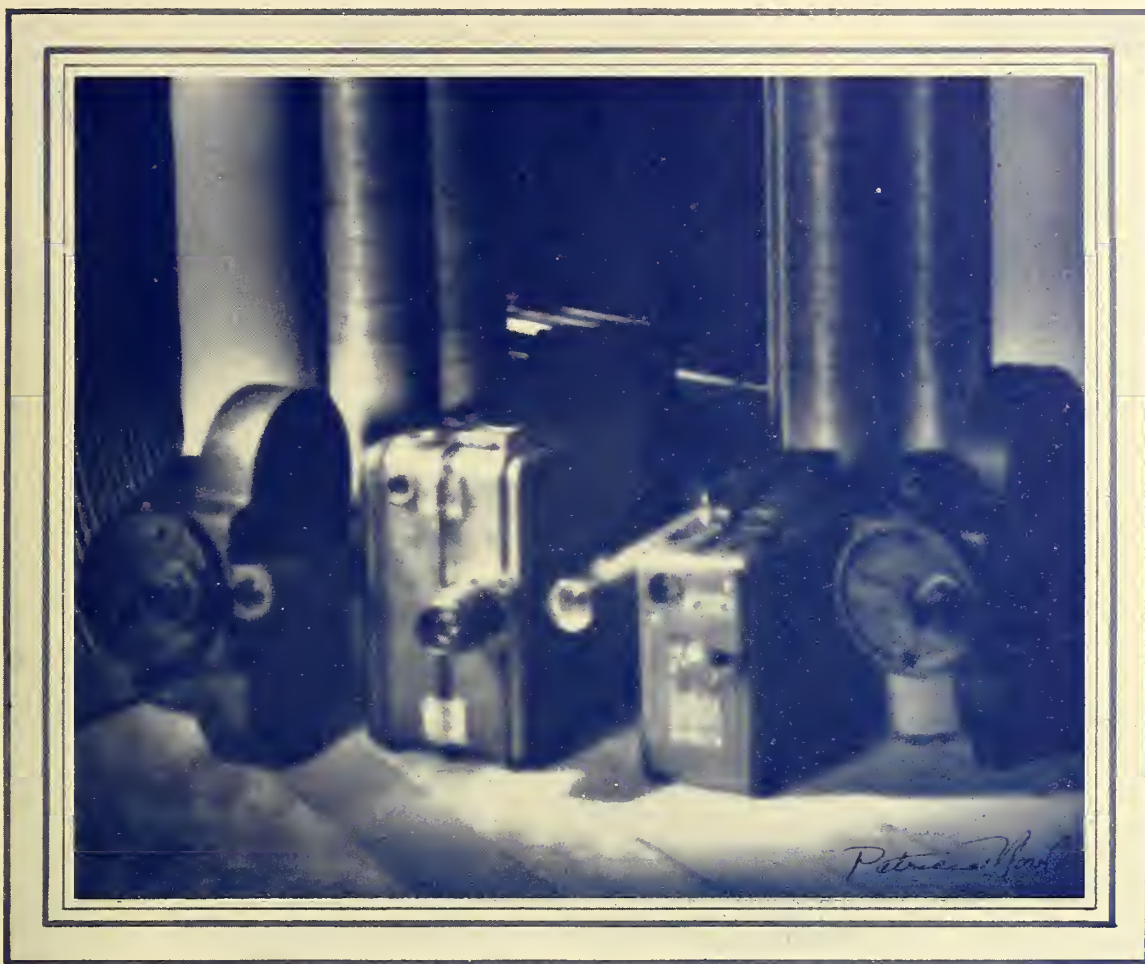
dim to those at one side. This is known to professional projectionists as "fade away." It is due to the fact that different surfaces reflect light at different angles, as shown by the accompanying drawings. A perfectly polished reflection surface reflects all incident light directly back. Hence in a mirror you see perfect images. A perfect diffusing surface reflects incident light in all directions, or angles. A surface which is not sufficiently polished to produce an image may still reflect a very great proportion of the light more or less directly back.

In figure A we see the action of the mirror, in which all light from point X will be reflected straight back to point X. In figure B we see a surface which reflects most of the light from X more or less directly back, but not all of it directly back; hence no reflection is formed. To one seated directly in front of it the surface will be much brighter than to one seated far to one side. In figure C we see an approximately perfect diffusion surface, such as non-gloss paint, kalsomine, dull-surface paper, or white-finish plaster. Such a surface will appear much less bright to one seated directly in front of it than would surface B, but it will appear almost equally bright to persons seated directly in front, or far to one side; whereas surface B would have "fade away" and appear very dull to the one seated at a wide angle to its surface, but very bright to one seated directly in front of it.

Taking the reflection power of a scraped block of magnesium carbonate (which is a perfectly smooth, textureless surface) as 100 (its reflec-

(Continued on page 420)





"Whew, I Can't Keep My Lens from Blinking Through the Shutters At Her!"

The IDYL of a CINEFILMESCOPE

By K. L. Noone

A SPLENDID little cine camera, fresh from the hands of the manufacturer, sitting on a shelf: "Oh, I know I'm in for a wonderful life. I simply can't wait. Gee, I'm glad that old grump didn't take me. Old fossil of a doctor! I'd see nothing but bones with him, or . . . , perhaps . . . Ugh! *That* won't bear thinking about . . . I wonder what my first picture's going to be?

"Ah, who comes here? Gosh, she's pretty! Right this way, Sister! No, no, don't stop to look at that Russian calf thing! Whew, I can't keep my lens from blinking through the shutters at her! I think I like 'em fair . . . Get the light behind that hair . . . Yes, just my idea of an angel, that's all! *She's taking me! She's taking me!* What do you think of that, Russian Calf? Better luck next time! Perhaps that old guy of a doctor'll take you. Try to catch on to him. Ta! Ta!

"This looks like the real thing!



Rolls-Royce, chauffeur in green . . . Home, James. Life, come on!

"Gosh, dearie, why don't you let 'em tell you at least SOME of the high spots about me. Not that I won't stand by you, but you know I can't do anything when you jerk me around the whole sky line in one wild swing. You just aren't going to get a thing worth while. . . *Keep away with that oil can! Keep away! ! ! ! !* . . . Oh, didn't you listen to a word when they told you *never* to oil me yourself? *S Q GGG UGGGG UGMP.* . . . As sure as I'm equipped with an exposure guide, that's thick machine oil all over my sprockets! Oh, mi gawd! ! !

"Come another day. Perhaps this one won't be so bad. But, just between friends, it couldn't be! Thank the Lord that film's over, anyway! I pity the poor screen, but to the projector belongs the spoiled!

"Careful, now, Light of my Eyes! That's no way to load me. Don't you think you'd better take me off into the shadow somewhere? Why . . . Oh, whyinell don't you look at your instruction book? What do you think I am, anyway? . . . Oh, all right, all right . . . if you want to load me in bright sunlight, go to it. . . .

"Chasing a bird up into the top of a bush so she can get him jumping, and the whole thing with the glare right into my lens! . . . Stars and Garters and All the Things that are Rolled and Unrolled! I want to go home from here!

"What was it they called me? 'Foolproof?' It ain't so, Gustave! Nothing could be foolproof against a dame with the oil can mania. She thinks I'm a lawn mower! Great, Hon! That's great! *Lovely!* Do you get it? Her finger's on the button with me set four feet for the last picture, when this one's to be taken at least fifteen feet away from those darned chickens! Foolproof! But

(Continued on page 420)

Will YOURS be a MOVIE SUMMER?

New Developments in Home Movie Field Simplify Summer Movie Problems

By Katherine M. Comstock

VACATION time is almost here. Where are you going to be—abroad with your camera, at home, in the mountains, or at the shore? Wherever you may be you will find lots of use for your camera in recording for all time the joys you are experiencing day by day. Your movie camera will make it a truly unforgettable summer.

And how about the evenings? Not so much chance to take pictures then, you say. No, but a wonderful time to see the ones you have taken, and under ideal conditions. You'll have your projector with you, of course, unless you are traveling abroad, and what could be more delightful than an outdoor movie show in your own garden or on the porch, where cool breezes will add to your comfort.

Daylight saving makes darktime come late, so that after a day filled with tramping, tennis, swimming or business, you and your friends will all be glad to relax and let the silver screen do the entertaining. And here is your chance, lucky projector owner, to make yourself a very popular member of your colony. Have a carefully planned movie program once or twice a week.

"That's a good idea," you say, "but how can I do it that often? I won't be making new films that fast, and I can't lug with me all the films I own." Quite right. That would be foolish. Besides, probably it would not give you enough variety, because the chances are that the films you have bought are mostly travel, or war films, Lindbergh pictures or cartoon comedies. They wouldn't offer enough variety for many evenings.

When you come right down to it, if you are giving a regular show you probably want a good feature picture like the regular theatres have. Then for your surrounding bill you can introduce one or two news, travel or cartoon films, and also your own latest record of the things you and the other spectators have been doing. You see, if you show a four or five-reel feature that will use up an hour to an hour and a quarter, and since a two-hour show is legitimate, you can arrange quite a varied program from among the films you have on hand, including the ones you have taken yourself.

Your rental library can, of course, supply the feature films for you. As the latest development in home movies, you can now make arrangements

before you go away for a feature film or any other type of shorts you desire, to be sent you on a definite night, or alternate nights, each week. Rest assured that it will be there on time. This dealer service is constantly improving; it will continue to improve as the demand for service grows. Rental libraries are equipping to keep you supplied all summer with entertaining films, whether you are in the mountains or at the shore; whether you prefer travel pictures, comedies, features, or sports studies.

All you have to do is to talk it over with your dealer. Ask him to keep you informed about the new films that are constantly being released in 16mm size. Tell him to ship you a weekly or semi-weekly program. You may make your own selections from the descriptive catalogues or the dealer will be glad to do this for you. Let him know the type of subject you and your family enjoy most; inform him whether there will be children in the audience, and if so about what age. Then leave it to him to prepare a carefully balanced program of the length you desire. On Friday evenings or on Tuesdays and Saturdays, as the case may be, your films will be on hand and you can start your show assured of a highly pleasant evening for yourself and your guests. All this can be arranged at a minimum of trouble for you and at an almost negligible cost above the regular rental rates.

You lucky folks who are going abroad will be seeing so much that you won't want to watch movies in the evenings, but how about the members of your family who can't get away? To an extent you can arrange for them to travel with you. Study that itinerary of yours and inform the family just where you will be each week. Then they can order travel films of that particular country and visualize the interesting places your letters describe by actually seeing in movies the countries you are visiting. How much more interested they would be if they could follow you in this way!

And when you get back home with the films you have taken while abroad the family will be even more anxious

to see them. They have become acquainted with the country through films they have procured, but yours will show the things that interested you most; and, besides, you yourself have taken them. Though it is frequently stated that "comparisons are odious," they are nevertheless distinctly human and sometimes very interesting.

Along about August probably will come the annual tennis tournament in your particular community, and already some of you are working to improve your game. Why not get additional help by studying actual strokes used by professionals—such men as Vincent Richards or William Tilden 2d? You can either rent or buy such films, which contain slow-motion shots of these stars in action. Or if your hobby is golf there are available films which analyze the strokes of Bobby Jones, Frances Ouimet, Harry Cooper and other stars in slow motion. You will find a study of these films a most effective form of coaching.

As for the children, three or four months' vacation is a long time away from school, and of course they love movies. All children do. Well, why not combine the two? Educational movies are abundant—the ways of children in foreign lands, nature studies of animals or flowers, science, outdoor sports, etc. Probably the best way to educate them painlessly is not to give them too much at a time, but to run in one or two educational or travel films, and perhaps a comedy, in the early part of your show, and then send the youngsters off to bed while you enjoy the feature. You will find that you enjoy the educational film just as much as they do.

At most camps for both boys and girls the educational film is a regular part of the weekly program. Once or twice a week they have a movie show—out doors in fair weather and in the recreational room if stormy. Popular comedies or a feature picture vary the program, but one good travel picture and at least one educational are sure to appear. The children love them. So if your youngsters don't go to a regular camp don't deprive them of this opportunity to be as well posted as their schoolmates when they get back in the fall. The things they learn now through authentic films they will never forget. Various film companies, realizing how popular

(Continued on page 419)

Duplicate Your Valuable Films ~



The Ciné-Kodak Original and its Ciné-Kodak Duplicate are so alike in every essential quality that it is virtually impossible to distinguish between them.

CINÉ-KODAK duplicates so closely approach the originals in quality that even the expert can scarcely distinguish between them. These duplicates enable you to enjoy your valuable films today, at the same time insuring your enjoyment of them in the future. Both Ciné-Kodak originals and Ciné-Kodak duplicates are remarkably free from undesirable grain. This is due to the reversal process by which both are made. Between the original and the duplicate, in this very essential quality, no difference whatever exists.

In making Ciné-Kodak duplicates it is not necessary to print from a negative. Expensive steps are done away with and a substantial saving results. Specifically, Ciné-Kodak film and the reversal process offer the most economical means known of securing both an original and a duplicate. No other method or material can compete with Ciné-Kodak film and the reversal process in the home movie field.

Select from your library today those films which are of most interest to you. Have Ciné-Kodak duplicates made at once. The originals can then be stored for safekeeping through the years, and the duplicates used for everyday showing.

Ciné-Kodak duplicates are priced at \$5.00 for 100-foot lengths and \$3.50 for 50-foot lengths. They should be ordered through your dealer.

Eastman Kodak Company, Rochester, N. Y., *The Kodak City*

EDUCATIONAL *and* SCIENTIFIC

News of Visual Education in Homes and Schools

Clearing the Air

OUTLINING three chief reasons why motion pictures have not yet come into general use for classroom purposes, Dr. Thomas E. Finegan, Educational Director of the Teaching Film Department of the Eastman Kodak Company, in an address delivered before the Society of Motion Picture Engineers recently stated that the unfamiliarity of teachers with the use of both apparatus and film has held back the development of this branch of visual instruction; that so far few motion pictures designed primarily for classroom use have been produced, and that cost of equipment, production and distribution until recently has led to the lack of interest on the part of educators.

In the course of his address Dr. Finegan said:

"The general use, therefore, of classroom films resolves itself into the solution of these questions: Is it possible to produce the character of films which will yield measurable results in classroom work of sufficient value to make their use a profitable investment? If such films can be produced and this result can be achieved, is it possible to produce them at a cost which will make it practical and feasible for the schools to provide them? May teachers be trained to use motion-picture apparatus and to evaluate film service?"

It was to try and solve these problems, he stated, that the Eastman educational film experiments, the outcome of which is reported elsewhere in these columns, were undertaken.

Film Marvels

MICRO-CINEMA for the study of living cells has opened up new fields for research, according to Dr. Heinz Rosenberger, physicist at the Rockefeller Institute for Medical Research, where films of this type have been in use for four years.

The eye looking through the microscope perceives only the apparently motionless images of microscopic phenomena while the motion pictures are magnified almost 50,000 times. In pictures shown recently by Dr. Rosenberger at a meeting of the American Chemical Society there were micro-cinematic views of the blood coursing in a rabbit's ear, the cells in a culture of a still-living chicken

Edited by Ruth Hamilton Kerr



heart, and cell division and activity in rat fibreblasts.

In recent pictures Dr. Rosenberger states there is a still higher magnification and that these micro-cinematic productions are the most detailed yet recorded.

Film-Ratings?

WRITING of the use of films for educational purposes, Louis A. Astell, of the Natural Science departments of West Chicago Community High School, says there should be ratings of films available for classroom use.

"My experience with 35mm film has led me to the idea that if educators were given ratings of rental and loan material these would serve a most beneficial purpose in all directions," he adds, pointing out that "these ratings could be based on expert opinions, with films suggested for primary, elementary, secondary and collegiate work. If applied to the 16mm field it would serve to eliminate unsuitable material that is now listed for educational use."

Newspaper Film

THE first showing of the newspaper motion picture, "A Day With the Sun," produced by the Fox Film Corporation, was given before students of Journalism at New York University recently. The film was produced primarily as a historical record of twentieth century newspaper production, and presents an accurate picture of every process in the gathering and printing of news. The Fox Film Corporation filmed the picture in different departments of the *New York Sun*.

German Educational

A FILM of educational value for advanced schools and universities has been produced by Ufa's Department for Cultural Productions, depicting the development of life and illustrating the evolution of man. It is called "Nature and Love" and was filmed under the direction of eminent scientists of Germany.

The film has been sanctioned by the approval of critics, school and church authorities in Germany, but

at present it is not determined if it will be shown in this country.

Filmo Educationals

THREE groups of films with definite educational value are included in the Filmo Library offerings. These are: the Pillsbury "Explorations in Plant and Flower Life", the Ditmars "Living Natural History Series" and the Tolhurst "Popular Science Series". These films are said to have that rare quality of educational value plus absorbing interest for every age group.

Educating Trade

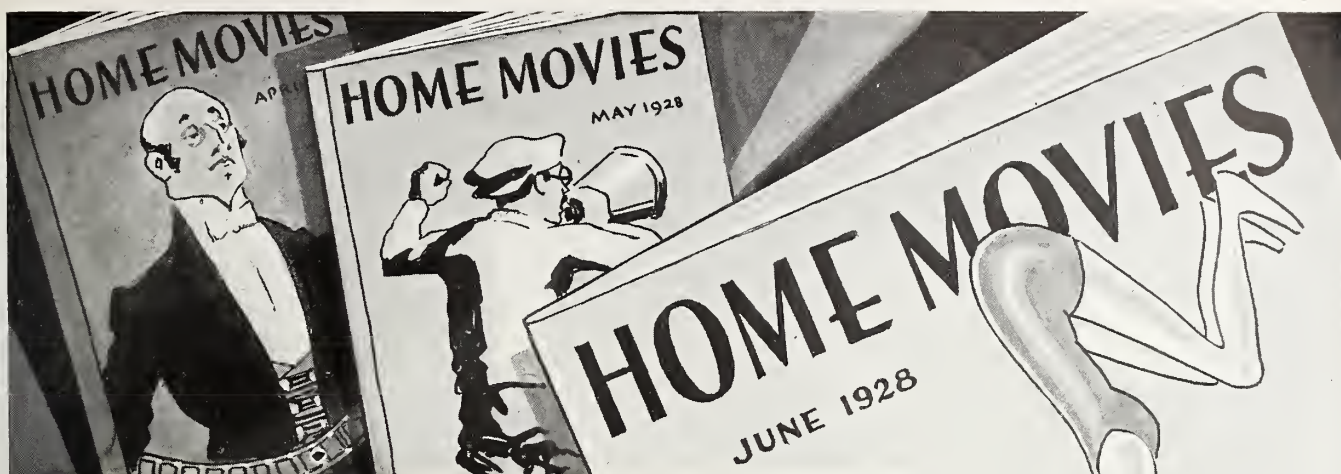
STARTLING evidence of the motion picture's influence upon trade in American goods throughout the world is received daily, it is declared editorially in *The Motion Picture*, published by the Motion Picture Producers and Distributors Association of America.

"For every foot of film exported from this country, the Department of Commerce estimates, American business secures a return of at least \$1.00 in trade," the editorial continues.

"The film has become an 'animated catalogue' for American goods. People the world over are turning to the screen for direction in their purchases of goods, with the result that millions of dollars are being poured annually into the pockets of business men, whether they deal in soap, automobiles, harness, dressgoods, cosmetics, or what not.

"Last year foreign exports of film from this country amounted to 231,995,018 feet, for distribution in the 30,000 motion picture theatres outside of this country.

"Because of motion pictures, a certain type of California bungalow has come into wide use in South American countries. Because they have formed a pleasant background for so many pictures, swimming pools at private houses have come into very general use. Because they were being forced to install new machinery to make shoes like those the American movie queens wear, shoe manufacturers of Great Britain protested not long ago. Because stenographers of Paris saw the well lighted and well ventilated, roomy offices as shown in American films, Dr. Toulouse, a distinguished French psychologist, says they demanded, and are getting, similar comforts."



WITH THE COMPLIMENTS OF YOUR DEALER

a corking publication containing one hundred and one ideas and suggestions that he thinks will make your films more perfect, more exciting and more distinguished. Shots to take—equipment to use—news, gossip, scenarios—and almost entirely in pictures. Write to any of the following dealers or call on them. They are the only ones that can supply copies in their respective cities. HOME MOVIES appears once a month and copies are free on request.

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BRAINTREE, MASS.—Alves Photo Shop, Inc., 349 Washington Street

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FORT WAYNE, IND.—The Biechler-Howard Co., 112 W. Wayne Street

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SOUTH BEND, IND.—Ault Camera Shop, 122 S. Main St.—309 S. Michigan St.

REGINA, SASK., CANADA—Regina Films Limited Banner Building

SANTA ANA, CALIF.—Forman-Gilbert Pictures Co., 1428 W. 5th Street

MIAMI, FLA.—Red Cross Pharmacy, 51 East Flagler Street

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TORONTO CANADA—The Film & Slide Co. of Canada, Ltd., 156 King Street W.

MONTREAL, CANADA—The Film & Slide Co. of Canada, Ltd., Drummond Bldg.

WINNIPEG, CANADA—The Film & Slide Co. of Canada, Ltd., Paris Bldg.

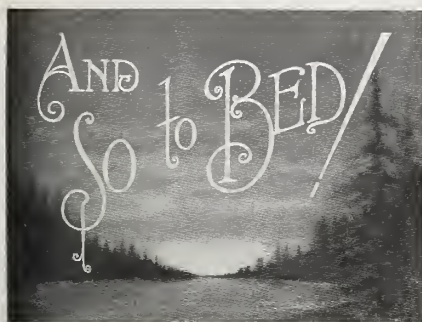
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ON THE FACING PAGE
An Art Title Background to Open or
Close Your Films

Which?

FOR some time we have been printing diffused and dark background photographs suitable for art title work, but with this issue are substituting, on trial, a pastel type of background of the type frequently favored in professional productions. Which type do you like best, the photographs or the pastels? We will be guided in future selections by the vote of our readers. Your reply will be a service.

Tips

IT is proper to use a filter in the tropics when light conditions permit, the same as anywhere else. There is an idea that the light is generally stronger in the tropics, but I have not found that to be true. The air is more or less hazy and often cloudy. I believe that exposures should generally be the same as in most of the United States in the summer time.

"In place of a tripod I use a wooden staff with a ferrule on top that screws into the camera and holds it at eye level, thus supporting the weight of the camera but allowing more freedom than a tripod.

"On a recent trip I took all except interiors at about 20 frames a second (35mm.), and I project at about 70 feet per minute. This gives sharper pictures where there is much motion, especially when panning."—*Paul Franklin Johnson.*



THE LEAD TITLE OF
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16 MM FILM IN THE PHOTOPLAY
MAGAZINE AMATEUR CONTEST

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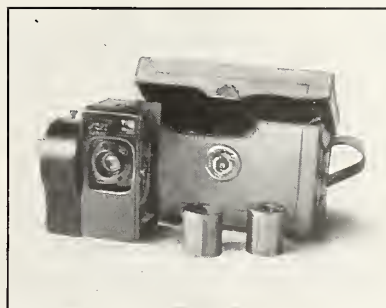
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Towards evening when the sun sinks away and dusk comes on, or in the woods where the dense foliage does not admit the sunlight, movies can be made. Try a Ciné-Velostigmat f-1.5 which is more than five times faster than f-3.5 and permits motion pictures to be made under these and other adverse conditions.

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IRONING OUT THE JERKS

(Continued from page 379)

many other clear-glass centers which fade to black. These are for close-ups mostly. They substitute by symbolism for the necessity of breaking continuity to insert an explanatory title.

The graduated filter has often been called the professional's best friend. It is made in 25 grades for all possible combinations but only 5 are recommended for amateur use. It transforms daylight scenes into perfect night scenes. Only in rare cases are night scenes ever actually shot in darkness. Raising this graduated filter before the lens so that the glass lower portion covers the foreground, permits a full exposure. The central portion is graded just enough to take the haze from distant landscape and the upper portion corrects highly actinic blue rays of the sky and "holds" cloud effects in detail. Should there be no clouds at the time it will truthfully reproduce the tones and shades of blue seen in a cloudless sky, thus preventing "bald-headed" pictures with a flat white uninteresting portion above the horizon.

The monotone filter gives to the human eye what the lens will reproduce on film. It is the only method devised to reduce deceptive color values to terms of black, white and half-tone, and is therefore used extensively by cameramen, technical directors and costumers. There is no cameraman in my entire acquaintance who does not carry with him at all times a monotone filter to get correct color values.

A focusing filter is used where a ground-glass reflects the scene for focusing. Placing it before the

ground glass will reduce highlights and shadows much as the monotone does to colors. It removes the guesswork of light control entirely.

The latter two filters serve to ward off beforehand the two extremes of eye strain: over subdued point of interest produced by the incorrect color surroundings, and glare of over-accentuation.

And so we have exposed—yea, over-exposed—the synthetic secrets. Fade-out on jumpiness, slip in the correct filter, and fade-in on cine-art.



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Aerial Amateurs?

THIS magazine is interested in compiling data on the number of amateurs who are addicted to the aeroplane habit. It will be greatly appreciated if our readers who either pilot or own planes will so advise us, or, if you know of other amateur cinematographers who do so, we will also be indebted if you will advise us of their names.

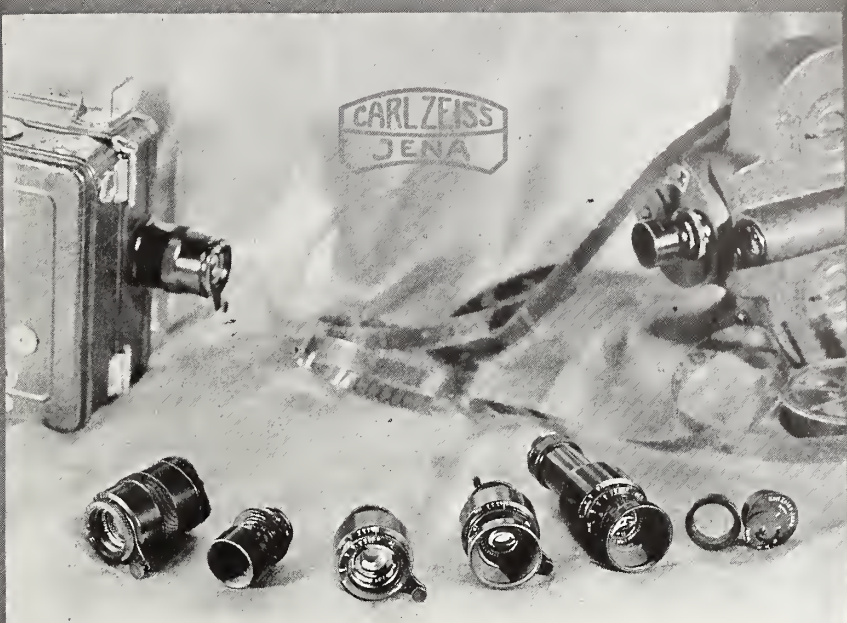
ANNUAL MEETING of the AMATEUR CINEMA LEAGUE

ALL of the present directors of the Amateur Cinema League, Inc., were re-elected for another year of service at the annual meeting of the League held in its headquarters in New York City May 9, 1928. At the annual meeting of the Board of Directors of the League, which immediately followed the annual members' meeting, no officers were chosen, as they had been elected for a two-year term at the 1927 annual members' meeting and as all of the officers had been re-elected as directors. The present executive committee of the Board, Messrs. Maxim, Voorhees, Hammer, Hebert and Winton were re-elected by the directors for the ensuing year.

The reports of officers disclosed the fact that the progress of the League is highly satisfying. There are members, or subscribers to MOVIE MAKERS, in close to fifty countries, outside of the United States. The League is recognized as the international headquarters for amateur cinematography. MOVIE MAKERS has made a conspicuous success in quality and in the number of its readers. An effort is now in progress to secure a greater number of members for the organization. The technical consultation service and the club and photoplay consultation service are aiding about three thousand persons annually, it was estimated. The League has offered League film leaders and MOVIE MAKERS binders to its members at cost. A study of amateur films is in progress under League auspices to determine the average quality of amateur pictures, as made by individual amateurs.

The operations of the League and MOVIE MAKERS, it was disclosed through the report of the treasurer, presenting the audit of a firm of certified public accountants, are conducted at a monthly profit and a substantial cash balance is in hand. These profits are being used to increase the scope and quality of League services to members, to improve MOVIE MAKERS wherever practicable and required, to secure a larger League membership and to reduce the pioneer organization expense.

The managing director recommended that all League members be prepared, when the tariff question is again presented in Congress, to make adequate representation for a removal of the existing customs duty on amateur films brought into the country from abroad.



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W. STERLING SUTFIN

Foreign Publicity Manager Remington Typewriter Company

May 12, 1928.

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Certainly I have never spent \$7.50 for a motion picture appliance which has given me greater satisfaction and pleasure than your KOLORAY—I use it in one way or another on every film I project.

Very sincerely yours,

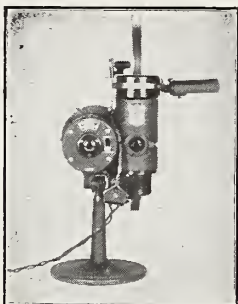
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AMATEUR CLUBS

(Continued from page 391)

British Contests

THE Amateur Cinematographers' Association in London, England, has held a series of contests and eliminations to choose directors and actors for its forthcoming productions during the summer months, writes G. S. Sewell, publicity secretary. The contests were conducted in an unusual and thorough fashion. Each prospective director was instructed to draw, by lot, one of six brief scenarios. He was then allowed time to study the scenario, pick a cast from among the dramatic aspirants present, and instruct them. Then, in turn, each was given an allotted time to direct the episode with a camera in action. A committee of members present discussed, criticized and voted upon the various efforts.

The competition committee has also offered a prize of £5 for the best story submitted by one of the members. The winning story will be produced by the Amateur Cinematographers' Association and the winner has the option of directing it himself or selecting a member to direct it. The association holds weekly meetings featuring screenings of member films and talks of interest to amateur cinematographers and photoplay producers.

The Leeds (England) branch of the association has started shooting a melodrama, "The Gleaning," written by E. F. Aiken. D. Erlston, of the Famous Lasky Film Service in England, is scheduled to give a lecture on makeup at the next program meeting. P. G. Peacock is secretary of the Leeds branch.

Hartford Competition

THE first of a series of cine contests to be conducted by the Hartford Amateur Movie Club was held at a recent meeting. Five films were submitted by club members for the critical appraisal of René Cheruy who was selected as judge. Of these, a film of Indian scenes taken by B. H. Blood was adjudged the best. The club will conduct these competitions every two months in order to obtain definite, constructive criticism of local amateur film. Prizes will be awarded.

Golf Movies

MOTION pictures analysing golf strokes were shown at the last meeting of the Movie Makers Club of Chicago by Joe Davis, editor of the Chicago Golfer, and Charles A. Ziebarth, of the Bell and Howell Company, who also interpreted the films for the benefit of the golfer

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FILM ARTS GUILD

SYMON GOULD, Director

500 Fifth Avenue

Dept. MM.

New York

wishing to improve his game. The programs of earlier meetings of the club have featured demonstrations of lighting apparatus, and the projection of members' films. The Movie Makers Club announces its varied and well-balanced programs in a monthly program sheet, which is mailed to all members.

Sheffield Showings

AT the last meeting of the Amateur Movie Club of Sheffield, England, branch of the A. C. A., the projection of a two-reel film, "Through Unknown Africa," taken by Mr. Challoner, club member, was featured. The film, a record of the most interesting events on an arduous journey through Central Africa, was taken on 16mm. An additional attraction on this program was the screening of a film depicting the manufacture of lenses. At a previous meeting Dr. J. Pringle, president of the club, gave a practical demonstration of the processing of cine film. Members subsequently made experimental shots of the process by arc light. On the club's technical advisory committee are G. W. McIntosh, J. W. Berry and Robert F. Unwin.

News Notes

MEMBERS of the La Jolla Cinema League, La Jolla, Calif., are constructing a 16mm step printer and building the necessary racks so that the club can make experiments in developing its productions.

The Washington Cinema Club is making plans for production this summer. A scenario has been prepared by club members and at a recent meeting screen tests were taken with the aid of arc lights, reports John W. Thompson, president. This active club holds semi-monthly meetings and is conducting an energetic membership campaign.

Bad weather has held up the shooting of "Freshman Days," now being produced by the Flower City Amateur Movie Club in Rochester, N. Y. However, the club is going ahead with other work incidental to production.

The first production of the Culver Amateur Movie Club will be a scenario built around incidents in a day of a student's life at Culver Military Academy.

Duke N. Banks, member in La Paz, Bolivia, is making plans for the formation of an amateur movie club. Club organization is under way in Miami and Miami Beach, Florida, and clubs have been planned in Madison, Indiana; Enhaut, Pa., and Shepherdstown, W. Va. Theron S. Shepherd, member of the League, is preparing the way for New Hampshire's first club.

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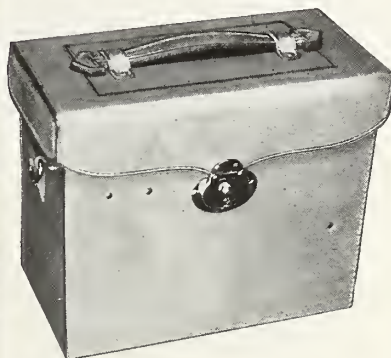
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Made of heavy sole leather with plush lining. Compartments for four 100-foot Cine films, telephoto lens, fast lens, color filters, finders, etc. Very little larger than the regular Filmo case but convenient to the last degree.

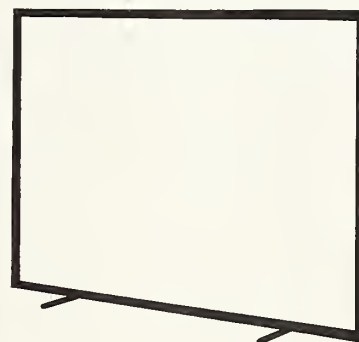
Duplex Case is identically the same but made specially to carry the Filmo camera with Duplex Finder attached, a decided advantage. Slightly more space for additional accessories or film.

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TAN 25	TAN 28

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Our latest development of projection surfaces—an all metal screen with an aluminum surface—that is permanent, smooth, washable and will neither crack nor crease. It has brilliance and illumination. We will gladly give you a comparative demonstration in our projection room. Call and see it—you will appreciate its many features of improvement.

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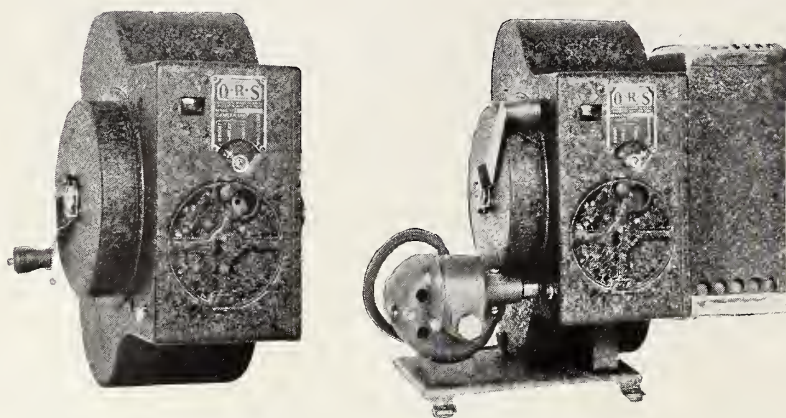
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NEWS of the INDUSTRY

For Amateurs and Dealers



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Left: The Camera. Right: The Camera Converted Into a Projector.

The New Q. R. S.

MARKING a new departure in the home movie field a combined camera and projector has been announced for distribution in June by The Q. R. S. Company of Chicago, which has been notably successful in the manufacturing and merchandising of music rolls, radio tubes and rectifier tubes. Although complete specifications for this new equipment have not yet been received by this department the accompanying photographs give a graphic idea of its interesting character. The camera is converted into a projector by the addition of the light unit and motor base and by change over from the taking shutter to the projecting shutter, the same lens being used for both purposes. This combination equipment is to be sold for \$98.50. Through its extensive affiliations with music and radio stores the entrance of Q. R. S. into the home movie field presages the entry of these new factors into the merchandising of amateur motion picture goods. Thomas M. Pletcher is president of Q. R. S., and H. H. Roemer, who has wide experience and a wide acquaintance in the amateur motion picture field, is manager of the Q. R. S. Camera Division, which has developed this new equipment and is in charge of its national merchandising campaign. A large volume production is planned. It is the conviction of this big organization with its long experience that the amateur motion picture camera and projector is going to be accepted by the consumer public on a par with that of radio and the phonograph. The complete specifications of the Q. R. S. Camera and Projector will be published in our next issue.

Olympic Travelers

A CORRESPONDENT in Amsterdam, Holland, advises us that among the dealers who are planning special services for the cine amateurs who attend the Olympic Games which

A CINE CORSAGE
Irene Rich with Her DeVry



will be held in that city in July and August of this year, are: Capi (Ivens & Co.) Kalverstraat 115; Wed. Wm. Holst, Haringpakkerssteeg 10-18; Kodak Ltd., Kalverstraat 126 and Schaap & Co. (W. H. Brandsma) Spui No. 8.

New Accessories

NEW devices to aid the amateur, devised by the new M. A. C. Cine Accessories Company, are a tripod Projector Clamp and Canvas Shelf, and a Single Exposure Clamp for Filmo and Eyemo cameras.

With the Projector Clamp and Canvas Shelf, any tripod, whether of wood or metal, may be turned into a rock-steady stand for the projection of pictures with any make of 16 mm. projector. In addition, the Canvas Shelf (or shelves, if desired), serves to hold the film and film cans during projection, eliminating groping in the dark for reels.

The Single Exposure Clamp enables the operator to get in the picture himself without loss of film, and is also ideal for making closeups of birds and wild animals without the aid of a telephoto lens.

Winning Cameras

IT is a signal testimony to the general high character of the equip-

ment being offered to the amateur market that there was such a wide representation of available cameras among the prize winners in the *Photoplay Magazine* amateur contest. Russel Ervin, cameraman of the winning 35mm. Orange Club film, used a De Brie, an Eyemo and a De Vry. B. V. Covert, winner in the 16mm. division, used a Filmo. C. R. Underwood, 9mm. winner was, of course, a Pathex user. Kennin Hamilton, winner of the special award, is a Cine Kodak owner. Among the honorable mentions, Margaret L. Bodine employed a double speed Filmo. W. G. Taylor used a Pathe 35mm. Thomas Fisher cranked a Universal 35mm. Albert F. Waymerer is a Pathex owner, and Clyde Hammond used the Cine Kodak Model B. All of these manufacturers are to be congratulated that their equipment turned out films of prize winning excellence.



THE HAYDEN PROJECTOR LIGHT

Projector Light

THE latest convenience devised by the A. C. Hayden Co., of Brockton, Mass., for the home movie field is a projector threading light, which is the acme of simplicity, efficiency and cleverness. In that it utilizes the projector light itself. Consisting of a simple shield which is fastened to the condenser, with sliding arms attached to the projector plate, it rests against the projector and out of the way when not in use. When required, the shield is pulled out about an inch, carrying the condenser with it, and thus throwing the light through the condenser on the inside of the shield and reflecting it to the aperture plate where it is required.

Correction

IT was stated in this department in May that an all risk camera floater insurance policy was now being issued by the Aetna Life Insurance Company of New York City and Hartford, whereas this should have read that the policy was being offered to amateur cinematographers by the Automobile Insurance Co. of Hartford, Conn., which is affiliated with the Aetna Life Insurance Co.

Scenarios

ONE of the most attractively prepared books on a cine subject which has yet been offered the amateur has just been published by the Eastman Kodak Company and is entitled "Junior Scenarios for Home

THE WHOLE PROFESSIONAL "BAG OF TRICKS"

brought to the amateur through the simple, efficient, inexpensive

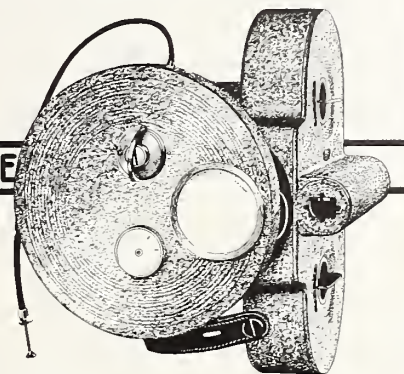
AUTOMATIC DISSOLVE

which gives the *fade-in* and *fade-out* effect—the most common and useful of all professional effects. The principle is identical but this amateur device is greatly simplified. It clamps in an instant over *any lens* on any camera which projects one-half inch or more from the camera. It operates automatically by simply pressing a conveniently located button. A timing indicator sets easily for fades anywhere from two to eight seconds. One quick half turn of a small permanently attached key winds the entire mechanism for a fade-in and fade-out. Light, easily carried and sturdily constructed.

By fading out and in any of the professional trick effects obtained by filters and screens may be used without detection. A special attachment on the Automatic Dissolve makes possible the use of all SCHEIBE FILTERS—famous throughout the professional field. We supply these filters and also the well-known RAMSTEIN OPTOCHROME (optical glass) FILTERS in the proper size to fit the Automatic Dissolve attachment. There is absolutely nothing difficult in their use and they do not require any change of focus.

To complete the *entire scope* of professional movie effects for the amateur we have equipped ourselves to do any *double printing* for effects which the fade-in and the filter make possible in addition. Just send us your films with proper notations.

If there is any professional effect not mentioned that you want to duplicate our Service Department is at your service without charge for personal instruction and to answer any and all questions.



Attached in an instant without tools to
FILMO EYEMO
CINE KODAK A or B—f.1.9
VICTOR DE VRY

\$27.50

(Patent Applied For)

DIFFUSING SCREEN

DIFFUSING SCREEN: Softening
—Toning down—Backlighting
—"Mystery element" effect—
Beautiful close-ups.



FOG FILTERS

FOG FILTER: Fog, rain, smoke
scenes taken in sunlight—Moving
title backgrounds—Miniature
set work.



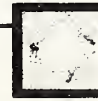
GRADUATED FILTERS

GRADUATED FILTER: Night
scenes in broad daylight—Use
the sun for moonlight—cloud
effects in detail.



DIFFUSING IRIS

DIFFUSING IRIS: Clear-glass
center for main object or close-
up, balance of scene diffused.



WHITE IRIS

WHITE IRIS: Spotlight effect
vignetting to white at edges—
for accenting point of interest.



GRADUATED IRIS

GRADUATED IRIS: Spotlight ef-
fect vignetting to black at
edges—for very forceful, posi-
tive accentuation.



Scheibe Filters single color (yellow, red, green), each.....	\$3.50
Scheibe Trick and Graduated Filters, each.....	5.00
Ramstein Optochromes (optical glass).....	4.00
Ramstein Optochromes, set of four.....	12.50
Filter Holder attachment.....	2.85
Developing Ordinary Film, per ft.....	.02
Developing Panchromatic, per ft.....	.03
Single contact printing, per ft.....	.03 3/4
Double printing, per ft.....	.06
Minimum developing or printing job.....	1.00

SECURE IT THROUGH YOUR DEALER OR DIRECT

(DISTRIBUTORS OF SCHEIBE AND RAMSTEIN FILTERS)

CINEMATIC ACCESSORIES COMPANY

DESIGNERS AND MANUFACTURERS

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VANITY KODAKS

INCOMPARABLY beautiful in color and design, the Vanity Kodak is all that the modern Commencement, Wedding, Birthday gift should be.

A small, highly efficient camera, beautifully gotten up in colored leathers and enclosed in cases so fascinating that one yearns to carry them.

*AT OUR STORE NOW
IN FIVE COLORS*

Eastman Kodak Stores, Inc.

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Branch Store, 235 West 23rd

Let the
**BURTON
HOLMES**
LABORATORY

DO YOUR
MOTION PICTURE
WORK

Contact Printing
of 16 mm.
*scientifically tested and
correctly timed*

CAREFUL DEVELOPING
35 and 16 mm.

REDUCTION PRINTING

ENLARGING TO 35 MM.

MASTER POSITIVES
and DUPES

Both sizes on duplicating stock with
proper wratten filters on special
copying printers.

7510 N. Ashland Avenue
Chicago

Movies." The jacket of pink and yellow is as inviting as its subject matter, short scenarios suitable for children to enact, based largely on nursery rhymes and fairy tales. Particularly valuable is the tabulated form in which the scenarios are presented, which reduces the problems of production to a minimum. There is also a valuable foreword of practical advice on how to make movies from these outlines. The book is illustrated with silhouettes, in keeping with the subject matter. Its sale price is \$1.50 at photographic dealers.

Universal Gallery

THE list of users of the Universal Camera contains the names of many distinguished cinematographers and leaders in many walks of life, and these cameras have been employed on many important expeditions, according to data recently received from the Universal Camera Company of Chicago. Among these users are: Martin Johnson, Burton Holmes, the Ford Motor Company, the U. S. Signal Corps (for world war battle front pictures), the Chicago Surface Lines, Packard Motor Car Co., Professor W. R. Harkins of the University of Chicago (winner of the Willard Gibbs gold medal for 1928), the University of Chicago Palestine Expedition, Captain Barnett Harris, famous explorer and inventor of the "mercy bullet," and many others. The "Cruise of the Speejacks" was also filmed on a Universal, and a recent achievement of this camera was the filming of the American Legion Convention in Paris.

Expansion

THE rapid growth of home movie business in New York City is evidenced by the announcement just received of the opening of a branch store of Eastman Kodak Stores, Inc., at 235 West 23rd Street. Our congratulations are extended to Mr. Thomas Roberts, Jr., president of these New York stores, with cordial wishes for continued success.

Volume Saving

LOWER production costs due to volume have made it possible to reduce the price of the Goerz 15mm. Hypar lens from \$75.00 to \$64.50, according to announcement from the C. P. Goerz Company, whose policy, it is stated, is to pass on all such savings to the consumer. The speed of this lens, originally, *f* 3, has also been increased to *f* 2.7. The feature of this lens is that it increases the angle of view from 24 degrees, given by the regular one-inch lens, to 38 degrees. It is interchangeable with other lenses for Filmo and Victor cameras.



Ah . . . ! Mr. J. Potter Pancake is in a dilemma.

For now he must buy the "watch thin" Filmo 75 . . . for Mrs. Pancake.

Sophisticated and keen buyers will obtain their "75" from Bass where motion picture apparatus has been sold for over eighteen years.

Interesting sixty-page catalog is yours for the asking. May we send you a copy?

Bass Camera Company

179 West Madison Street
Chicago, Illinois

"Yes We Swap Cameras"

**COMPLETE EQUIPMENT
FOR AMATEUR MOVIE MAKERS**
Artistic Titles Suggested and
Made

A. S. ALOE COMPANY
707 Olive St. St. Louis, Mo.
St. Louis Agents for Kodascope
and Home Film Libraries

NIGHT MOVIES



Flare Showing Detachable Handle

Light a Meteor Flare (Powerful Firework Torch) and take a movie of the party—no equipment necessary. The same flare the professionals use. Five sizes, 1/2, 1, 2, 3 and 4 minutes of light. Also electrically fired flares for special work.

John G. Marshall

1752 Atlantic Ave., Brooklyn, N. Y.

CLASSIFIED ADS

EQUIPMENT FOR SALE

KODASCOPE, Model A, good as new, list \$180.00, sell \$95.00; act quickly. Howard Hite, 95 East Baltimore St., Detroit, Mich.

FOR SALE—SEPT 35mm Camera magazine leather case, excellent condition, \$23.00; Model G DEVRY 16mm projector, nearly new, \$62.00. F. H. Boyd, Ashton, Ill. Lee Co.

"BUFFALO'S MOVIE HEADQUARTERS"

—A complete line of Motion Picture Cameras and Projectors, Screens, Humidor Film Storage and Carrying Cases, Lenses, Lights for Interior Photography, Accessories. United Projector & Film Corp., 228 Franklin St., Buffalo, N. Y.; 111 Keenan Bldg., Pittsburgh, Pa.

MODEL A KODASCOPE, 56 watt, \$110, used. Detroit Camera Shop, 424 Grand River W., Detroit, Mich.

FOR SALE—Eastman Ciné Kodak, Model B, with f.1.9 Lens and Eastman Model A Kodascope; Kodak new last fall. Both machines in excellent condition. T. C. Bright, 306 Elm St., Rome, N. Y.

FOR SALE—DeVry 16mm projector, complete with 5 reels film, including Our Gang and Lloyd Comedies, \$85.00. Box 485, Rochester, N. Y.

NO matter what make of camera, lens or binoculars we have it. We are agents for Bell-Howell, Eastman, DeVry, Carl Zeiss, etc. Trade in your equipment for newer models; we also take good firearms in trade. National Camera Exchange (est. 1914), 5 So. 5th St., Minneapolis, Minn.

3¾-INCH DALLMEYER TELEPHOTO for Eyemo, \$63, used. Detroit Camera Shop, 424 Grand River W., Detroit, Mich.

100-FOOT 16 MM TWIN REEL Developing outfit. Suitable for amateur laboratory. Details on request. Leonard Cordell, 58 West Washington Street, Chicago.

FOLDING HALLDORSON TWIN ARC, list \$65, condition like new, \$40 net cash. Herman Liebes, 315 Central Park West, New York.

ICA KINAMO, 3.5 Carl Zeiss, 80 ft., 35mm, \$40, used. Detroit Camera Shop, 424 Grand River W., Detroit, Mich.

FILMO 70 3.5 lens \$125, used. Detroit Camera Shop, 424 Grand River W., Detroit, Mich.

VICTOR 16mm Cine Camera, old model, \$30. Detroit Camera Shop, 424 Grand River W., Detroit, Mich.

MODEL A KODASCOPE, 200 watt, \$125, used. Detroit Camera Shop, 424 Grand River W., Detroit, Mich.

EQUIPMENT FOR SALE

FILMO Camera 3.5 lens and accessories. All practically new. At one-third discount. For details write Arthur Flores, Texon, Texas.

COMPLETE Universal (32mm) Camera Outfit, consisting of 200 ft. Universal automatic dissolve camera with 2 in. f-3.5 Goerz Hypar—6½ in. B. & L. f-4.5 Tessar—six magazines—six masks—Universal pan-tilt tripod—cases. Camera almost new. Tripod used but in first-class condition. Price \$495.00 complete. Thomas Baker, 605 W. Mercury St., Butte, Montana.

EQUIPMENT WANTED

WANTED—Low priced Printer 16mm for amateur. A. Glemby, Spanish Village Hotel, Miami Beach, Fla.

FILMS FOR SALE

EASTMAN'S "America Goes Over" complete war picture extra special \$100. John R. Gordon, 1129 South Mariposa Ave., Los Angeles, California.

SHARKEY-HEENEY FIGHT FILM—100 ft. roll 16mm film showing few rounds of this fight and also shows first round of Loughran-Lomski fight. Regular \$10.00. Special at \$3.00. Mail orders filled to any part of New York State only. WILLOUGHBY, 110 W. 32d St., New York City.

ONE second-hand 16 mm copy, in good condition, of Douglas Fairbanks in the "Americano," approximately 1700 ft., \$35 net cash. Herman Liebes, 315 Central Park West, New York.

PERSONAL OPPORTUNITIES

AMATEUR movie makers wanted to organize clubs in every locality. Also to represent our complete line of visual equipment goods in your territory. Ideal Pictures, 26 East 8th St., Chicago, Ill.

TRADING OFFERS

SWAP cameras. Stills for movies or movies for stills—amateur and professional. Bass Camera Company, 179 West Madison St., Chicago.

WE BUY, sell and exchange everything pertaining to amateur movie making. Trade what you don't want for what you want. Get our prices on your needs. Ideal Pictures, 26 East 8th St., Chicago, Ill.

WE BUY, SELL, RENT Good Films, Projectors, Cameras and Lenses in 16, 28 and 35 millimeters. Send list of what you have for sale. Maxwell H. Hite & Son, Harrisburg, Pa.

READY

CLASSIFIED ADVERTISING

at your disposal in

MOVIE MAKERS

Beginning with this issue, classified space in this magazine is open to you under these conditions:

10 Cents a word (figures, abbreviations and initials counted as words).

20 Word minimum. No classified advertising with less than 20 words is accepted.

Cash must accompany order. No discounts of any kind, including cash discount.

Advertising for the Classified Department accepted for these classifications:

1. *Equipment wanted.*
2. *Films wanted.*
3. *Equipment for sale.*
4. *Films for sale.*
5. *Trading offers.*
6. *Personal opportunities.*

Classified advertising will be published only in the Classified Section of

MOVIE MAKERS

All copy will be scrutinized with greatest care, but MOVIE MAKERS will not be responsible for errors nor for statements made by classified advertisers.

No proofs and no checking copies will be furnished to classified advertisers.

Send copy to:

CLASSIFIED ADVERTISING
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MOVIE MAKERS

*Magazine of the
Amateur Cinema League, Inc.*

105 West Fortieth Street
New York, N. Y.

METROPOLITAN FILM LIBRARIES

Large Selection of the Latest and Best in 16 mm

KIDVILLE GANG—*Juvenile Comedies Extraordinary*

Complete entertainment and educational programs for an extended period at a nominal rental fee

REGULAR WEEKLY RELEASES OF SENSATIONAL THRILLERS

NATURAL HISTORY SERIES, LIVING BOOKS OF NATURE, COMEDY, WESTERN, TRAVELOGUE, ETC.

DESCRIPTIVE CATALOGUE ON REQUEST

METROPOLITAN MOTION PICTURE COMPANY

108-110 WEST 34TH STREET, NEW YORK CITY

\$500 PRIZE WINNING PICTURE!

After six months' review of an almost unlimited number of entries covering practically every theme, the Contest Committee of PHOTOPLAY MAGAZINE selected

"QUAIL HUNTING WITH GUN AND POINTERS"

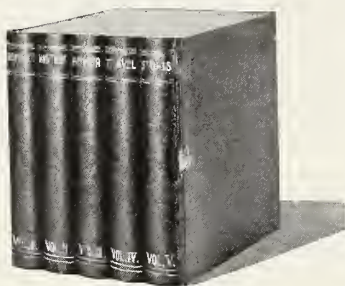
By B. V. COVERT

as the most attractive and interesting of the 16mm pictures. This exceptional picture of bird and dog life has been re-edited by Mr. Covert, reduced to a

200 foot reel at.....\$15.00

HIGHLITES FROM THE NEW No. 13

Lindbergh turns the Spirit of St. Louis over to the Smithsonian Institute. The Kentucky Derby, America's Turf Classic. All on one 100 ft. reel \$7.50



AT YOUR DEALER—
OR ORDER DIRECT FROM

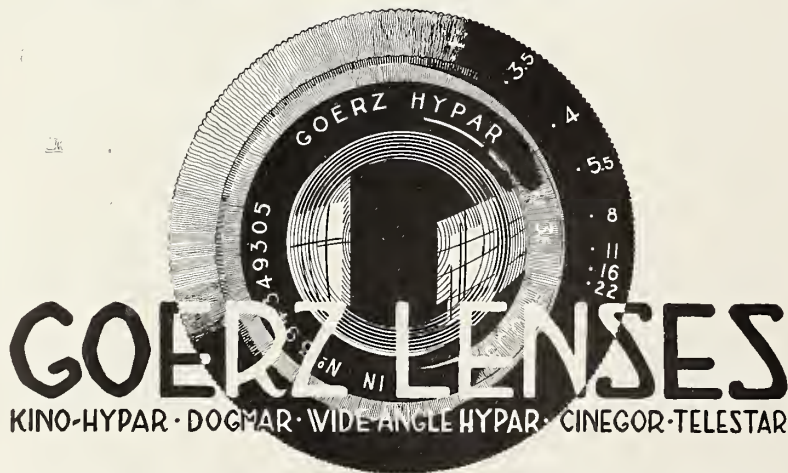
W. J. GANZ CO
507 5th AVE - NEW YORK

"A GANZ production is a guarantee of
QUALITY"

Have you ordered your five
reel **FILM CHEST**? . . \$6.50

YOUR CAMERA'S EYE

Reflects the Wisdom of Your Choice in the Results it Obtains



Are known for their fine corrections, their speed and fine workmanship—the best assurance of tone atmosphere, correct perspective and wealth of detail from the scenes at which you point your camera. Goerz lenses are made in a variety of speeds and focal lengths. Our service department will gladly advise you as to the best selection for your camera and the particular work you are most interested in.

C.P. GOERZ AMERICAN OPTICAL CO.

MANUFACTURERS OF LENSES AND PRECISION INSTRUMENTS TO AID CINE-AMATEURS

317 East 34th St.

New York City

THE FIRST SYMPOSIUM

(Continued from page 383)

will evolve from its work a fundamental evaluation of the status of amateur cinematography as it now stands. The members of this committee, in addition to the chairman, are Kenneth W. Adams, writer and former technician in continuity and editing in various professional studios; J. M. Fisher, film critic and member of the Will Hays organization; Arthur L. Gale, photoplay consultant of the Amateur Cinema League; Professor Carl Louis Gregory, F. R. P. S., author, teacher and authority on motion picture photography; Walter D. Kerst, S. M. P. E., technical consultant of the Amateur Cinema League; Herbert C. McKay, A. R. P. S., author and Dean of the New York Institute of Photography; Carl L. Oswald, author and authority on photographic processes; John W. Scott, technician with the Eastman Kodak Company; Frederick James Smith, editor and motion picture critic, and Stanley A. Tompkins, authority on photographic and cinematographic processes.

This committee, which combines the best eastern authorities on amateur cinematography from many points of view, will, it is expected, produce a monograph as a result of its labors.

The Amateur Cinema League claims two of the prize winners as its members. Russell T. Ervin, director of "And How", the prize-winner in the 35mm class, early joined organized amateur cinematography, together with others of his fellow club members in the Motion Picture Club of the Oranges, which organization produced this photoplay. Mr. Ervin is a resident of East Orange, N. J., and is a mechanical engineering expert whose business is in New York City. The Motion Picture Club of the Oranges is well known to readers of MOVIE MAKERS MAGAZINE. It is a pioneer organization in amateur photoplay making. B. V. Covert, of Lockport (N. Y.) and Pinehurst (N. C.), 16mm winner, is a charter League member. He is a retired automobile parts manufacturer and a cinematic traveler. Clarence R. Underwood, of St. Louis, Mo., who bore off the 9mm prize, has used MOVIE MAKERS MAGAZINE as an advertising medium. Kennin Hamilton, of Toronto, Canada, winner of the special award, is a bond salesman of that city.

"And How", winner in the 35mm class, is a photo-comedy, done in the professional manner so far as subject matter is concerned. Its technique is admirable and has most of the

finish of the product of our best professional studios. It is chiefly remarkable for its fine adherence to cinematic standards throughout, and next to nothing is told in the still camera fashion. One is conscious that a motion-picture-minded person has directed it. It is full of shots that make fullest use of the particular possessions of cinematography, as distinct from other arts.

"Quail Hunting," Mr. Covert's winning entry, is chiefly noted for its subject interest, its smooth continuity and its finished photography. There are photographs of dogs pointing that are unique of their kind, we believe. The scenario is well planned and comfortably fitted into its footage, so that the viewer has a sense of leisure in enjoying it. The photography is fine throughout and Mr. Covert exhibits a good taste in composition and in light and shadow that one does not often see equalled.

Mr. Hamilton, who won the special award, gave the "Dream of Eugene Aram" in a film the subject interest of which was well sustained, the photography high class and the continuity, in the main, satisfying.

Mr. Underwood, 9mm winner, gave excellent shots of Forest Park, St. Louis.

Amateur cinematography has been exceedingly well served by the *Photoplay* contest. Amateurs may rightly express gratitude to that magazine for the effort it devotes to the development of personal movie making. This contest might well have been conducted by the Amateur Cinema League had not the League been too new and too occupied with the organization of amateur cinematography to take up the many details of the task. League members may thank *Photoplay* that the contest feature has been introduced into the amateur movement. *Photoplay* has throughout shown the League a courtesy and a consideration that could not be excelled by the most exacting formalist in etiquette. The friendship between *Photoplay* and MOVIE MAKERS MAGAZINE has deepened, and that journal and this are active co-workers toward a common end.

A yardstick has been made for amateurs. This yardstick will grow year by year. Its exacting markings must await the monograph of the committee of experts now at work. But amateurs have had established for them by this contest a means of estimating the progress of their art from time to time. Certainly this contest is the first of a long series and the herald of an international cine-salon where the greatest offerings in cinematography will periodically be collected for review.



HOME MOVIE RELEASES

PHOTOPLAY PRIZE PICTURES



THE 35mm picture, "AND HOW," as produced by Russell Ervin of the Orange Motion Picture Club. This interesting picture compares most favorably with standard productions and is replete with varied effects such as fade-outs, double exposures, etc. Reduced in its entirety to 16mm.

400 ft. reel—\$27.50

The 16mm prize winner, "QUAIL HUNTING DOWN SOUTH AND ALLIGATORS IN THE EVERGLADES," of B. V. Covert also in its full length. This picture shows the remarkable quality that may be obtained by an amateur and sets a standard for YOU to shoot at on your next vacation trip.

400 ft. reel—\$27.50

WEST POINT



AMERICA'S famous army school. See future generals in the making giving a thrill to every beholder. This picture gives you an intimate glimpse of the daily routine of the West Point Cadet,—studies, athletics, drill. From classroom to mess hall, from the athletic field to the world famous dress parade, you see it all with plenty of action, splendid views of the imposing building and beautiful surroundings, this featurette is full of interest from beginning to end.

\$24 per 400 ft. reel

WILL OAKLAND'S NIGHT CLUB



HAT do New York and its visitors see in the night club? This picture shows you. The whirl and zip that is Broadway revealed in one of its famous night clubs, with well known theatrical celebrities and Will Oakland himself. Enjoy Broadway entertainment in your own home.

400 ft. reel—\$22

AMERICAN CRAWL



EARN to swim the six-beat racing crawl. Slow motion movements on land, demonstrated also by actual swimming. A detailed set of printed instructions comes with the reel supplementing the subtitles.

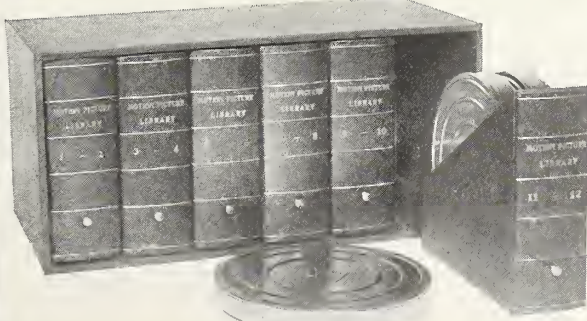
200 ft. reel—\$8.50

These films are available through most dealers. If not, write:

DU PONT PATHÉ

FILM MANUFACTURING CORPORATION

35 West 45th Street New York City



*Have you
seen the
VAN LIEW
FILM FILE
at your
dealer?*

For 12 Reels \$15.
For 6 Reels \$8.50

You will find MOVIE MAKERS MAGAZINE and a Progressive Dealer at each of the following addresses. Visit them!

CALIFORNIA

Fullerton: Hardy's Drug Store, 110 N. Spadra.
Hollywood: Fowler Studios, 1108 N. Lillian Way.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine St.
Los Angeles: Eastman Kodak Stores, Inc., 643 S. Hill St.
Roland J. Giroux, 223 W. Third St.
Leavitt Cine Picture Co., 3150 Wilshire Blvd.
Earl V. Lewis Co., 226 W. 4th St.
B. B. Nichols, Inc., 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Bdwy.
X-Ray Supply Corp., 3287 Wilshire Blvd.
Oakland: Davies, 380-14th St.
Pasadena: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Pomona: Frashers, Inc., 153 E. Second St.
Riverside: F. W. Twogood, 700 Main St.
San Diego: Bunnell Photo Shop, 414 B St.
Harold E. Lutes, 958 Fifth Ave.
San Francisco: Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Leavitt Cine Picture Co., 564 Market St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
San Jose: Webb's Photo Supply Store, 94 S. First St.
Santa Ana: Forman-Gilbert Pictures Co., 1428 W. Fifth St.
Santa Barbara: J. Walter Collinge, 1217 State St.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Greenwich: Gayle A. Foster, 9 Perryridge Rd.
Hartford: H. F. Dunn Motion Picture Co., 410 Asylum St.
Harvey & Lewis Co., 865 Main St.
Watkins Bros., Inc., 241 Asylum St.
New Britain: Harvey & Lewis Co., 79 W. Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Reed Film Corp., 126 Meadow St.
Stamford: Thamer, Inc., 87 Atlantic St.
Waterbury: Curtis Art Co., 25-29 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., DuPont Bldg.

DISTRICT OF COLUMBIA

Washington: Reid S. Baker, Inc., 1322 F St., N.W.
Cinema Supply Co., Inc., 804 Eleventh St.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N.W.
Eastman Kodak Stores, Inc., 607-14th St., N.W.
Fuller & d'Alberty, Inc., 815-10th St., N.W.

FLORIDA

Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Miami Photo Supply Co., 36 W. Flagler Street.
Red Cross Pharmacy, 51 E. Flagler St.
St. Petersburg: Robison's Camera Shop, 115-3rd St., N.
Tampa: Tampa Photo & Art Supply Co., 709-11 Twigg St.

GEORGIA

Atlanta: The Camera Exchange, 7 Auburn Ave.
Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th Sta.

ILLINOIS

*Chicago: Bass Camera Co., 179 W. Madison St.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
Central Camera Co., 112 S. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
*Fischer's Camera Service, Rm. 202, 154 E. Erie St.
Ideal Pictures Corp., 26 E. 8th St.
Lyon & Healy, Jackson Blvd. & Wabash Ave.
Seamans, Photo Finisher, 7052 Jeffery Ave.
Stanley-Warren Co., 908 Irving Park Blvd.
Watry & Heidkamp, 17 W. Randolph St.

Decatur: Haines & Essick Co., 121-128 E. William St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
*Hartstrom & Sanders, 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Rockford: Quality Photo Shop, 316 E. State St.
Sterling: Ray Hart, 8-10 E. 4th St.

INDIANA

Evansville: Smith & Butterfield Co., 310 Main St.
Fort Wayne: Biechler-Howard Co., 112 W. Wayne St.
Rogers Optical Co., 824 Calhoun St.
Indianapolis: L. S. Ayres & Co., Camera Dept., 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
Ault Camera Shop, 309 S. Michigan St.
C. A. Wunderlich, 1234 Diamond Ave.
Terre Haute: Whitney-Allison Co., 681 Ohio St.

IOWA

Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Visual Education Equipment Co., 208 Wright Bldg.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.

KENTUCKY

Louisville: W. D. Gatchel & Sons, 431 W. Walnut Street.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Shreveport: Film Arbor Studio, 305½ Texas St.

MAINE

Bangor: Francis A. Frawley, 104 Main St.

MARYLAND

Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 223 Park Ave.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Ralph Harris & Co., 30 Bromfield St.
Ivgr Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathoscope Co. of the N. E., Inc., 260 Tremont St.
Pinkham & Smith Co., 15 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Baintree: Alves Photo Shop, Washington St.
Lowell: Donaldson's, 77 Merrimack St.
Springfield: Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

*Detroit: Clark Cine-Service, 2540 Park Ave.
Detroit Camera Shop, 424 Grand River, W.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
Fowler & Slater Co., 156 Larned St.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, 1516 Washington Blvd.
United Camera Stores, Inc., 14611 Jefferson Ave., E.
Jackson: Royal Film Service, 178 Michigan Av. W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 201 American State Bank Bldg.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Hesse's, Genesee at Jefferson

MINNESOTA

Duluth: Zimmerman Bros., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
E. B. Meyrowitz, 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.
Owatonna: B. W. Johnson Gift Shop, 115 W. Bridge St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.
Zimmerman Bros., 320 Minnesota St.
Winona: Van Franken Studio, 57 W. Fourth St.

MISSISSIPPI

Meridian: Hammond Photo Service, 2115-21 Sixth St.

MISSOURI

Kansas City: Z. T. Briggs Photographic Supply Co., 916 Grand Ave.
Z. T. Briggs Photographic Supply Co., 1006 Main St.
Z. T. Briggs Photographic Supply Co., 21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
*St. Louis: A. S. Aloe Co., 513 Olive St.
Erker Bros., 707 Olive St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW JERSEY

Camden: Parrish & Read, Inc., 308 Market St.
Cranford: Home Movie Service, 32 North Ave.
Newark: L. Bamberger & Co.
Schaeffer Co., 103 Halsey St.
Plainfield: Mortimer's, 317 Park Ave.

NEW YORK

Albany: E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway
Binghamton: A. S. Bump Co., 180 Washington St.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Buffalo Photo Material Co., 41 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Whitman Bros. & Co., Inc., 746 Elmwood Ave.
Jamaica: B. Gertz, Inc., 16210 Jamaica Ave.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
Abe Cohen's Exchange, 113 Park Row.
*Columbus Photo Supply, 146 Columbus Ave.
*Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
Devoe & Reynolds Co., Inc., 34 E. 42nd St.
*Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway
Gall & Lemke, Inc., 7 E. 48th St.
*Gillette Camera Stores, Inc., 117 Park Ave.
Gillette Camera Stores, Inc., 16 Maiden Lane
Gloekner & Newby Co., 9 Church St.
*Herbert & Huesgen Co., 13 E. 42nd St.
*B. M. Levo, Inc., 127 W. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., 600 Madison Ave.
E. B. Meyrowitz, 520 Fifth Ave.
George Murphy, Inc., 57 E. 9th St.
*New York Camera Exchange, 109 Fulton St.
Pickup & Brown, 41 E. 41st St.
C. F. Ray, 296 Fifth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
Seiden Films, Inc., 729 Seventh Ave.
H. F. Waterman, 63 Park Row.
*Willoughby Camera Stores, Inc., 110 W. 32 St.
*Wyko Projector Corp., 33 W. 60th St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Stamford-in-the-Catskills: E. S. Burtis.
Utica: Edwin A. Hahn, 111 Columbia St.

OHIO

Akron: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Cincinnati: Ferd Wagner Co., 113 E. 5th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. 4th St.
Cleveland: Bueschers, 10602 Euclid Ave.
Eastman Kodak Stores, Inc., 1126 Euclid Ave.
Escar Motion Picture Service, Inc., 12804 Superior Ave.
Fowler & Slater Co., 806 Huron Rd.
Fowler & Slater Co., 347 Euclid Ave.
Fowler & Slater Co., 1915 E. 9th St.
Home Movies Co., 1501-7 Superior Ave.
Solomonson Optical Co., 735 Euclid Ave.
*Stone Film Laboratory, 8807 Hough Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St., Arcade
*Norwood: Home Movie Service Co., 2120 Slane Ave.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Youngstown: Fowler & Slater Co., 7 Wick Ave.

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Corvallis: Lynn's Photo Shop, 1555 Monroe St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
J. K. Gill Co., 5th & Stark Sts.
Lipman Wolfe & Co., Kodak Dept., Fifth, Washington & Adler Sts.

PENNSYLVANIA

Erie: Kelly & Green, 116 W. 11th St.
Johnstown: F. W. Buchanan, 232 Franklin St.
Philadelphia: Amateur Movies Corp., 2114 Sansom St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Strawbridge & Clothier, Market, Eighth & Fifth Sts.
John Wanamaker, Dept. 56.
* Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Kaufmann's Dept. Store., Dept. 62 Fifth Ave.
Reading: Alexander Kagen, 641 Penn St.
Wilkes-Barre: Ralph E. DeWitt, 60 W. Market St.
Zwischel-Stenger Sales Co., 203 S. Main St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.

TENNESSEE

Memphis: Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Dallas: Cullum & Boren Co., 1509 Elm St.
E. G. Marlow Co., 1807 Main St.
El Paso: Schuhmann Photo Shop, P. O. Box 861.
Ft. Worth: Chas. G. Lord Optical Co., 704 Main St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.
E. Hertzberg Jewelry Co., Houston at St. Mary's Sts.

VERMONT

Burlington: Robert T. Platka, 231 S. Prospect St.
Rutland: Geo. E. Chalmers Co., Inc.

VIRGINIA

Norfolk: S. Galeski Optical Co., 209 Granby St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Motion Picture Service, 905 Lloyd Bldg., Sixth Ave. and Stewart St.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: Shaw Supply Co., Inc.
E. W. Stewart & Co., 939 Commerce St.
Yakima: Bradbury Co., 19. S. Second St.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Eau Claire: Davis Photo Art Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Bethe Photo Service, P. O. Box 143.
Madison: Photo Art House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
H. W. Brown & Co., 87 Wisconsin St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.
Photoart House of Milwaukee, 220 Wells St.
Waukesha: Warren S. O'Brien Commercial Studio, 353 W. Broadway.

FOREIGN

AUSTRALIA

Melbourne: Charles W. Donne, 349-51 Post Office Place.
Harrington's Ltd., 266 Collins St.
Sydney: Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty. Ltd., 379 George St.

CANADA

Montreal: Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwin & Mitchell, 147 Peel St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Can., 156 King St., W.
Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.

CANAL ZONE

Panama City: Lewis Photo Service, 1 Fourth of July Ave.

CHINA

Shanghai: Chiyo-Yoko, P 470 Nanking Rd.

DUTCH EAST INDIES

Java: Kodak, Ltd., Noordwijk 38, Weltevreden

ENGLAND

London, S. W. 1: Westminster Photographic Exchange, Ltd., 119, Victoria St.
London, W. 1: Bell & Howell Co., Ltd., 320 Regent St.
London, W. 1: Wallace Heaton, Ltd., 119 New Bond St.
E. B. Meyrowitz, Ltd., 1 A Old Bond St.
Westminster Photographic Exchange, Ltd., 62, Ficcadilly.
Westminster Photographic Exchange, Ltd., 111, Oxford St.
Sheffield: Wm. McIntosh (Sheffield) Ltd., Change Alley.
Sheffield Photo Co., 6 Norfolk Row (Fargate).

HAWAII

Honolulu: Honolulu Photo Supply Co., P. O. Box 2999

HOLLAND

Amsterdam: Foto Schaap & Co., Spui 8.
Nijmegen: Capi, 13-17 Van Berchenstraat

INDIA

Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.

JAPAN

Kobe: Honjo & Co., 204-5 Motomachi 6-Chome
Kyoto: J. Osawa & Co., Ltd., Sanjo Kohashi.
Osaka: Fukada & Co., 218 Dojima Bldg.
Tokyo: Home Movies Library, 515 Marunouchi Bldg.

MEXICO

Mexico City: American Photo Supply Co., S. A., Avenida F. I., Madero, 40.

NORWAY

Oslo: J. L. Nerlien A/S, Nedre Slotsgate 13
University Book Shop

REPUBLIC OF PANAMA

Panama: Geo. L. Price, Laboratory No. 12 Ave. Norte

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., Nr. Renfield St.
J. Lizars, 101 Buchanan St.

SPAIN

Barcelona: James Casals, 82, Viladomat St.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.

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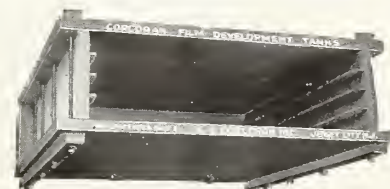
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For 16 mm. Film Development



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Only orders on letterheads of physicians, surgeons or hospitals filled.

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Everything for the Home Movie Maker.

BOTH MOVIE AND STILL CAMERA FANS READ "PICTURE TALK"

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For the greater convenience of our Library Members, franchises have been granted to prominent equipment dealers for their individual distribution of Kodascope Library subjects.

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Membership in Kodascope Libraries entitles its owners to exclusive privileges not available to others. Film Service may be obtained by them from any Branch Library or Distributor in the United States or Canada.

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CINCINNATI, OHIO, 110 West 8th Street	SAN FRANCISCO, CAL., 241 Battery Street
CLEVELAND, OHIO, 1126 Euclid Avenue	SEATTLE, WASHINGTON, 111 Cherry Street
DETROIT, MICH., 1206 Woodward Avenue	TORONTO, ONTARIO, 156 King Street, W.
KANSAS CITY, MO., 916 Grand Avenue	MONTREAL, QUEBEC, 104 Drummond Bldg.
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Presenting — **Ciné-Kodak Panchromatic Film**

A material that, in black and white, gives your movies a new naturalness, an added attractiveness. A decidedly forward step in better screen results.

NEW realism . . . new beauty . . . new fidelity to nature's colors . . . new quality . . . absolute elimination of halation!

These are the paramount characteristics of the new Ciné-Kodak Panchromatic Film, ready now at your Ciné-Kodak dealer's.

Ciné-Kodak Panchromatic film marks a decided forward step in the quality of the pictures that you film. It places at your disposal a very definite means of improved screen results.

Ordinary films are sensitive chiefly to blue and violet light, while to the eye green and red are brighter colors. As a result, there is a great difference between the brightness of colors as reproduced in photographs and as seen by the eye.

Color-sensitive

Panchromatic films, on the other hand, are sensitive to light of all colors so that with Ciné-Kodak Panchromatic Film the monochrome reproduction on the screen shows all colors more nearly in their accurate relationship.

The advantages of Ciné-Kodak Panchromatic Film will be found in all fields of motion picture photography. In portraits, and especially in close-ups, the rendering of flesh tones is greatly improved. Colors, whether occurring in costumes or in landscapes, are rendered with much greater fidelity in their appearance to the eye; and the quality of distant views, especially when the color filter is used, is much improved. Clouds assume a beauty that ordinary film cannot possibly produce.

The Ciné-Kodak filter is recommended for general use with Ciné-Kodak Panchromatic Film. It should be used for landscape work and the photography of clouds, as well as for all cases

where a definitely correct color rendering is desired. It is not absolutely necessary to use a filter with panchromatic film. Marked improvement will be noticed at once when this film is used, but this improvement is greatly increased by the use of a filter.

Halation eliminated

Another advance has been made in the packing of this new film. The paper leader has been eliminated and the protection of the film is assured by an opaque coating on the film itself, which disappears during processing. This opaque backing is more efficient than the paper leader as a protection from light during loading. The most noteworthy feature of this backing, however, is the entire elimination of halation, which invariably results, when, with ordinary film, pictures are made of white clothing in direct sunlight. The elimination of halation also makes for better rendition of distant scenes.

Easily used

The amateur encounters no difficulties when using Ciné-Kodak Panchromatic Film; the film is daylight loading, packed ready for insertion in the camera, and is processed by the famous reversal process.

Prices

Ciné-Kodak Panchromatic Film is priced at \$7.50 per 100-foot roll, at your Ciné-Kodak dealer's. The special filter is priced at \$2.50 for the Ciné-Kodak Model B f.1.9, and \$1.50 for the Model B f.3.5 or f.6.5. Because of the construction of the front of the Model B f.3.5, a special attachment to accommodate the filter is necessary. This is priced at \$1.

At your Ciné-Kodak dealer's

Eastman Kodak Company, Rochester, N.Y.

What a camera for making your vacation movies!



The new Bell & Howell *Filmo 75*

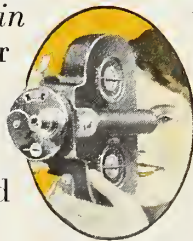
"Watch-thin" as compared with others. Flat, handy, fits the pocket. Attractive new price. Get details

HERE is the camera that at last brings within reach of the average movie amateur and family all the pleasure, entertainment and satisfaction of having *quality* motion pictures. It is the new Bell & Howell Filmo 75, costing *one-third less* than the famous Filmo 70, yet retaining many of its features of adaptability and precision.

You hold the Filmo 75 in *one hand*, the index finger falling naturally on the automatic release button—look through the spy-glass viewfinder concealed

within the frame—press the button. That's all there is to do. What you see, you get—with mirror-like fidelity—motion and all.

The Filmo 75 is jewel-like in its beauty. It is "watch-thin" as compared with all others. Readily slips into the coat pocket. So simple a child may successfully operate it. Ideal for field, travel, vacation and sport use. The regularly equipped F 3.5 lens may be readily inter-



FILMO 70
"What you see, you get"
The most flexible and highly perfected movie camera made at any price for amateur use. Adaptable to all conditions of light, speed and distance. Optional mechanisms for making s-l-o-w movies. Described in free booklet "Home Movies of the Better Kind." Write for it.

"What you see, you get"

BELL & HOWELL

Filmo

changed with a wide variety of speed lenses and telephotos to meet any need.

Filmo 75 is built to the same high standards of quality as the Bell & Howell standard professional cameras costing up to \$5,000, with which practically all the world's finest theatre motion pictures are made. Among amateur cameras it is excelled *only* by the Filmo 70, the finest amateur movie camera made at *any* price, as any user or dealer can tell you.

BEAUTIFUL COLORS

The Filmo 75 comes in three beautiful colors—Walnut Brown, Silver Birch, and Ebony Black. Price includes plush lined, genuine Scotch-grained leather carrying case. Distinctive equipment for the most exacting user. This summer have a Filmo 75 or 70 for your vacation—for taking movies of the children—for the thousand other pleasant things you would perpetuate for all time. Mail the coupon for further information.

BELL & HOWELL CO.
1828 Larchmont Ave., Chicago, Ill.
Please mail full descriptive information on your new Filmo 75 and send name of nearest store where I may examine and try it.

Name

Address

City.....State.....

Tripod Device

THE Kino-Projector Plate, with which camera tripods can be converted into convenient projector stands, is now offered by the K. W. Thalhammer Company of Los Angeles. The plate takes the same position as the camera on the Kino-Pano-Tilt and Tripod, also manufactured by this company. The projector is then clamped to the plate. The vertical tilt and panoraming features of the Kino-Pano-Tilt, plus the rigidity of the Thalhammer Tripod, provide a projector stand of the greatest flexibility, and with complete safety. A plate for each style of projector is available.

New Name

CINELAB, INC., is the name under which the Frederick F. Watson Film Laboratories, Inc., of 33 West 60th Street, New York City, will be known in future, according to announcement just received. Officers of Cinelab are: Herbert Smith, president, J. Harold Smith, vice president, and William McAdoo, treasurer. Our best wishes go to an old friend under this new name.

Books

THE growing interest in photographic subjects has recently been definitely indicated, according to the Falk Publishing Company of New York City, by receipt of the largest single order for photographic books ever placed. This order was for \$5,000 and was placed by Herbert & Heusgen of New York City. Among the most recent publications of the Falk Company are: the revised addition of Carl Louis Gregory's "Motion Picture Photography", Herbert C. McKay's "Handbook of Motion Picture Photography", and his "Amateur Movie Making."

Victor Turret

ANOTHER lens turret planned for the Victor Camera, in addition to the one mentioned last month, has been called to our attention. It was developed for Mr. E. C. Hammond of Auburndale, Massachusetts, by the Eastman Kodak Stores of Boston.

Cementer Improvements

CHANGES in the Couillard Film Cementer, just announced, which make for its greater convenience, include: a packing in the nozzle to prevent the cement from flowing too freely; a notch on the rod which scrapes off the hard cement that seals it, as the rod is pulled out; and a groove on the threaded end of the nozzle to relieve the pressure inside the can before using, and to prevent pressure when the nozzle is being screwed in. This cementer will work properly under any conditions.

JUST ARRIVED!

A New Model Drem Exposure Meter

THE NEW CINOPHOT

1/32—f-1.8

The CINOPHOT gives **INSTANTLY** correct exposure for **ALL** Amateur and Professional motion picture cameras.

This **NEW CINOPHOT** reads **DIRECTLY** for still cameras and **CINE-KODAKS**

AND ALL motion-picture cameras of similar speed, like the 16 m/m DeVry, etc.

Is—at the same time—a meter for still cameras and **TIME EXPOSURE**

Point to the scene.

Look into this:



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HOW SIMPLE TO USE:

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At the instant the Numeral becomes visible, the **INDEX** points to the right stop, or between the stops, just as the **LIGHT** condition demands, and **EXACTLY** as you should place the diaphragm index on your camera lens.

THAT'S ALL

Over 100,000 Drem Exposure Meters, in use all over the world, have demonstrated the perfection of the Dr. Mayer invention. And now the **NEW CINOPHOT**—on the same proven principles—comes with closest application and wider usefulness to **CINE PHOTOGRAPHY**.

The price of this great Exposure Meter is about the same as **TWO** rolls of Cine Film, yet—it saves so many spoiled rolls and disappointment.

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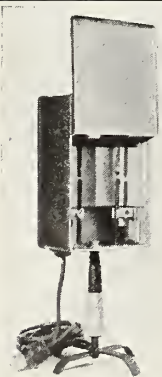
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CRITICAL FOCUSING

(Continued from page 392)

the results attained in Street Angel are not only technically perfect, but of an artistic quality that is breath taking.

COLOR: Although color is used with the greatest economy, its addition greatly enriches certain sequences, and the manner of its employment is entirely practicable for amateurs. In some of the waterfront scenes, for example, where an old lamp or lantern is part of the composition, this light has been colored yellow. Although a bright spot in the full scene of gray, it seems an integral part of the picture, because applied logically. For the amateur this would mean hand coloring each frame of the sequence, and this method will be discussed fully in an article, "Coloring Film With Brushes," in our July issue.

SHADOWS: There is excellent shadow work, heightening the mood which it is desired to invoke.

ATMOSPHERE: Street Angel establishes and maintains the atmosphere of its locale with the easy perfection which bespeaks great artistry.

COMPOSITION: The intelligent use of composition in interpretation of the story is illustrated by the scene in which the girl is brought before the court. She is small and weak and the court is powerful. Therefore, the camera placed behind the judge shows the judge and bench looming large in the foreground, while the unfortunate defendant, scarcely able to see above the bench, is placed in the middle ground, and by contrast with the mass of the foreground seems very small and insignificant.

NOTE: For the above reasons and many which do not so readily lend themselves to comment every reader of MOVIE MAKERS should see Street Angel.

PHOTOPLAYFARE

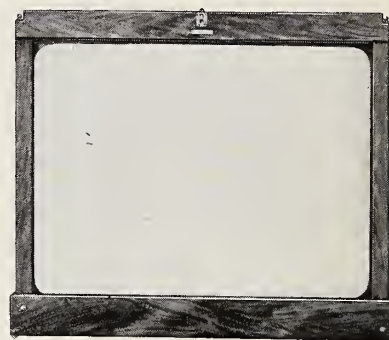
(Continued from page 393)

muscles more his eyes would not have had to carry the too-heavy interpretative burden. We thought the Duchess Josiana—Miss Olga Baclanova—too "utterly utter" for even her frank period and Hugo's psychopathic personage.

We recommend to Mr. Laemmle that he turn Mr. Leni as director and Mr. Warrenton as photographer loose on something that is designed for the screen. He has a valuable pair of cinematic artists, and if he keeps them in progressive channels and lets Victor Hugo rest under his time-frizzled laurels, we shall all be thankful.

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No. 3—Size 57 x 4 3/4 x 5—picture surface 39 x 52 in. Weight 18 lbs.\$35.00
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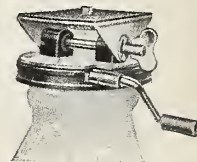
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We make this offer in order to widen our acquaintance with movie owners. This 100 ft. Eastman Cine Film absolutely free with every NU-TIRAN Head ordered before July 31st.

HATTSTROM & SANDERS

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MAKING YOUR OWN HOME MOVIES TALK

(Continued from page 378)

After you have gone to all the trouble to have your subject learn the song you are going to use, be sure that his lips will appear clearly on the film. He should be quite close to the camera, which should be carefully focused by measuring with a tape the exact distance from it to the subject. Pictures showing 'close-ups' are most effective. It is not necessary to take a full-length picture; from the waist up is plenty, and the head alone is very effective.

Now all that remains to be done is to start the camera, then start the record at the predetermined point, and let the subject do the rest. Promptly at the end of the verse the *phonograph* is stopped and the subject permitted to make a bow before the camera is stopped. You must allow plenty of leeway between the camera and the phonograph so that he will not have to rush to make the final bow. Bear in mind at all times that you are taking a movie and that your subject should show more signs of life than simply by moving his lips.

The final step is the projection. Here is where the fun begins. You will have to do a little experimenting to get the projector and the phonograph to run in absolute synchronism. As each has a speed adjustment you should have little difficulty in regulating them once you start them together. The whole trick is to *start* them together. A little practice will enable you to do this. You will soon detect the proper instant to start the phonograph so that the first words will be heard exactly when the lips first begin to move. The phonograph should be concealed directly behind the screen, ready for instant operation. Experiment with both a loud and soft needle and decide which you prefer. The talking scene should be carefully spliced into the middle of an appropriate reel and should come as a complete surprise to your audience. Just before the talking scene is about to appear on the screen you should stand at the phonograph and carefully watch the picture. When the proper point is reached, set the phonograph in motion and your picture will talk!

Once you have mastered the technique of the home-made-talking-movie you can attempt more elaborate scenes. Considerable comedy can be injected into your pictures by having non-musical persons play musical instruments. Records are available of nearly every sort of solo, from banjo

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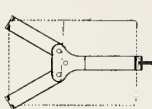
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YOUR TRIPOD BECOMES A PROJECTOR STAND

Simply screw a M.A.C. clamp on *any* tripod as you do a camera, fasten the base of your projector into place, secure the legs with the shelf brace and you have the *neatest, handiest and most rigid projector stand possible!*

Leg brace is absolutely essential to prevent tipping and spreading. It is canvas covered to act as shelf for reels. Clamp of cold rolled steel, brace solid brass. Both are light and compact.

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Clamp for B. & H. Filmo



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Extra shelf and brace.....\$11.00

M.A.C. Single Exposure Clamp for Filmo and Eyemo simplifies animated movies of inanimate objects, title making and makes closeups of subjects with a one-inch lens ordinarily obtained only with telephoto, and takes your place at the camera while you are in the picture—starts when you step into focus, stops when you step out of focus, no waste of film. Instantly adjusted to camera.

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Entire outfit for indoor and outdoor work.....\$4.65

Write for detailed booklets

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CINE ACCESSORIES

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WEATHER BY PROJECTION

(Continued from page 377)

of the slide. We plumped down on the snowy hillside; then, after pulling our slickers tightly around us to ward off what wetness we could, with gales of laughter we lunged down the hundred-foot snowbank while our photographer clicked away. Amidst flying snow and more laughter we did it over again.

The hero and the villain had insisted on wearing Heidelberg caps, the former a violent purple and the latter a mustard yellow, so we caused much comment among those not Americans. Americans are calloused to antics of their fellow-countrymen abroad.

Descending the snowy hill toward the Berghaus again, we explored several ice caves. They were hung with electric lights and were so high that almost everywhere one could stand upright. The lights on the ice walls made them pale blue, like myriads of star sapphires. The lights shining through icicles seemed eerie and fantastic.

As we emerged again the whole scene suggested a glacier-filled valley in the Ice Period. We looked through the telescope and saw wonders far and near.

Entering one of the intermediate variety of lunch stations, we enjoyed our omelette, cheese sandwiches and beer, with a pastry, coffee and cognac for dessert; then watched our fellow-travelers hastily write cards, to be stamped with the high-postal cancellation of "Jungfrauoch, 11,340 feet."

* * * *

Boarding the train, ready for the descent, we—suddenly, click! The room was flooded with light, and instead of being on a mountain climb we were in a brightly illuminated room of a house in Paris. But we had been "on location," and instead of hot September it had been cold July.



New and Popular KINO-PANO-TILT and TRIPOD

Acclaimed finest tripod and camera head for 16mm cameras. Write for projector plate, stating style of projector you use, which makes this tripod and camera head into the finest projector stand on the market.

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Projector Plates
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WILL YOURS BE A MOVIE SUMMER

(Continued from page 402)

and important the visual educational movement is becoming, are producing interesting and authentic films which are available in 16mm size.

Managers of many summer hotels and boarding houses, remote from towns boasting moving picture theatres, depend upon the 16mm movie to keep their guests contented. They find it a most popular type of entertainment. And why not? A glance at the catalogues of libraries now operating discloses an amazing wealth of material from which to choose. Practically all of the celebrated stars—the darlings, heroes and comedians of the screen—in some of their most popular film successes are already available, and their number is being constantly augmented. Whoever has spent his vacation at the typical mountain resort before the introduction of movies will realize what a welcome improvement "movie night" has been. These managers have also found that films made the previous year, or earlier, of their guests participating in tennis tournaments, water sports, etc., are extremely popular not only with those returning guests, but with the new arrivals, who anticipate similar good times.

While you are vacationing in that small town to which you sometimes go, tell the "ladies-aides" that instead of your regular contribution to their cause this year you will stage a movie show at their strawberry festival or summer fair. Then note how your popularity increases. Your projector can also assume a very important place in the program at garden parties and various impromptu entertainments. You will find that your own films will be keenly appreciated and favorably compared to the other films you show, whether or not they are professional stock.

Movies in the open are delightful. Adding to the delight is the assurance of a program that contains only the types of pictures that you especially like. Sharing the program with friends who have similar tastes makes your entertainment ideal. Send for the catalogues of the various libraries and see what a variety of films and stars there is from which to select. Talk with your dealer and learn what easy arrangements you can make with him about having your films mailed to you at stated times. Consider the entertainment and pleasure it will mean to your friends as well as to yourself. Then go ahead and make this a movie summer.

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it's the fast lens that does it!

You've seen the pictures; you've envied the man who took them. The soft twilights, the sunrises, the rainy day pavements, or cheery interiors. The pictures taken under difficult lighting conditions—indoor shots of the family or the kiddies at play. Your camera can take them too—with an *f*-1.5 lens. The PLASMAT *f*-1.5 is the fastest lens in the world—and its speed does not exclude the plasticity and depth found in the work of all PLASMATS.



for FILMO or VICTOR
in micrometer focusing mounts

focus inches	price lens	2x or 5x Jena glass filters that screw in between lens and sunshade
3/4"	\$60.00	\$4.50
Shorter focus—wider angle—greater depth		
1"	54.00	4.50
Usual standard equipment		
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1927 W. 78th St. LOS ANGELES, CALIF.

THE IDYL OF A CINEFILMESCOPE

(Continued from page 401)

you wouldn't think they could come that way, now would you? . . .

"Why don't you set me on a tripod? Isn't there one grain of intelligence in this cosmic. . . How can I take a picture when I'm swinging like something on a hinge? They'll be handing around Mother-sill's when that poor projector's groaning over this!

"Of course, Mr. Atkins, I'll be around this afternoon to take the Sunday school children. Why, no trouble at all. I shall be delighted! Get that inside your shutters and be haughty! We're going to take the Sunday school children and I'll bet the thirty cents we're going to look like when we're through that we'll take the whole bunch standing off at twenty feet with a six-inch lens waving at our masthead!

"And I'm not talking through my diaphragm. I *know*. Didn't we do just that little thing on Tuesday of this very week with the wedding party at Holcomb's? And when the whole thing was shown on the screen wasn't it going backward, and didn't this dame claim she did it that way for fun? Intended to do it! And somebody asked her to do it again, for fun, when they had that picnic and she couldn't repeat? My film was turning white with mortification! No, she won't do, even if she has the prettiest eyes that ever looked through a finder. I'm through, I tell you . . . through . . . and I'm all clogged up with that . . . that . . . oil! I guess the oil you get these days, anyway, isn't the oil it used to be. It's bootlegged.

"I'm not going to go through that Sunday school orgy . . . I'm going to pass out. . . If I could just edge off this seat going at seventy miles. . . She *can* drive. I suppose that's why she's always wanting to panoram. . . The thought of it makes my shutters shiver! Just a little nearer the edge of this seat and I could make it. . . Wonder what kind of a camera that doctor got? The Russian calf, I suppose. . . Heigho, no use thinking. . . He had sort of a nice face, at that. One shouldn't jump at conclusions just because of a whisker or two. What's a whisker or two between friends? . . . No use thinking. . . One minute more . . . just as she's going around the next curve I'll try it. . . What's *that*, you chattering, shutter? 'Perhaps I'll get a *panoram* of my life as I go over?' Say *another word* like that. . . *JUST SAY IT! I WANT YOU TO. . . !!!*

SCREEN SURFACE CHARACTERISTICS

(Continued from page 400)

tion power is actually only 98, but for the purpose it is assumed to be 100), we find that, by comparison, flat white paint especially mixed for the purpose of a screen surface has 80, 79, 78, 77, 76, 74 and 70 per cent. reflection values when viewed respectively at 0, 5, 10, 20, 30, 40 and 50 degree angles. On the other hand, we find a very smooth, highly reflective metallic (some sort of white bronze powder) surface to have 450, 417, 324, 150, 67, 35 and 22 per cent. reflection value when viewed at the same angles.

In other words, the latter surface would appear as much brighter from straight in front than the former, as 450 compared to 80, and that means more than five times as bright. When viewed at 55 degrees, however, a very different tale is told.

The lesson conveyed by this is that if you purpose to seat your audience all within a twenty-degree angle you will do exceedingly well to have the type of metallic surface above described. Of course, all metallic surface screens do not have this same characteristic in so marked a degree. For general purposes, however, cardboard, kalsomine, or paint mixed from zinc white, one-third boiled linseed oil and two-thirds turpentine, with just a dash of cobalt or ultramarine blue—enough to give it a slightly bluish tinge while in the paint pot—will serve very well indeed, and produce a soft-toned white picture. However, it will require more light for equal illumination value within a twenty-degree angle than will the head surface or some of the metallic surfaces.

Of course it will be clearly understood that whatever surface you may use it *must* be perfectly flat and have its plane at right angles, both vertical and horizontal, with a line drawn from the lens center to the screen center. Such a line is called the "axis of projection."

The amateur who may wish to project through the screen may secure excellent results by obtaining a piece of ordinary draftsman's tracing linen, of suitable size. It may be had at any store dealing in draftsmen's supplies. It is not expensive. You have only to support it in a suitable frame, place the projector the proper distance from it, on the opposite side from your audience, and project through the screen. Caution: In doing this, thread the film into the projector with the opposite side to that used in front projection *away* from the light source or everything will be reversed to the audience, including all the titles.

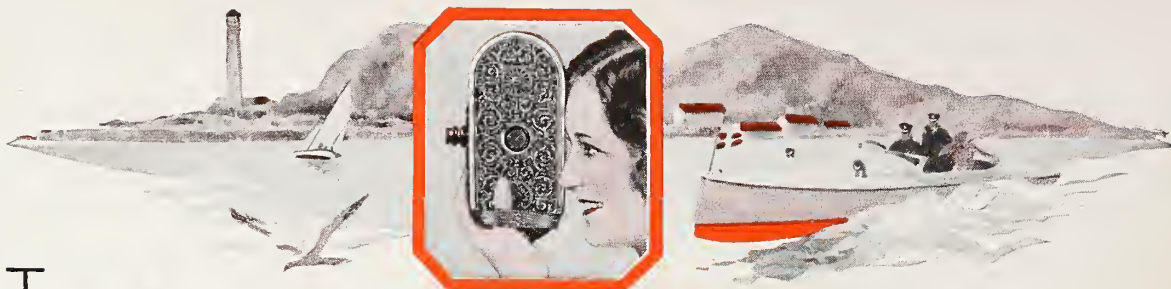
MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.



JULY 1928

PRICE 25c



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NOW = a movie camera *that fits your*



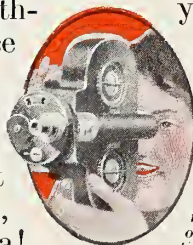
pocket

The New, Lower-Priced BELL & HOWELL Filmo 75

It is a peculiar fact that the first and most enthusiastic buyers of this new thin model, pocket-sized Filmo were already owners of the original Filmo 70. For here, they sensed, is the light, compact edition of Filmo for vacation, field and sport use.

The original Filmo 70 is still the finest amateur movie making camera possible to secure at any price. It will continue to be used where the most exacting adjustments for speeds, weather, light and distance are required. But for all the average requirements of normal speed movies, in not too difficult lights, here is your camera!

The new Filmo 75 weighs only three and one-half pounds. It is "watch-thin" compared with all others. Beautifully embossed, jewel-like in appearance with three colors to choose from, it is an ideal camera for ladies. Equipped with superior F 3.5 lens, interchangeable with other special lenses. Priced, with genuine Scotch-grained leather carrying case, at \$120 — one-third less than Filmo 70. See your dealer — or mail coupon for descriptive booklet in four colors.



FILMO 70

The most flexible and highly perfected movie camera made at any price for amateur use. Has the characteristic qualities of Bell & Howell professional studio cameras with which nearly all movies shown in best theatres the world over are made. Mark coupon for descriptive booklet.

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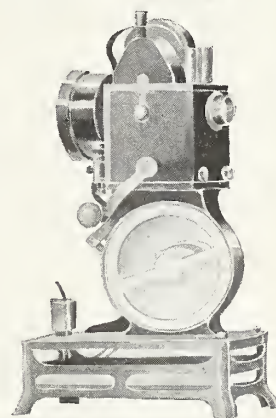
HEADQUARTERS FOR
AMATEUR MOVIE MAKERS' SPECIALTIES

The GREATEST SALE of HOME MOVIE CAMERAS & PROJECTORS! Ever Held



New
Pathex
CAMERAS
and PROJECTORS
COMPLETE

\$ 33.



(Manufacturer's Catalogue Price \$97.⁵⁰)

We secured from the Pathex Co. a limited number of these outfits to sell to the public at a price much below the actual cost of production to create a wider market for Pathe Library Films to show in the home.

Not only can you take your OWN MOVIES but you can also show pictures by such stars as Harold Lloyd, Will Rogers, Snub Pollard, Our Gang comedies and other popular stars.

Naturally, at this astonishingly low price, these outfits will be speedily sold. Quick action on your part is necessary if you want to avail yourself of this wonderful opportunity.

Pathex Camera, latest model uses 9 MM. Pathex Films—easy magazine loading — 30 ft. length. Fitted with first quality imported F-3.5 Anastigmat Lens and accurate View Finder. Leather case, folding metal tripod and case. Cost of film is \$1.75 per roll, including Developing.

Pathex Camera, Case & Tripod only—Our Sale Price.....\$18.00

Pathex Projector

Latest improved model with *Double Claw Movement* and *geared Re-wind*. *Increased illumination*. Operates on any house current. Uses either 30 or 60 foot Reels. 9 MM. (Price \$1.00 and up) shows a clear brilliant picture—Thousands of subjects available in Pathex Film, Our Gang, Harold Lloyd Comedies, etc.

Projector Outfit Consists of

- 1 Pathex Projector
- 1 Electric Cord, socket and plug
- 1 Mazda Lamp
- 1 Film Splicer
- 1 Repair and Cleaning Outfit
- 1 Instruction Book
- 1 Catalog of Pathex Pictures

Projector Only—

Our Sale Price.....\$20.00

110 WEST 32nd STREET, NEW YORK

Enlargement from DuPont 16mm
Panchromatic Safety Negative
(A Filter)



Enlargement from DuPont 16mm
Panchromatic Safety Negative
(K3 Filter)

DU PONT 16 MM SAFETY FILM

ORTHOCHROMATIC
NEGATIVE

\$9.00

100 ft. Neg. Developed
100 ft. Pos. Printed

ORTHOCHROMATIC
NEGATIVE

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Negative only,
no processing

PANCHROMATIC
NEGATIVE

\$10.00

100 ft. Neg. Developed
100 ft. Pos. Printed

PANCHROMATIC
NEGATIVE

\$4.00

Negative only,
no processing

DU PONT PATHÉ

FILM MANUFACTURING CORPORATION

35 West 45th Street New York City

SMITH and ALLER, Inc.

Pacific Coast Distributor

1056 N. CAHUENGA AVE.

HOLLYWOOD, CALIFORNIA

MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

"Heralding The Motion Picture Of Tomorrow"

Volume III

JULY, 1928

Number 7

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AMATEUR CINEMA LEAGUE, INC. DIRECTORS

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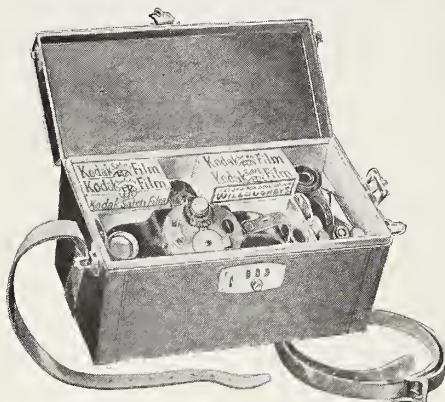
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ACL

NOW! A de Luxe Case with the SESAMEE Combination Lock



Especially Designed for FILMO Cameras & Accessories

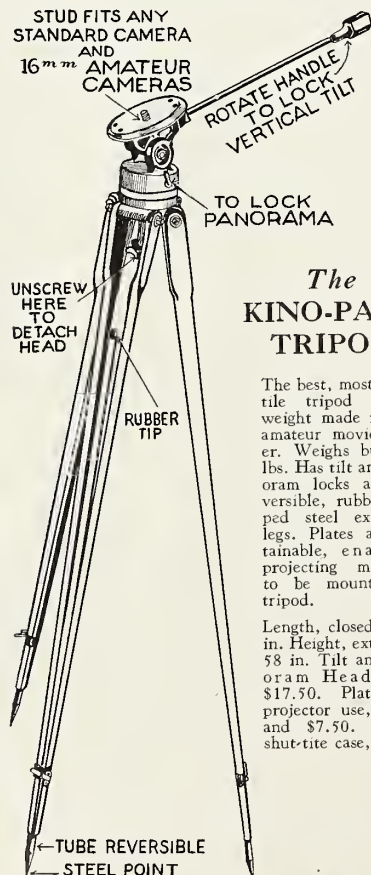
A richly, beautiful case of smooth brown leather, handsomely lined with gold silk plush. Ample space is provided for Filmo camera, with auxiliary finder unit attached, as well as separate compartments for the following:

4 Rolls Cine Film	F-1.5 or F-1.8 Lens
Nu-Tiran Top	Filters
Cinophot Exposure Meter	Eyepeices
Telephoto Lens	Iris Vignetter
Brush and Winding Key	

The case is closed with the Sesamee Theft-Proof Lock, requiring no key to open.

The Price is \$35.00

STUD FITS ANY
STANDARD CAMERA
AND
16mm AMATEUR
CAMERAS



The KINO-PANO TRIPOD

The best, most versatile tripod of its weight made for the amateur movie maker. Weighs but 4 3/4 lbs. Has tilt and panoram locks and reversible, rubber tipped steel extension legs. Plates are obtainable, enabling projecting machines to be mounted on tripod.

Length, closed, 33 1/2 in. Height, extended, 58 in. Tilt and Panoram Head only \$17.50. Plates for projector use, \$6.00 and \$7.50. Canvas shut-tite case, \$4.00.

ARROW PORTABLE Motion Picture Screens (Patent Pending)



Screen Ready for Use



Screen Rolled in Case for Carrying

Brilliance of projection is assured by a glass bead surface, embedded in a pure white, strong fabric. No glare. Can be cleaned with soap and water. Complete with dust-proof mahogany case from which it is drawn like a window shade.

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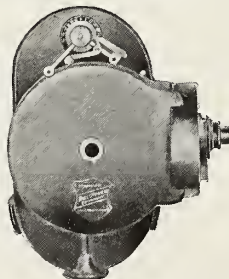
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No. 2—Size 45 1/2 x 4 1/2 x 5—picture surface 30x40 in. Weight 15 lbs.....	\$25.00
No. 3—Size 57 x 4 3/4 x 5 — picture surface 39x52 in. Weight 18 lbs.....	\$35.00
No. 4—Size 72 x 5 1/4 x 5 1/2—picture surface 51x68 in. Weight 40 lbs.....	\$75.00

Distributors for Greater New York

A Valuable Addition to every Filmo Camera—

HAYDEN'S AUDIBLE FOOTAGE INDICATOR

This little device takes the guesswork out of the footage question. While you hold Filmo to your eye, this indicator audibly clicks off each foot as the indicator dial revolves. It is exact, and as there is nothing to wear out, it will last indefinitely.



Price \$7.50

FEATURED RELEASES

For Home Projectors

SALE

BELL & HOWELL Co., Chicago, Ill. Filmo Library supplies "Taking Game Fish in the Florida Gulf Stream," and "In the Land of Big Muskies," both 400 ft. reels, "A Day With a Forest Ranger," showing mountain scenery in connection with forest ranger action, about 100 ft., and "Outstanding Events," which, among happenings of the day, include some Lindbergh activities. See "Rental" section.

DU PONT PATHE FILM MANUFACTURING CORPORATION, New York, N. Y. Releases of unusual interest from the viewpoint of the amateur are the Photoplay prize winners: "And How," the 400 ft. 35mm. picture produced by Russell Ervin, and "Quail Hunting Down South and Alligators in the Everglades," the 400 ft. reel with which B. V. Covert took the 16mm. prize. Other offerings are a 400 ft. picture of West Point, "Will Oakland's Night Club," 400 ft., and a 200 ft. swimming instruction reel, "American Crawl."

EASTMAN KODAK Co., Rochester, N. Y. July Cinegraphs include a sport picture of Walter Hagen, showing the British Open Golf Champion in normal and slow motion, 100 ft., "Dizzy Daizy," featuring Louise Fazenda, 400 ft., "Rock Bottom," an educational comedy starring Cliff Bowes and Virginia Vance, 200 ft., "Felix Hyps the Hippo," 100 ft., "Dancing Girls of India," showing the Nautch Dancers in ceremonial dances, 100 ft., and "Five Minutes of an Arabian Knight," descriptive of the antics of a monkey as an Asiatic ruler, 100 ft. See "Rental" section.

EMPIRE SAFETY FILM Co., New York, N. Y. Available this month are many new ZOBELLOGS, "humor and oddities from the four corners of the earth. In the Land of the Cherry Blossom, geisha girls dancing, all the lure of Japan. One may secure Myron Zobel's subjects in from 1 to 4 reel lengths, covering Panama, South Sea Sports, South Sea Arts, Samoan Islands, Fiji Islands, Antipodes, Honolulu and Japan.

WM. J. GANZ Co., New York, N. Y. "Highlights from the News," the news service inaugurated by this company for the amateurs, will soon celebrate its first birthday.

BURTON HOLMES LABORATORY, Chicago, Ill., advertises 69 releases of travel films of 16mm. width.

HOME FILM LIBRARIES, INC., New York, N. Y., announce that the entire series of travel subjects just completed by Gardner Wells will be reduced exclusively for them and offered in 400 ft. lengths for rental and 100 ft. lengths for sale. The first release dealing with life in the Mediterranean will be ready in July. Titles are said to have been almost eliminated in the 100 ft. reels and are adaptable for splicing in with one's own pictures.

HOME MOVIE SERVICE Co., Norwood, Ohio. This company continues to offer to medical men a film of particular interest to that profession.

KODASCOPE LIBRARIES, INC. (Primarily rental, but sales can be arranged.)

METROPOLITAN FILM LIBRARIES (Metropolitan Motion Picture Co.), New York, N. Y., announce four releases for July: "The Circus Comes to Town," 200 ft., "Flashes of the Past," 200 ft., "Vacation Days," a juvenile comedy, 200 ft., and "A Dog's Story," 200 ft.

PATHE EXCHANGE, INC. Pathegrams Department, Jersey City, N. J. The films to be released to the amateurs in July are "All Night Long," featuring Harry Langdon, "Ball and Bat," a Sportlight showing many tennis, baseball, football, hockey and other sport stars in action, "Smith's Pony," and "The Forbidden Woman," with Jetta Goudal and Victor Varconi, all 400 ft. reels. Comedy films available are "Spuds," with Larry Semon, "The Yankee Consul," with Douglas McLean, and two Sennett's, "The Beach Club" and "Hubby's Quiet Little Game." Two travel films are offered, "Alaskan Adventures" and "Old Forts of Florida." The company's announcement stresses "The Country Doctor" and "The Golden Clown." Others mentioned are "The Bremen Flight," "America Welcomes Bremen Fliers," and a 400 ft. Western, "Rough Going," with Leo Maloney.

ERNEST M. REYNOLDS, Cleveland, Ohio. Here may be had "A Trip to Cripple Creek," a visit to the gold and silver mines of the Cripple Creek mining section via a 100 ft. reel.

WILLOUGHBYS

110 West 32nd St., New York, N.Y.

RENTAL

BELL & HOWELL Co., Chicago, Ill. This company's July features on the rental side are two 1-reel films of Felix the Cat, "The Cold Rush" and "Eats are West," "Big Boy" in "Open Spaces," 2 reels, "Slow Down," a Cameo Comedy, 1 reel, and Lupino Lane in "Maid in Morocco," 2 reels. (See Sale Section.) (Filmo offerings may be purchased outright if desired.)

EASTMAN KODAK Co., Rochester, N. Y. (See Sale Section.) Rental and Sale.

HOME FILM LIBRARIES, INC., New York, N. Y. (See Sale Section.) Rental and Sale.

KODASCOPE LIBRARIES, INC. As announced last month, franchises are now being granted by this organization to prominent equipment dealers for their individual distribution. 500 subjects are listed. The leading July offer is "The Grand Duchess and the Waiter," in which Adolphe Menjou and Florence Vidor have the principal roles.

METROPOLITAN FILM LIBRARIES, New York, N. Y. (See Sale Section.) Rental and Sale.

FREE—INDUSTRIAL

STANLEY EDUCATIONAL FILM DIVISION, New York, N. Y., offers a 6-reel film, "In the Service of Transportation," an industrial showing the activities of the American Car & Foundry Co.

EDUCATIONAL FILMS

News of Visual Education in Schools and Homes

Edited by Ruth Hamilton Kerr

Progressive Step

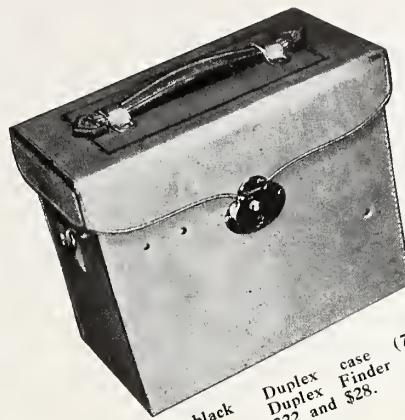
WHAT will undoubtedly become an important element in the field of visual education is an organization established during the past year in Los Angeles as Visual Education Service, Inc., a non-profit institution for the foundation of a central international library, and the collection and distribution of illustrative aids to education.

Visual Education Service, Inc. is collecting motion pictures, stereographs, lantern slides, flat photographs and charts, by production and donation, and it is hoped that organizations and individuals interested in education will contribute material for this library. This material will in turn be made available for educational purposes at a reasonable price, all revenue to be used by the organization for the extension of service.

At the present time a small but excellent library has been accumulated of which the most interesting material is the donation of George E. Stone, including his motion pictures, "How Life Begins," "The Living World," "Food" and "The Flame of Life." Mr. Stone is Director of Visual Education Service, Inc., and B. E. Bettinger is Executive Secretary.

Teachers As Movie Makers

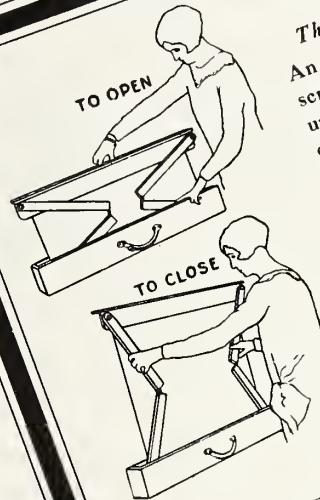
THE Visual Education Society of West Virginia has recently issued a multigraphed leaflet, "Pictures and Prints," which suggests the use of the still and the motion picture camera as a part of the teachers' equipment. It outlines basic principles of



Case for Filmo 70, black
\$20, tan \$25.
Duplex case (70 with
Duplex Finder attached)
\$22 and \$28.

The CULLEN CASES

for FILMO
FOR APPEARANCE: Smooth heavy sole leather, beautifully stitched with nicked lock and fittings, plush lined.
FOR UTILITY: Compartments for four 100 ft. films, telephoto and fast lens, filters, finders, etc., with very little increased bulk size.



"RADIANT"

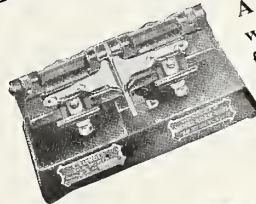
The "ONE MOTION" Screen
An exceptionally efficient folding screen. Brace-arms automatically unfold and lock firmly with just one opening pull. Closes by simply pressing catches and letting screen slowly collapse back into case.
White surface of glass particles, washable, strong, durable, good-looking, mahogany finished case.

22" x 30"	\$17.50
30" x 40"	25.00
36" x 48"	30.00

GRISWOLD FILM SPLICER

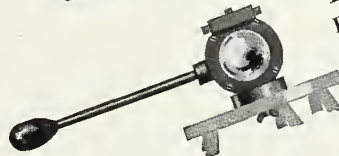
A high-speed outfit that greatly lessens the work of splicing. We highly recommend it for the individual or club doing extensive splicing.

Model R2 for 35mm
Model R3 for 16mm
Each priced at \$22.50



TRUE BALL TRIPOD TOP

Exceptionally smooth-actioned panoraming and tilting tripod top. Absence of gears eliminates all possibility of play. A twist of the handle firmly locks it in place at any position. Price.....\$15.00

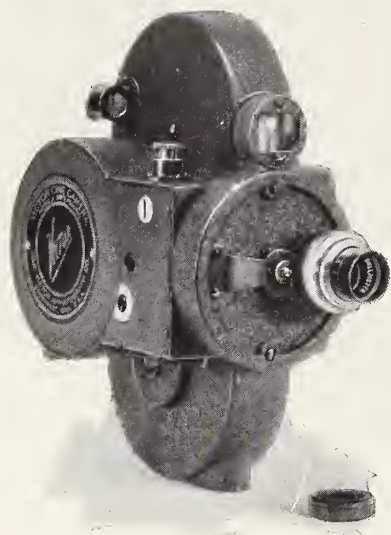


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and for information about:
ALL APPARATUS FOR THE AMATEUR MOVIE MAKER
48-HOUR DEVELOPMENT ON CINE FILMS
PROJECTION ROOM AT YOUR DISPOSAL
SUMMER RENTAL SERVICE BY MAIL
SPICING AND TITLING SERVICE
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CULLEN

PHOTO SUPPLIES SINCE 1882
12 Maiden Lane, N. Y. C.
Cortlandt 8424

A Quality Combination



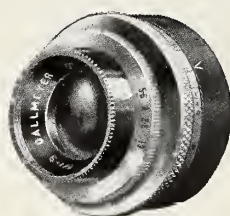
VICTOR CINÉ
CAMERA
equipped with

DALLMEYER
ULTRA-SPEED LENS

Using 16 mm. Cine film, the Victor is an instrument of high quality and fine precision, with a number of features not found in other makes, such as: Normal Speed — Half Speed — Super Speed and S-L-O-W MOTION.

\$150⁰⁰
COMPLETE

f-1.9



With this ultra-speed Dallmeyer lens, the Victor becomes an ideal outfit for making beautiful, fully-timed pictures under those adverse light conditions where photography is impossible with the average lens.

MAIL ORDERS SHIPPED PREPAID

HERBERT & HUESGEN CO.
18 EAST 42ND STREET NEW YORK

Sole Dallmeyer Distributors for the United States

camera technique and elements in pictorial composition to aid in the production of simple pictures for classroom use.

International Film

"I HOPE that the time is not far distant when there will be filmed a series of motion pictures revealing the significant characteristics of all nations," said Carl E. Milliken, Secretary of the Motion Picture Producers and Distributors of America, recently, commenting on the need for authentic pictures in furthering mutual understanding between races.

"With such pictures telling the history, revealing the background, ideas, ideals, customs and hopes of a race of people, it is not unreasonable to think that understanding will be promoted."

In this connection it may be noted that a series of eight single reel pictures is to be produced especially for American children this summer by Madeline Brandeis of Hollywood who sailed recently for Europe. Mrs. Brandeis plans to visit various countries of the Continent where she will film "The Children of All Lands," showing a typical child of each country in its native environment. Mrs. Brandeis is an experienced director, and her series of eight films will be of undoubted value for educational purposes.

Pictures in Education

IN a new book just off the press, "Picture Values in Education," by Joseph J. Weber, Ph.D., are summarized the latest developments in visual education in the schools by a specialist in educational psychology.

The book deals particularly with the relative teaching values of stereographs and slides, with analysis of the value of films in the supplement. Dr. Weber's study is particularly interesting to all students of education methodology, however, as he presents his experiments in relation to general education. Since his results show the desirability of visual aids for supplementary instruction, the book is a valuable addition to the literature on the subject.

College Movies

ALMA MATER and the Alumni meet again by the aid of motion pictures circulated by the Wesleyan University Alumni Council at Middletown, Connecticut, to alumni organizations. In the catalog issued by the Council are listed twelve different reels on 16mm film, which may be obtained free of charge for local alumni meetings.

BUILT TO please THE AMATEUR



QUALITY

Only the best of materials are used for M.A.C. products. Clamp is made of cold rolled steel; leg brace of solid brass; shelf of thick durable canvas. Whole outfit can fold to fit the pocket, weight only 1 lb. 6 oz. complete.

UTILITY

Simply screw the clamp on any tripod as you do a camera, fasten the base of your projector into place, secure the legs with the shelf brace and you have the neatest, handiest and most rigid projector stand possible!

SAFETY

Without leg braces the weight of the projector will force the legs of tripod to spread or tip at the slightest provocation. The M.A.C. outfits include leg braces (with canvass shelf for reels) which makes these devices rigid, sturdy, and safe.

PRICE

For Kodascopes, Filmo, DeVry, etc., the senior model:

Outfit complete\$14.00
Kodascope B 14.60
Extra shelf and brace 11.00

Junior Model of the M.A.C. clamp, identical in construction but differently finished than above model, and without the canvass shelf will be available soon at about half price of Senior Models.

SINGLE EXPOSURE CLAMP

A product of many uses

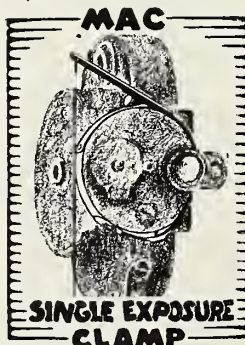
M.A.C. Single Exposure Clamp for Filmo and Eyemo simplifies animated movies of inanimate objects, title making and makes closeups of subjects with a one-inch lens ordinarily obtained only with telephoto, and takes your place at the camera while you are in the picture—starts when you step into focus, no waste of film. Instantly adjusted to camera.

For Filmo\$3.75
Entire outfit for indoor and outdoor work. 4.65

These items and detailed booklets available at your dealer or direct from:

THE "M. A. C." COMPANY—CINE ACCESSORIES

159 Remsen Street, Brooklyn, N. Y.



New Pathegrams

6007—"ALL NIGHT LONG"

July 2nd

One 400 ft. Reel \$25.00

Comedy Featuring HARRY LANGDON

As a private at the front in no-man's land, Harry Langdon goes through a series of troubles and finally steals the girl of his sergeant. This is one of the best comedies ever acted by Harry Langdon, it is packed with funny situations and will create many big laughs.

6008—"BALL AND BAT"

July 9th

One 400 ft. Reel \$25.00

SPORTLIGHT

A lively picture showing all the different games in which the ball is the factor. Tennis, base-ball, football, hockey, polo, etc. Many of the stars of the games are shown in action. This is a real sport picture.

6009—"SMITH'S PONY"

July 16th

One 400 ft. Reel \$25.00

COMEDY

Mrs. Smith thinks she has many causes to be jealous of her husband and discovers at the end that all the queer actions of her husband have no other reasons than to get a little pony for their little girl. This is a lovely comedy that all will enjoy.

July 23rd

6010—"THE FORBIDDEN WOMAN"

Two 400 ft. Reels \$50.00

Drama Featuring

JETTA GOUDAL AND VICTOR VARCONI

Jetta Goudal, as the beautiful Arabian girl, is selected by the elders of her tribe to seduce the commander of the French forces. She marries him and discloses to her people the movements of the French troops. She falls madly in love with the brother of her husband. The French re-enforcement battalion is massacred by the Arabs. The brother of the commander is accused of having communicated with the enemy and is court martialed and sentenced to die. But the beautiful wife, to save her lover, confessed she is a spy and pays the price. This is a colorful drama, well acted, that will sustain interest till the end.

MAY AND JUNE RELEASES

COMEDY

"SPUDS," (Larry Semon)

1006—Two 100 ft. reels \$13.00

"THE YANKEE CONSUL" (Doug Maclean)

6003—One 400ft. reel \$25.00

"THE BEACH CLUB" (Mack Sennett)

1009—Two 100 ft. reels \$13.00

"HUBBY'S QUIET LITTLE GAME"

(Mack Sennett)

6005—One 400 ft. reel \$25.00

TRAVEL

"ALASKAN ADVENTURES"

6001—Two 400 ft. reels \$65.00

"OLD FORTS OF FLORIDA"

505—One 100 ft. reel \$6.00

DRAMA

"THE COUNTRY DOCTOR" (Cecil deMille)

6002—One 400 ft. reel \$30.00

"THE GOLDEN CLOWN"

6004—One 400 ft. reel \$30.00

SPORT

"THE BREMEN FLIGHT"

1007—One 100 ft. reel \$6.50

"AMERICA WELCOMES BREMEN
FLIERS"

1008—One 100 ft. reel \$6.50

WESTERN

"ROUGH GOING" (Leo Maloney)

6006—One 400 ft. reel \$25.00

If not available thru your dealer—Write direct to us

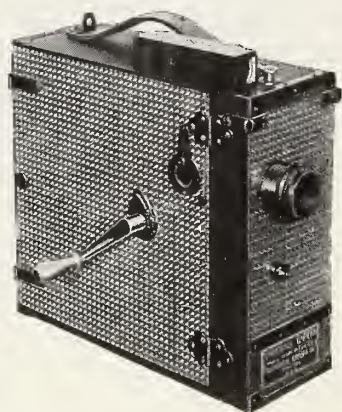
PATHE EXCHANGE, INC., PATHEGRAMS DEPARTMENT

1 Congress Street

Jersey City, N. J.



"UNIVERSAL" CAMERAS



Why Not Go Into The Movies Seriously?

*A Universal Camera
Makes This Possible
at a
Reasonable Price!*

A real 35mm camera for making professional film, built for the use of professionals, flexible enough to give all the highly desired professional effects—and still easy and simple to operate, can be obtained in single lens models as shown above for \$500.00 or in 3 lens turret models for \$693.00.

*See Your Dealer or Write Us
For Further Details*

Universal Camera Co.
355 West Ontario Street
CHICAGO, ILLINOIS

Among the reels of 200 to 400 feet available for this purpose are "Class Day and Alumni Day," "Football," "Fall Campus Scenes," "The Campus and Surroundings in Winter and Summer," "Middletown As a Summer Resort" and "News Reel for Fall, 1927."

For American Boys

A TWO-REEL film to stimulate interest in aviation and promote the study of the science of flying is being circulated in connection with the Airplane Model League of America numbering 150,000 boy members, by the *American Boy Magazine* which organized the League last fall.

Half of the film gives detailed pictures of the building and flying of model planes while the second part is devoted to leaders in aviation who have interested themselves in the work of the League, among whom are Commander Richard E. Byrd, Edsel B. Ford, Eddie Stinson, Eddie Rickenbacker, William B. Stout, Thomas Burtis, Colonel Charles Lindbergh, Major Thomas G. Lanphier, Frank A. Tichenor and Griffith Ogden Ellis.

At the present time the film is available only in standard width but it is planned in the fall to have prints on 16mm stock for boys' clubs and school groups equipped with smaller projectors. Information may be obtained by writing to the Motion Picture Editor, *The American Boy*, 550 Lafayette Boulevard, Detroit, Mich.



Cine Art Productions

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BRIDGEPORT
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NEW YORK CITY
Gillette Camera Stores, Inc.
Park Avenue at 41st
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Buffalo Photo Material Co.

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INC.

100 East 42nd St., New York City



EDITORIALS



A Truth Come Home.

THIS is an age of change" has always struck us as one of those truisms to which we listen with a grave nod, thinking, meanwhile, of the next payment on the new car, the afternoon's golf game or next Sunday's outing. The aphorism got home to us the other day when one of the members asked us, casually enough, when we were going to make MOVIE MAKERS a magazine for projectionists as well as camerists? We had always thought that it was and we said so. But a bit of intensive analysis followed which has seemed basic enough to pass on to amateurs generally.

What Are Projectionists?

SOMETIME ago we should have said that a projectionist, amateur type, was an individual who had taken his own movies and who wanted to show them, together with some "really good stuff" from some of the film libraries to make up a full ration for his home movie show.

An Independent Species.

IT is now well established that not a small number of people equip themselves only with home projectors and buy and rent library films. These enthusiasts are not interested in "reeling their own" but in watching, in the comfort of their own drawing-rooms, films that are expertly made concerning the many interesting subjects to be found in library offerings. These amateurs—because projectionists have equal right with camerists to be called amateurs—are interested in the mechanics of projection, its perfection and are very much interested in what the libraries have to offer.

What Do They Want?

THE desires of this type of amateurs, as well as the desires of the amateur camerist, should be the concern of the Amateur Cinema League and of this magazine. MOVIE MAKERS has carried many articles about projection and the technique of showing pictures has been frequently discussed in our pages. In June we considered the library facilities for the summer, and the problem of screens. Our advertising columns, as well, regularly contain much material from libraries of interest to the projectionist. We have offered the projecting amateur pretty sound fare in the past two years. But, since we now know that he is not necessarily the same person as the taking amateur, we would like to discover, more specifically, what he wants.

Technique Plus What?

WE assume that he will want, as we have given him previously, sound articles on the technique of projection. We know that he reads library advertisements eagerly because library advertisers tell us of the results they get from our medium. We think that he regularly reads our "Featured Releases for Home Projectors" department. What else can we give him? We are not going to fail to give him a number of things on the chance that they will please him, but we should like to hear from him directly.

Program Building.

WE believe he would like a free discussion about home program building and we should like to know what he wants for his home programs. In-

identally, every film library in the business would like to know, as well as ourselves, what is a satisfactory home movie program? How long should it be? What should be the feature? What should be the balanced ration? What type of film is most demanded by the projecting amateur? An analysis of library sales and rentals might give us some sound conclusions but we want to go direct to the consumer and to find out if he is getting what he wants, and what he would like that he does not get.

Prize With a Purpose.

HENCE, our prize offer on page 481. We want to encourage discussion of home programs. We want to collect a large group of specimen programs for our information. We want to help the projecting amateurs analyze their own problems as we have helped the taking amateur. Our League is the Amateur CINEMA League and not the Amateur Camerists League. MOVIE MAKERS is also published for movie showers, and we propose to serve their interests vigorously. So, we ask all of our readers to cooperate with us in this prize contest with a purpose.

A Word to the Watchful.

WE are told that persons are going over the country offering motion picture prints for "very private" sale and that these prints are, quite frankly, "smut pictures". This is the sort of nuisance that most of our members and readers would eliminate with the least possible friction. Their answer would be a quick and fairly casual "no" because they would want the merchant of pornography to get out of their sight as soon as possible. A smaller and more painstaking group would not only eliminate but would report the "smut" seller to proper authority. This would, of course, involve some unpleasant after results but it would be of very great service to our whole movement. We urge the second course on every one of our readers who may be approached with pornographic films. We do not want, by our lack of vigilance, to bring the unhappiness of censorship into the amateur movement. There are plenty of sane laws to stop purveyors of indecency of all kinds. If amateurs are active in reporting every effort to distribute film indecencies this stealthy salacity will be nipped in the bud all over the country. Let us keep our amateur theatre clean before the "wowers" invade it with their imbecilities and their prohibitive hyper-sensitivities. Turn the itinerant pornographers over to the police.

Speaking of Prizes.

WE want to see your best effort with night photography on the Fourth of July. Here is an opportunity for every taking amateur to get some pictures that will be packed full of cinematics. You with the super-speed camera, the fast and wide lens, the filter and the panchromatic film will, of course, not miss the night fireworks. Whoever sends us the best film made on the night of the Fourth for our examination AND RETURN at our expense will receive five A.C.L. leaders, one MOVIE MAKERS binder and the privilege of nominating himself, or a friend (if he is already a member) as a member of the League at our expense for one year. This is an informal offer, made only in this place in this issue and it calls for fast work. How many will take it up?

R. W. W.



Soaring on Wings of Steel

This Unique Camera Study Combines the Semi-Silhouette with an Effective Camera Angle to Give an Entirely New Impression of a Famous Paris Landmark, in Whose Shadow Was Born the First Little Cinema Theatre, as Told on the Facing Page.



HANS ANDERSEN IN THE MOVIES
A Scene from the Paris Little Cinema Production of "The Little Match Girl."

The Story of the First Little Film Theatre

By Marguerite Tazelaar



IT is a long span from the Eiffel Tower to the Statue of Liberty, but in the realm of ideas distance is nothing. And so it happens that there is flowering in America today a Little Film Theatre Movement which had its first practical expression in the shadow of the Eiffel Tower in 1924 through the efforts of a lanky young Frenchman who earnestly believed that moving pictures were really a new art form and should have an international repertory cinema.

That the honor of the first actual establishment of a little film theatre would therefore seem to belong to France may come as a surprise to those most closely associated with the movement in this country, for in a publication of one of the most active groups, the honor is otherwise assigned, and no mention is made of the Parisian venture which is, nevertheless, still flourishing. According to this booklet the idea was first suggested by the National Board of Review Magazine in May of 1922. The first trial of the plan it notes, however, was not made until November of 1925, more than a year after the establishment of the French little film theatre.

But since these corollary efforts are of equal interest it is of importance to cover them briefly. In 1925 the

Honorable Ivor Montagu formed the London Film Society, which gave five showings a year to a thousand subscription members. Shortly after this, announcement was made by Mr. Joseph R. Fleisler of the formation in New York of the Screen Guild. Before it began showings, however,



THE LITTLE MATCH GIRL
As Interpreted in the Tedesco Film.

Mr. Symon Gould sponsored a series of Sunday programs at the Central Theatre. In March of 1926 Mr. Montgomery Evans followed suit in the Klaw Theatre. In the same year Mr. Tamar Lane formed a Hollywood Film Guild, with similar aims. In March of 1926, however, the first definite and continuous program seems to have been undertaken by Mr. Symon Gould using the Cameo Theatre. Then in the Fall of 1926 Mr. Michael Mindlin, associated with Mr. Fleisler, took over the Fifth Avenue Playhouse and established the first link of a chain of similar theatres, which is rapidly growing in the metropolitan centers. The most recent announcement in this field is that Mr. Symon Gould is also establishing a chain of little film theatres. It can now be seen that the movement in America is taking on national significance.

But to return to the story of the first of these unique theatres, it involves a tale that goes back to the time when Jean Tedesco, the tall blond son of a Paris publisher, was student at the college of Henri the Fourth. There he delved into philosophy, the history of literature, composition, and so on, while moving pictures had no meaning to him whatsoever.



SCENE FROM "THE ROAD," A FRENCH PRODUCTION OF ALBERTO CAVALCANTI, SOON TO BE SEEN IN AMERICAN LITTLE CINEMAS

And then suddenly, one day, into this quiet reflective life of his, broke the monster-war. Reality of a horrible nature and deathly swiftness snatched him out of his retreat of books and thoughts and flung him into soldiering. But finally this ghastly intrusion stopped and Tedesco was free once more to think instead of fight, and to return to his beloved Paris.

Like hundreds of other young men in this same position life seemed to him a tangle of broken dreams, perhaps, certainly of chaos and confusion. Turning restlessly from one thing to another he decided that he could reach the thing he was fumbling after best through writing. So he wrote two novels, "The First Illusion of Captain Tramp" a Canadian war story, and "The Wine-Grower in the Vat."

It was during this time that he became actively interested in the theatre, and presently moving pictures. And it was the distinguished Monsieur Jacques Copeau who inspired him to throw his lot with the drama, as expressed in moving pictures, for good and all.

Monsieur Copeau for years occupied a unique position in Paris. One of the outstanding figures in the contemporary dramatic world he originated and developed a theatre in the Latin Quarter just off Boulevard Raspail that among discriminating theatre lovers of the past decade stands for romance and adventure, daring and truth.

Vieux Colombier! a name of magic to those who followed Copeau as he rang up the curtain each season with the choicest, and often, most audacious plays the theatre world had to offer.

Never stooping to commercialize his stage, never compromising, never entering into a combine, notwithstanding the tempting offers to himself and his company, the Vieux Colombier gradually came to mean to the public dramatic art at its best and most genuine.

Over there on the Left Bank, night after night, students, artists, and writers, gathered in the rough little auditorium sitting on hard chairs or benches, and with beating hearts in that dark tense moment just before the curtain went up, waited for M. Copeau's new play. Into a myriad of new worlds, imaginative and fantastical these followers were swept. New pieces, gripping, daring plays were presented at these gatherings, with an art that only French acting and French taste can make flawless.

In 1924 young Tedesco took over the Vieux Colombier, but let him speak for himself in the following quotation from "Cinea-Cine" in which he tells of his work in the beautiful and memory-haunted old theatre:

"Three years ago when I asked Jacques Copeau to open the doors of his theatre to me, and allow me to work there, the founder of the Vieux Colombier grasped at once the intention which was behind the request.

The objective toward which we were driving seemed to him to correspond to the one which he had set for himself. The dramatic company of the Vieux Colombier had clearly functioned directly against the commercial morals of the Boulevard, declining to enter into any combine, playing repertory, and independently putting on new plays which had never been shown elsewhere. That would also hold good in the domain of the cinema, our own plan being to build up as far as possible an international repertory cinema and show on our screen new works which had been rejected by the large distributing companies. From the very outset it appeared that the tradition of the Vieux Colombier would be upheld. That was what interested us and gave us confidence, because it is better in the difficult field in which we are engaged to lay more importance on the spirit of the thing than on anything else, and the main object was to show ourselves capable of maintaining, so to speak, a pathway to the spiritual. Since 1924 that has, therefore, been the tradition that we have steadfastly sought to keep up, changing our programs with great frequency, declining to play beyond the success frankly attained.

"The result of this work during the first two years was that we brought together on the same screen more than fifty films which have become classic and which, in the spirit of each, have constituted a sort of cinematographic repertory. The demonstration has been made. It was not impossible to interest the public in a collection of such works, to stimulate the critics by means of offering comparisons, to sustain interest and a regard more worthy of the motion picture than curiosity, passing enthusiasm or merely contempt."

But he has not stopped with the idea of releasing pictures, for he is too much of an artist for that. He has turned producer as well, and hopes the time will come when, as a creator, he can present his own pictures to an eager public which will find in them all the best drama in history as well as in contemporary offerings of the day.

As a producer he is aiming at the newest, but at the same time, soundest in technical methods, as well as the best to be had in story material, along with the finest art in direction, settings, and acting.

His first picture, "The Little Match Girl" from Andersen's fairy tale, was produced as a special offering of the Vieux Colombier, and it is hoped the Little Film Theatres here will find a place for it.

An EDITING DESK for AMATEURS

By C. A. Starkweather

AFTER editing films for several months upon an ordinary table and being subject to frequent interruptions by the demands of a business that furnished the money for my film, I decided that an editing desk was as essential a requisite as my camera outfit itself. After some of my carefully planned films had been disturbed for the *nth* time and I had just about given up film editing in despair, I determined to take drastic measures and prevent it from happening again.

Accordingly, I drew plans of what I believed was a suitable editing desk. Drafting the plans was very much like building a house, as invariably I saw room for improvement, but after much careful thought and selection I decided on the model that would exactly fill my needs. I then ordered some Wisconsin birch (sold by many honest furniture dealers as mahogany) and started actual construction. I found that this wood works easily and takes any stain or polish with wonderful effect.

The result is shown in the accompanying illustrations. I am very well satisfied with it. For compactness and convenience I find it superior to anything I have ever seen or used.

By following the blueprint you will gain a clear idea of the desk's unusual features:

A. Ten pigeonholes convenient for supplies. They are handy for films, an extra projection lamp, a spring belt, picture outlines, title suggestions, etc.

B. A battery of small switches. One is for the desk light, one is for the editing light, and one is for a red light.

C. A drawer useful for title backgrounds, such as those printed in MOVIE MAKERS.

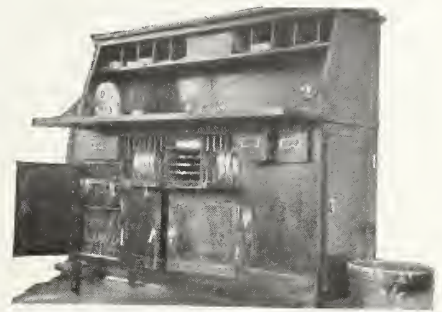
D. A small drawer for a card index where information can be filed on anything pertaining to movie camera equipment and supplies. Under subdivisions can be listed "Title Suggestions," "Camera Lens Information," "Trick Pictures," "Tinting," "Enlarging," "Film Rental," "Film Sale," "Film Exchange," "Amateur Clubs" and numerous other interesting items, the details of which we so often forget.

E. A drawer the same as "D," which is useful for still picture information or anything else that the amateur may desire.

F. Sections to accommodate forty-six film humidor cans, under each of which is a space for a title. Most of us have had the experience of searching through a pile of twenty-five or

more cans only to find that the reel we wanted was on the very bottom. The film index precludes all possibilities of such annoyance.

G. A double cupboard for movie magazines and catalogues which accumulate so rapidly.



THE EDITING DESK WHEN COMPLETED SHOWS MANY CONVENIENT FEATURES

H. A cupboard for the projector.

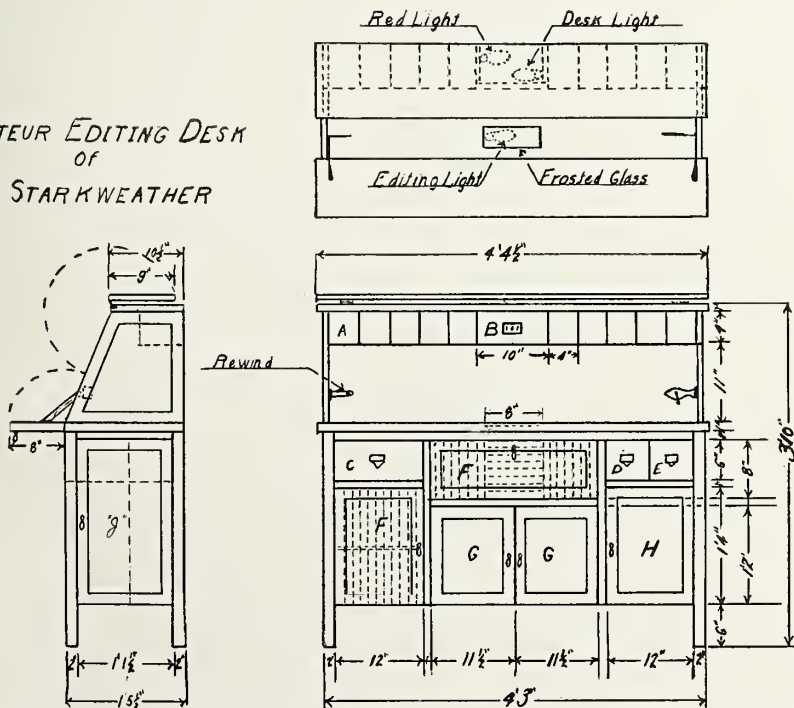
J. A cupboard in back of the projector and opening on the side, which can be used for title boards or other equipment.

On the bed of the desk inside is a splicer and rewind. The film for editing runs across an illuminated frosted glass, where it can be examined with a magnifying lens. Just back of this glass is space for the splicer machine, and on the backboard are round colored tacks which serve to hold the numerous strips of film in proper order for splicing. The desk is five feet long and four feet six inches high. Being narrow in width, it can remain unobtrusive in a crowded room and when closed serve as a warning "Don't Disturb" to those persons who have the quaint habit of meddling in other people's affairs.

The folding arrangement is extremely simple, as can be seen from the illustrations, and the various compartments are readily accessible. Of course, when one goes in for movie making he never has enough space for all the paraphernalia that continually collects, but for compactness and convenience I doubt whether the same amount of service could be secured in a model otherwise arranged.

Editing pictures becomes a pleasure with an editing desk, as there is a place for everything. One can leave when called away and know that everything will be left intact.

AMATEUR EDITING DESK
OF
C.A. STARKWEATHER



WORKING PLANS FOR THE EDITING DESK



Photograph by Pathe News Reel

FAMOUS PERSONAGES, SUCH AS HEROES OF THE BREMEN FLIGHT,
CAN FREQUENTLY BE FILMED BY AMATEURS

You May Be the Only Cameraman There When Some Big Event Occurs

NEWS REELING

Professional Advice for Amateurs

Reported by Katherine M. Comstock

THE newsreel, under various names, has definitely taken a very important place in the moving picture theatres throughout the country. Features may come and go, shorts have their place, but the newsreel is ever present and ever popular. This pictorial newspaper is based on some of the same requisites as a printed newspaper, primarily news interest and priority value. In a newsreel office a scoop is just as important as in a newspaper office, so that much attention has been placed on the use of speed methods in delivery.

During 1927, when the Lindbergh, Byrd and Elder flights were made, pictures of the take-off of each group were being shown in the theatres on the afternoon of the day on which their flight started. Scenes of the American Legion in Paris were shown in this country within a week of the event, and pictures of various catastrophes were screened in almost phenomenal time. Perfection of organization, air mail transportation and efficiency and alertness on the part of the cameramen have all contributed toward making possible the screening of these world events while they were still news.

Inasmuch as interesting events are apt to happen without warning in all parts of the country, and since, obviously, it would be impossible to have regular cameramen in all of these spots all of the time, there is a tremendous opportunity for the free-

lance cameraman to sell bits of film provided he takes a clear picture, has news sense, and knows the speediest method of getting his film to the editor. Amateur movie makers can become free-lance cameramen provided they have the desire and the equipment.

With the thought of stimulating that desire and paving the way to an early success in the newsreel field, three veteran cameramen have contributed the results of their experience as a guide to the amateur. They are H. D. Blauvelt, Pathé News cameraman, one of the best known oldtimers, and considered by the profession to be one of the most expert cameramen in the United States (his experience dates back to the Dayton flood and the earthquake in Kingston, Jamaica, in 1908, and he spent three months in Africa as chief cameraman in Theodore Roosevelt's expedition and has filmed many world events); Charles P. Morrison, a cameraman located in New York City, who is in close touch with the great newsreel companies and gives us a very comprehensive view of the workings of these organizations, and Edgar J. Fulcher of Ontario, who is the cameraman for the Canadian News throughout northern Ontario.

Before going into the subject of qualifications and equipment it will be both interesting and instructive to get a picture of the organization back of the newsreel. Mr. Morrison gives us the following:

"The staffs of the various newsreels are built and operated on the same order as the city dailies, and are composed of editorial and reportorial staffs. Each company has its own laboratory and develops and prints film. There are six nationally released news films operating in the United States. Besides these national reels, there are several local reels being regularly produced. The national reels are issued twice weekly, and each has a circulation of about two hundred and fifty copies. When an event of great importance takes place the newsreels issue an extra just like the city dailies.

"The editorial department of a newsreel is composed of an assignment editor, who assigns staff cameramen to the stories which arise during the day; an editor who selects the film which is to be used and captions each subject; and a film editor who edits and cuts the film to its final form. The reportorial department has perhaps thirty staff cameramen, as well as nearly one hundred and fifty free-lance cameramen who are depended upon to use their best judgment in covering stories which may present themselves in their territory. The regular staff men are employed on a flat salary, while the free-lancers are paid on a footage basis for accepted film."

Having absorbed this picture of the similarity between this organization and its big brother, the newspaper, and having acquired a more comprehensive understanding of its workings, it is evident that the free-lance cameraman must depend upon himself for his stories. And here enters the prime requirement for a successful news cameraman. He must have *news sense*—the sense that tells him what really is a story, how to transfer it to the screen, whether it be of local or national interest, etc. Having filmed what he considers a real news story, he should send it posthaste to the nearest newsreel office, by air mail if possible, otherwise by first class, special delivery, for speed is essential in this business of publishing news, either printed or pictured.

From out of his vast experience in this field Mr. Blauvelt culls this:

"There is a tremendous opportunity for amateurs who want to get into the newsreel field. They must be equipped with courage, a taste for adventure, and the faculty to act instantly in the midst of disaster. Perfection of technique will come with experience and observation.

"My advice to the beginner is to experiment constantly. I believe the best results come from close-ups at first, then a gradual working out to

intermediate shots, and, finally, distance views. Excellence in photography alone will not bring success. Nerve on the part of the cameraman is essential, and he must also be alert and have judgment. His job is to get the required picture, no matter where it may be or at what cost, and it often involves both danger and discomfort. The way to get practice is to watch the newspapers for tips and clues. Keep a date book and jot down "futures" [dates of events or spectacles that will interest the public]. He should keep his ear to the ground for accidents or catastrophes, and when he hears a fire whistle he should grab his camera and run. His own ingenuity will have to be his guide in getting telling shots. A news sense and love of excitement and adventure will point the way to getting the best angle and the finest picture."

As to equipment, Mr. Blauvelt advises a good standard camera, tripod and three lenses—2-inch, 4-inch and 6-inch. Filters for cloud effects and an exposure meter are also desirable.

Mr. Morrison counsels:

"If you want to become a free-lance, first cover stories which do not require speed. Practice on pictures of a trick dog or cat, using many close-ups. Subjects are often found in a zoological park which will sell successfully when the regular run of news is bad. Frequently there is a call for such pictures, especially in local releases.

"The free-lance is often called upon to film a parade. He should endeavor to get elevation shots from the highest possible points, lower elevation and street level shots of views of the same group marching toward and away from the camera. It is important also to get the grandstand, officials, and colors passing.

"The newsreel companies issue small booklets in which certain rules are set forth. These may be had on request. They tell the kind of pictures needed and the kind to be avoided. The companies will also supply address labels and caption sheets to cameramen. On the caption sheet should be detailed the scenes as photographed, each scene specified with some particular action which took place. In photographing personalities, they should always be named from left to right.

"When taken from the camera the film should be placed in the regular film can, bound with adhesive tape, and placed in a wooden box with the address label of the newsreel company attached to the cover."

Mr. Morrison's suggested equipment is a standard camera in perfect working condition and a 2.5 and 3.5



Photograph by Pathe News Reel

UNUSUAL CHILD FILMS ARE GOOD NEWS REEL SUBJECTS
A Kite Tournament in Detroit

lens. It is generally conceded that a standard camera is almost necessary for this type of work. There are very few known instances in which 16mm film has been accepted by the big companies. But since the advent of the new automatic standard-size machines at a nominal cost this should not prove a barrier to the enthusiastic amateur.

From his Canadian experience Mr. Fulcher has contributed the following facts:

"A cameraman must never fail to turn in acceptable material on any assignment or big story. He must be something of a diplomat, as not every sought-after person takes kindly to the presence of a movie camera, but a really diplomatic cameraman can usually get his picture. He must be something of an athlete so that he can get from place to place with his equipment, regardless of crowds or other obstacles. He must have 'news sense.'

"Nerve, also, is an essential quality for the cameraman, for his work may require shots from the beams of a skyscraper under construction, from an airplane, or from a mountain top. Ingenuity is an asset in dull seasons. There is the fat bear at the zoo, the funny cat, or some human interest story that can be looked up. Not all stories are assigned by the editor, so a successful cameraman must have a seeing eye and must keep everlastingly on the job."

Further hints from Mr. Fulcher include:

"Long shots and close-ups to match, both taken from the proper distances, make for acceptance.

"Focus and proper exposure are most important. Large letters, as the headlines of newspapers, are useful for getting the proper focus, and an exposure meter indicates the proper diaphragm opening.

"Don't have your scenes too short. The editor can cut them as much as he likes, but he can't stretch them.

"Don't pan or tilt in a jerky manner, and don't use unnecessary panoramas or tilts.

"Keep your camera clean. Scratched scenes are caused from a dirty aperture gate. Small particles of film emulsion catch in the film channels and scratch the film."

Some of the most frequent causes for rejections are: Fogged, scenes too long, scenes too short, marked with static, scratched scenes, film unsteady, pan or tilt too quick, pan or tilt jerky, unnecessary panoramas or tilts, scenes not connected, picture does not show story, out of focus, underexposed or overexposed. Keeping this list in mind, it should be possible for an amateur cameraman to check up on his own faults during the period of experimentation.

All amateurs who are really interested in newsreeling can write to the companies for their booklets of instruction, their rates, methods, etc., and while awaiting their replies can profitably study the current newsreels for the quality of accepted film.

Following the suggestions and advice offered by these three veterans, practicing newsreeling in your own locality, and bringing to your work a keen interest and a vast amount of patience and determination, the newsreel field may offer world-wide opportunity.



DID YOU EVER TRY ANIMATING ANIMAL DOLLS?
There is a World of Humor in Their Grotesque Gyrations

Photographs by H. Armstrong Roberts

ONE MAN MOVIE TROUPES

How the "Stop Camera" Plan Can Add to Your Film Fun

By Taylor White

MAKING movies "just like Hollywood" is a lot of fun, provided it does not land you in the bankruptcy court, the insane asylum, or both. It might do both if you are of a nervous temperament. However, if you have an attachment on your camera permitting you to make a single exposure at a time you can have your own stock company, work when you want to, as long as you want to, and just the way you want to. Your leading woman won't talk back at you, the hero will not display his temperament, and the entire company will be on the job the instant you want them, with no waiting for some minor, but still essential, character to show up for work.

And you'll have something to show that will be novel and worth while.

If you have arrived at an age where you either are interested in hair tonic or resigned to baldness, or if you are beginning to mentally quote "A woman is as old as she looks," you will remember some clever trick work presented now and then on the one-reel programs. It was known as "stop-camera" work, because the turning came to a halt between the taking of each successive frame.

You get little of this work today because it will not pay a profit when offered commercially. Now and then you get some of it, often without

realizing, so cleverly is it worked, but you will identify one good example in the prehistoric animals in "The Lost World." For commercial use it is cheaper to use animated cartoons, in which the drawings often can be used over and over. Straight "doll pictures" will not sell for enough to pay for the time—or at least the producers so think. But they are clever and entertaining, and the amateur will appreciate them because he can work when he pleases and leave off when he pleases. It takes plenty of time. It takes even more patience. But when it is done you have something you may well be proud of.

In addition to a full stock of patience you will need a wooden table in some place where it is not likely to be interfered with, some dolls, pasteboard and cigar boxes for scenery and furnishings, and a few lights. By "lights" we do not mean spots but regular incandescent bulbs. If you have direct current the lighting is very simple, but if you have alternating current you will experience a little trouble unless you take the precaution to stop down well.

Just what we mean may be best explained by the experience of a professional cameraman some eighteen

years ago. He started to make a doll picture at his home, working evenings. When he brought his first film over to be developed and run the result was depressing. Some frames were almost blank film. Others ranged all the way from that to the properly timed exposure. As he had given each picture the same exposure, he could not understand until the studio electrician took him over in a corner and gave him a lecture.

He had been working with alternating current. Most city supplies are AC because a given diameter of wire will carry a much heavier load. DC moves in one direction over the wire, but AC shuttles back and forth between the end of the line and the generator. To the eye they look pretty much alike, but actually the DC is a constant illumination, while in AC the filament is heated and cooled from 60 to 120 times a second. If you happen to make an exposure when the pressure is off you get practically no illumination, and it is possible to get so "in step" with the cycle that the exposure is made in virtual darkness, since the lens, unlike the human eye, is not endowed with persistence of vision.

Making the exposures at just about the speed of the light, the cameraman had no two frames exactly illuminated. Unless you want to share his fate do not use too much light and

stop down to give the longest possible exposure in reason. Then you will run through two or three cycles and get approximately the same amount of exposure on each frame. To this end you do not use heavy lighting. Experimentation will show you whether two or three 25-watt bulbs will be better than one 60-watt lamp for overhead, and whether to use inside frosting or blue bulbs. You will want overhead illumination and some side lighting. For the latter, make miniature floods by setting a small bulb in a box painted either white or silver. Two or three of these on a few feet of flexible cord will be very useful. For the top lighting use a similar reflector, but preferably of tin. Smooth aluminum paint is better than white, and it is well to have the outfit on a cord so you can raise or lower the light to get the best effect.

The stage is a wooden table, and its proper size you will be able to determine from the size of your actors. The larger your troupers, the larger the stage, but for convenience it is suggested that you use dolls about six inches high.

This leads you to the troupe. You will start with a few dolls, since you will use small casts. Wooden dolls are better than china or bisque. If you don't mind exaggeration, circus toy dolls which have overlarge feet will be the easiest to work. They can be made to stand without fastening, and if you put a brad in each shoe you can plug these into your stage and get greater immobility. It might be a good idea to repaint them. Most surely they will need new costuming, which is where the women of your family will be helpful. A couple of rolls of crêpe hair will give you wigs enough for an army. Get a roll of black, and another of light red for blondes. Unplait an inch or two of the hair and comb it out. Paint the doll's head with glue. When the glue becomes tacky put on the hair, and when it dries trim it with a pair of embroidery scissors.

The dolls should be jointed at wrist, elbow and shoulder, hip, knee and ankle, and have mobile heads. If there are no elbow and knee joints, make a straight angled "Z" cut at the elbow and either rivet or bolt. Bolts are the better, since they can be tightened when necessary. If you use cloth-bodied dolls, copper wire can be sewn to the arms and legs. This can be bent to give the necessary motion.

For your stage settings get large pasteboard boxes from dry goods stores or tailor shops. You can use corrugated paper, if you prefer to buy it, or wallboard. Wallboard will

stand by itself. Cardboard or corrugated paper must be stiffened. The cheapest material is lath, but you can use any light wood material. You can build full sets, but it will be better to use sections, the same as used in the modern theatre. These can be built up into any sort of interior. For back-drops, for exteriors and backings for doors and windows you will need unbroken sheets. You will also need a couple of doors and a window or two, made from any light wood and of proper proportion to match the scale to which you are working.

For interiors you will need to do very little painting. On exteriors, which need not be very elaborate, you will need to do some brush work, but here you can often save detail by pasting on trees, houses and the like cut from old pictures or lithographs.

If you are weak on drawing, use the square method. Pick out the scene you want to reproduce. Suppose your drop is four feet wide, by 30 inches high. On your copy make forty-eight squares across the picture and thirty up and down. Then mark your drop into inch squares. Draw in

each square the lines you find in the similar square on the copy. Even without much skill you'll get good enough results.

Use water color and keep to a light blue for whites, deeper blue for gray, and dark green for the blacks. It may not look as pretty as a full-colored drop, but it will photograph better. It will save time and film if you can test your drops with a still camera.

For your camera, make an extension to the table with holes at various points. Have the most distant hole just far enough away to permit your lens to get the entire stage. Make other holes for semi-distant and close-up shots. Use a pine board rather than hardwood, and when you make a set-up tack small cleats as close as possible to the sides of the camera. Then if you should want the camera for field work you can use it and return it to precisely the same position. Make your camera tests with one or two dolls, to be sure they are of proper size. If the dolls are too small you cannot focus properly. If they are too large you have to move the camera too far back.

Now all you need is the furniture.



ANIMATED DOLLS MAKE IDEAL ACTORS WHEN FILMING FAIRY TALES

You may pick this up at the toy shop or the five-and-ten, or you can make much of it out of cigar boxes. Paint with a good flat paint; a medium gray for whitewood and yellow for mahogany. Do not use enamel, and even with flat paint it is well to go over the surface with very fine steel wool. Ask for No. 0. The furniture need not be elaborate, though you can spend as much time as you care to on the work. That's entirely up to you.

Now you are all set to enter production. You won't need either a megaphone or puttees, and the actors won't want music to inspire them. Pick out a small-cast idea and work out your scenario. Suppose you use the old French joke about the near-sighted husband. This will require three players and two sets—one very simple. The scenario should look something like this:

"THE NEAR-SIGHTED HUSBAND"

SET I.—A Boudoir. (Sofa, couple of chairs, a table.)

SET II.—A wall with a door.

CAST

Janet, a young woman.

Henri, her fiance.

Jean, a tenant on the floor above.

- 1 *Boudoir*. Janet reclining. Stretches her arms as though yawning.
- 2 *Hall*. Henri stands there, knocking.
- 3 *Boudoir*. Janet rises and goes to door. Opens. Henri enters. They embrace. They move their arms and heads, as though talking.
Sub-title—"TOMORROW WILL BE OUR WEDDING DAY."
Back to scene. They move toward the sofa. Sit. Continue conversation.
- 4 *Hall*. Jean enters, carrying suitcase. Puts suitcase down. Looks at door. Nods. Takes key from pocket. Tries door. Won't work. Puts key in pocket. Pounds on door.
- 5 *Boudoir*. Janet and Henri rise. She goes toward door. He follows more slowly. *Cut halfway to door*.
- 6 *Hall*. Jean pounding on door. Very angry.
- 7 *Semi-close shot of Janet at door*. She listens, puts hand to ear. Shakes head vigorously. Points upward, turns to Henri. Points to door and then points upward. *Get over the idea it is the man on the floor above*.

8 *Hall*. Jean still pounding on door.

9 *Semi-close of Boudoir*. Jean shakes head. Again points upward. Turns away from door, followed by Henri.

10 *Hall*. Jean crashing against door.

11 *Boudoir*. Janet and Henri by sofa. Janet waves hand at door as though telling Jean to go away. Door falls in. Jean almost falls in. Recovers. Points arm at Henri.

Sub-title—"DESTROYER OF MY HOME!"

Back to scene. Henri waves hand from side to side as in denial. Jean fumbles in coat. Draws gun. Shoots. Henri falls. Shoots again. Janet falls. Jean goes over to them. Looks. Bends down. Straightens up. Puts hand to head.

Sub-title—"MON DIEU! I AM ON THE WRONG FLOOR. THIS IS NOT MY WIFE'S APARTMENT!"

Back to scene. Jean shoots himself. Falls over other bodies. *Cut*.

This may sound impossible, but you'll find you can get the idea over. The scene opens with Janet on the couch. You take a few frames; then you raise her arms a little, turn one frame, raise them again, turn another, still higher, and make a third shot, come back to the second position, and then the first. You raise her body slightly and make another exposure, then still higher, and another shot. It may take four or five exposures to get her on her feet. A very fine silk thread may be used to hold the doll partly erect. Human hairs once were employed, but in these bobbed-hair days you will use silk. Once upon her feet it may take two or three shots to head her toward the door, and each stride will take about four shots. After each exposure you bend the body into the next pose. Until you have gained skill through experience it is a good plan to have an undressed doll off stage with which to experiment. Don't just move the feet. Move the arms, too, and change the slant of the body.

When she gets to the door put one hand on the knob, then move her backward as the door opens and at the same time introduce Henri into the room. The return to the couch is made with the same speed, but now you must alter the position of both dolls for each shot.

When you come to the end of that scene cover the lens and run down six or eight frames without exposing. Then make Scene 3, following with

Scene 5, and so on, making all of the scenes in that set before you change to the hall. If you have a sub-title, leave two frames blank to show just where the title should go. You will get a surprisingly good suggestion of conversation if there is head and arm movement of the doll supposed to be speaking.

The shooting may seem a bit difficult, but this is easily done. Get a length of the rubber tubing such as photograph supply shops sell for shutters. Get a five-foot length. Get a bulb, too. Bore a hole in the stage where Jean stands when he shoots. When he raises the gun run the tube up his body and down the arm on the side away from the camera. Then put a pinch of white powder in the tube. When you expose, blow the powder out. Put in another pinch and make a second exposure, then repeat with a third. Don't experiment with smoke. It will be too thin. Use the powder. You need a fresh pinch of powder for each exposure, and you should wait until the first puff is dissipated. When Jean shoots himself, you plug the first hole and bore a second in the new position.

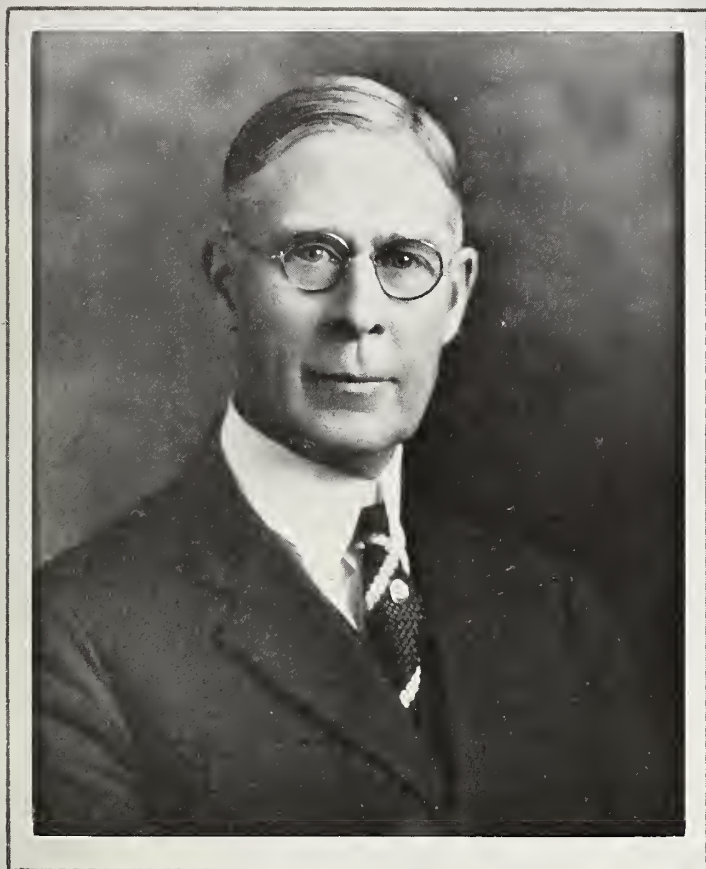
When he bursts the door in, you merely take it off the hinges and lower it with a thread, using about five frames. The first two frames Jean leans against the door; for the third you hold him up with a thread and on the fourth and fifth bring him into an upright position, while the door goes on down.

With these hints you can work out your own effects along the same lines.

Don't try to make the picture all in one evening. Cover the stage with a cloth to keep out the dust, and work at it when you feel like it. You should aim to leave your players in a position where they will be reasonably certain to remain set, but you can stop almost any time and resume action the next evening or the next month. Don't expect to turn out a masterpiece the first time. You'll have to learn by experience, but in time you can create some wonderful effects, and you'll come to enjoy the work.

If you want to work in daylight hours, darken the room. Use only your stage lighting when you are turning. Don't work with varying lights elsewhere in the room. If you need more light, have one you can turn off before each exposure and turn on again after the shot.

Start your preparations now and you'll have a wonderful sport for long evenings.



PIONEER PORTRAITS

WILLARD B. COOK

By E. Locke-Lewis

FEW men have contributed more consistently and materially to the development of moving pictures in the home and the industrial field than Willard B. Cook. Nor has his work involved only these fields of activity. With Mr. Cook the cinema is a hobby, thus making him one of those rarely fortunate individuals who have been able to transform one of their chief pleasures into business. He goes to see pictures several times a week and enjoys a personal acquaintance with a large number of stars.

Mr. Cook studied engineering at the University of Virginia and for several years followed that vocation. Then he decided to go into business and for sixteen years he was western sales manager for a large packing company, having under his control all of the territory west of the Rocky Mountains. In 1913 he left the packing company for a year to travel abroad. It was in France that events occurred which later, coupled with his training as an engineer and his

natural interest in cinematography, laid the foundation of one of the most useful careers in the picture industry.

There Mr. Cook became much interested in the Pathoscope Projector, which was being manufactured by a French company with factories in Paris, and which used a narrower and less expensive film than the standard width. This is said to have been

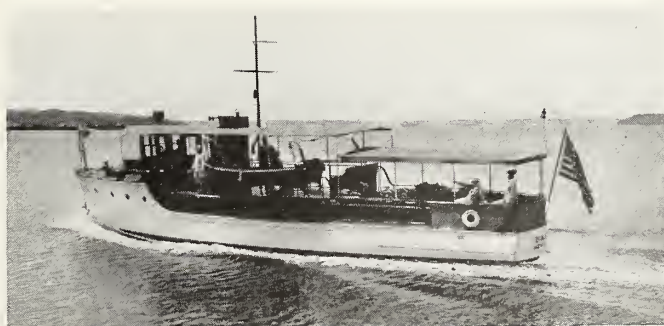
the first important step towards the present economical home films. After a short stay in France he returned to the United States as American licensee for this equipment. In that same year, 1913, the Pathoscope Company of America was organized with Mr. Cook as its first president, an office that he still retains.

It was during the war that Mr. Cook invented the Premier Pathoscope. This was necessitated when the French Government took over the factories making the French machine, consequently making the demand for an American-made projector imperative. The invention of the Premier Pathoscope established the complete independence of the American company as it no longer had to rely on France for projectors. For nine years the Pathoscope Company of America developed its product, experimented and expanded, and by 1922 had formed a large and extensive organization.

Then came the 16mm amateur film, with appropriate cameras and projectors. Quick to realize its greater possibilities, Mr. Cook at once swung the entire resources of his organization to this new and broader field of activity. The experience gained in the home library field was now placed at the disposal of the Eastman Kodak Company which organized the Kodascope Libraries with Mr. Cook as treasurer and general manager. The growth of this enterprise is well known to our readers. Branches are established in over 50 cities extending all around the world. Its slogan—"Pictures that Please"—was selected, according to Mr. Cook, because its large repertoire features over 200 of the world's leading stars in their best known productions, exceeding one thousand different reels.

In addition to his duties as executive of the Pathoscope Company of America and general manager of Kodascope Libraries, Mr. Cook is at present serving his third term as pres-

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THE IVIRNA

The Present Expression of Mr. Cook's Yachting Hobby

CINEMATIC DESIGN

An Examination of the Foundations of Motion Pictures

By Leonard Hacker

WHAT is a design? A design is a combination of various motifs harmonized to form a rhythmic pattern. Motifs are designs in themselves composed of curves, horizontals, verticals, and diagonals, which when applied in their simplest forms become circles, ellipses, squares, rectangles, triangles, etc. Each of these lines has its own aesthetic significance. Curves suggest graceful movement; horizontals, peace and calm; verticals, idealism; diagonals, force and vividness. Thus, a predominance of any one of them gives a desired effect.

All of these forms have their origin in the cosmos, the harmony of all things of which we are a part. Geometry, a study of lines, is cosmic unity in an abstract form. Nature, man and material things are cosmic unity in concrete form. Every design is a manifestation of something greater than itself. As the universe was created, so man creates. He fashions pottery, weaves cloth, constructs machinery, builds skyscrapers. All of which is a designing process, growth, or evolution. Since the earliest times man has manifested design in everything he uses, unconsciously deriving the principles from nature. Throughout the ages these designs became conventionalized and their origins hidden, due to the influence of different superstitions.

The psychology of a nation can be analyzed through its artistic expression. For example, the designs in a Chinese rug are unintelligible to one who has not traced their origin and evolution. The grotesque expression in Gothic art is evidence of the type of people living in the Middle Ages. The art of the "futurist," which is considered new and is much misunderstood, is nothing but the expression of a new era of intelligence in which superstitions have been cast to the four winds and a return to nature has been manifested. The refreshing spirit exuded by modern art proves that true art is simplicity of line obtained through conscious application of the principles of cosmic unity by contact with nature.

Until the advent of the motion picture all art expressed in permanent form by man had been static. Unlike these previous mediums, the motion picture can record design as it is being created, forming lines and blending moving motifs to complete the unit, or composition. It is true that very little art is revealed in present-

day motion pictures, because producers distort the medium by applying the technique of the speaking stage rather than by exploring fields of their own. The motion picture is a visual medium and not a literary one, although a knowledge of everything is necessary in any chosen work or hobby. Scenes in which characters stand about and carry on action by means of subtitles is not cinematic, although subtitles are necessary in scientific or educational films. Movement is a story in itself more interesting and powerful than all the superficial plots and emotions contrived by story tellers.

Another trouble lies with the "star system," by which famous actors and actresses are exploited to the detriment of the story and design. Of course we will always be interested in individual personality, but if people are used at all they should represent motifs in a design just as they do in real life, where everyone is part of a greater design called the universe.

True motion picture art, then, is pure design skillfully applied to the full resources of the medium.

The first requisite necessary for cinematography is observation. One must develop a picture-eye which shall observe the forms of things as though they were silhouettes, always remembering that the camera reproduces only in monotone. Subjects in which color is the main attraction should be ruthlessly discarded. The next step is to observe the lines of which all things are composed, and how they blend to form various objects. The more one looks the more one will become impressed with the fact that everything existing is a design composed of definite lines which, if arranged in other ways, become entirely different manifestations. It is necessary to notice, too, how the predominance of a certain line gives a desired effect. Such a teapot as I now have before me is an excellent example of this, being composed entirely of curves and circles. The knob on the lid is round, as is the lid itself. This broadens out into the main curved body, which culminates in the base and which also is round. The handle is an ellipse and the spout an S-curve. Thus, if the outline of the teapot is traced in any direction, curves are apparent.

A skyscraper, on the other hand, is

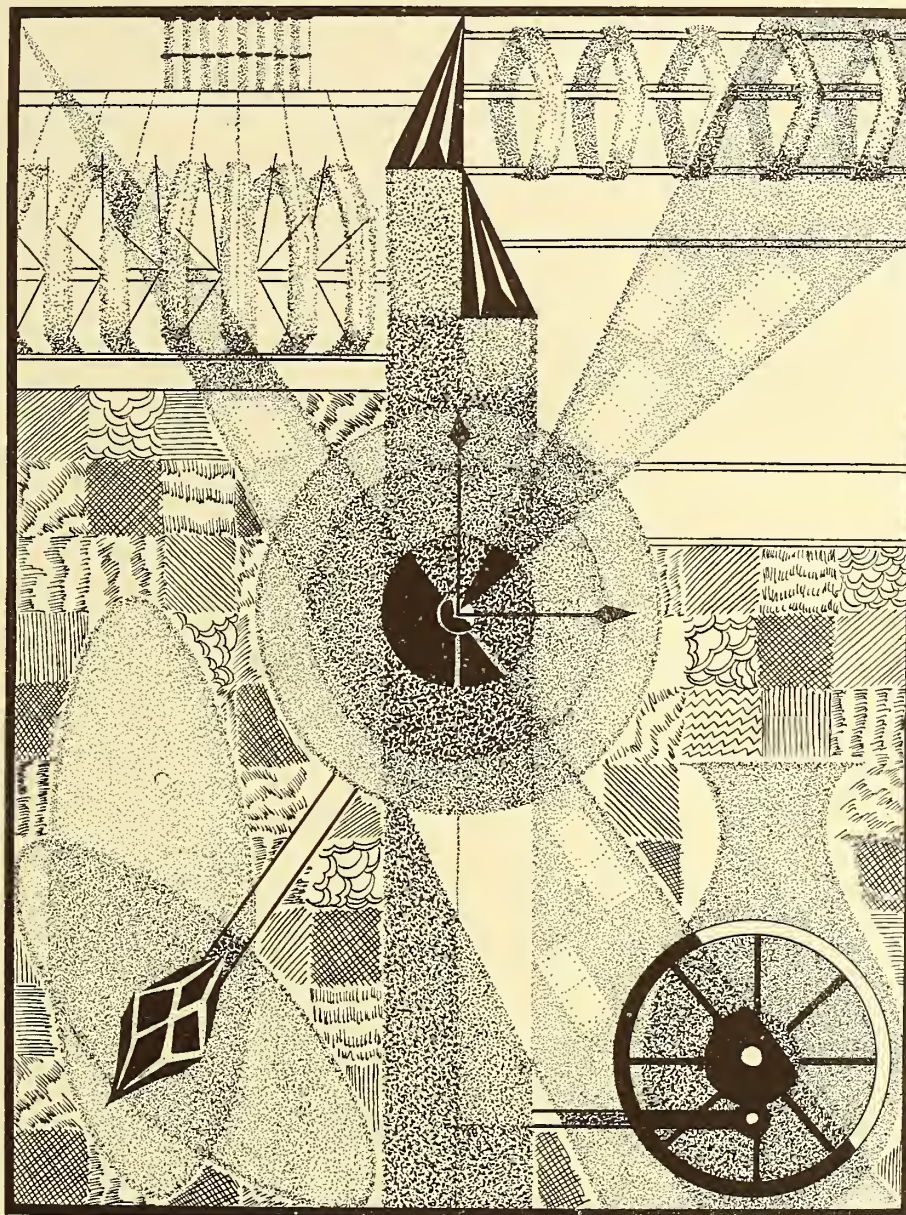
composed mostly of verticals, suggesting idealism. The building shoots up straight, but when observed from below or above the lines converge and form a triangle, suggesting vividness. The windows are rectangles in which the panes of glass are usually squared off. There may be curves in the details, but one can easily see that verticals are the predominating lines.

After observing lines in static form the cinematographer should photograph them in motion, choosing simple subjects for expression—a motorboat leaving graceful curves in its wake, a train on the rails, parts of machinery, a moving vehicle going around an S-curved road, etc. The next step is to photograph simple motifs in rhythmic motion, such as revolving wheels (without spokes—spokes will not appear to move on the screen), piston rods, a clock pendulum, the ocean pounding on the shore, swaying trees, etc.

Of course, before one can become proficient in cinematography he must study still photography and painting, in which the principles of pictorial composition, light and shade, and various other factors, are more easily understood. A complete understanding of still and motion cameras is essential in order to obtain the best results. As the painter learns to use his brushes, so must the cinematographer learn to wield his camera, using movement instead of color to give life to his work.

The most effective way of applying design to the motion picture is to start with a simple motif in rhythmic motion, followed by others in logical sequence until a crescendo or climax is reached. In this way individual scenes remain designs in themselves, yet serve as motifs in a still greater design. Motifs can be repeated at intervals in order to give additional emphasis to the composition. This method of making a movie can be likened to a child solving a picture puzzle. The nearer he comes to the solution, the more rapidly he puts the pieces together. In true cinema, background, middleground, and foreground move in rhythmic motion. All the elements in a scene must correlate with one another so that the structure of the scene moves rather than the individual figures. An excellent example of this is a rowboat being pulled against the tide. Here the oarsman, the boat and the water correlate, the tide serving as an opposing force.

(Continued on page 474)



Constante Hacker

"As the Universe Was Created, So Man Creates. He Fashions Pottery, Weaves Cloth, Constructs Machinery, Builds Skyscrapers, All of Which is a Designing Process, Growth Or Evolution."

[AN INTERPRETATIVE ILLUSTRATION, TO ACCOMPANY THE ARTICLE "CINEMATIC DESIGN"]



"ALL YOU NEED IS SOME INTERRUPTION"
This Time It Is Mary's Friend Who Would a-Sailing Go

ANIMATING *Your* TRAVELOGUES

How to Make Them Interesting to Everyone

By Epes W. Sargent

IF you take your camera on a joy ride, the probabilities are that some day you will want to assemble your shots into a travelogue. Why not plan in advance to give it a more intimate touch; to make it more than "just a travelogue"? And if you plan the right way, you can also have the straight travelogue.

In an earlier issue of *MOVIE MAKERS*, Vera Standing made some valuable suggestions on enlivening straight scenic shots with bits of action. You probably have discovered that this lends an indefinable "IT" to your otherwise dead landscapes. But if you have company on your trip you can go a step further and carry a thread of story right through the film.

Twenty years ago this writer and Arthur D. Hotaling, one of the veteran directors of those early days, wasted a cubic mile of breath, more or less, trying to persuade the late "Pop" Lubin to send Hotaling abroad with a couple of comedians to make a series of animated travelogues. "Pop" couldn't see it. He got nine cents a foot, net, for his pictures no matter where they were made. He suspected that Hotaling was trying to work him for a costly vacation, and that was that.

Some years later Frederick J. Has-

kins, the well-known Washington correspondent, came to me for a script for an animated tour of Washington and was surprised to learn that his idea had been anticipated. For some reason the Haskins reel was not made, and it remained for Will Rogers to put the idea into actual execution. It was rather awkwardly done, but it seemed to help the pictures. If you have someone to help you, you can get even better results with very little acting by your cast.

You will need a central idea, a start and a finish, and an elastic middle action. The sole trick is to get the middle action elastic enough to stretch all over the world, if necessary, and be able to snap back to the finish. You don't want heavy acting. You don't want involved plot. And, above all, you don't want action that is continued from one scene to the next. Your situations must all be self-contained, so that you will be given proper latitude in assembling your reel. If your action matches up, you must follow your plot. If you use mere episodes, then you can use or omit any scene, rejecting imperfect photography without detriment to your thread of plot.

The best practice is to first run down a sufficient footage to give you a scenic

by merely eliminating the last foot or two of the scene. In other words, you don't start your action until your spectator has had time to enjoy the scene.

The best way to illustrate is with illustration. Suppose that you are traveling with a party, two of which might be a young man and a girl. There should also be a third person, who can be old or young and of either sex. This will give you the necessary three sides to your story—the protagonist, antagonist and objective. In other words, it gives you your hero, villain and heroine.

Let's suppose you are going to Bermuda. It would be just as cheap to take you to Europe—on paper—but Bermuda will do. Your story is merely that John meets Mary on board ship and falls in love. But Mary has a small brother, Tommy, who horns in each time John starts to propose. John doesn't get his chance until they are nearly home, but eventually he wins the girl. Not much of a plot, perhaps, but it possesses the necessary elasticity and it will enliven your straight scenic.

If there is no small boy along you can change the idea slightly to make the antagonist John's rival, Mary's rival, or Mary's mother or father. All you need is some interruption.

But we'll suppose that "Tommy" is along.

You can clean up your start and finish the first long day at sea, if the weather is right and your friends do not get seasick. If they are sick, or the sun is in hiding, you can try on the way back.

Here is the scenario, or working script:

CHARACTERS

John, an ardent swain.

Mary, the object of his effections.

Tommy, her brother.

1 *Deck scene.* Mary stands by the rail. Tommy is with her. They chat a moment. Tommy moves away. Mary drops a book. John comes into scene. Picks book up. Gives it to her. She thanks him. He passes a remark. She responds. Nods and passes out of scene. John looks after her. Feels pulse. Hand on heart. Shakes head. He has it bad. *Sub-title*—"DAN CUPID MAKES A BULL'S-EYE OF JOHN'S HEART."

Back to scene. John leans against rail. Smiles fatuously. *Fade.*

2 *Another deck.* John and Mary coming down deck. Pause at rail near camera, converse animatedly. John tries to take her hand. She draws it away. He recaptures it. She lets him hold it a moment. She draws away hurriedly as Tommy rushes into scene and points off, excitedly. Tommy draws Mary out of scene. John registers disgust. Follows more slowly.

3 *Another deck.* Tommy drags Mary into scene and up to rail. Points off.

4 Shot of passing steamer, or anything you can shoot from the deck.

5 *Back to No. 3.* Mary nods and smiles. Shows interest. John enters. Tommy shows him what they have been looking at. John not specially interested. Tommy and Mary exit. John disappointed. *Fade.*

6 *Another deck scene.* This might be moonlight, to give variety. John and Mary very much wrapped up in each other. John about to propose. Takes her hand. Tommy rushes in. Button missing. Wants it fixed right away. Mary looks apologetically toward John. Exits with Tommy. John disgusted. *Fade.*

7 *Deck.* Ship passing St. George. John points. Says:

Sub-title—"WE ARE ALMOST THERE, MARY, BUT THERE IS SOMETHING I WANT TO TELL YOU. I——"

Back to scene. Tommy rushes in. Points off.

8 Telephoto shot of shore line or shoot over side with quarantine boat with boarding officer.

9 *Back to No. 7.* Tommy keeps on talking. Urging Mary to come with him. He finally drags her off. Mary looks back. Sorry for John.

10 *Dock at Hamilton.* Passengers coming from boat. John helps Mary and Tommy into carriage. They drive out of scene. John looks at trip ticket. Says:

Sub-title—"WELL, I'VE GOT FIVE DAYS IN WHICH TO WIN HER. AND I'LL DO IT!"

Back to scene. John walks out, folding up ticket.

Now insert your middle action and conclude with:

A *Deck.* John and Mary looking over side. Tommy comes in. John turns. Says:

Sub-title—"TOMMY, THERE'S A BOX OF CHOCOLATES IN MY STATEROOM. GO GET THEM."

Back to scene. Tommy delighted. Out of scene. John proposes. Accepted. Looks cautiously around. Kisses her.

B *Deck.* Tommy coming along munching chocolates. Passes through scene.

C (Same as A.) John and Mary on. Tommy comes in. Offers candy. They do not notice. Tugs at John's coat. John looks around. Sees Tommy. Raises foot and

pushes Tommy out of picture.

Arm around Mary. Kiss. *Fade.*

There is your plan and its climax. In Bermuda you work the three characters into each scene taken, or at least in most of them, but you vary the action as much as possible. One time you have John meet Mary. Again she is on the scene and he enters. Sometimes they come on together. But always he starts to propose and is interrupted by Tommy or others. Very often you can get others to walk in. That's all that is needed.

In some scenes you can work Mary into the composition of the scene, but always carry this important fact in mind: No matter how unimportant the character, any motion in the scene will distract attention from the background.

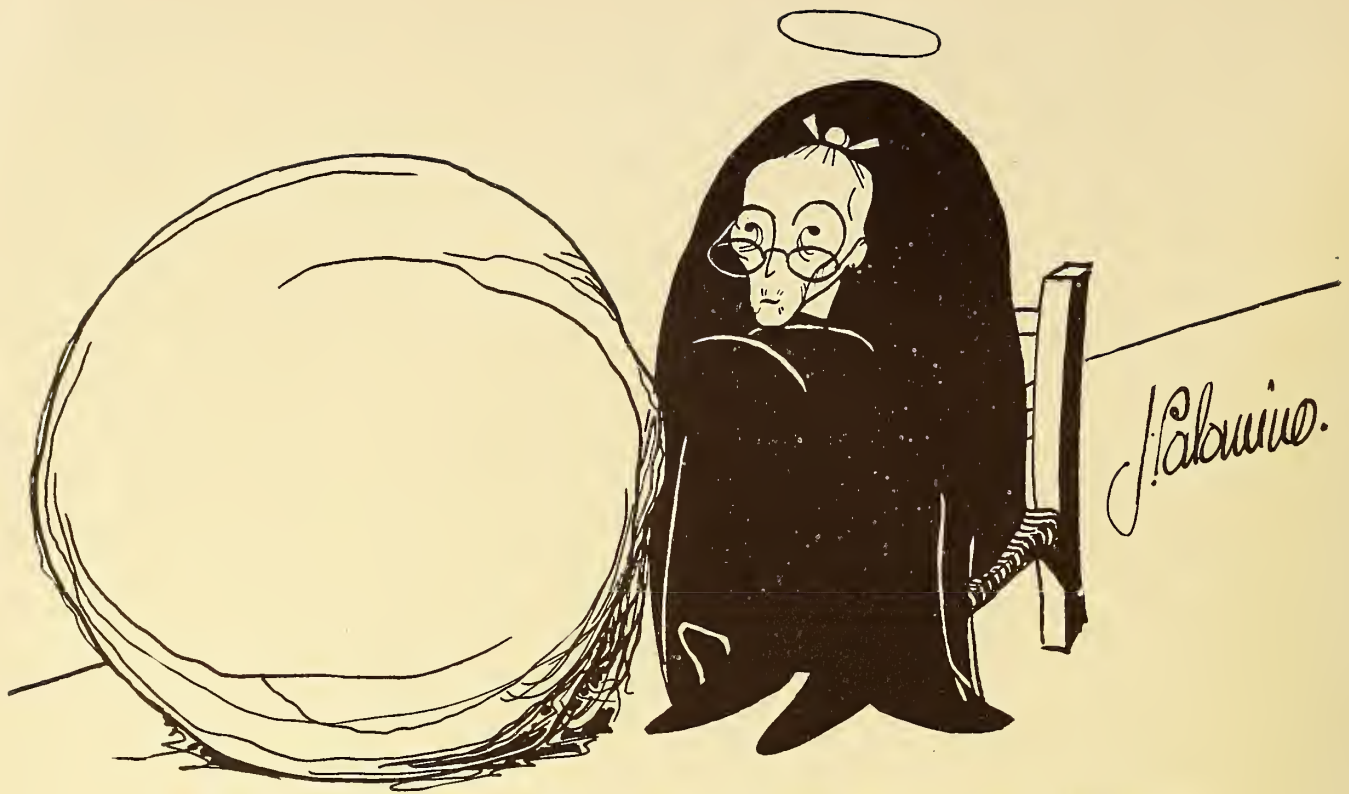
Notice the best motion pictures and you will find that when an important action is being carried out the player carrying the action is the only one in motion. If there is a decided movement on the part of another this will detract from the more important player, and so the director holds the others quiet to center attention on the star.

Primarily you are making a scenic. Give the spectator ample time to en-

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"ALWAYS JUST AS HE STARTS TO PROPOSE HE IS INTERRUPTED"
And This Time John Was Just About to Speak for Himself



"MRS. HETTIE INCHBALD, AGE 92, WHO HAS SAVED THE LARGEST BALL OF TWINE IN KENOSHA, WIS."

The AMATEUR NEWS REEL

Or How Mr. Feeber Rocked the Foundations of East Teabone, N. J.

WE have just returned from witnessing the pre-view of a film which undoubtedly marks the most important epoch in motion picture history since the invention of the folding camp-stool,—and a couple of aspirin tablets will fix us up all right. It is, so far as we know, the first amateur news-reel which has ever been produced, and it is the work of Mr. Feeber, motion picture director of the East Teabone Literary and Sunday Afternoon Hiking Society.

The glimpses of current events furnished each week by the ubiquitous cameramen of Pathe, International, and other large concerns, are recognized as an indispensable part of every well-balanced theatre program. After gazing at marshmallowy close-ups of Hollywood professionals for seven reels, it is a relief to look into the healthy, weather-beaten face of the latest aviation hero, and the annual baby parade at Oskaloosa, Iowa, is a pleasant anti-climax to the harrowing grimaces of war-torn "buddies" in the shell-holes of Fort Lee, N. J.

But it has remained for Mr. Feeber to elevate the newsreel from the ranks of sordid commercialism, and give it amateur standing. His film starts off in brisk journalistic fashion with:

By Weare Holbrook



DAVIS CUP AWARDED AFTER GRUELING CONTEST. The scene is the breakfast room in the home of J. Osbert Davis. Osbert, Jr., age 2½, and his sister Barbara, age 4, are eating their gruel as fast as they can. Barbara finishes first, but is disqualified for a foul, having spilled some of her gruel on the tablecloth,—so Mr. Davis presents the cup of orange juice to Osbert, Jr. The latter accepts it eagerly, and his sister, with true American sportsmanship, flies into a rage and kicks over the table.

This is followed by:

UNEMPLOYED STAGE PARADE OF PROTEST. RIOTING QUELLED BY POLICE. The porch of Mrs. Van Swack's country house. Delia, a maid who has just been discharged for dishonesty, walks out of the house with her suitcase. Mrs. Van Swack, suspicious, demands a look into the suitcase. Delia refuses indignantly. Mrs. Van Swack insists. A struggle ensues, during which a dozen solid silver salad forks tumble out of the suitcase. Mrs. Van Swack calls a policeman.

Then we have a brief flash entitled: WINSTED, CONN., HEN LAYS EGG ON TOMB OF UNKNOWN CONTRIBUTOR TO G. O. P. CAMPAIGN FUND,—followed by WELL-KNOWN MAN - ABOUT-TOWN, BLINDFOLDED, RECOGNIZES OLD GOLD CIGARETTE IN PRESENCE OF TWO IRRESPONSIBLE WITNESSES. In this scene, an aged snipe-hunter with a battered derby hat pulled down over his eyes, is groping in the gutter in front of the Eureka pool hall. He picks up one cigarette stub after another, sniffs at it, and throws it aside. At last he finds one which seems to suit him. He lights it, takes a few puffs, and immediately bursts into song.

Human interest is provided in a view of:

MRS. HETTIE INCHBALD, AGE 92, WHO HAS SAVED THE LARGEST BALL OF TWINE IN KENOSHA, WIS. This is a slow-motion study of Mrs. Inchbald saving her twine.

For those who love animals, there is a charming little close-up entitled:

COCKROACHES AT WORK AND PLAY. (It is understood that this is the first of a series of wild life pictures which have been made by Mr. Feeber and his petite and pretty wife,

Mrs. Feeber, during an apartment-hunting expedition in the Bronx. Other releases which will follow this are: COCKROACHES IN THE PANTRY, COCKROACHES ON A GUNBOAT, COCKROACHES ON THE MISSISSIPPI, COCKROACHES ABROAD, and COCKROACHES DAMN NEAR EVERYWHERE. The scene is a kitchen sink. Mother Cockroach is romping about the drainpipe with her children, Antennae and Cleopatra, utterly unconscious of the proximity of the camera. They slither hither and thither, waving to each other gayly, and pausing now and then to examine some quaint old piece of garbage, with an air of busy futility that is almost human.

The next view takes us into the world of sport, where:

SCHOOLGIRL PRODIGY BREAKS ALL RECORDS IN STANDING BROAD JUMP. The scene is Mrs. Leffingwell's parlor, but Mrs. Leffingwell is not there. Her daughter, Letitia ("Tootsie") Leffingwell, age 6, has spread the contents of the victrola cabinet over the floor, and is enacting "Eliza Crossing the Ice,"—Letitia being Eliza, and her mother's red seal records being the cakes of ice. Mrs. Leffingwell has heard her Wagnerian Cycle for the last time.

This is followed by a very moving picture entitled:

INTREPID COMMUTER HOPS OFF AT DAWN IN NON-STOP FLIGHT FROM JAMAICA TO PENN TERMINAL. Here we recog-

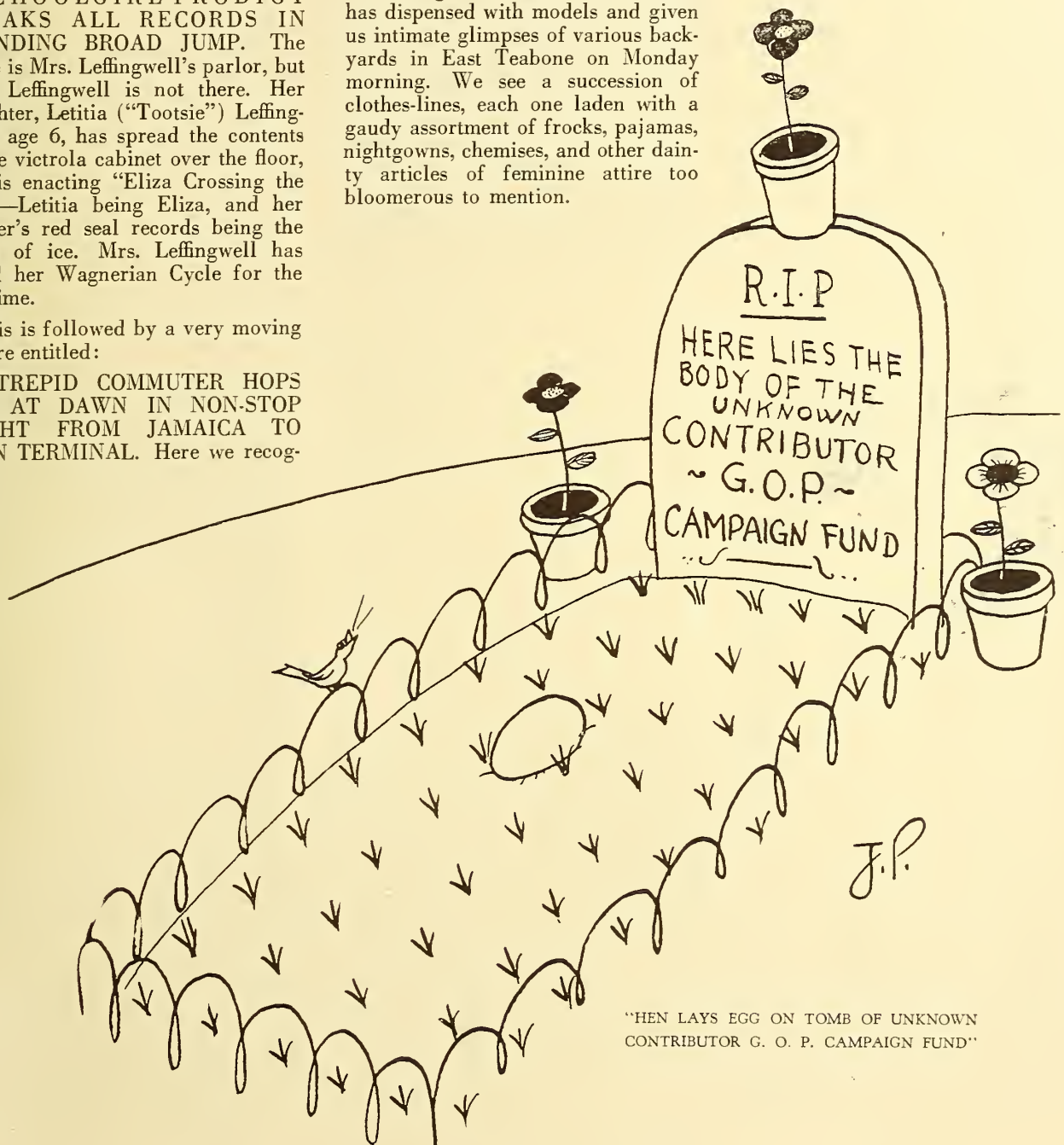
nize Mr. Feeber himself, combing his hair with one hand, and drinking a cup of coffee with the other, while Mrs. Feeber laces his shoes. Then, still buttoning his vest, he dashes to the railroad station, and in the final fadeout we see him, somewhat flustered, taking a bite out of his commutation ticket and handing a piece of buttered toast to the conductor.

No newsreel would be complete without a few fashion pictures to appeal to the feminine element in the audience, and in closing we have an elaborate style show condensed into a few feet of film under the caption:

WHAT THE WELL-DRESSED WOMAN IS WEARING. This title is not exactly correct. It should read, **WHAT THE WELL-DRESSED WOMAN WORE LAST WEEK,**—for in filming this feature, Mr. Feeber has dispensed with models and given us intimate glimpses of various backyards in East Teabone on Monday morning. We see a succession of clothes-lines, each one laden with a gaudy assortment of frocks, pajamas, nightgowns, chemises, and other dainty articles of feminine attire too bloomerous to mention.

What Mr. Feeber has done, others can do—and probably will. Current events do not necessarily involve famous personages. There are things happening to your next-door neighbor which are just as current, and no less eventful. Watching Walter Hagen make an eight-foot putt isn't half as exciting as watching Uncle Alec *not* make an eight-inch putt, and after seeing Mrs. Challis drive her new Buick through the west wall of the garage, it is impossible to generate much enthusiasm over the spectacle of the Prince of Wales falling off his horse for the twenty-ninth time.

Mr. Feeber is certainly a pioneer in his field. And like most pioneers, he is about as popular as a piece of Camembert cheese in a dumb-waiter.



"HEN LAYS EGG ON TOMB OF UNKNOWN CONTRIBUTOR G. O. P. CAMPAIGN FUND"



ON LOCATION FOR *THE FAST MALE*
Production of the Stanford Studios, Stanford University, California

AMATEUR CLUBS

Stanford Technique

THE *FAST MALE*, the sixteen hundred foot 16mm production of the Stanford Studios, the Amateur Motion Picture Club of Stanford University, is now being titled and edited. The picture is a rollicking comedy based on the conventional movie interpretation of college life. How the most beautiful co-ed that ever flunked out of college remodeled the countryfied and bashful freshman only to discover that

Edited by Arthur L. Gale

he was the "Fast Male," holder of intercollegiate records on track and dance floor form the sinews of the collegiate comedy. Complications are produced by the rivalry of the football captain and the mystery of Wanamaker's (*The Fast Male*) presence at Stanford incognito.

"We found it quite a time saver," writes Ernest W. Page, director, "to use three and sometimes four cameras on each long scene so as to obtain several angles of the same action for variety. This complicated the editing but it was worth it. We found a system of keeping the scenario in card form very satisfactory. The cards, one for each scene or subtitle, were numbered and filed in a small portable box. Before each day's work the scenes which were to be shot were picked out, and as each scene was taken a brief note was made on the reverse side of the card of the footage, lighting and other details. In one scene several cars were raced over a camera placed in the middle of the highway. One man almost fainted from the excitement of this scene. He owned the camera."

"The director wishes to admit that he made one fatal error. Angie, the co-ed lead, steps out of the sorority house in one dress and walks down the steps in another. Other amateurs, who have taken such scenes two months apart, please sympathize."

Burt L. Davis was the chief photographer of the film. Marion La Follette played Angela, Powell Carpenter, Wanamaker, the "Fast Male", and Biff Hoffman the villain football captain. The Stanford Studios developed the film in their own laboratories.

Aero-Cinematics

THE Program Committee of the Movie Makers Club of Chicago recently provided club members with an opportunity to shoot scenes of Chicago's busy airport, under the guidance of members who had already familiarized themselves with its cinematic possibilities. Airplane trips were also available to members at a small charge. The last meeting of the club was devoted to the screening of members' films.



A TENDER FAREWELL
In the Stanford Film



DREAM SEQUENCE
Wanamaker Dreams He Is a College Hero in
THE FAST MALE

Amalgamation

BOSTON is the scene of lively amateur activity. Mrs. H. H. Freeman and G. L. Ludcke, who have been organizing a Boston amateur movie club, have amalgamated their efforts with the Little Screen Players of Boston, one of the first amateur photoplay producing groups in the country. Commander Byrd and Professor Oak Ames of Harvard are honorary members of the new organization that will be known as the Little Screen Guild of Boston. Over fourteen hundred amateurs have been invited to join the new club and Arthur L. Race, manager of the Copley Plaza Hotel, has offered a suitable hall for the first meeting.

The merger of the prospective Boston amateur cine club and the already well organized Little Screen Players will combine all of Boston's amateur movie interests in one organization. Ample quarters and facilities for technical experiments, suitable projection rooms for 16mm subjects and constructive programs for the amateur cinematographer are planned. The dramatic division of the club will absorb the equipment and organization of the former Little Screen Players whose founder and director, Herbert F. Lang, will continue as the director of the photoplay producers of the new organization. This coordination will offer a greater opportunity for the development of amateur cinematography in all of its phases. Boston 16mm and 35mm workers are cordially invited to communicate with the temporary secretary, Mrs. H. H. Freeman, Hotel Brunswick, Boston.

Blood and Sand

"INDIAN RIVER PIRATES," the second annual production of the Indian River School, New Smyrna, Florida, was enthusiastically received when it was screened at the school's farewell banquet during the last of May. A treasure trove buried in the sand dunes, the ruins of a Franciscan

Mission and a sail boat form the colorful background for an adventurous melodramatic farce that runs four hundred feet.

The picture was planned as an incident in school life. When wandering through the ruins of an old Franciscan mission, the boys find one of their number somewhat gullible on the subject of buried treasure, so a



CINEMATICS AT PRINCETON
There Is Advanced Technique in Such Scenes as
These from the Princeton University Film

plot is hatched to provide thrills for the susceptible one on the following day. As a result the unsuspecting student digs for treasure in the sand dunes and is captured by his erstwhile companions disguised as sea rovers. But when the villains compel him to walk the plank, they find to their amazement, that they are being pursued by the River Police. Things take a serious turn until it develops that the hoaxers themselves are being hoaxed.

From Riverside

WITH the adoption of by-laws and the selection of temporary officers the formation of the Amateur Movie Club of Riverside, Calif., was recently effected by eighteen active amateurs of that city. Dr. L. Frasher will serve as president and O. B. Ormiston as secretary until the club is permanently organized at the next meeting when the year's officers will be selected by the board of governors. The board is composed of LaMonte Simms, Chairman, Milton Castelman, L. B. Caldwell, Glenn Chapman and Hudson Martin. The purpose of the club is to encourage and promote amateur movie photography in Riverside. Included in the amateur films projected at the first meeting were scenes taken of the Olympic Club Junior college track meet and local scenes taken of the Mission Inn.

Amateur Realism

CLYDE HAMMOND, producer of the "Dragon Fly," that won an honorable mention in the *Photoplay Magazine* amateur movie contest, is planning to form an amateur movie club in Youngstown, Ohio. "The Dragon Fly," based on a psychological study of a self-centered boy returning from college to the environment of his father's farm, is a film of unusual cinematic merit. It is one of the first amateur attempts at unalloyed realism. The contempt of the selfish son for his home life and the circumstances of his father's death are given with excellent film economy and a use of cinematic devices that demonstrate the possibilities of the amateur. The film was directed by Clyde Hammond who played the son. Harry Smith played the part of the farmer, Daisy Smith, the farmer's wife. Charles E. Spurr, a doctor and Anne Haney, a girl.

(Continued on page 482)



THE PRINCETON FILM IN THE MAKING
Above: Shooting a Scene; Left: Cutting and Editing

Rock Bottom

Thrills, chills, love, and action galore.
An Educational comedy featuring
Cliff Bowes.



Come

Ship Shape

An Educational comedy. Marital
problems solved by a hard-boiled
mariner.



KODAK C

For Your

KODAK CINEGRAPHS are recognized as the
short subjects available anywhere at any price. These
little classics for the home screen are the cream of
hundreds of available pictures, reduced to 16mm.
form and released to you at the lowest cost consistent
with the fine quality for which they are famous.

Quality is the watchword in the preparation of
Kodak Cinegraphs . . . quality of photography . . .
quality of subject. When you purchase a Kodak
Cinegraph you *know* you have a film that you can
show to every type of audience. You *know* that
photography is the best that expert camera men can
produce. You *know* that the film upon which the
picture is printed is Eastman Safety stock, made by the
best manufacturers of 16mm. motion-picture film.
In other words, you *know* that no better pictures are available
anywhere.

At Your

EASTMAN KODAK

ent
Releases

Dizzy Daisy

The inimitable Louise Fazenda as a dumb but capable housemaid who fights for and wins the heart and hand of her employer.



NEGRAPHS

ie Library

Current Cinegraph releases, in keeping with the season, feature clean, sprightly comedies. Some recent comedy releases are illustrated here. But there are other subjects, too—subjects that are new and novel and engrossingly interesting—subjects that will thrill and entertain the most critical of audiences.

Kodak Cinegraphs are furnished in 100-, 200- and 400-foot lengths. Every Cinegraph is complete in itself and offers four, eight or sixteen minutes of delightful screen entertainment. With few exceptions all Kodak Cinegraphs are priced at \$7.50 per 100 feet.

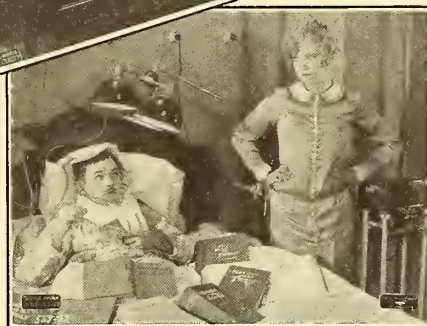
Your Ciné-Kodak dealer can supply any Cinegraph that your movie needs of the moment may require. Ask him for a complete list of Cinegraph releases or write direct to Rochester for the new Cinegraph catalog.

Kodak Dealer's

COMPANY, ROCHESTER, N.Y.

Home Cured

Another Educational comedy, featuring Johnny Arthur. The trials and tribulations of a hypochondriac.



Rock Bottom

Thrills, chills, love, and action galore.
An Educational comedy featuring
Cliff Bowes.



A
few recent
Comedy Releases

Dizzy Daisy

The inimitable Louise Fazenda as a dumb but
capable housemaid who fights for and wins
the heart and hand of her employer.



Ship Shape

An Educational comedy. Marital
problems solved by a hard-boiled
mariner.



KODAK CINEGRAPHS

For Your Movie Library

KODAK CINEGRAPHS are recognized as the finest short subjects available anywhere at any price. These little classics for the home screen are the cream of hundreds of available pictures, reduced to 16mm. form and released to you at the lowest cost consistent with the fine quality for which they are famous.

Quality is the watchword in the preparation of Kodak Cinegraphs . . . quality of photography . . . quality of subject. When you purchase a Kodak Cinegraph you *know* you have a film that you can show to every type of audience. You *know* that the photography is the best that expert camera men can produce. You *know* that the film upon which it is printed is Eastman Safety stock, made by the pioneer manufacturers of 16mm. motion-picture film. In a word, you *know* that no better pictures are available anywhere.

Current Cinegraph releases, in keeping with the season, feature clean, sprightly comedies. Some recent comedy releases are illustrated here. But there are other subjects, too—subjects that are new and novel and engrossingly interesting—subjects that will thrill and entertain the most critical of audiences.

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At Your Ciné-Kodak Dealer's

EASTMAN KODAK COMPANY, ROCHESTER, N.Y.

Home Cured

Another Educational comedy, featuring
Johnny Arthur. The trials and
tribulations of a hypochondriac.



PHOTOPLAYFARE

Reviews for the Cintelligenzia

Berlin

PICTURING the dynamic spirit of a great modern city is an artistic task which only the motion picture could even hope to attempt. Efforts to accomplish this for New York and Berlin have recently been made, the latter film being in many respects the more successful. "Berlin, the Symphony of a Big City," is the work of the famous German, Karl Freund, assisted by Walther Ruttmann, and based on the idea of Carl Mayer. Perhaps its most significant difference from the New York film, "The Twenty-Four Dollar Island," of Robert Flaherty, creator of "Nanook," and "Moana of the South Seas," is that it holds to a very definite, although unobtrusive, continuity. It starts with the breaking of dawn, carries the city through a day's activity, and ends with the night, a simple enough concept, but one which leads the eye and mind onward with a satisfying orderliness, an element which is lacking in the New York film. This seems to be merely a succession of unrelated shots of the city, without any basic theme connecting them. "Berlin" also has a sub-theme, the constant rush of traffic of every sort and kind. This fortifies the flow of continuity.

In "Berlin" there is also dramatic development and a rise through intensification of mood to a climax. This again was not present in the New

York film. In Freund's study interest is constantly heightened, from the first sleepy shots of empty streets at dawn, with only a scrap of paper blowing in the wind, through the accelerating life of the day, until the picture ends in a burst of brilliant fireworks.

Even before seeing "Berlin" the feeling persisted that continuity of some sort was essential to the success of a film which set out to interpret the life of a great city, and it seemed that the New York effort would have been far more pleasing had some such theme as traffic, smoke or the rivers, been used as a thread with which to connect the whole.

As for the photography of the two pictures Robert Flaherty is remarkable as a creator of exquisite pictures. In this, "Berlin" probably stands second. However, for cinematic interpretation of the subject, as contrasted with the methods of still photography, Berlin is again outstanding. This phase is touched on in "Critical Focusing."

Such a study as "Berlin" would not be classed as a photoplay in the present generally accepted understanding of the word, but in the true sense it is a photoplay of the greatest subtlety, and is probably the forerunner of many other fascinating excursions into the undiscovered possibilities of the motion picture.

Street Angel

IF you like Whistler's nocturnes, you'll like "Street Angel." Photographically this Fox picture is the most exquisitely conceived and executed screen product this reviewer has seen. Frank Borzage, its director, and Ernest Palmer, its photographer, create their effects with unmatched delicacy. Many, but not all, of the loveliest scenes owe their wistful and brooding charm to Neapolitan fog, which either pervades the scene, or trails in feathery wisps before the camera. New York critics have discovered a fondness for such fog effects on the Fox lot in Hollywood, and have good humorously derided it. However, if one forgets that the stench of burning automobile tires probably accompanied the recording of these fog scenes, their intrinsic beauty amply justifies the Fox absorption.

The story is of little importance, and the motivation of the chief characters is frequently unsound, but the charm of the photography, fortified by the appealing personalities of Janet Gaynor and Charles Farrell, have the rather surprising effect of making these factors seem unimportant. After all, it is purely a question of nocturnes. If you like them, you'll be moved to write to Mr. Fox that all else is forgiven.



THE CINEMATIC BEAUTY OF *STREET ANGEL* IS SUGGESTED BY THIS LOVELY SCENE WITH ITS UNDERLYING NOTE OF TRAGEDY

Photograph by Fox

A New Beauty, A New Quality in the Movies You Make



The photograph on the left was made on ordinary film, while that on the right was made on Panchromatic Film. Note the difference in the reproduction of the flowers, which are a deep red in color. Those on the left are a heavy black, scarcely distinguishable, while those on the right are a delicate gray, shading to white.

Note also the marked difference in the rendering of the girl's face and dress, as well as in the background.

These photographs were made with the same camera within a few moments of each other. The difference is due entirely to the use of Panchromatic Film in the picture at the right.

CINÉ-KODAK Panchromatic Film marks a decided forward step in the quality of the pictures you make. It places at your disposal a very definite means of improved screen results.

Unlike ordinary film, Ciné-Kodak Panchromatic Film is sensitive to light of all colors. Hence, the screened image, in monochrome, shows all the colors of the subject more nearly in their actual relationship, one to the other.

Ciné-Kodak Panchromatic Film is used to great advantage in all phases of amateur cinematography. Colors, whether occurring in costumes or in landscapes, are rendered with striking fidelity in their appearance to the eye; and the quality of distant views is much improved. Clouds assume an almost unbelievable beauty.

It is not necessary to use a filter with Ciné-Kodak Panchromatic Film but a marked improvement in landscape and cloud photography is at once apparent when this is done. Except

for portraiture, the Ciné-Kodak Filter is recommended for general use with Ciné-Kodak Panchromatic Film. A filter should not be used for portraiture.

The amateur encounters no difficulties when using Ciné-Kodak Panchromatic Film. It is daylight loading, and is processed by the famous reversal process. Of course, duplicates can be made from Ciné-Kodak Panchromatic Film originals.

In a word, Ciné-Kodak Panchromatic Film provides you with a material just as easily used as regular Ciné-Kodak Film, but gives to your pictures a new realism, a new beauty, a new quality that you will not want to miss.

Ciné-Kodak Panchromatic Film is priced at \$7.50 per 100-foot roll. The filter for the Ciné-Kodak, Model B, *f*.1.9, is priced at \$2.50; for the Model B, *f*.3.5 or *f*.6.5, \$1.50. A special front required to equip the Model B, *f*.3.5, with the filter, is priced at \$1.00.

Ciné-Kodak Panchromatic Film is now supplied with paper leader and trailer strip, instead of the opaque backing.

Eastman Kodak Company, Rochester, N. Y.

EVERY MONTH Something NEW



1. Heart matte. Viewfinder for same



2. Keyhole matte. Viewfinder for same



3. Cloverleaf matte. Viewfinder for same



6. Vision matte. Viewfinder for same

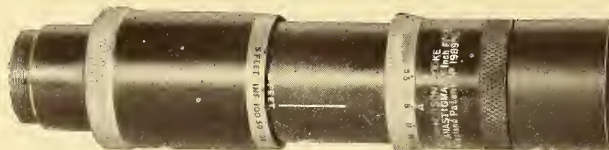
NEW "SHAPES" for your movies through

Look to these Bell & Howell pages each month for the really *new* innovations in movie-making equipment. Here is a typical Bell & Howell creation with which you can give artistic outlines to any action, greatly increasing the interest in your pictures.

The new Filmo Vignetting Mattes for this purpose come to you in a set of six, with corresponding set of six *viewfinder* mattes as illustrated above. In each "pair" shown, the matte to the left is the one which fits over the front of the Iris Vignetter, in the groove provided there for color filter. The matte on the

Make sure of having adequate lens equipment

Remarkably
Low Priced
High Quality
Telephotos



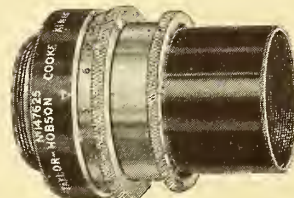
Only \$65—6 in. F 5.5 Telekinic

A big value for those seeking a tip-top telephoto lens reasonably priced. Power of magnification is six times normal. A wonderful lens for picking out the detail in sporting events, travel, capturing movies of shy animals and birds, etc. Price, \$65.00 complete in focusing mount, with sunshade, matched viewfinder and eyepiece. The 6-in. F 4.5 is priced at \$95.00. Mark coupon for *complete lens catalog* showing these and other beautiful lens values.



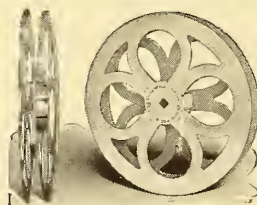
Only \$60—4 in F 4.5
Telekinic

Such prices have heretofore been unknown on telephoto lenses of this superb quality. Taylor-Hobson Cooke lenses have gained universal respect. Here is another of the outstanding lens values of the season. The 4-inch F 4.5 lens shown above will prove of wonderful value picking up distant shots on yachting, traveling, hunting trips, etc. Price, \$60.00, includes sunshade and matched viewfinder lenses. The 3 3/4-inch F 3.3 is priced at \$85.00.

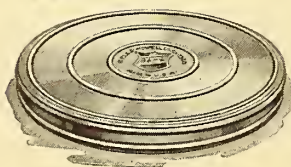


For Poor Light —an F1.5

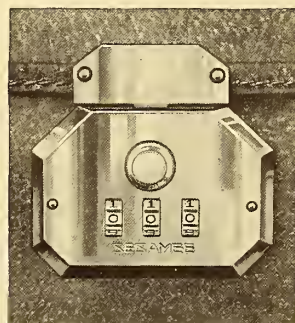
The new Taylor-Hobson Cooke 1-inch F 1.5 lens is 40 per cent faster than an F 1.8, heretofore considered so speedy. It is *five times* as fast as the F 3.5 with which pictures under all average light conditions can be secured. This is the lens to get pictures on very dark days or after sundown. In many tests excellent results have been secured indoors without artificial lighting. Price, in micrometer focusing mount, \$65.00.



New 400' Reels and Humidor Cans



The new B & H reel has an eight-slotted hub, enabling operator to fasten film end instantaneously. No turning reel to find slot. A quarter turn of reel engages film firmly after slotting. New beauty in design adds to appearance of Projector. Price each reel 75 cents. The new B & H Humidor Can, companion to the reel, is very light and made strong by encircling ribs. Cover removes easily. Nickered brass, dull finish. Price each, 75 cents. Reel and can together, \$1.50.



Famous SESAMEE Lock

now available for Filmo cases
—or furnished as optional equipment

Here is the widely known SESAMEE Combination Lock—now available for Filmo protection on your carrying case. The three-number combination is easily set or changed by the owner. No one not knowing this combination can open the case and tamper with your camera. Nor will you ever suffer the annoyance of losing a key. Any Filmo case may be purchased already equipped with a SESAMEE lock. Cost of case so equipped, \$3.00 extra. SESAMEE Combination Lock alone, \$3.00. Installed on the case you own, \$3.50.

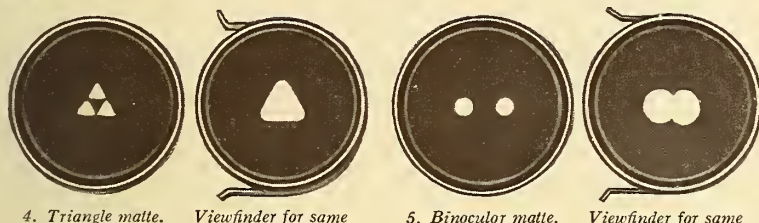
BELL &

1828 Larchmont Ave.,

New York, Hollywood,

Established

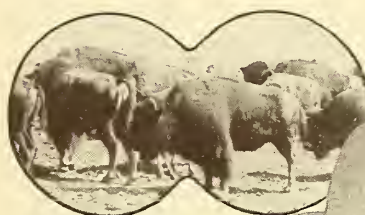
from Bell & Howell



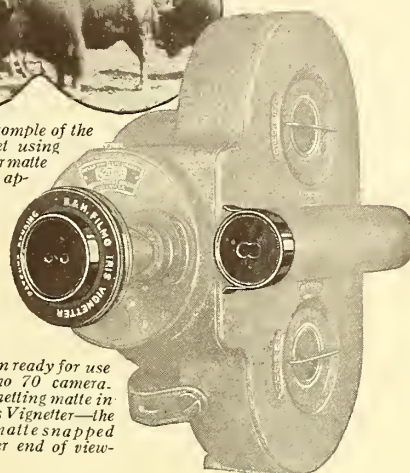
4. Triangle matte. Viewfinder for same 5. Binocular matte. Viewfinder for same

NEW VIGNETTING MATTES

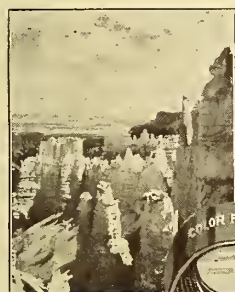
right in each "pair" is the *viewfinder* piece with which you locate the action as it will appear in your film. This matte fits quickly over end of Filmo spy-glass viewfinder. Divergence of light rays through the vignetter mattes makes the action take the exact shape seen through the viewfinder matte. Price per set of six mattes—Heart, Keyhole, Cloverleaf, Triangle, Binocular and Vision—complete with corresponding viewfinder mattes, \$7.50.



This is an example of the effect you get using the Binocular matte—the subject appears as if viewed through binoculars.



Mattes shown ready for use on the Filmo 70 camera. Note the vignetting matte in place on Iris Vignetter—the viewfinder matte snapped in place over end of viewfinder.



Color Filters

This is the season when beautiful sky, water and landscape effects are obtained by using a color filter. The filter separates all elements of the picture into proper tone values, giving that sharpness and *depth* so sought for in fine cinematography. Filter shown, for 1-inch F 3.5 lens, is made of natural colored glass and is extraordinarily effective. Price \$2.50. Other filters available for all lenses. Get our lens catalog.

Filmo Iris Vignetter

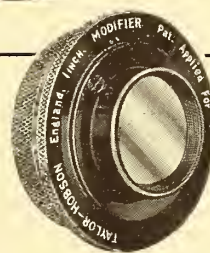
This is the Vignetter you will use with the Vignetting Mattes described above. Quickly attached to Filmo camera by screwing into lens in place of sunshade. Easily operated by thumb and finger with camera in operation. Shutter closes completely, permitting complete circle-in or circle-out when used without mattes. With this equipment you have practically everything the professionals have for opening, closing and shaping your scenes. Price for 1-inch F 3.5 lens in either fixed or focusing mount, \$10.50.



For Fun

— the Filmo Lens Modifier

Even your best friends won't know when you are taking movies of them with this Modifier over your Filmo lens. The big laugh comes when your movies are shown—your friends growing fat, thin, tall, short as they move. The distortion is controlled at will by a simple finger turn of the Modifier with the camera in action. Price ready for use, \$13.50. Mark coupon.



Filmo Library Rental and Sale Releases for July

Here are the new Filmo Library summer films that you will want to splice into your own pictures or run as highly entertaining separate subjects.
M-120—"TAKING GAME FISH IN THE FLORIDA GULF STREAM". Brimful of action. Includes battles with barracuda, bonita, dolphin, tuna and sailfish. Approximately 400 feet of film. Price \$30.00.
M-121—"IN THE LAND OF BIG MUSKIES." The thrills of landing muskies in the Ontario Lake of the Wood country. Approximately 400 feet. Price, \$30.00.
M-116—"A DAY WITH A FOREST RANGER"—Glorious western mountain scenery interspersed with forest ranger action. Approximately 100 feet. Price \$6.50.
M-122—"OUTSTANDING EVENTS". Some fine Lindbergh high lights with other historical events of the day. 100 feet. Price \$7.50.

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A new "first run" theatre release each week, rented to you on the basis of \$1.25 per 400 ft. reel, 24 hours.

July 2nd, No. 625, "Felix the Cat" in "THE COLD RUSH"—1 Reel.
July 9th, No. 1030, "Big Boy" in "OPEN SPACES"—2 Reels.
July 16th, No. 362, "Slow Down"—Cameo Comedy—1 Reel.
July 23rd, No. 734 Lupino Lane in "MAID IN MOROCCO"—2 Reels.
July 30th, No. 626-A, "Felix the Cat" in "EATS ARE WEST"—1 Reel.

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CRITICAL FOCUSING



A STRIKING CINE SILHOUETTE
As Filmed in Ramona

Photograph by United Artists

The Man Who Laughs

UNIVERSAL

Directed by.....Paul Leni
Photographed by,
Gilbert Warrenton, A. S. C.

ECONOMICAL USE OF ATMOSPHERE: In the opening scenes the atmosphere of the story and the period is given the audience by the moving camera focused on the medieval wall carvings and hangings in the King's bed chamber. This is economical and effective and can be easily used by the amateur.

CINEMATIC SYMBOLISM: In one sequence the empty chair reserved for the Duchess at the Queen Anne's concert dissolves into the gaily painted chair of a carousel at the country fair where, presently, the Duchess disguised as a peasant is seated. In another instance when the clowns are attempting to simulate a clamorous audience in order that Dea, the blind girl, will believe that the show is going on, double exposures are used cinematically. Closeups of a number of the clowns are presented in double

exposure against the background of the whole group, symbolizing both their attempt to make themselves sound like a crowded audience and Dea's realization that they were but the few clowns of the company that she heard. Double exposure is now possible for the amateur, although still difficult, and this illustrates its best usage. In another scene the breaking of a musician's viol, as he hurriedly escapes through the musicians' exit at the end of the Queen's concert, tells the whole story of the concert's boredom. This simple and effective device suggests many possibilities to the amateur seeking subtleties.

CAMERA TREATMENT: The camera follows the eyes of "The Man Who Laughs" as he focuses them on the Duchess who is attending the performance at the fair. The camera here is used realistically and effectively to convey the scene to the spectator as it appears to the protagonist in the story, and it is one of the cinematic possibilities available to every amateur. In the same sequence this

Technical Reviews to Aid the Amateur

effect is again secured, probably by the use of a trick lens, with a succession of ripples down the screen, reproducing the dizziness of a performer watching the swaying movement of his audience.

We Americans

UNIVERSAL

Directed by.....Edward Sloman
Photographed by,
Jackson J. Rose, A. S. C.

INTRODUCTION OF CHARACTER: The character of the Jewish immigrant is introduced by a closeup of a hot iron steaming on a pair of trousers. The next shot is of the iron in motion and then we are given the picture of the head of the Jewish family at his work. This simple cinematic device, focusing the spectator's attention on the most influential factor in the environment of a character, is open to all amateurs and it is one of the practical bits of cinematic technique that always invites amateur experimentation.

DREAM TECHNIQUE: One sequence gives us the two leads who are in love, dancing together at a party; next, the same scene empty of everyone save the boy and girl dancing together; then they are presented, still dancing, on the turf at the side of a lake. Here the change from one scene to another was secured with dissolves. However, the amateur could handle similar transitions from reality to a dream world by means of cuts or fade-outs.

Berlin

Produced by

Karl Freund Walther Ruttmann

Theme: "Berlin, the Symphony of a Big City," may well serve as a model to the amateur who wishes to make an atmospheric and revealing film study of his own city.

Treatment: The amateur cameraman can learn much from the splendid work of Karl Freund in every department of filming.

Cinematics: Berlin uses the dissolve, the fade, multiple exposures, the close-up, and other cinematic devices with consummate artistry.

Composition: There have been frequent discussions of composition in motion pictures, that is moving compositions, and Berlin offers an opportunity to study the results which can be obtained by careful consideration of this new art problem.

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COLORING FILM *with* BRUSHES

By Charles F. Nicholson

COLORING a film by hand, with colors and brushes, is not nearly so difficult as it at first appears to the novice. While requiring careful handling, a steady hand, keen eyesight and a sense of color values, it is not beyond the reach of any person willing to apply himself faithfully to a pleasant, interesting and profitable line of work.

The charming effect of a well-colored cinema film when projected, as compared with the monochrome film in black and white, is so marked as to need no comment here. There is inspiration and satisfaction in viewing a beautiful landscape in nature's own colors, a group of children in their vari-colored clothes and health-shaded skins; a sprightly seashore group, or a dazzling array of flowers, that is lacking in the monochrome views of the same.

I will try, as briefly as possible for a subject of this nature, to give a summary of what I have accomplished. The owner of a moving picture camera should certainly learn how to add color—the element needed to complete his photographs. All will admit that a black-and-white picture is only a partial representation of what created the urge to take a photograph. Was not color one of the most stimulating reasons?

To consider the materials required, water colors in a larger variety than for toning will be needed. Boxes of assorted colors are sold by dealers; a china water color slab, or slant, one with five wells and the same number of slants; a few good water color brushes from a reliable dealer in artists' supplies. I use red sable and Jap-Art brushes. In the sable brushes I use one-eighth inch and one-quarter inch, each with flat, chisel edges. In the Jap-Art brushes I use L-1, D-1, D-3 and N-1, the latter for fine detail work, and the sable brushes for larger areas, such as sky, water, foliage and foreground.

The coloring box shown in the accompanying sketch can be made by anyone with a few tools and some planed lumber stock. I used half-inch stock for the sides and bottom of box and three-eighth inch flooring for the two top pieces. The box is

thirty inches long by six inches wide and deep, inside measurements. On each side of the thirty-inch pieces bore six one-inch holes at regular intervals for ventilation. Also bore a small hole in the middle of each end-piece, close to the bottom, to admit wires for the electric lights. (Note sketch.) Fasten the box together with screws, with the channels of the boards forming the top, toward the center and just far enough apart to permit inserting a strip of window glass into these grooves. If your film is the regular commercial size for moving pictures, measure carefully so that the film will fit snugly, yet will move easily over the opening which admits light through the film. When the small amateur films are used, moving one of the top pieces and using a narrower strip of glass is all that is necessary to change from one to the other.

The glass strips should be thirty-one inches long and of a width sufficient for the film, plus the two channels into which it is inserted. Both ends of the glass strip should be covered with tape to insure against scratches when the film is drawn over the ends. The box is now ready for finishing. A coat of flat white will assist the reflecting of the light, if put all over the interior of the box. Smooth the outside with sandpaper, take off all sharp corners and stain any desired shade. A coat of spar varnish will make an attractive finish.

Insert wires in ends of the box to receive sockets and lamps. I use 25-watt Mazda bulbs, frosted inside. Procure a piece of mirror glass and place in the bottom of the box, under the lamps. The lamps should be slightly raised from the glass with a wire bracket to insure against over-heating. Connect the wires with a two-way fixture, as shown in sketch. Lamps should be placed in the middle of the bottom, about ten inches apart.

Select colors needed for the subject and be sure that sufficient color is mixed to complete the film; otherwise, if another mixture is made, it

may not be the same shade. What this will mean on a garment, for instance, is easily imagined.

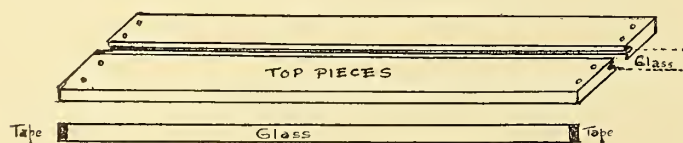
Pour a few drops of the concentrated color into the wells of the china slab, lifting the color from this to the slant with one of your brushes. Thoroughly rinse the brush with clear water after *each color*. This is *very important*. Do this each time a color is mixed or used on the film. Next dilute with clear water the color that has been placed on the slant. The degree of depth must be decided by the colorist; but as colors are diffused in projecting, a *deeper shade* is used than appears on the film while coloring. If you have ever handled a colored lantern slide you will note the apparent glaring colors, yet when projected these are greatly softened. If colored in too subdued tones, the effect will be hazy and rather disappointing.

Always work from the slant for flat coloring. If for bright detail work, lift a little color to the edge of the wells and use this. Never overload the brush; use just enough to color a few pictures. Use water only to dilute the colors; depth of tint is easily graded on the slant or slab.

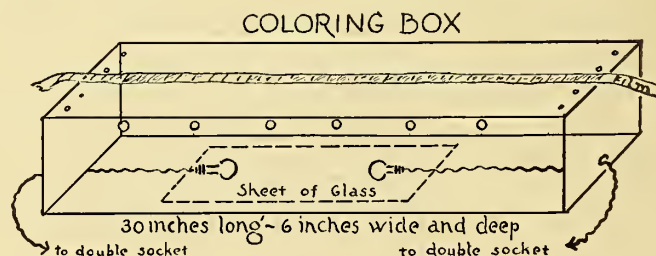
A peculiar and valuable quality in the water colors I use is that while they may be superimposed—one color covering a former—there is absolutely no opacity and the last color applied neutralizes any former tint. Thus, a group of foliage may be colored a brilliant green, but if an autumnal effect is desired, then red may be applied over the green, here and there, the red covering the green and changing the entire effect of the picture.

Still another is the fact that they will not "run" one into the other on the emulsion. A brush, *not overloaded with color*, may be brought into contact with any other color, edge to edge, yet no "creeping" of one color into its neighboring color will ever be observed. The brush of color should have just sufficient moisture to color the object—and it is surprising how far a brush of color will go when it comes into contact with a gelatine surface.

(Continued on page 475)



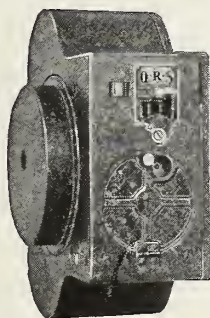
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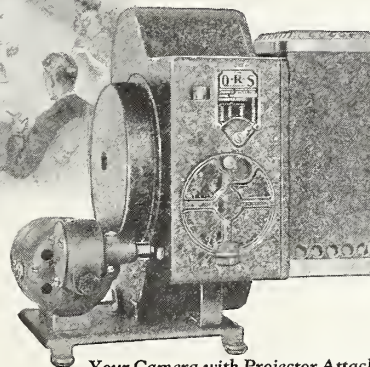
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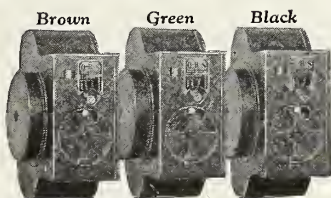


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THE CLINIC

Conducted by Dr. Kinema

The Teeming City

THE following synopsis of a scenario for a film depicting the life of a great city is offered as a general suggestion to amateur cinematographers who are searching for a subject to film. It holds many ideas for interesting pictorial treatment.

"At ever increasing speed we near the city on a train in the early morning. The intensity grows and grows! At last, the station! Then the streets at the first glimmer of dawn—deserted and bare. First, one or two lonely workers, then more and more. The factories begin—wheels, pivots, belts! The office workers come! Traffic, faster, faster, faster! Lunch hour, food being crammed down innumerable throats. Work again. After work, sport—running, hockey, boxing. Evening—electric signs, feverish jazz, drunken orgies. At last, to bed. The moon over the city."

Homemade Titles

TO make my own title outfit, I procured a board about eight inches long and three and a half feet wide, and at one end fastened the top from an old tripod. This has a screw in the middle which holds the movie camera securely. I then measured off three feet from the lens of the camera and placed the title board at the other end of the long board. On this board I screwed two brackets, such as are used in fastening a shelf to the wall. I fastened two hooks in the title board to hold it in position firmly on the brackets. At the distance that the camera is from the title board, as given above, and if the

Art Title Background

The picture on the facing page can be used as a title background for appropriate films with any of the many methods of lettering.



MISS BETTY SHANNON
Of San Francisco, Films the Snow at Lake Tahoe
With Her DeVry

camera is a Filmo, the title board will be an inch and a quarter too far to the left when the title is sighted through the finder. Move the title board an inch and a quarter to the right and thus center the title on your film.

UNIVERSAL APPEAL

of the Cine Camera Is Illustrated by These Clippings
from Foreign Language Newspapers Commenting on
the Eastman Amateur Roadshow

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イストマン寫眞會
社が四日間、巨
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ザイト建物内のイストマン
寫眞會社では四月二三四
五の四日間午後三時七時九
時の三回にわたる一般に無
料で活動寫眞を
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The title card is now set up on the title board and you are ready to shoot. Hold down the button which operates the film mechanism while you read the title through slowly and then release, and your title is made.

When using the Filmo camera, unless you have a focusing mount when taking captions at this distance (30 inches), you should unscrew the lens one complete turn. If one arc light is used at twenty amperes, the lens opening should be f.4.5 at normal speed. H. L. P.

Cruising Movie Makers

POINTERS on movie making on a trip around the world are given in the following letter from Mr. Joseph E. Dunipace, League member of Toledo, Ohio: "On a cruise of three months the winter before last I took with me thirty rolls of films, and, being rather inexperienced at the game, I was always concerned as to whether the three thousand feet of film would last until my return. As a result, I was afraid of wasting my film and spent too little time on many of the subjects, so that when the pictures were projected they were on the screen too short a time for one to get an intelligent idea of the subject. Last year I started out with eighty rolls so that I could feel that I could make my exposures long enough for the projected pictures to be really worth while. None of my pictures were less than eight seconds and, in many instances where there was much action, the exposures were very much longer. As a result, frequently one hundred feet of film went through the camera in an exceedingly short time and my eight thousand feet of film was rapidly transferred to the pile of exposed rolls.



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"My great concern was whether I could carry the films through the tropics for several months without having them affected by the heat and the humidity. All of my films were packed in tin containers and after exposure were placed in my trunk. Some of the metal containers holding film exposed in Celebes Island and Java were slightly rusty when I repacked them in Singapore, after having them in storage for over two weeks. The developed films, however, showed that they had not been in the least affected by the tropical humidity. A few rolls that were purchased in Java and had been in stock for three or four months gave as good results as the films I had taken with me.

"The secret of obtaining good pictures, of course, is the proper use of the diaphragm and there seems to be a general tendency to over-expose. A slightly under-exposed picture is always better than an over-exposed one. In the bright sunlight of the tropics I nearly always used diaphragms f11 and f16. I found a 3x filter very useful and with it I obtained some excellent surf pictures and distant mountain views. On several occasions a telephoto lens was found very useful, but in order to obtain good results with a lens of this sort a tripod should be used.

"It is a great satisfaction to return from distant parts of the world with good movie films as a record of your trip and to feel that you can bring home to your friends living pictures, as it were, of the many scenes you yourself enjoyed. To see your pictures projected is like living over the many interesting days spent on the tour."

Acting Technique

"CHILDREN and animals are the best screen actors; they are themselves, and the camera is relentless," Fairbanks is reported to have said on one occasion. This statement is so true that the success of the greater screen actors can be determined by the amount of their divergence from the theatrical manner and their approach to spontaneity.

Faced by a world of silent forms and bringing people to a contemplation of them, cinema focuses the attention on the visual character of its figures in a way impossible in ordinary life and on the speaking stage. Where personality has to register itself, within the limits of shape, mass and muscular movement the race is obviously to those who are distinctive and pleasing in these matters and who in the ordinary course of events express themselves and have

greatest character in physical terms. They very naturally include children, animals, athletes, men at their craft, primitives and the like.

As movement is the lifeblood of cinema, it has to be alive, that is, it must be both coherent and varied if it is to achieve the wonder one may reasonably expect of art. In a cinema actor this involves so many subtle and uncontrollable effects appreciable only under cinematic conditions that the rendering of one vivid personality is as much as may be expected of any one. It is possible, of course, for a cinema personality to be either plainly natural or partly created. Fairbanks is with his children and animals in the first class. He is himself, as are Nanook and King Yberr.



IT'S A BEAR

Says William H. Finley, of the American Nature Association, Meaning, Of Course, His Eyemo

The argument points to the uselessness of stage methods to cinema. The trouble with an acted part is that it tends to be visually shallow; and all the emphases of gesture in the world, be they as violent as the emphases of Mayerhold or of Lang, only make it more apparent that the final source of visual personality and visual drama—the subtle, uncontrollable nuances of movement to which in ordinary life and on the stage one need not pay attention, has not been drawn upon—John Grierson, in the *Herald-Tribune*.

Film in the Tropics

THE life of a film may be divided into four periods: (1) before opening the sealed unit which comes from the manufacturer, (2) between opening the unit and placing the film in the camera, (3) while the film is in the camera, (4) between exposure and development.

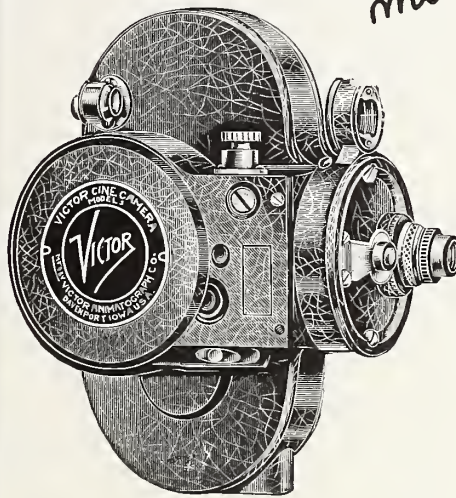
Experienced travellers and explorers adopt a unit system of packing and avoid opening any of the film as originally packed until required for use. The unit system of packing employs a series of three containers. A supply of one-inch width adhesive tape should be carried for sealing the film in cans after use, also new blank photographic wrapping paper in a sealed roll sufficient to rewrap the film. Film should always be kept in a cool, dry place.

In an extremely hot climate, like Central Africa, and on long marches in the sun, a good precaution to take would be to protect all film with a waterproof cloth. The best time to open the film is at night when it is often cooler than during the day. Changing in a moist atmosphere should be avoided whenever possible. When working near salt water, additional precautions against exposure to the atmosphere should be taken owing to a more rapid deterioration of the film emulsion from contact with the chemicals which are carried in suspension in the air. After film has been exposed in the camera it should be repacked in the original container and sealed with the tape. It would be a good idea to dry out the inside of containers with the flame of a candle, so as to remove all moisture prior to repacking the exposed film. —Herford Tynes Cowling, A. S. C., in the *American Cinematographer*.

(The foregoing precautions were written with standard size, negative film in mind, but it is reprinted here with the idea that many hints contained in it would be of use to all amateurs who wish to use the utmost precautions in assuring best results.)

Sport

THE NATIONAL SPORTSMAN Magazine, which some time ago organized a department for amateur cinematographers, sends word of a distribution plan for films for sportsmen's clubs. Any club may join this co-operative plan by adopting the National Sportsman Magazine as its official organ, and the club must own or have the use of a reliable projection machine. The films are available only on 16mm. film stock. There are at present thirty-four subjects available for distribution, of which at least three may be borrowed each month. New films are being added from time to time. The library already includes a wide variety of subjects on hunting, fishing and kindred sports dear to the heart of every out-door man.



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Fullerton: Hardy's Drug Store, 110 N. Spadra.
Hollywood: Fowler Studios, 1108 N. Lillian Way.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine St.
Los Angeles: Eastman Kodak Stores, Inc., 643 S. Hill St.
Roland J. Giroux, 223 W. Third St.
Leavitt Cine Picture Co., 3150 Wilshire Blvd.
Earl V. Lewis Co., 226 W. 4th St.
Marsbutz Optical Co., 518 W. 6th St.
B. B. Nicbols, Inc., 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Bdwy.
X-Ray Supply Corp., 3287 Wilshire Blvd.
Oakland: Davies, 380-14th St.
Pasadena: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Pomona: Frashers, Inc., 158 E. Second St.
Riverside: F. W. Twogood, 700 Main St.
San Diego: Bunnell Photo Shop, 414 E St.
Harold E. Lutes, 958 Fifth Ave.
San Francisco: Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Leavitt Cine Picture Co., 564 Market St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
San Jose: Webb's Photo Supply Store, 94 S. First St.
Santa Ana: Forman-Gilbert Pictures Co., 1428 W. Fifth St.
Santa Barbara: J. Walter Collinge, 1217 State St.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Greenwich: Gayle A. Foster, 9 Perryridge Rd.
Hartford: H. F. Dunn Motion Picture Co., 410 Asylum St.
Harvey & Lewis Co., 865 Main St.
Watkins Bros., Inc., 241 Asylum St.
New Britain: Harvey & Lewis Co., 79 W. Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Reed Film Corp., 126 Meadow St.
Stamford: Thamer, Inc., 87 Atlantic St.
Waterbury: Curtis Art Co., 25-29 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., DuPont Bldg.

DISTRICT OF COLUMBIA

Washington: Reid S. Baker, Inc., 1322 F St., N.W.
Cinema Supply Co., Inc., 804 Eleventh St.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N.W.
Eastman Kodak Stores, Inc., 607-14th St., N.W.
Fuller & d'Alberty, Inc., 815-10th St., N.W.

FLORIDA

Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Miami Photo Supply Co., 36 W. Flagler Street.
Red Cross Pharmacy, 51 E. Flagler St.
St. Petersburg: Robison's Camera Shop, 115-3rd St., N.
Tampa: Tampa Photo & Art Supply Co., 709-11 Twigg St.

GEORGIA

Atlanta: The Camera Exchange, 7 Auburn Ave.
Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th Sts.

ILLINOIS

*Chicago: Bass Camera Co., 179 W. Madison St.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
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Fair, The, Dept. 93, State, Adams & Dearborn Sts.
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Stanley-Warren Co., 908 Irving Park Blvd.
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Decatur: Haines & Essick Co., 121-128 E. William St.
Evansville: Almer Coe & Co., 1645 Orrington Ave.
*Hattstrom & Sanders, 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Rockford: Quality Photo Shop, 316 E. State St.
Sterling: Ray Hart, 8-10 E. 4th St.

INDIANA

Evansville: Smith & Butterfield Co., 310 Main St.
Fort Wayne: Biechler-Howard Co., 112 W. Wayne St.
Rogers Optical Co., 824 Calhoun St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Camera Dept., 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
Ault Camera Shop, 309 S. Michigan St.
C. A. Wunderlich, 1234 Diamond Ave.
Terre Haute: Whitney-Allison Co., 681 Ohio St.

IOWA

Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Visual Education Equipment Co., 208 Wright Bldg.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.

KENTUCKY

Louisville: W. D. Gatchel & Sons, 431 W. Walnut Street.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Shreveport: Film Arbor Studio, 305½ Texas St.

MAINE

Bangor: Francis A. Frawley, 104 Main St.

MARYLAND

Baltimore: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 223 Park Ave.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Patescope Co. of the N. E., Inc., 260 Tremont St.
Pinkham & Smith Co., 15 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Braintree: Alves Photo Shop, Washington St.
Lowell: Donaldson's, 77 Merrimack St.
Springfield: Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

*Detroit: Clark Cine-Service, 2540 Park Ave.
Detroit Camera Shop, 424 Grand River, W.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
Fowler & Slater Co., 156 Larned St.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
United Camera Stores, Inc., 14611 Jefferson Ave., E.
Jackson: Royal Film Service, 178 Michigan Av. W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 201 American State Bank Bldg.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Hesse's, Genesee at Jefferson

MINNESOTA

Duluth: Zimmerman Bros., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.
Owatonna: B. W. Johnson Gift Shop, 115 W. Bridge St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.
Zimmerman Bros., 320 Minnesota St.
Winona: Van Vranken Studio, 57 W. Fourth St.

MISSISSIPPI

Meridian: Hammond Photo Service, 2115-21 Sixth St.

MISSOURI

Kansas City: Z. T. Briggs Photographic Supply Co., 916 Grand Ave.
Z. T. Briggs Photographic Supply Co., 1006 Main St.
Z. T. Briggs Photographic Supply Co., 21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 513 Olive St.
Erker Bros., 707 Olive St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW JERSEY

Camden: Parrish & Read, Inc., 308 Market St.
Cranford: Home Movie Service, 32 North Ave.
Newark: L. Bamberger & Co.
Schaeffer Co., 103 Halsey St.
Plainfield: Mortimer's, 317 Park Ave.

NEW YORK

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American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
Abe Cohen's Exchange, 113 Park Row.
*Columbus Photo Supply, 146 Columbus Ave.
*Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
Devoe & Reynolds Co., Inc., 34 E. 42nd St.
*Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway
Gall & Lemke, Inc., 7 E. 48th St.
*Gillette Camera Stores, Inc., 117 Park Ave.
Gillette Camera Stores, Inc., 16 Maiden Lane
Gloekner & Newby Co., 9 Church St.
*Herbert & Huesgen Co., 18 E. 42nd St.
B. M. Levoy, Inc., 127 W. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., 600 Madison Ave.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
George Murphy, Inc., 57 E. 9th St.
*New York Camera Exchange, 109 Fulton St.
Pickup & Brown, 41 E. 41st St.
C. F. Ray, 296 Fifth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
Seiden Films, Inc., 729 Seventh Ave.
H. F. Waterman, 63 Park Row.
*Willoughby Camera Stores, Inc., 110 W. 32 St.
Wyko Projector Corp., 33 W. 60th St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Stamford-in-the-Catskills: E. S. Burtis.
Utica: Edwin A. Hahn, 111 Columbia St.

OHIO

Akron: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Cincinnati: Ferd Wagner Co., 113 E. 5th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. 4th St.
Cleveland: Bueschers, 10602 Euclid Ave.
Eastman Kodak Stores, Inc., 1126 Euclid Ave.
Escar Motion Picture Service, Inc., 12804 Superior Ave.
Fowler & Slater Co., 806 Huron Rd.
Fowler & Slater Co., 347 Euclid Ave.
Fowler & Slater Co., 1915 E. 9th St.
Home Movies Co., 1501-7 Superior Ave.
Solomonson Optical Co., 735 Euclid Ave.
Stone Film Laboratory, 8807 Hough Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St., Arcade
*Norwood: Home Movie Service Co., 2128 Cathedral Ave.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
Youngstown: Fowler & Slater Co., 7 Wick Ave.

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105 WEST 40th ST. **MOVIE MAKERS,** NEW YORK CITY
\$3.00 a Year (Canada \$3.25, Foreign \$3.50) 25 Cents a Copy (Foreign 30 Cents)

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OKLAHOMA

Oklahoma City: Roach Drug Co., 110 W. Main St.
Tulsa: Camera Shoppe, 519½ Main St., S.

OREGON

Corvallis: Lynn's Photo Shop, 1555 Monroe St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
J. K. Gill Co., 5th & Stark Sts.
Lipman Wolfe & Co., Kodak Dept., Fifth, Washington & Adler Sts.

PENNSYLVANIA

Erie: Kelly & Green, 116 W. 11th St.
Johnstown: F. W. Buchanan, 232 Franklin St.
Philadelphia: Amateur Movies Corp., 2114 Sansom St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Kaufmann's Dept. Store., Dept. 62 Fifth Ave.
Reading: Alexander Kagen, 641 Penn St.
Wilkes-Barre: Ralph E. DeWitt, 60 W. Market St.
Zwiebel-Stenger Sales Co., 203 S. Main St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Memphis: Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Dallas: Cullum & Boren Co., 1509 Elm St.
E. G. Marlow Co., 1807 Main St.
El Paso: Schuhmann Photo Shop, P. O. Box 861.
Ft. Worth: Chas. G. Lord Optical Co., 704 Main St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.
E. Hertzberg Jewelry Co., Houston at St. Mary's Sts.

VERMONT

Burlington: Robert T. Platka, 231 S. Prospect St.
Rutland: Geo. E. Chalmers Co., Inc.

VIRGINIA

Norfolk: S. Galeski Optical Co., 209 Granby St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514—3rd Ave.
Motion Picture Service, 903 Lloyd Bldg., Sixth Ave. and Stewart St.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: Shaw Supply Co., Inc.
E. W. Stewart & Co., 939 Commerce St.
Yakima: Bradbury Co., 19. S. Second St.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Eau Claire: Davis Photo Art Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Bethe Photo Service, 125 Main St.
Madison: Photo Art House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
H. W. Brown & Co., 87 Wisconsin St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.
Photoart House of Milwaukee, 220 Wells St.
Waukesha: Warren S. O'Brien Commercial Studio, 353 W. Broadway.

FOREIGN

AUSTRALIA

New South Wales

Sydney: Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty. Ltd., 379 George St.

New Zealand

Wellington: Kodak (Australasia) Pty. Ltd., Box 1474, G.P.O.

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Place.
Harringtons, Ltd., 266 Collins St.

CANADA

Montreal: Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 147 Peel St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Can., 156 King St., W.
Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.
Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.

DUTCH EAST INDIES

Java: Kodak, Ltd., Noordwijk 38, Weltevreden

ENGLAND

London, S. W. 1: Westminster Photographic Exchange, Ltd., 119, Victoria St.
London, W. 1: Bell & Howell Co., Ltd., 320 Regent St.
London, W. 1: Wallace Heaton, Ltd., 119 New Bond St.
E. B. Meyrowitz, Ltd., 1 A Old Bond St.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111, Oxford St.
Sheffield: Wm. McIntosh (Sheffield) Ltd., Change Alley.
Sheffield Photo Co., 6 Norfolk Row (Fargate).

HAWAII

Honolulu: Honolulu Photo Supply Co., P. O. Box 2999

HOLLAND

Amsterdam: Foto Schaap & Co., Spui 8.
Capi, 115 Kalverstraat
Den Haag: Capi, 124 Noordeinde
Groningen: Capi, 3 Kleine Pelsterstraat
Nijmegen: Capi, 13-17 Van Berchenstraat

INDIA

Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.

JAPAN

Kobe: Honjo & Co., 204-5 Motomachi 6-Chome
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 218 Dojima Bldg.
Tokyo: Home Movies Library, 515 Marunouchi Bldg.

MEXICO

Mexico City: American Photo Supply Co., S. A., Avenida F. I., Madero, 40.

NORWAY

Oslo: J. L. Nerlien A/S, Nedre Slotsgate 13
University Book Shop

REPUBLIC OF PANAMA

Panama City: Lewis Photo Service, 1 Fourth of July Ave.
Geo. L. Price, Laboratory No. 12 Ave.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., Nr. Renfield St.
J. Lizars, 101 Buchanan St.

SPAIN

Barcelona: James Casals, 82, Viladomat St.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.

SWITZERLAND

Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Zulauf (Vorm, Kienast & Co.), Bahnhofstr. 61.

BRIEF

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in

MOVIE MAKERS

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No proofs and no checking copies will be furnished to classified advertisers.

Send copy to:

CLASSIFIED ADVERTISING
DEPT.

MOVIE MAKERS

Magazine of the
Amateur Cinema League, Inc.

105 West Fortieth Street
New York, N. Y.

EDITING . . . TITLING

*Home Movie Makers May Now
Obtain this Service Through
Either of our Stores*

HERE your favorite reels can be edited, titled, spliced and inspected by expert movie technicians of professional experience.

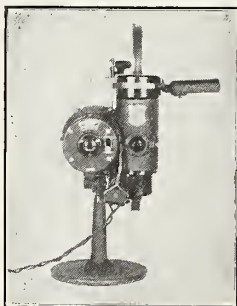
This service enables you to dramatize the reels you've made . . . to give them continuity and pleasing arrangement . . . to enhance their present value many, many times.

The remarkable part about it is that the cost for any of this work is surprisingly little. Get the complete facts and price lists at either of our stores today. Come in and make arrangements to have your reels edited.

Use the store that's most convenient

Eastman Kodak Stores, Inc.

The Kodak Corner . . . Madison at 45th
Branch Store, 235 West 23rd



THE W. B. & E.
"PILOTLIGHT"

A convenient light on your Filmo Projector that enables you to operate and change your reels with plenty of illumination that does not attract the attention of or annoy your audience.

Makes operating your projector a pleasure.
No extra wires needed.
Just pull the switch and the Light is there—When and Where you need it.
Easily attached to your machine in a few minutes and projector can be packed away in case without detaching.

Price \$6.00

From your Dealer or Direct

WILLIAMS, BROWN & EARLE, Inc.
"The Home of Motion Picture Equipment"

Filmo Motion Picture Cameras and
Projectors

918 CHESTNUT ST., PHILADELPHIA, PA.

CINEMATIC DESIGN

(Continued from page 450)

If a scene is composed of a single element it should so completely fill the screen that it has no background. Camera angles play an important part in securing effective results, as subjects can be photographed from different angles according to the effect desired. A horizontal composition suggesting calm can be made diagonal, suggesting vividness, by turning the camera about. These angles should not be employed haphazardly, however. There must be a definite purpose in view, every scene contributing to the unity of the whole. If scenes are framed in various forms it is preferable that the frame be in motion, an integral part of the scene rather than a static form through which an action is observed.

There are two ways by which continuity can be accomplished. First, by moving the camera to form various lines or follow moving motifs. Second, by continuing the rhythm of the first scene in all succeeding scenes as the tempo mounts to a crescendo or climax. A combination of both methods, employing each one as occasion arises, allows of interesting variety. There are three ways of separating scenes—by using the dissolve, the iris, or the fade. Of the three, the dissolve is probably the most effective, as scenes can melt one into the other without impairing the rhythm. The iris is usually employed to separate sequences, although it can be used in other ways. The fade is almost always used at the beginning and end of a picture, but, like the iris, it can separate sequences.

Scenes should not jerk from one to the other as in most of the present-day motion pictures, unless some novel effect is wanted. In this way a motion picture can be perfectly timed to a musical composition—something that has not yet been accomplished.

There are many camera tricks by which films can be made more interesting. One of these is masking the lens in order to obtain multiple exposures. In this trick, two or more motifs can be shown on the screen at once, the movements of each motif correlating with the others. This effect is difficult for amateurs to obtain, but it reveals just one of the many motion picture possibilities that have been scarcely touched upon.

The motion picture imparts to things a super reality that they do not ordinarily seem to possess, because it focuses our attention upon them. A revolving wheel becomes a thing of titanic power on the screen. By drawing the camera away, its greatness

and insignificance are realized at the same time. This gives us a complete sense of cosmic unity by showing that all great things are small and all small things are great. In size comparison, then, lies one of the most fascinating uses of the motion picture camera.

A wheel is also one of the numerous examples of a manifestation greater than itself. Planets are round and revolve in orbits. Electrons revolve about protons. The sun rises and sets. The tides ebb and flow. Thoughts move in cycles. The motion picture is essentially a dynamic art capturing the rhythm of nature on a strip of film. The successful motion picture design should give the spectator a sense of completeness—as though what he is seeing is the only thing in the world. If it does this, then it has captured cosmic unity. Even after the last fade-out the spectator should retain a sense of perpetual motion.

From all this it can be seen that cinematic subjects are endless, depending only upon the taste of the cinematographer in choosing a worthwhile theme and his skill in applying it to the medium of the camera.

PORTRAITS OF PIONEERS

(Continued from page 449)

ident of the Society of Motion Picture Engineers. During his incumbency, the Society has achieved an international prominence and at its recent convention in Hollywood, the entire producing industry united to honor the Society with the most lavish hospitality ever extended to a scientific organization.

There is still another side to this very active and energetic man. If the motion picture is his hobby, yachting is his obsession. For twenty-one summers he and his family have lived aboard the rather extensive fleet of yachts that he has owned and always personally commanded.

He is an expert navigator and his cruising activities have embraced the Atlantic and Pacific Coasts, from Seattle to Alaska, and from Canada to the Chesapeake; also the Canals and Great Lakes. Last summer he covered over 2,400 miles, narrowly escaping the August 24th hurricane at Grand Manan, while crossing the Bay of Fundy in Nova Scotia waters on his present yacht, the "IVIRNA," well known to the Cruising Club of America, of which he is a prominent member.



THE SHRINERS IN FLORIDA



A movie record of the recent Miami Convention.

A 16 m.m. film reduced from professional negatives of the following subjects:

High Priest	Float Parade
Building Pharos	Main Parade
Dancing Girls	Murat Temple
Search Lights	Garden of Allah
Rosie, the Elephant	Imperial Potentate

A 400-foot film

Price \$28.00

The Cook Products Co. (Not Inc.)
320 So. Honore St.,
Chicago, Ill.

Please send 400-ft. reels of Shriners Convention.

I enclose check for \$.....

Have your VACATION PICTURES Edited and Titled by Experts

Motion pictures keep your vacation fun alive forever. Your vacation pictures are the outstanding pictures of the year.

You'll have a lot of fun on your vacation, and you'll want to keep those happy moments alive for the years to come. Proper editing and titling of these films makes the reel of random vacation shots a picture-story of your fun that any and every audience will enjoy.

Our experts have been editing and titling amateur films since the very birth of home movies. Bring your vacation films to us. Let us show you how we can make a delightfully interesting movie story from them.

**Kodascope Editing &
Titling Service, Inc.**
ROOM 917, 350 MADISON AVE.
New York

COLORING FILM WITH BRUSHES

(Continued from page 466)

Good brushes are absolutely necessary. I use red sable brushes for flat washes, Jap-Art brushes for detail work. These brushes are excellent for all small miniatures and for detail in any size films. For a start I suggest that you put into the wells yellow (brilliant yellow), red (carmine or vermilion), blue (sky blue), brown (burnt sienna), and violet (mauve). Should more colors be desired, a few butter chips are excellent for holding the concentrated colors. They may be allowed to dry on the slab or chips, after using. Water will again bring out all their brilliancy when needed.

While on the subject of colors I might tell of the possibilities of admixtures, as these colors mix and blend in a marvelous way. I will mention but a few. Brilliant yellow and sky blue will make a variety of greens; an excess of yellow will turn them to warmer tones, while the blue will make dark tones. Burnt sienna may be modified to meet any shade for roads, buildings, fences and the like by adding either yellow, red or blue. Orange shades are made by adding vermilion to brilliant yellow. Flesh tints may be made by adding just a little rose madder to orange. Sky blue and carmine will make various shades of violet and purple.

It is a most interesting and instructive way to spend a few hours, just trying out how many distinct shades of color may be compounded from the primary and secondary colors. A wash of each new shade on a pad, with notations with a pencil to refresh one's mind, may save a vast deal of time when a certain color is desired, not among the assortment at hand.

Do not handle the film unnecessarily while preparing it for coloring. The hands should be perfectly free from perspiration or any suggestion of oil or grease. Of course, it is understood that the emulsion side of the film is up while coloring. Should the film seem to be over-hardened and repellent to the fluid color, sponge over with a damp, soft sponge, moistened in a weak solution of sizing. This will neutralize the effects of the alum hardening bath and colors will flow freely.

Stretch the first thirty inches across the glass-covered opening at the top of the box, fastening the end with a tack and weighting down the spool end with a book, to hold it taut while coloring. The brilliant light will show through the film, outlining every minute object in relief. If the eyesight is sufficiently keen to see

Select Your Lens Equipment from This Complete Line

Your movie camera deserves extra lenses. They increase the field of possibilities and help to produce pictures that are professional in appearance.



Ciné-Velostigmat f1.5

A speedy lens that permits pictures to be made on dull days and in the interiors where lighting is poor.

1" Focus f1.5 in Micrometer Focusing Mount, \$50.00 Will fit Filmo, Victor and other 16mm. Cameras.

2" Focus f1.5 in Micrometer Focusing Mount, \$75.00. Will fit Filmo, Victor, Eyemo, DeVry and other 16mm. and 35mm. Cameras.



Telephoto Lenses f3.3-f4.5

The type of lens that should be included in the movie equipment. You cannot hope to get movies of objects far off in the distance unless a lens of longer focus than the regular camera lens is used. A telephoto lens magnifies and makes distant objects appear as close-ups when projected on the screen.

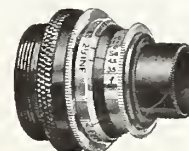
3" Focus f4.5 Wollensak Telephoto, \$55.00

3 3/4" Focus f3.3 Wollensak Telephoto, \$75.00

4" Focus f4.5 Wollensak Telephoto, 60.00

6" Focus f4.5 Wollensak Telephoto, 75.00

Made in mountings to fit the Bell & Howell Filmo, Eyemo, Victor, DeVry and Cine-Kodak Model B with f1.9 lens equipment.



Ciné-Verito f3.5

To get away from the common-place quality in motion pictures, use the Verito. It produces films with a delightful softness, beautifully blending the highlights and shadows and suppressing the harsh, wiry detail—a quality of which you will be proud.

1" Focus Ciné-Verito in Focusing Mount, \$25.00

2" Focus Ciné-Verito in Focusing Mount, 27.50

Made to fit Filmo, Victor, Eyemo and DeVry Cameras.



2X Color Filters

A decided difference in the contrast of the films is noticed when a color filter is used. It also eliminates over-tinting and reduces halation to a minimum.

Made in sizes to fit all Ciné lenses and are priced from \$2.50 to \$5.00.

A catalog will be sent to you upon request.

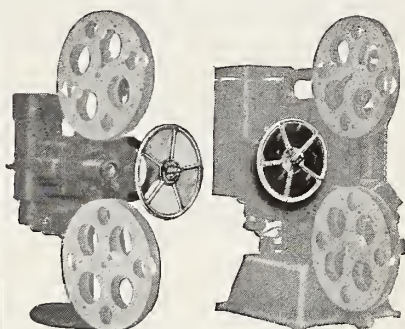
LENSES AND SHUTTERS for studio and commercial use. Whether your needs are amateur or professional, we have lenses for every purpose. Send for a catalog.

WOLLENSAK
OPTICAL COMPANY

986 Hudson Ave. Rochester, N. Y.
Manufacturers of Quality Photographic
Lenses and Shutters since 1899

Color Your Home Movies!

GET BEAUTIFUL SINGLE OR TWO TONE EFFECTS



The illustration shows KOLORAY attached to a Model A, Kodascope and a Filmo Projector. KOLORAY is made for Kodascope, Models A, B and C, Filmo and De Vry 16mm. Projectors. It can be attached in 30 seconds. No machine work or alteration needed.

Price \$7.50

At your local dealers or sent postpaid. In ordering please be sure to specify the kind and model of projector on which Koloray is to be used.

KOLORAY

"Professional color effects for home movies"

Without the Necessity of Tinting or Toning

A KOLORAY on your 16 MM projector enables you to give each picture your own individual artistic touch. As you have the shades of amber, blue, green, and red, and also two-color combinations, to work with, you can produce the effects of moonlight and sunset. You can show the greens of the ocean or forest with a sunset sky; or the soft ambers of the woodland against the blue sky of a perfect day. The color possibilities with KOLORAY are almost limitless.

Use KOLORAY for kaleidoscopic effects playing through the main titles and to get the emphasis that color alone will give to certain scenes; then add the finishing professional touch to your home pictures by showing the final fade out in beautiful single or double tones.

In addition KOLORAY by toning down the glaring white of the screen will save the over-exposed scenes which otherwise would be worthless.

Descriptive literature on request.

BECKLEY and CHURCH, INC.
Cutler Building - Rochester, N. Y.
DEALERS—Use a Koloray on your demonstrating projector—It pays.

each small detail in the picture clearly, a magnifying glass will be unnecessary. Otherwise use a four-inch glass with a handle, and color the pictures while magnified. The glass is easily held above the picture while it is being colored. In a picture where sky is present, color this first, starting at the beginning of the film with sky blue and color *each picture* showing any sky, all the way through the exposed thirty inches. This method is carried out *as each color is applied*. Finish *all colors* on the thirty-inch strip before starting another.

Sometimes there are objects in a picture that were better left without coloring, as an old barn or fence. This will bring into strong contrast the objects that are colored. A little practice will show that thirty inches of film can be colored in a few minutes. Any careless work in applying the colors will react in disappointment; follow carefully each object that is to be colored with the *same color all through the film*. They will easily be picked out as the film is shown on the illumined space of the coloring box. Do not overlap colors. A hair line must be followed absolutely.

When the person who took the photograph can also color it, many an intimate touch of color may be added, which would not be possible were the coloring done by another. Coloring does not by any means require that a person must be an artist. Many excellently colored films have been submitted to the writer, colored in this way by young people just out of school. Some autumn scenes, with wonderful color effects—even to a gorgeous sunset in yellow, orange and crimson—have been obtained.

A peculiar and valuable feature in the water colors I use, not found in stains or dyes, is the fact that water will remove a portion or all the color from a tinted or colored film. No films need be lost in trying out this coloring. This is explained in the article on tinting a film. See that the water is clean and very cold, so as not to soften the emulsion. Becoming an expert in this fascinating as well as profitable work is well worth serious consideration by anyone seeking a pleasant occupation. To the owner of a moving picture camera it opens a new and novel field for exploration, and to the cine fan an entirely new vista of pleasure, as the possibilities of color are unlimited.

And what will your friends say when they see your very own pictures reproduced in color, all your very own work? Is it not worth a serious effort? You can do it with a minimum of application, once you get started.



Special Cinema Coloring Outfit

as above, including all materials requisite for coloring Moving Picture Film, Lantern Slides, Photographs, etc., with instruction booklet. Mailed postpaid to any address for \$5.00.

Color Photography For Everyone

PEERLESS
JAPANESE TRANSPARENT
WATER COLORS

In Booklets, Film Leaflets and in Concentrated Liquid Form

The STANDARD PHOTO COLORS
FOR MORE THAN TWO
DECADES

SOLD EVERYWHERE

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ROCHESTER, N. Y., U. S. A.

"The Better Kind"

ENO'S ART TITLES

Genuine
Hand Lettering

Something New!!!

For those who prefer to make their own titles; a beautiful Art Border, with your name or initials inset. Sent upon receipt of \$2.00.

Pioneer Art Title
Builder

Pennsylvania 2634

Film
Editing



NEWS *of the* INDUSTRY

New Footage Meter

A DEVICE for accurately measuring the footage of any scene made with a movie camera is available this month to the users of the Filmo 70. This meter, a product of the A. C. Hayden Co., will be ready for other makes of 16mm. cameras in the near future.

This audible footage meter, as it is called, can be attached to the camera in a few seconds time, without any alteration of the camera. In use it operates with the utmost simplicity. One click, which can be clearly heard, indicates that one foot of film (two and a half seconds projection time) has been exposed. When re-setting footage dial, the meter may be disengaged. This helpful device for all filmers should be indispensable for individuals or amateur clubs making short or lengthy photoplays, as their scenario scenes can be measured by clicks and not by inaccurately counted seconds. Furthermore, it will prevent waste of film.

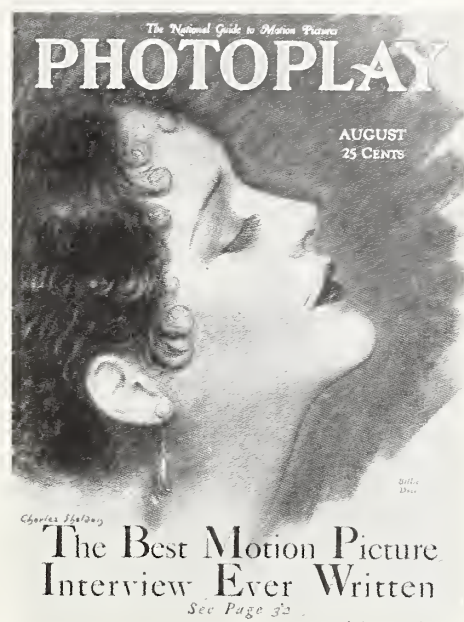
For those advanced amateurs who are doing lap dissolve and double exposure work, this counter will be of help in registering exposed footage. As far as this department can ascertain, this is the first time that a device utilizing sound for counting film footage has been perfected for a motion picture camera.

Q. R. S. 16mm.

THE complete specifications of the new Q. R. S. combined 16mm. camera and projector, announced last month, follow: This new equipment in green, brown or black, two coat, Frostine finish, comes in a carrying case measuring $8\frac{3}{4}$ inches high, $12\frac{3}{4}$ inches wide, and $8\frac{1}{4}$ inches deep. Either spring motor or hand crank operates the camera, the latter giving fast and semi-slow motion. When the spring motor is used, the only adjustment for taking pictures is the setting of the iris diaphragm to one of three stops, for bright days, gray days, or dull days. The lens, a special $f/3.5$ Graf, is of universal focus. The camera has eye-level and waist-level finders.

PHOTOPLAY MAGAZINE

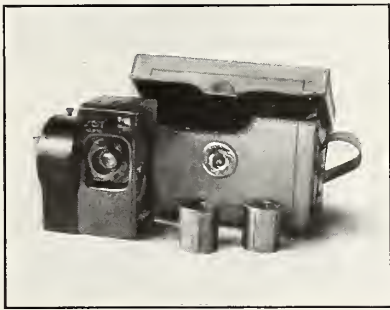
The National Guide to Motion Pictures



Of course you are reading the Amateur Movie Department of PHOTOPLAY.

It is always interesting, informative and authoritative. Remember that PHOTOPLAY was the first national magazine to appreciate the importance of amateur movies and to devote a regular department to the amateur cinematographer.

PHOTOPLAY MAGAZINE
750 N. Michigan Avenue, Chicago, Ill.

250 Pictures on \$1.00 roll of negative 35mm		Motion Pictures Snapshots Time Exposures at your Dealer
Show by: CONTACT PRINT ENLARGEMENT PROJECTION	CAMERA	WYKO Projector Corp. 33 W. 60th St. New York, N. Y.



TRAVEL at home with the celebrated author-globe-trotter, Myron Zobel, whose years of wandering to the far places of the earth produced these astounding films:

ZOBELOGS



HUMOR AND ODDITIES FROM THE FOUR CORNERS OF THE EARTH



New subjects made especially for 16 mm showing. Twenty 100 ft. reels to the series at \$4.50 each.



JAPAN SPECIALS



In the Land of the Cherry Blossom — Geisha Girls dancing — Buddha — Carnival time — Wood carving of idols in Nikko — Religious rights — Japan, Modern yet Pagan and always beautiful.

SOUTH SEA ISLANDS SPECIALS

See the weird dance of the Samoan Chief, the South Sea maidens and the Cannibals in their daily life.



GLOBE TOUR SUBDIVIDED

JAPAN	3 reels
HONOLULU	3 reels
ANTIPODES	2 reels
FIJI ISLANDS	3 reels
SAMOAN ISLANDS	4 reels
SOUTH SEA ARTS	2 reels
SOUTH SEA SPORTS	3 reels
PANAMA CANAL	1 reel

In 100 ft. reels or spliced in series.

ALL 100 FT. REELS
SAFETY STOCK

\$4.50

ALWAYS ONE PRICE
AT YOUR DEALER

EMPIRE SAFETY FILM CO., Inc.
723 Seventh Avenue
New York City



Please Mail Me An Empire 16 mm. Subject Catalogue

Name
Address City State

The projector operates from an attachable motor of special design, on either 110 volts AC or DC current. The attachable lamphouse operates on the same current and uses a 110 volt, 200 watt lamp. When in use as a projector the lens, as on the camera, is also of fixed focus. The projector can also be operated by the hand crank for fast or semi-slow motion on the screen.



THE HONORABLE WM. McCORMACK
Premier of the State of Queensland, Australia, Filming Lieutenant Hinkler with a Cine Kodak, on the Latter's Arrival After a Sixteen-Day Flight from London

New Panchromatic

THE Eastman Kodak Company recently announced the appearance of a new 16 mm. film emulsion, Cine-Kodak Panchromatic Film. With this film, and a special filter, colors are translated into their true monochrome values, thereby greatly enhancing the beauty and fidelity to the subject of the screened picture. Even without a filter this film is superior to the ordinary film in its translation of color values. It is ideal for portraiture, for it reproduces flesh tones accurately. Cloud effects are registered on the film as seen by the eye. The film comes packed similarly to the regular Cine-Kodak film and is daylight loading. It is processed by the well known reversal process and duplicates can be made with the same ease as with their regular film. The special filters are available for Cine-Kodak model B f1.9, f3.5 and f6.5.

Window Displays

IN connection with the introduction of the new Cinephot exposure meter, made for direct reading of the stop with all Cine-Kodaks, some of the well known dealers of the country are putting in attractive window

displays, it is reported by the Drem Products Corporation. The Eastman Kodak Store in New York has centered its display around this new meter, and twenty-five Kodak stores throughout the country have sent out circulars recommending and endorsing the product. The company will shortly introduce a model for use with the new Filmo 75.

It is particularly pleasing to League headquarters to learn that some dealers are basing their window decorations on the dominating colors of Movie Makers' covers. The New York Fifth Avenue store of E. B. Meyrowitz, Inc., attracted much attention recently with a window display built around the May number of the magazine, the silver, red and black making a striking keynote.

Vignetting Mattes

NOW the amateur can add variety to his pictures by the use of the Filmo Vignetting Mattes. These mattes come in sets of six, with six corresponding mattes for the viewfinder so that the action can be properly located on the film. The matte thru which the picture is taken fits over the front of the iris vignetter on the Filmo in the groove provided for the color filter. The shapes available at present vary the usual rectangular screen picture to the following forms: heart, keyhole, cloverleaf, triangle, binocular and vision.

Dealer Service

AN interesting plan for dealers to consider is announced by an enterprising insurance company, the Automobile Insurance Company of Aetna Life Group. It is believed that many owners would be glad to protect their cameras and equipment at the time of purchase if facilities were provided for doing so. This company suggests that the dealer's insurance broker can readily make arrangements so that upon a phone call from the dealer immediate protection can be placed on the camera the insurance policy being later mailed or delivered to the customer.

While this is something new as applied to the camera business, the plan is said to be rather freely in use among automobile sales agencies and to be regarded as a valuable service feature tending to keep customers.

Correction

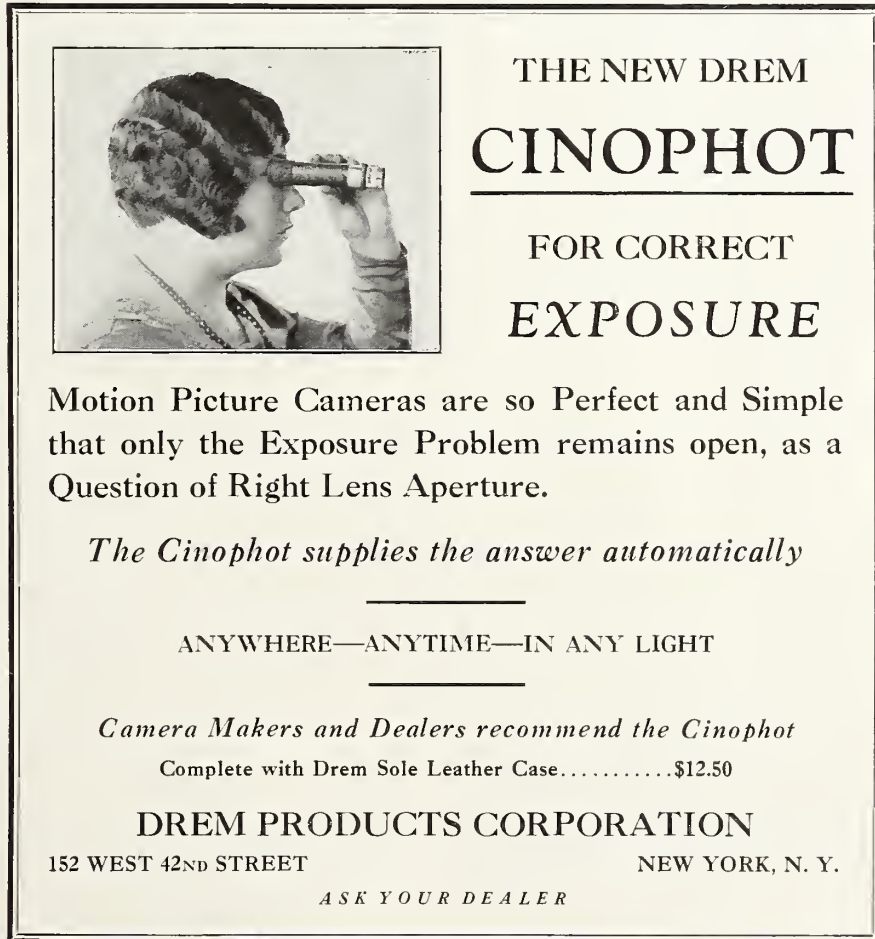
IN June MOVIE MAKERS, through a typographical error, credit was not given to Mr. Ralph R. Eno for the example of the sort of beautiful art title which might be made through use of the full page art title background on the page which faced it.



CARL ZEISS CINE LENSES

For standard and 16 mm movie cameras.
Zeiss Tessar f2.7 and f3.5 Tele-Tessar f6.3
Finders Filters Sun-shades

CARL ZEISS, INC.
485 Fifth Ave., New York
728 So. Hill St., Los Angeles



**THE NEW DREM
CINOPHOT**

**FOR CORRECT
EXPOSURE**

Motion Picture Cameras are so Perfect and Simple that only the Exposure Problem remains open, as a Question of Right Lens Aperture.

The Cinophot supplies the answer automatically

ANYWHERE—ANYTIME—IN ANY LIGHT

Camera Makers and Dealers recommend the Cinophot
Complete with Drem Sole Leather Case.....\$12.50

DREM PRODUCTS CORPORATION
152 WEST 42ND STREET NEW YORK, N. Y.
ASK YOUR DEALER

JOS. SCHNEIDER & CO XENON F:2 SPEED *plus* QUALITY

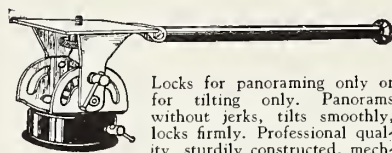
has proven itself the logical equipment
FOR THE NEW VICTOR CINE CAMERA

It is now listed and recommended by the
VICTOR ANIMATIGRAPH CO.

TO THE AMATEUR: Ask your dealer to demonstrate this combination. It offers the best value in high speed cine camera equipment.

TO THE DEALER: The camera and lens outfit here described is stocked by us for immediate shipment from New York.

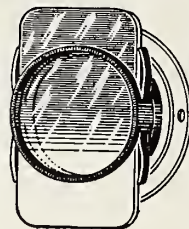
TRIAx PANORAMING & TILTING TRIPOD TOP



Locks for panoraming only or for tilting only. Panorams without jerks, tilts smoothly, locks firmly. Professional quality, sturdily constructed, mechanically perfect. Price \$7.50.

RAMSTEIN FILTER

The Ramstein-Optochrome equalizes the exposure between sky and foreground. For color correction, cloud effects, and to bring out detail in the distance. The only sky filter made of optical glass, ground and polished, and that contains no gelatine or cement. Made in all diameters to fit any lens. Send for new catalogues and prices.



Write for complete cine catalogue

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YES

We're all actors, this I ween.
Let's prove it on the silver screen.

PROFESSIONAL CINE SERVICE

Pictures taken, and directed, on your estate, or in your home.

Interesting and amusing stories made from the film shots you have already taken.

SUE RICE

300 West 12th St. New York City
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\$100 a Week for Taking Pictures

We Furnish Camera and Teach You How

Men and Women Everywhere! Make Big Money!

WRITE FOR FREE BOOK. Explains opportunities as Motion Picture Camera Man, Portrait, News or Commercial Photographer. You can learn at home or in our New York Studios. Spare or full time. N.Y. Institute of Photography, 10 W. 33rd St., N.Y. Dept. 105

Daylight Screen

A NEW screen for projecting beautifully clear pictures in daylight or artificial light is offered to amateurs this month by the Cinematic Accessories Company of 106 West 46th Street, New York City. The material is a substance with matte sides, the pictures being projected through it from the rear, and the image formed is particularly effective. It will be available in several sizes. The screens come set up in attractive black matte frames. The smaller sizes will make ideal editing screens, for with them it is possible to screen pictures in the full light of a room and thus save eye strain.

New View Finder

OWNERS of the Cine-Kodak Model B can now get good shots of street parades, athletic contests, boat races and numerous similar scenes of action which could not be secured heretofore because the foreground was blocked. With the "Overhead Viewfinder", the camera is held at arm's length above the head, assuring sufficient height to eliminate ordinary obstructions. It is easily attached to the flange of the sight finder. An instruction sheet packed with each finder tells how to attach it and how the pictures should be taken to get the best results.

New House Organ

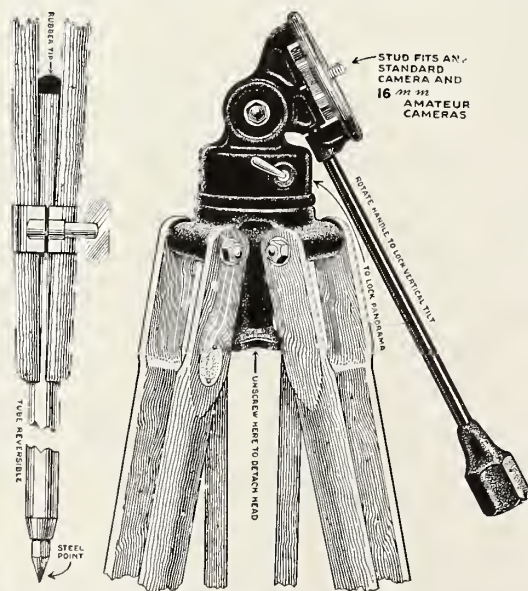
CINE Art Productions, producers of 16mm. library films, are now publishing monthly a house organ, "Cine Art Amateur Movie News," which is of value not only to users of Cine Art Library films, but to all amateurs who make their own films as well. The first issue, which was published in June, contains excellent advice on the care of films.

Dealers will be glad to place your name on the mailing list of the Cine Art News. In the event that your dealer does not carry it, write direct to Cine Art Productions, 1442 Beachwood Drive, Hollywood, Cal.

Extending their services and facilities to the amateur, Cine Art Productions have appointed Harry S. Millar as Eastern representative, with offices in New York City.

"Junior" Model

THE M. A. C. Company, producers of cine accessories announce this month the appearance of new "junior" models of their projector attachments for tripods. These models are identical in construction, but finished differently than the senior models, and will be sold at a moderate price.



New and Popular KINO-PANO-TILT and TRIPOD

Acclaimed finest tripod and camera head for 16mm cameras. Write for projector plate, stating style of projector you use, which makes this tripod and camera head into the finest projector stand on the market.

\$35.00

Projector Plates -
\$5.00 to \$7.50

ASK YOUR DEALER

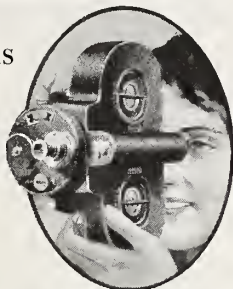
K.W.Thalhammer Co.
121-3 S. FREMONT AVE.
Los Angeles, Calif.

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HEADQUARTERS

Film

"70"

STEP IN!



Nothing to puzzle over. Let us show you
how easy it is to take pictures
New Model "75" Watch Thin
Actually fits in the Pocket

Everything for the AMATEUR
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We make the most liberal Allowance
on Exchanges. Free developing service
on Movie Films.

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TITLES
Complete editing and titling
service. (16 mm. or standard.) Cinematography.
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Try **FILMLAB**
SERVICE Once
and you will come back for more
Negatives Developed
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Titles of all kinds
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Whether you commute through
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PERSONAL SERVICE
AT OUR PARK AVENUE STORE
One block below Grand Central
FREE 48-HOUR SERVICE ON
PROCESSING CINE FILM
Four projection rooms always at
your disposal
Gillette
Camera
Stores
Inc.
16 MAIDEN LANE PARK AVENUE AT 41st ST.
NEW YORK

A Timely Prize Offer

As discussed more fully
in the editorials on page
439, an award of \$25.00 will
be made by MOVIE MAKERS
for the best discussion of
what comprises the most
satisfactory home movie
program of sale or rental
library films. Answers
should be as short as possible,
must be submitted by
August 1st, 1928, so that the
winning reply can be published
in the September issue, and should be addressed to
Library Contest Editor, MOVIE MAKERS, 105
West 40th Street, New
York, N. Y.

On Choosing Lenses

THE wisdom of choosing the right
lens for the requirements of the
photographic problem to be solved
is emphasized in a recent communication from Mr. Burleigh Brooks,
American distributor of the Xenon
f/2 lenses of Jos. Schneider & Co.
"All photographic lenses are compromises and are subject to certain
fixed optical laws," Mr. Brooks
writes. "For example, in process engraving work, where color correction
and critical sharpness of definition
are essential, both speed and covering
power are sacrificed to these factors,
and the best lenses for this purpose
work no faster than f/9. Again,
if we demand an extremely wide angle
lens, definition, perspective and
speed must be sacrificed to a certain
extent to gain this advantage. And
rapid lenses, according to their speed,
must also give up something of
sharpness of definition, depth of
field and cover a narrower angle to
provide the speed desired. With these
compensating limitations of various
classes of lenses in mind, the amateur
can choose the lens for each
problem more wisely and with greater
chance of success."

Also with any speed lens Mr.
Brooks cautions the amateur to use
it at the smaller stops for the majority
of work, reserving the maximum
speed for artificial light or adverse
light conditions, and that when operated
wide open the protecting hood
should be in place to shield it from
flare and reflections.

Photo Exhibit

A PHOTOGRAPHIC exhibition
room and store was opened recently
in Atlantic City, New Jersey,
by the Eastman Kodak Company, in
connection with a large exhibit of

f-1.5
MEYER
KINO-Plasmat

formula of
Dr. Rudolph

the first f-1.5 lens was a Plasmat

When late in 1926 we announced that Dr.
Rudolph had calculated a Plasmat to work
successfully at this enormous speed (the first
f-1.5 lens to be made) it aroused world-wide
interest in optical and scientific circles. Others
followed our lead; there

are new f-1.5s—but they
are not Plasmat. The
advantage of a fast
lens, the only lens that
will catch the sunrise effects,
the twilight shadows that mean so much to
the amateur is beyond question. But when
that fast lens is a Meyer Kino-Plasmat there
is something more. Despite its speed, that

speed
and
depth

means more pictures, there
is a depth, a plasticity, a
sense of form for which
Plasmat are famous, and
that means better pictures.
The 3/4", size, the newest,
with its shorter focus giving
a wider angle and greater depth, is \$60.00.
The 1", the usual standard equipment, is
\$54.00, and the 2", increasing perspective
and offering a moderate telephoto effect, is
\$85.00. Meyer filters, constructed of special
yellow Jena glass to screw in between the
lens and sunshade, are priced at \$4.50 for the
3/4 or 1" sizes and \$7.50 for the 2". Introduce
your camera to them.

the
finest
fast
lens

more
and
better
pictures

Hugo Meyer & Company
105 West 40th Street, New York
Works: Goerlitz, Germany

take it with an

f-1.5
MEYER
KINO-Plasmat

formula of
Dr. Rudolph

for FILMO·VICTOR·EYEMO·DEVRY.

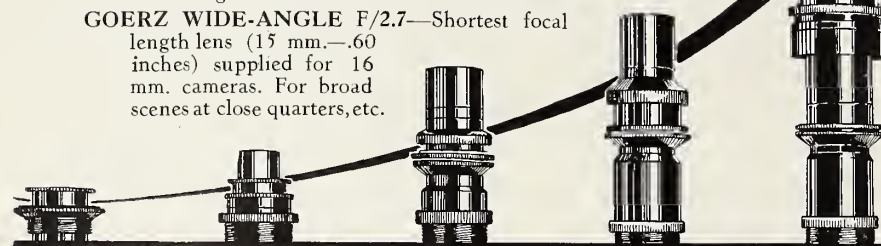
GOERZ TELESTAR F/4.5—The standard telephoto lens characterised by the relatively short back focus. In focal lengths of $4\frac{1}{8}$ ", $6\frac{1}{4}$ ", $9\frac{1}{2}$ ".

GOERZ DOGMAR F/4.5—A regular anastigmat of high correction, ideal as long focus lens equipment for motion picture cameras. Focal lengths $4\frac{1}{8}$ ", 5", 6".

GOERZ CINEGOR F/2—For high speed pictures and for all work under bad lighting conditions. Focal lengths $1\frac{3}{8}$ ", $1\frac{1}{2}$ ", 2".

GOERZ KINO-HYPAR F/2.7-F/3—The most popular focal lengths of 2" and 3" increase the object size twice and three times respectively over that obtained by the standard 1" lens. Ideal for close-ups and long distance shots. In focal lengths from 1" to 4".

GOERZ WIDE-ANGLE F/2.7—Shortest focal length lens (15 mm.—.60 inches) supplied for 16 mm. cameras. For broad scenes at close quarters, etc.



GOERZ CINE LENSES

are known for their fine corrections, their speed and fine workmanship—the best assurance of tone atmosphere, correct perspective and wealth of detail from the scenes at which you point your camera. Goerz lenses are made in a variety of speeds and focal lengths. Our service department will gladly advise you as to the best selection for your camera and the particular work you are most interested in.

C.P. GOERZ AMERICAN OPTICAL CO.

MANUFACTURERS OF LENSES AND PRECISION INSTRUMENTS TO AID CINE-AMATEURS

317 East 34th St. New York City

CLASSIFIED

EQUIPMENT FOR SALE

KODASCOPIES—Model A with cases; like new; fully guaranteed; 200 watt, \$125; 56 watt, \$90. Gillette Camera Stores, 117 Park Ave., New York.

FOR SALE—\$350.00. New Universal camera and case, tripod, 2" and 6" lens, outside iris and case, 4 extra magazines. Fisher Studio, 415—86th St., Brooklyn.

NEW PATHEX Projector and Camera. Both motor driven and title attachment. \$75. Harvey & Lewis Company, 849 Chapel, New Haven, Conn.

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AMATEURS having standard motion picture cameras wanted for special assignments. Write for details Worldscope Motion Pictures, 111 West 18th, Kansas City, Mo.

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WRITE ME for any 16 mm film you want.

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GOOD used 16 mm film wanted, if priced reasonable, especially travels, war and comics. Send list. Laurence Barcus, Oolitic, Indiana.

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SWAP cameras. Stills for movies or movies for stills—amateur and professional. Bass Camera Company, 179 West Madison St., Chicago.

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WE PAY highest cash prices for all makes of 16 and 35 mm Cameras and Projectors. Give full details first letter. Monarch Theatre Supply Co., Memphis, Tenn.

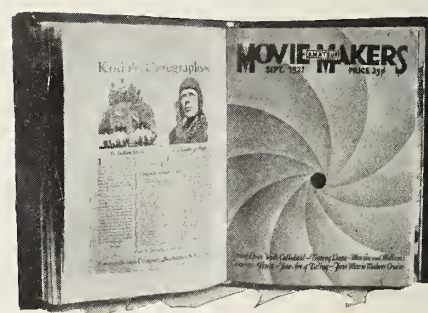
other manufactured goods by many well known companies. The Kodak exhibit will contain a collection of photographic art, a home movie room for demonstrations twice daily, and photographic and amateur movie apparatus of all kinds. W. F. Chipman, Jr., is manager of the new exhibition.

For Photoplays

THE Manhattan Studio, 134th Street and Park Avenue, New York City, opened recently and invites the attention of amateur as well as professional producers. A series of stock sets, comprehensive lighting equipment, and a complete property room are available to users of the studio. Complete technical advice, as well as help in make-up, lighting, costuming, production and photography are also included. Due to having so much stock equipment on hand, it is said the facilities of the studio can be given to amateurs at an extremely low rate.

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THE American Car & Foundry Company's six reel film, "In the Service of Transportation", produced by the Stanley Educational Film Division, is now available on 16mm. stock. It will be loaned free of charge, the user paying the postage for shipment. A lavish use of color enhances the beautiful photographic effects.



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MOVIE MAKERS is now prepared to furnish attractive magazine binders at cost to our readers as a service to those who wish to preserve their files of the magazine for convenient reference. Orders can be filled at \$1.50 a binder, and should be addressed to THE EDITOR, MOVIE MAKERS, 105 West 40th Street, New York, N. Y.

AMATEUR CLUBS

(Continued from page 457)

Twin Cities Start

AT their second meeting, recently held at the laboratory studios of the Ray-Bell Films, Inc., at St. Paul, Minn., some twenty-five amateurs of the Minneapolis and St. Paul region

formed a cine club that will be known as the Twin Cities Amateur Movie Makers Club. Organization was perfected and a membership drive planned. The new club has joined forces with the Shadow Studios, an amateur photoplay producing club.

The program of the second meeting featured a talk on the technique of scenario writing by R. H. Ray and an informative discussion of amateur weaknesses by C. A. Abbot. Following this, an amateur photoplay, "The Holdup Upheld," produced by the Shadow Studios, and industrial subjects were screened. This lively new organization already has a scenario contest under way and is planning to start production as soon as the winning scenario has been selected. W. E. Stevens of St. Paul has been chosen president, Wilbur Nelson of St. Paul, vice-president and R. C. Lindsey of Minneapolis, secretary.

Philadelphia Again

UNDER the leadership of Mrs. James W. Hughes, an enthusiastic League member, the Movie Makers Guild of Philadelphia was recently formed. The purposes of the club cover all phases of amateur movie activity and extensive equipment for laboratory experimentation and photoplay production will be available. At the club's last meeting, films of the jungles and under-sea life were screened. A visit to a motion picture studio is on the program for the next meeting. Plans have been made for the production of an historical Indian film which will use Indian Rock on Wissahickon Creek as a setting. Mrs. James W. Hughes has been elected president of Philadelphia's new amateur group, Charles W. Biddle, vice president, Miss Elmira S. Hedges and J. J. Nichols, second and third vice presidents, Newton Hartman, treasurer, and Mrs. Corinne Hartman and Miss Jesse K. Hunsicker, secretaries. Harry J. Utzy has been appointed chairman of the publicity committee. These officers with Harry Hirschfeld, Thomas De Veto and Mary E. Hunsicker make up the club's pioneer board of directors.

Capable Collegians

"PRINCETON," the twelve hundred foot 16mm review of the high-lights of student life at Princeton University lately released by Princeton Undergraduate Motion Pictures combines a faithful film report of student activities with unusual cinematic treatment. The lighting deserves special mention. Throughout it was adequate and well handled. In one night scene shadow patterns were used as a background. The cam-

BETTER MOVIES

WITH seven league boots the demands of the amateurs have advanced. Wonders have been performed in answer, and now the *whole professional bag of tricks* has been simplified by a small, inexpensive attachment as easy and *easier* to use than the movie camera itself!

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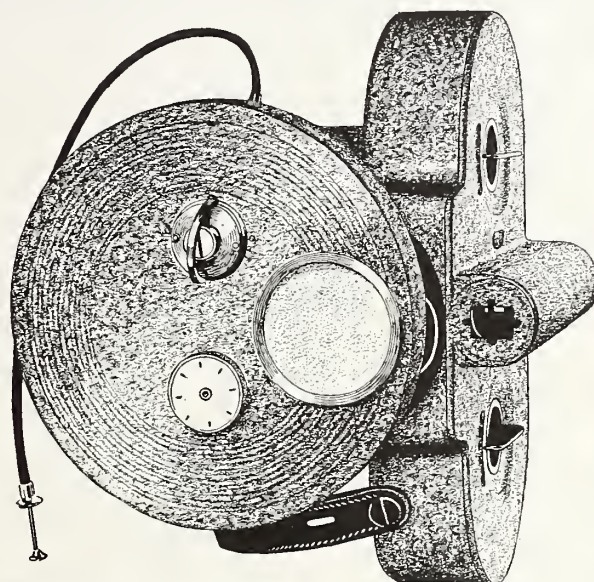
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era angles and distances of the shots were carefully chosen to best tell the story and as a result "Princeton" is one of the most completely satisfying of the film reviews that we have seen. Besides the technical excellence of the film the incidental dramatic work required of the students was well handled. Edgar Holden, Third, directed the picture with B. V. White as assistant director, J. M. Doubleday and J. B. D. Bucher were cameramen and Charles D. Hodges technical director. "Princeton" will be available to clubs through the club film library during the summer.

Norfolk Omnibus

A CLUB embracing all amateur photographic activity to be known as the Norfolk Photographic Club has been formed at Norfolk, Virginia. The club holds semi-monthly meetings, presenting programs including talks on motion picture and still photography, the screening of member's films and the exhibition of still photographs. Lighting demonstrations of value to both branches of photography were held at the last meeting. Club officers are: Edward A. Whaley, president, J. F. Trevillian, vice-president, H. D. Vollmer, secretary, and P. S. Kagley, treasurer. Other members of the executive committee are: E. A. Gaffey, H. W. Gillen and J. F. Conway.

Johnson Active

STANLEY JOHNSON reports that the Pathex Club of Detroit is planning a photoplay to be titled "Sojourn". The plot concerns the trials of a wealthy invalid who retires to the country because of his health but is forced back into the business maelstrom by the demands of his fiancée. This is the third production of the Pathex club.

In Mohawk Valley

THE Mohawk Valley Cine Club has been chosen as the name of the Utica, N. Y.; amateur movie unit. At a recent business meeting Fred Durdan was chosen president; Ray Ward, vice-president; Elizabeth Durdan, secretary; Edwin Bailey, treasurer; and Harry Kempf as director of the forthcoming production, "Shorty Makes the Grade."

Seattle Students

STUDENTS of the Roosevelt High School, Seattle, Washington, have just finished the production of an amateur photoplay, the title of which has not yet been announced. A summer camp on Vashon Island was used as a setting for the picture. The production had the aid and cooperation of the school's instructors. Arthur Rarig, League member, was the cameraman.

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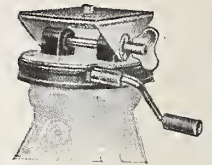
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Compass Pointers

THE production of a school news reel at Stony Brook School, New Hampshire, by J. P. Free has led to plans for the formation of a club which will start activities next school year under the leadership of Walter Gordon.

¶ Stanley P. McMinn, member of the League, is planning the organization of a city-wide amateur movie club in Brooklyn, N. Y. Mr. McMinn is now selecting an organizing committee of well known Brooklyn amateurs.

¶ At the recent election of officers of the California Camera Club, Raymond V. Wilson was selected president of the club and chairman of the motion picture committee. The other officers chosen by the club are: Karl A. Baumgaertel and Carl Rabe, first and second vice-presidents, Charles Bryant, treasurer, Martha Belvel, corresponding secretary, and J. A. Morrow, librarian. C. E. Mettins, A. B. Stephens, Edward Dreusike and William Pretsch are now directors.

¶ L. Livingston has been elected president of the Amateur Movie Makers Club of California. Charles S. Morris, the former president of the club, has retired owing to the pressure of business. The club has been conducting a public exhibition of amateur films, representative of all San Francisco amateurs, reports Paul A. Braun, executive secretary.

¶ The engineers of the Peterborough, Canada, branch of the Engineering Institute of Canada, are conducting a scenario contest for their second amateur photoplay. The first picture, a comedy titled "Bound to Win" was produced last summer. The plot was based on the dream of a young engineer who became successful through a course in correspondence school.

¶ Milton J. Benjamin writes that club formation is progressing in Miami, Florida, and that we will soon hear more from the Miami amateurs. Club organization is under way in Panama and in Marietta, Ohio.

ANIMATING YOUR TRAVELOGUES

(Continued from page 453)

joy the beautiful picture before any action occurs. When they have had enough, then start your action—not before. Mary can stand in the scene from the start, but she should not move until the determined footage has been run off and you are ready to start the action.

Vary the interruptions as much as possible. If you use the same routine of action each time, it becomes monotonous. Often the topography will suggest some interruption. In any

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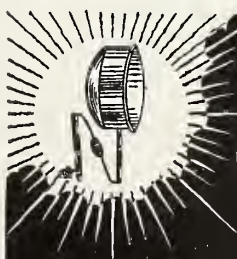
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event be as different as possible, but always head off the proposal.

When you are ready to assemble your shots you can put them into any order you desire without regard for the action, for each scene is complete in itself and may be shifted to any point in the reel that seems most suitable. It is a good plan, however, to have the characters always exit to one side and enter from the other.

You can get a laugh out of a pair of men who are known to be inveterate card players. In each scene the camera is swung slightly at the end to show the two men playing cards, whether it be on the Pyramids, the steps of the Bank of England, or a German beer garden. Here the kick scene would be back home, with the players still at it. One looks up and says: "Florence? Oh yes. That's where I beat Henry five games straight."

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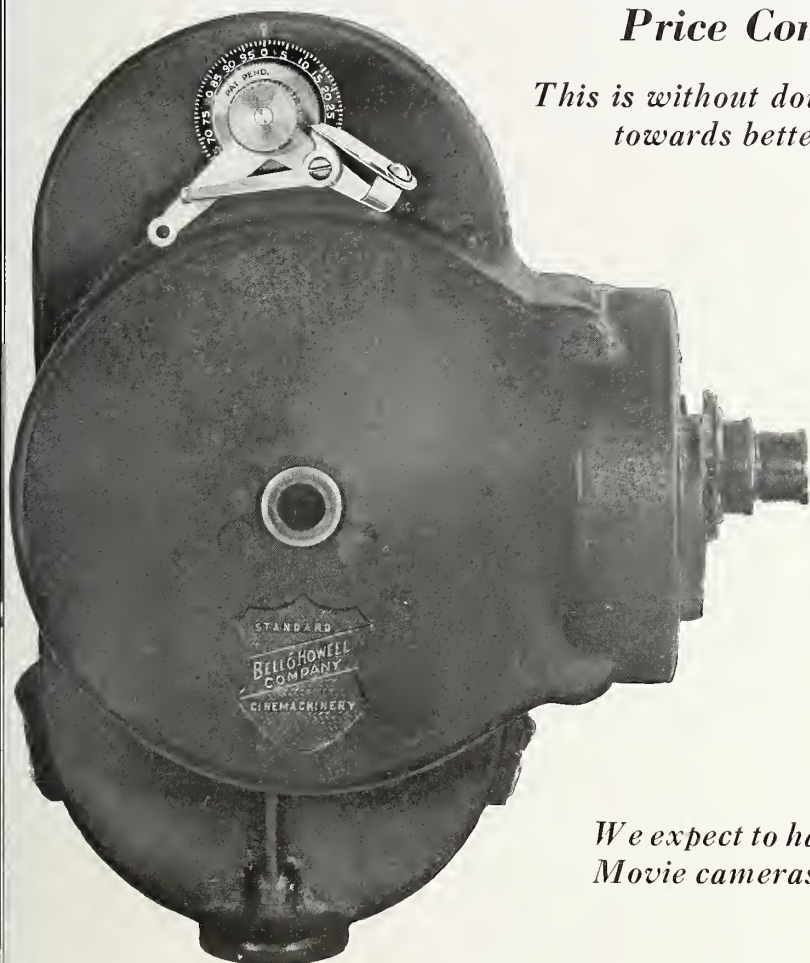
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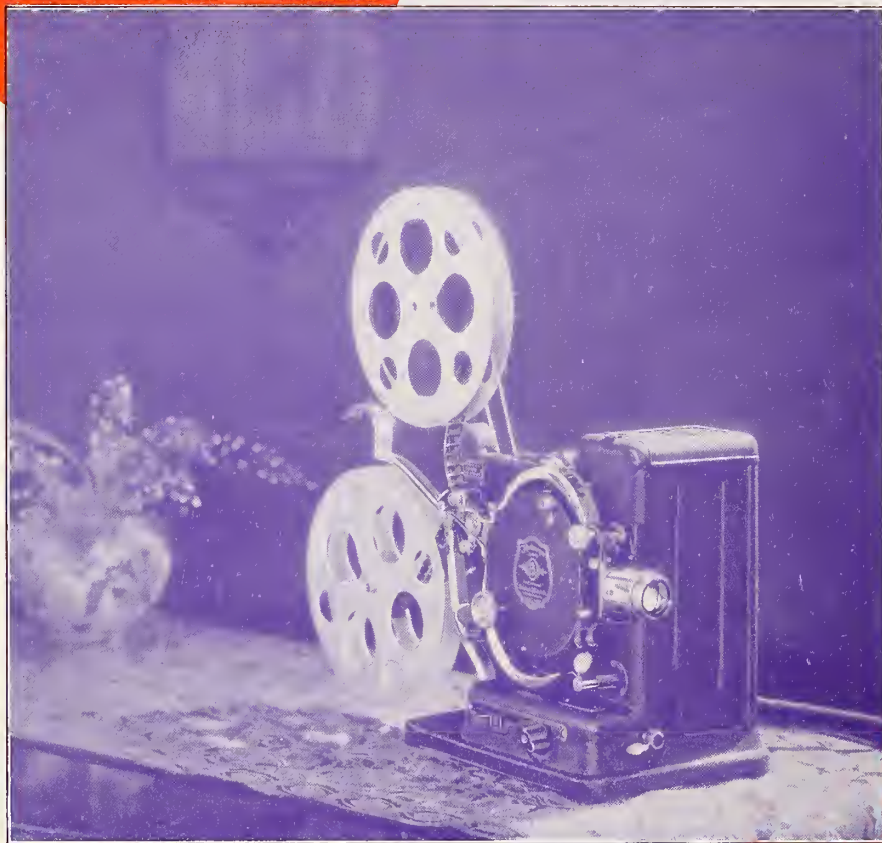
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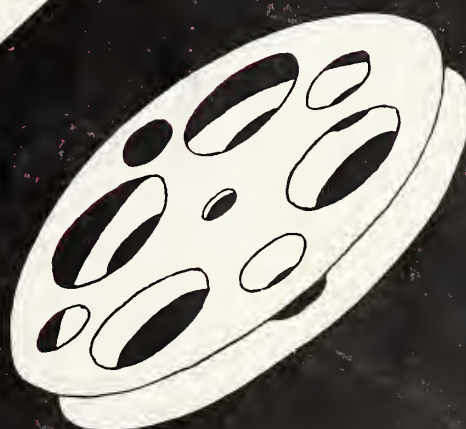
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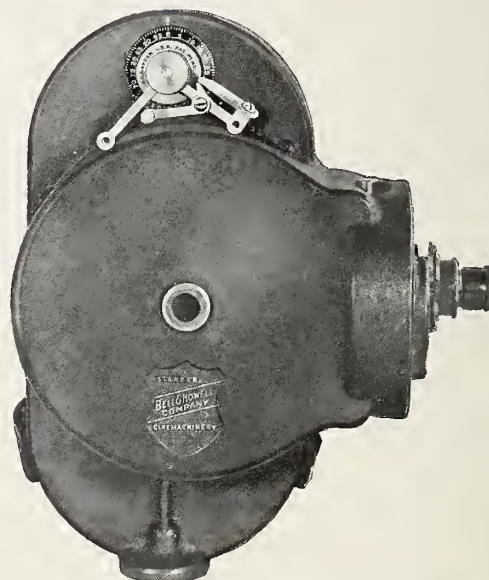
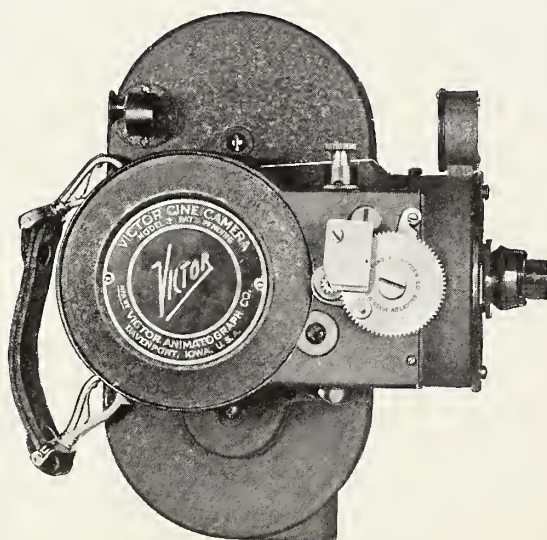


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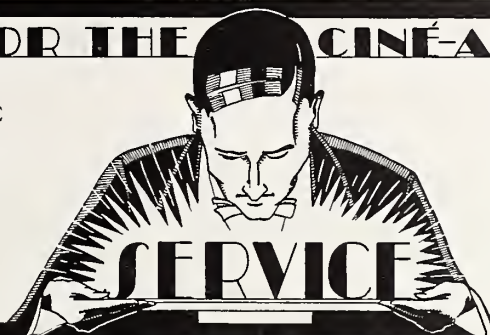
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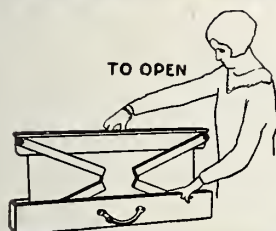


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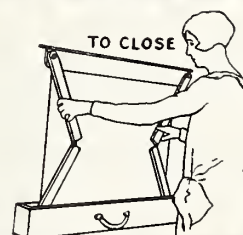
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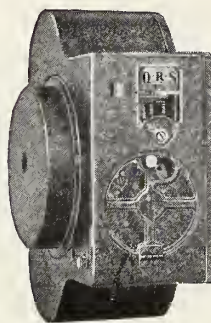
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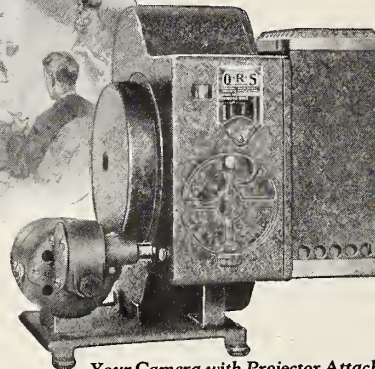
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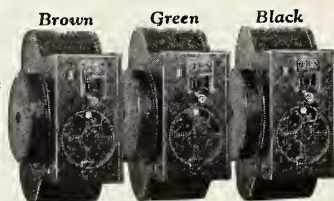


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MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

"Heralding The Motion Picture Of Tomorrow"

Volume III

AUGUST, 1928

Number 3

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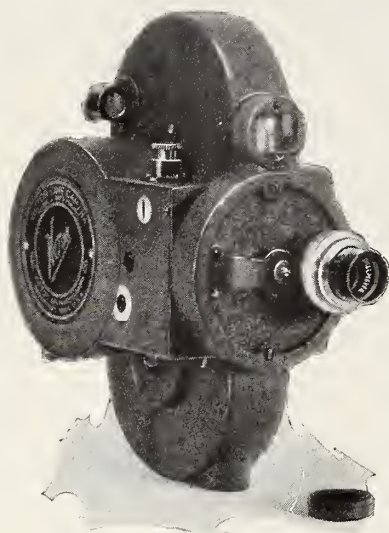
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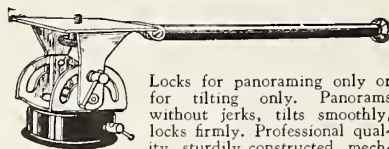
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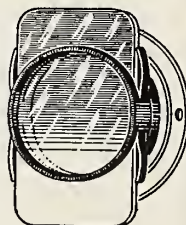
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VIEW FINDER

From Out West

"I WISH to compliment you on the increasing excellence of MOVIE MAKERS. All of your stuff is 100% good and is just exactly what the motion picture enthusiast is looking for. I do not see how anyone with a movie camera can afford to miss an issue."—Charles J. Belden, Pitchfork, Wyoming.

Technical Information

"IT gives me much pleasure to inform you that our MOVIE MAKERS Magazine is becoming most interesting and full of valuable technical information every month. I wish every success to it."—D. L. Mistry, Bombay, India.

Likes Leaders

"THE five leaders ordered last week arrived, and I wish to compliment you on the artistic effect of these novelties. I am enclosing \$20 for 20 more of the same and wish to thank you for the opportunity you give the amateur to improve the finish of his product."—P. Medicus, New York, N. Y.

Helpful

"I THINK you have a great magazine and one which should be helpful to the fans."—Walter L. Roche, Chillicothe, Ohio.

Wants it Weekly

"ALL amateur movie makers ought to be thankful to those who have managed to get up such a helpful and entertaining monthly as MOVIE MAKERS. My only regret is that it is not a weekly, and the mails do take such a long time to come to such a God-forsaken place as Penang."—Lim Kean Chuan, Penang, S. S.

From France

"NO one can afford to miss the stimulation of a single number of MOVIE MAKERS, always toning up the amateur to produce work of professional quality and to record the remote and unique at its best."—Wm. S. McClure, Lyon, France.

Professional Praise

"YOUR magazine is by far the finest piece of printed matter which has ever been issued in the film field—either theatrical or non-theatrical branch of the industry."—Henry Bollman, Motion Pictures, New York, N. Y.

On Coverage

"AS for your magazine, I am quite sure that there is none other in the world covering its ground quite as completely and successfully as MOVIE MAKERS, without even considering its age. It seems to me that those people who are complaining about such things as covers are unconsciously admitting the perfection of the major parts."—W. Melvin Crook, Montclair, N. J.

From an Aviator

"SORRY I delayed my renewal, but the follow-up letter to me was worth it. Of course, life wouldn't be worth while without your magazine. Seriously—it's good and improving all the time."—Lieut. R. C. Wriston, Montgomery, Alabama.

Welcomed in England

"YOU realize that amateur movie work in England is far behind in progress compared with the United States; also that those who are interested in this delightful pastime will have to look to America for suggestions, films, and equipment. I think that your journal is excellent; I read it from cover to cover every month."—W. R. Steinway, London, England.

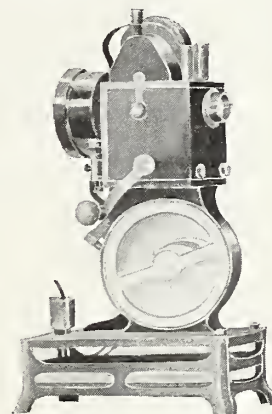
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For Home Projectors

SALE

BELL & HOWELL Co., Chicago, Ill. This month's announcement includes: Charlie Chaplin in "Behind the Scenes," two 400 foot reels; "Thurman the Great," an animated doll picture of 400 feet; "U. S. Open Golf Championship of 1928," a 200 foot reel, and four 100 foot reels, "Outstanding Events," the latest Lindbergh activities, "Japanese Sports," and two new subjects of "Pillsbury's Explorations in Plant and Flower Life." (Also see Rental.)

CINE ART PRODUCTIONS, Hollywood, Calif. Six new films are offered, including: "Kidding the Kidnapper," "Love, Law and Loot," comedies, "The Mother," a photoplay, all 400 foot reels, "Capturing a Shark," "The Man in the Moon," 100 foot shorts, and "The Big Show," a 200 foot Klever Kid Comedy.

EASTMAN KODAK Co., Rochester, N. Y. August *Cinegraphs* include: "The Iron Mule," a 400 foot comedy with Al St. John; "Frogland," an animated fairytale in 200 feet; "The Dog and the Ducks," a 100 foot animal subject; "Goldilocks and the Three Bears," a 100 foot animated fairytale; and "Felix Gets His Fill," a new 100 foot subject in the famous Felix series.

EMPIRE SAFETY FILM Co., New York, N. Y. Travel reels are emphasized this month with "Switzerland," "Palestine," "Yellowstone Park," and "Coney Island" pictured in 100 foot reels. Announcement is also made that 400 foot subjects will soon be available from this library.

WM. J. GANZ Co., New York, N. Y. "Highlights from the News," this month features "The Republican and Democratic Conventions," with intimate scenes of Hoover and Smith.

BURTON HOLMES LABORATORY, Chicago, Ill. Sixty-nine travel reels on 16 mm. are offered from the famous Burton Holmes Library.

HOME FILM LIBRARIES, INC., New York, N. Y. Announcement is made that special programs for the Fall are now in preparation and will be announced in September.

HOME MOVIE SERVICE Co., Norwood, Ohio. A special film for the medical profession is the current offering.

KODASCOPE LIBRARIES, INC., New York, N. Y. (Primarily rental, but sales can be arranged. (See Rental.)

METROPOLITAN FILM LIBRARIES, New York, N. Y. "A Trip to India," and "The Bally Mule," each 100 feet, are this month's specialties.

PATHE EXCHANGE, INC., New York, N. Y. Attention is directed to the high class of the product of this library, which includes: Our Gang Comedies, Cecil B. De Mille Productions, Mack Sennett Comedies, Grantland Rice Sportlights, Pathegram Reviews, etc.

ERNEST M. REYNOLDS, Cleveland, Ohio. Four specials are listed: "The S'm'down Dancer," "Runaway Special," "Falls of Yosemite," and "Among Giant Redwoods."

RENTAL

BELL & HOWELL Co., Chicago, Ill. The Film rental features include: "Dodging Trouble," a Christie Comedy featuring Neal Burns in two 400 foot reels; "Magical Movies," a Lyman H. Howe Hodge Podge, a 400 foot reel; "Pink Elephants," a Mermaid Comedy in two 400 foot reels and "Plumb Goofy," a Sterling Cameo Comedy, a 400 foot reel.

EASTMAN KODAK Co., Rochester, N. Y. (See Sale Section.) Rental and Sale.

HOME FILM LIBRARIES, INC., New York, N. Y. (See Sale Section.) Rental and Sale.

KODASCOPE LIBRARIES, INC., New York, N. Y. "The Code of the Sea," with Rod La Rocque, Jacqueline Logan, George Fawcett and Maurice Flynn, is featured for August. This sea thriller of romance and regeneration is one of 500 subjects available.

METROPOLITAN FILM LIBRARIES, New York, N. Y. (See Sale Section.) Rental and Sale.

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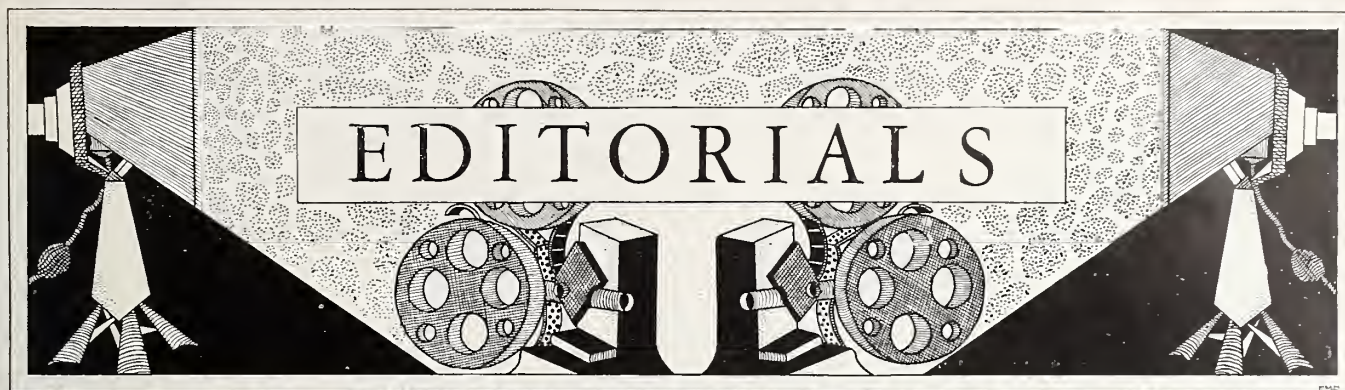
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THIS is a talk to infrequent movie makers. If you don't fall into this class please pass this on to someone who does.

¶ Not so long ago you invested a fair amount of cash money in equipment for taking and showing personal movies. Admitting that you responded to the good salesmanship of your photographic dealer, the desire to make movies had been growing slowly with you before your dealer had his innings. You had determined that there was a solid satisfaction to be gained from this absorbing recreation.

¶ You had the good sense to know that an amateur movie outfit was something more than a toy, that it had the two essentials of a good hobby—a need for care in using it and fine results, if you used it rightly. Having got far past the child's attitude of wanting a continual series of new playthings, you do not invest in something unless you intend to get a reasonable return from it.

¶ You did not go into personal movies blindly. You checked over your other recreations first and made a place for movie-making in your pleasure budget. You considered it as a possible hobby and not as a temporary time-killer for a month or a season. You were willing to give it a place with your reading, your golf, your motoring, your hunting and fishing, your hiking, your music, your cabinet-making, your drawing or whatever your other hobbies might be.

¶ If your equipment had cost you a total of ten or fifteen dollars you might have acquired it unthinkingly but—like a sensible man or woman—you did not make a cash purchase of camera and projector without depending on it for future recreative returns.

¶ This does not mean that you got the advice of your lawyer, your clergyman or your doctor before you undertook the weighty step of movie-making. The editors of MOVIE MAKERS are not blinded to reasonableness in considering the activity round which the League and this magazine are built. We know that most camera owners are busy people with a good number of interests and activities. It stands to reason that movie-making is one of your several avocations and that you do not, as we do at League headquarters, spend most of each twenty-four hours thinking, talking or doing something about it.

¶ But we'll bet our next month's ice bill against yours that you bought your movie equipment, like you buy anything else of a permanent nature, with the definite intention of using it.

¶ Between then and now something has happened.

¶ Granting that you are a common-sense person not given to ephemeral crazes, here are some of the things that could have happened:

Your pictures are poorer than those at your movie theatre.

You have taken the family, the kids, the last motor outing and the Shriners parade and you don't know what to take next.

You over-exposed, under-exposed, fogged or "pammed" all over the scenery and concluded that the "plaguy contraption is all wet."

It takes too much time.

The family think you're a "nut."

You are waiting for autumn (or winter or summer or spring).

¶ The Amateur Cinema League is much more interested in seeing every unit of movie equipment used steadily and pleasurably than it is in seeing more equipment sold. The value of a human activity lies in its depth and not in its extent. This League was organized not to bring more and more people into movie making so much as it was organized to serve as a sensible and practical insurance to those already in so that they would get the most out of their cameras and projectors. It is an association of users not of sellers.

¶ If your pictures are poorer than those at your movie theatre so is your golf poor compared to Sarazen's or Hagen's. That does not keep you off the links; in fact you use the fellows near perfection as a yardstick to measure your own progress. If you have exhausted your inventiveness, you have only to read each issue of MOVIE MAKERS carefully to find plenty of new ideas. If you have done all the "don'ts" and have omitted most of the "do-s" in your filming you should have convinced yourself that movie making is a real hobby that needs honest effort and thought and is not merely an idle amusement. You win on the time argument, if you can prove that you don't waste a number of precious hours each week in casual activities that carry on their backs about one-tenth of the solid pleasure filming does. The family will kid you about something else if they manage to bluff you out of movie making. There is something for your camera to do every month of the year. Again, read MOVIE MAKERS for new ideas on seasonal filming.

¶ If we have not hit on the reason for your dusty camera, we should like to have you write to us and give some new ones.

¶ If we have hit on the reason and have not answered it fairly and sensibly, we wish you would ask us to try again.

¶ If we have hit on the reason and have answered it fairly, we ask you to accept this challenge to your ability to take a first-rate hobby and get a decent return on your investment in it.

¶ Get the camera out; stock up with film; give your equipment a decent chance to prove its worth.

¶ *Above everything—give the League a chance to help you when you're stumped.*

—R. W. W.



Courtesy of Brown Robertson Galleries.

"THE PICTURESQUE CHARM OF THE OLD FRENCH QUARTER"

A CINE SETTING IN NEW ORLEANS

CITY CINEMATICS

How to Make Significant Movie Portraits of American Towns

By Louis M. Bailey

With Notes on the Filming of New York

By Elliott V. Bell

TO an observant amateur the current cinema offers subjects for filming of tremendous possibilities when applied to one's own particular locale. Thus the recent picture, "Berlin, the Symphony of a Great City," produced by Karl Freund, who will be remembered particularly for his "Cabinet of Dr. Caligari" and the atmospheric study of New York, "Twenty Four Dollar Island," from the camera of Robert Flaherty, producer of "Nanook of the North" and "Moana of the South Seas," forcefully suggest the fascinating results which await intelligent and sympathetic filming of one's own city.

To the familiar eyes of a citizen, his home town on first consideration may appear drab and commonplace, "just like any other town or city," and lacking in the interest necessary for a successful camera study, but a little thinking brings the realization that a force of sufficient intensity to cause the town's existence is strong enough material for an interesting story. This is especially true of any community whose growth has been the result of unusual or picturesque activities.

In planning the story, the first step, and perhaps the most difficult, is to detach oneself so as to get the general

significance of the community's existence, rather than a restricted or distorted view in which personally important details are over-accentuated. To see the underlying motives for its being with the complete impartiality of an outsider should be the goal. Having thus arrived at the central theme of the study, the story will lie in the relation of the various manifestations of the town's activities to this motivating factor.

In the grain belt of the Middle West, for example, a community toward which rolls the epic of wheat to recede as flour for the markets of the world would have this as the underlying theme for its film study. With the endless sweep of the grain fields in the background, the story might

well consist of shots alternating from the fertile plains to implement sales rooms, back to mowing machines in action, then to grain elevators in the town, back to the loading of wagons with the harvest, and then to shots of the banks, shops and homes of the city. Each factor depends on the other and all revert to the fields which make them possible, so interwoven as to produce a logical and smooth continuity of related action.

Again, to use another method of developing the same theme, that of progressing from the fundamental motif to its resulting factors, the story might begin with the harvest fields, progress through the mills, thence to the business districts and on to the residences, all of which logically stem from the fields, hence the con-

clusion might well be a scene of wavering grain at sunset, thus achieving an effective suggestion of unity in the conclusion. The use of art titles here suggests itself as one effective means of emphasizing the idea of the grain fields as the underlying motif of such a picture.

Either of these two methods, the alternating or the straight progressive, can be adapted to local factors in making a film of any community, or a compromise form can be achieved, as has been suggested, by using art title backgrounds with the progressive form to bring back recurrently the suggestion of the basic motif.

On first examination it might appear that these plans would not apply to the great cities because of the complexities of their nature. However, clear thinking will show that even New York can be reduced to its fundamentals and fitted into such a filming plan. For every community there will be found to be a basic theme. As in the story of the farming center it was the fields, so in a shipping town, it might be the river, the sea, or the railroads. In the case of a lumbering town it would be the surrounding forests. In a resort community the theme might center on the great

hotels as in a college community, it would be the scholastic activities.

Towns representative of their respective part of the country are especially interesting subjects with great individual possibilities because of their distinctive local color. The story might well include the manner in which they portray the peculiarities of that section. As in the South, cotton fields and negroes, leisure and hospitality, broad verandahs and great white houses are typical, so in the Southwest, adobes and Mexicans. Navaho blankets and cactus, arroyos and mesas. Indian pottery and ponies tell the story.

To use a specific example, what greater wealth of material can one imagine than that possessed by such a city as New Orleans with the pic-



Photograph by Courtesy Californians, Inc.
"TOUCHED WITH THE CHAMELEON HUES OF THE ORIENT"
A Scene in San Francisco Chinatown.

turesque charm of the old French quarter, the color and movement on the levees piled high with cotton and the incoming fruit of the tropics, her business section modern and towering in true industrial manner, and, beyond, the beauty of spacious homes almost enclosed from view by stately trees and vegetation semi-tropical in profusion? And around it all, coiling in sinister and brooding fashion,

shuttered and porchless, create a background for a story in which "culture" might be the underlying theme.

Thus we see that in any instance the spirit of one's city may be caught and developed photographically into an interesting and significant study. Nor need this basic theme be the only one which the amateur can develop. Various facets of interest may be selected as themes for other scenarios, an

Thus may cities sit for their civic portraits, not merely blatant commercial photographs of their exteriors, but subtle interpretations which reveal the inmost secrets of their being.

Notes on the Filming of New York

By ELLIOTT V. BELL

The writer is now engaged in an effort to film some aspects of New York City. The picture is, in effect, New York as it strikes the visitor from foreign shores in his first glimpses of it. The actual spectator is never seen. His eyes have been replaced by the camera lenses, but the attempt is to make those who view the projected film realize his reactions.

The approach is that most famous of city curtain-raisers, New York's skyline from the bay. The majestic pile of stone and steel, struck by the early sun, shines through a veil of mist rising from the waters of the harbor. This shot was taken from a Staten Island ferry boat, using a two-times filter. It is succeeded by a flashing series of harbor and river craft scenes which in turn give way to the activity of the docks.

At this point some artistic license is taken with the scenario, for instead of having our unseen visitor take a taxi to his hotel, he is allowed to wander about the city streets amazed by the activity he meets. Lured on by a rising current of activity as the day wears on, he passes from one aspect of the city's life to another. Perhaps he is a stowaway or a sailor from some foreign ship, touching for



Left, Photograph Courtesy International Harvester Company. Below, Photographs by Ewing Galloway.

flows the mighty Mississippi, at once the source of life and destruction, depending on her generous or devastating mood, serving as the basic theme, in this case, on which to build one's story.

Or, again, Sante Fe could be pictured with its low adobe houses suggestive of primitive people and the unexplored mystery of strange things, of Spanish Dons and Spanish priests and of the days when the conquistadores came North in search of the seven golden cities of Cibola. There would be Indians in the narrow streets selling many colored blankets and pottery of their own making, sombreroed and inert under the brilliance of the desert sunlight. Coupled with this colorful background would be the seasonal invasion of tourists, adding another facet to the photographic possibilities of this city of the desert.

In the far West, San Francisco, city of hills and seashore, of a marvelous harbor and matchless sunsets, touched with the chameleon hues of the Orient, provides abundant interest for a unique photographic study. The basic motif here might well be the trading with the far East which has been so largely responsible for the city's growth. The fog rising from the sea at dawn, the ships that pass during the day and the liquid gold of the climactic sunsets supply pictorial effects of unrivaled possibilities.

In the college communities of New England where living is more studied and tradition the gesture, old trees and the simplicity of the houses, symmetrical and short eaved, green



"A COMMUNITY TOWARD WHICH ROLLS THE EPIC OF WHEAT TO RECEDE AS FLOUR FOR THE MARKETS OF THE WORLD"
Scenes Filmed in a Grain Belt City.

interweaving of which may prove to be a particularly effective way to handle the filming of great cities of more complex character such as New York, Boston, Philadelphia or Chicago. When combined such a series of vignettes would give a complete though detailed panorama.

the first time at New York.

Through the early morning confusion of the west side morning markets at Fulton and Gansevoort Streets the wandering camera crosses the island, stopping for a glimpse of the curious checker-board of sunlight and shadow made by the elevated structures and

enters the financial district where crowds of office workers are emerging from the subway chaos and crowding down narrow Wall Street to their day's work. Just a little way up Broadway, it pauses to stare up the long, tapering side of the Woolworth tower, then mounts that eminence and from there surveys the entire city.

Descending, City Hall Park is crossed, hesitating for a few glimpses of the headquarters of the city government, and a few steps further on brings us under Brooklyn Bridge to the region called the "swamp," center of the leather trade, from which vantage a shot is taken under the bridge of the great network connecting the two boroughs of Brooklyn and Manhattan.

There follows a brief but rapid ride on the elevated, descending for a glimpse of Chinatown, where Doyers Street curves into Pell. Thence to the push cart and brass markets of the Jewish section in Hester and Allen Streets, on to the Italian section where a saint's day is being celebrated and so to the quiet back-waters of Greenwich Village. Starting at Washington Arch a bus carries the picture up Fifth Avenue to Forty-second Street where the theme of rapid traffic, which has run all through the picture, reaches its culmination.

Succeeding scenes carry the film to one of the city's great hotels where some interesting shots of the bright sun-lit street outside are obtained through revolving glass doors; for an afternoon stroll in the park and then, as the lights come winking on, prick-

ing out electric signs against the sky, to Times Square, the heart of the city's night life. Here the film ends.

The scenes are brief as befits the hurried passing-show of the city and the shifting interest of the imaginary traveler. They average about five feet in length and the completed picture will run to about 180 feet exclusive of titles. With the exception of the opening and closing scenes, no fades are employed as, happily, the rapid-fire character of the scenes is

streets are almost deserted, require a slower tempo.

The scenes of this picture are strung upon a double thread for, beside the idea of the newly arrived visitor, the idea of one day in the city is employed. This latter scheme might have been stressed to the exclusion of any other, as was done in the filming of "Berlin." Or an historical continuity might have been employed, for every city as it progresses leaves landmarks of its past and by taking

these in chronological order with appropriate titling, the picture of the city might be built up as a story of growth from early days to its present estate.

Under any circumstances much that might be included in such a film as this must be left out unless the finished picture is to run to extraordinary lengths. In deciding what to include it is helpful to consider the audience that will view the film.

Those who are familiar with the city will be most interested in seeing aspects which do not meet their gaze every day—early morning markets, curious little backwaters, foreign quarters, shots from unusual angles. Those to whom the city is little known will want to see the well-known and obvious "sights of interest."

Other possible subjects for such a New York film come readily to mind. One of the most interesting deals with city smoke. Much the same effects can be secured with smoke, using filters, as are obtained from cloud formations and a continuity is readily available in the simple device of



"SANTE FE WITH ITS LOW ADOBE HOUSES"
Photographed by Louis M. Bailey.

enhanced by a direct flashing from one to another.

Titling offers a nice problem, for the burden of continuity in a film of this type may either rest upon the titles or they may be practically eliminated. Care must be taken, in any event, to avoid unnecessary captions which should be brief and in keeping with the tempo of the film.

Accent has been placed upon rapidity of action. There are, of course, exceptions; early morning scenes, when the city's life flows slowly and

"THAT MOST FAMOUS OF CITY CURTAIN-RAISERS, NEW YORK'S SKYLINE FROM THE BAY."

Photograph by Ewing Galloway.



tracing the smoke from its sources.

Starting in the fire-room of a power plant or factory, (if such a shot is not available, exteriors of the plants may be used) and following up a tall smoke stack, cut to a close-up of some busy chimney top, belching cumulous clouds. Such a shot will, in all likelihood, be a telephoto picture taken from the upper stories of a nearby building. Other scenes will show smoke drifting across the face of some stately skyscraper, as clouds drift across the flanks of mountains. Then there are kinds of smoke; dark and ominous or white and fleecy. There are varied sources of smoke from the domestic hearth to harbor craft and great industrial plants. Finally there is the end of day, when fires are banked and the smoke cloud drifts away from the city. Clever titling might do much to make such a picture interesting.

Traffic also offers a multitude of splendid cinematic effects all easily attained. The chief concerns here are tempo and angle. A slow camera speed should be used for all traffic scenes and the shots themselves should be brief, following one upon the other in rapid succession. Avoid direct cross shots, that is, scenes taken with the camera at right angles to the flow of traffic, and concentrate upon angles which heighten the speed and apparent confusion. These effects are

best obtained from above or below the normal line of vision and with the lens directed at an acute angle to the flow of traffic. Good pictures can be secured from the vantage of a bus top but it is well to wait for the bus to stop before shooting. Close-ups of whirling wheels, gesticulating traffic policemen and wrangling drivers will add tremendously.



Photographs by Ewing Galloway.
"THROUGH THE EARLY MORNING
CONFUSION OF THE MARKETS"

Power and industry are allied aspects of the city, giving effect to shots of whirling machinery, the diurnal flow of workers to and from work and the busy play of commercial

"AS THE LIGHTS COME WINKING ON,
PRICKING OUT ELECTRIC SIGNS
AGAINST THE SKY."

traffic and shipping. Markets offer still another field for exposition of the city's life as do the foreign quarters, slums and dock-side activity.

The use of types is another phase of city photography that should not be overlooked. In a big city each quarter has its individual types. There is the push cart peddler, the wharf rat, the bum, the silk-hatted aristocrat, char-woman and society lady, cabby and cop. Close-ups of these "characters" can often be obtained by use of telephoto lenses without the subject becoming in the least aware that he is being photographed. A liberal use of such types will relieve the danger of too much architecture.

Conventional photographs of public buildings, monuments and squares of the post card school of photography should be avoided. Movement is the keynote of modern city life and the motion picture camera is the ideal medium for its portrayal.

The use of the close-up in city photography adds just as much to the interest of the picture as it does in dramatic work. Close-

ups of the whirling wheels of traffic and industry, the skyscraping tops of buildings, the tramping feet of pedestrians, the giant face of some high clock, an unusual angle of some bit of statuary, bring emphasis to the finished picture and spur the attention of its viewers.





HANS ANDERSON *In Modern Dress*

A Glimpse Into the Future Wonders of Animated Cartooning

By K. R. Edwards

IN buying a ticket for the movies apparently no one has ever been influenced ever so slightly by the presence of any particular short subject on the program. At any rate so the average manager thinks and as he thinks he acts with the result that short subjects generally have been unable to command the circulation and revenue that would enable them to keep pace with the otherwise meteoric development the motion picture has enjoyed.

The animated cartoon is one evidence of this condition. Every one is familiar with the cats, dogs, derby hats and running water in the chandeliers, which are the venerable properties of this form of entertainment, but to date no one has been able to develop anything, using the same production methods, that might be a trifle more imaginative and entertaining than the cartoon has been. Just why this is so is difficult to understand, since there are such an endless number and variety of subjects

peculiarly suited to this medium. Fairy tales, folk lore, tales of the grotesque and arabesque lend themselves perfectly and who is there to deny the quality and interest of such

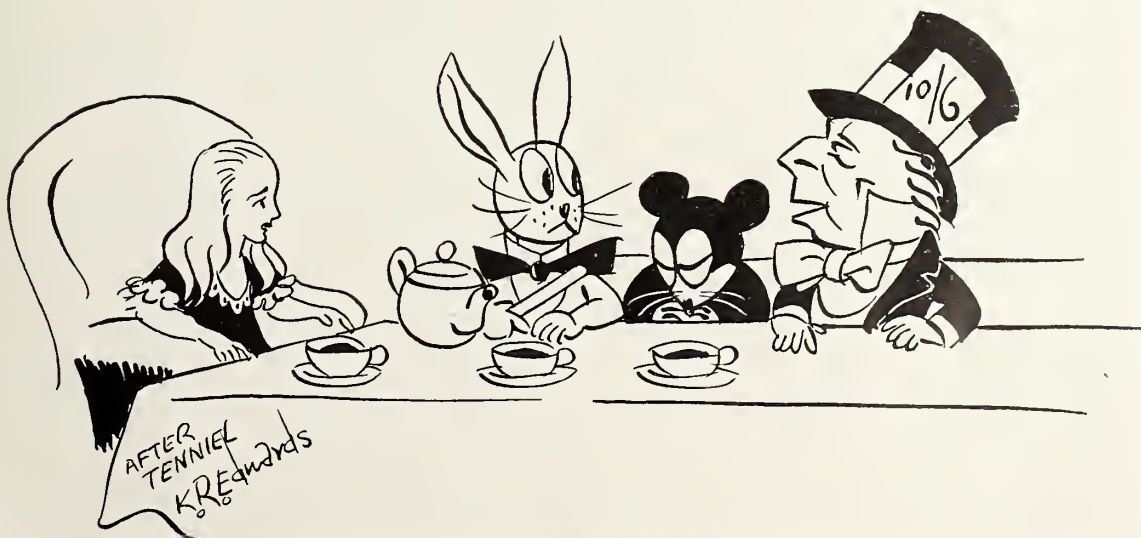


MOTHER GOOSE IN BLACK AND WHITE

entertainment? Consider, for instance, the possibilities of such a subject as Alice in Wonderland. What other medium could so perfectly interpret the Mad Tea Party or present such

characters as the Walrus and the Carpenter, the Dormouse or the Mad Hatter? Grimm's Fairy Tales and Anderson's are veritable storehouses or material for pictures of this kind with backgrounds and characters limited only by the imagination of the artist and his ability with pen or brush. As for the humor contained in such stories, if it is not as broad, it is certainly more subtle and many sided than the mechanical gags and stereotyped situations common to the cartoon. Certainly it is time to consign some of these latter to the wax-works with "Pa and Little Willie," "The Hungry Cannibals and the Missionary" and "Nervy Nat." Even those strongholds of "Wow" and "Zowie," the newspaper comic strips, are finding it necessary to deal out something a trifle more elevating than assault and battery.

The writer of this article recently animated the story of "Goldilocks and the Three Bears." This picture, made at the Carpenter Goldman Labora-



THE MAD TEA PARTY

Alice In Wonderland Could Best Be Interpreted Through the Technique of the Animated Cartoon.



ALTHOUGH THE FUNNY PAPERS, UNTIL TODAY, HAVE DOMINATED THE ANIMATED CARTOON, IT IS PROPHESIED THAT THE DAY IS COMING WHEN GREEK VASES WILL BE THEIR INSPIRATION

tories for the Eastman Kodak Co., is to be released exclusively on 16 mm. While it is not an entirely radical departure from cartoon form it is nevertheless evidence of the fact that the human figure can be animated without losing altogether its form and dignity.

Modern art, it seems, is turning, or returning, rather, for inspiration to the primitive—to the simpler and more vigorous forms which distinguished the work of the ancients. While this is of no particular interest to the lowly cartoonist, nevertheless such a reduction in style to simple form and outline makes of any figure a subject perfectly suited to purposes of animation, for, though the artist is under the necessity of using only those forms and shapes that can be readily duplicated, it does not follow that these forms be given always the character of cartoons. Elizabeth Perkins, President of the Film Bureau, who has done so much in promoting the little theatre which will be New York's first Civic Cinema, is one of the few who appreciate the possibilities of developing animated drawings. With this idea in mind she

has dramatized five tales from Greek mythology about which she says, "the possibilities of animated pictures have been untouched except for careless outlines in jerky sequences of slap-stick comedy. Why not change our whole point of view and visual-



ize in animation the outline drawings such as those commonly found on the early Greek vases and with these simple but artistic figures of gods and goddesses why not tell the story of Greek mythology? Bring to life the exploits and adventures, the delight-

ful humor and situations found in these stories and I am certain we shall find them as diverting and as entertaining as the acrobatic didos of Mutt and Jeff."

Of course I cringe at the thought of the loud "razz" from my fellow artists at the idea of one whose Greek is limited to "Rost Bif—Opple and Pitch Pie" attempting to follow a lofty course of art such as Miss Perkins suggests, nevertheless, I have attempted to show in the accompanying sketches modified working drawings of these subjects which could be used without any great difficulty in interpreting them.

At any rate animating Grimm's Fairy Tales, Greek myths, or Alice in Wonderland would be a fascinating experiment and would serve a purpose beyond that of illustrating popular wise-cracks, for the character, the wisdom and humor of such subjects are ageless and will entertain tomorrow as they do today and as they did yesterday. It is a field to tempt the amateur, a field for the pioneer and one in which, for the present at least, he will not conflict with Hollywood.



Courtesy of Cinegraphs.

GOLDBLOCKS COMES TO THE SCREEN

Through the Medium of the Animated Cartoon Which Allows Full Sway to Fantasy.

PHOTOGRAPHICALLY SPEAKING

Around the Clock with a Beginner Who Had Studied Exposure

By Paul Rodman

CAME the dawn on June first when I bounded from bed with a leap worthy of Doug Fairbanks. I was the proud owner of a new cine camera and I could hardly wait until I finished breakfast to rush down to the dealer's shop and get a roll of film. Today was to be a red letter day in my life.

I was all thumbs and fingers at first, but finally managed to get the outer protective cover from the spool, carefully leaving the inner one on as a protection from the light that is bound to creep in and blacken the edges of the film, spoiling otherwise perfectly good pictures. Going about the task of threading, I made certain that the paper leader was coming from the bottom of the spool with the black side towards the lens, and also that I had enough leader with which to thread. All this was being done in a dark corner of the living room, for I wanted to keep as far away as I could from the sunlight. I next brought the film over the sprocket, engaging the teeth with the film perforations and then firmly fastened the roller guide over the film. So far, so good! Next I brought the paper leader down the film track, engaging the perforations with the intermittent claw that moves the film down past the aperture, at the same time forming the upper loop, as indicated by the guide in the camera. I then closed the pressure plate against the film in the track. Hooray! Three-quarters done! The lower loop was formed similarly to the upper one, the film perforations engaged with the teeth on the lower side of the sprocket, and the end of the leader inserted in the hub of the take-up spool. Taking up the slack in the leader, (I used plenty), I put the take-up spool on the lower spindle and—Voila! the job was finished.

Before closing the camera, I removed the protective cover from the upper spool, and, holding the door of the camera in place so that I could close it quickly, pressed the button, running off a foot or so, and it was sweet music to my ears! I nearly forgot to set the footage meter before loading the camera. Had I not done so, probably baby brother would be goo-gooing on the last foot of the hundred and his goo-goos would trail off on red and black paper.

Good photographic quality was what I was after on this first roll. In



"I BOUNDED FROM BED WITH A LEAP WORTHY OF DOUG FAIRBANKS."

my intensive preliminary study for working with a camera, I had been impressed with the fact that movies are just still photos in motion, and pictures *had* to be good photographically to be good at all.

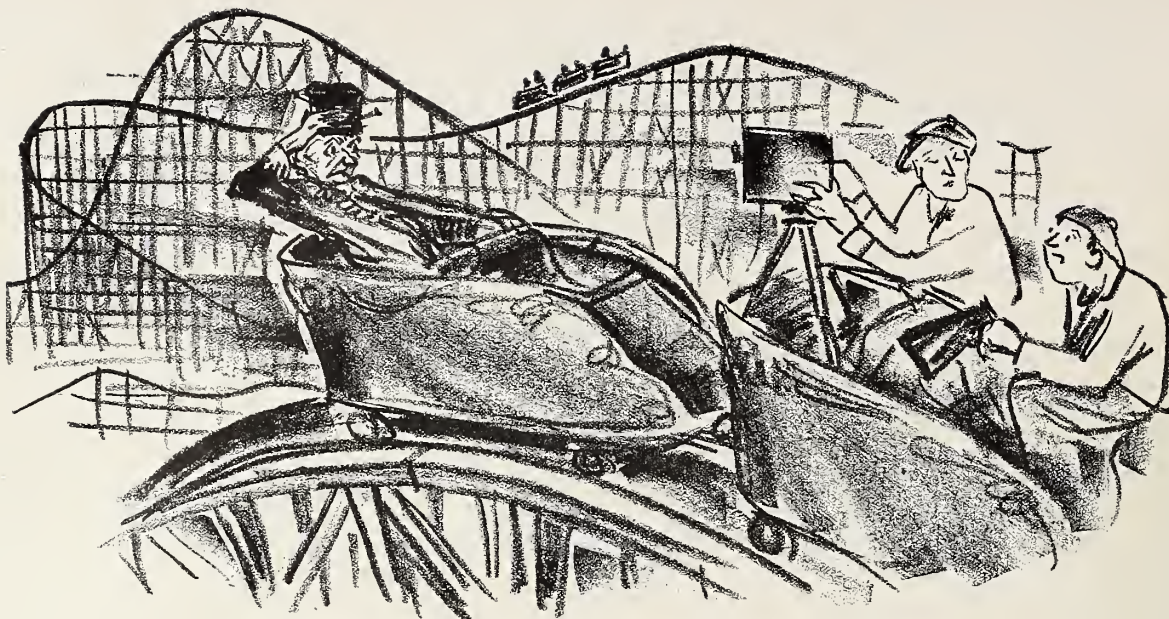
I decided that on this first roll I would run the gamut of all the stops, from the largest to the smallest, from *f*-3.5 to *f*-16, and see how near I could come to correct exposure in each case. So with my camera over my shoulder, down the road I went, looking for subjects. I decided to take them in order, from the widest diaphragm to the smallest. My first shot at *f*-3.5 was a medium distant one of some light colored flowers in a deep woods. The sunlight was shining brightly through a leafy bower overhead and just tipped the flowers, making them stand out vividly from the surrounding dark foliage. Setting the camera at half speed, so as to get all the light that I could, I made the shot, praying that I would really get light colored flowers and not black-eyed Susans. At the finish of this scene, I was just about to try a

closeup of the same group, when I remembered my exposure card saying that closeups required one wider stop than the normal opening. My memory saved me some film that time.

The next half mile or so brought me to the banks of a stream. A boat was moored to a stake, shaded by the overhanging branches of an enormous willow tree. I set the diaphragm just this side of *f*-8, for the sun was shining intensely on the water beyond the shadow of the tree. I figured that water had a high reflection power, and even though I had to allow for the shadow cast by the tree, the reflected light would call for a smaller stop than if it had been a grayer day. For a duller day I would have opened one or two stops wider.

A little ways farther on I was trudging along a road, past a meadow fenced in by a most interesting old wooden rail fence. The road was lined with huge trees which, in the intense sunlight, spread their shadows many feet over the ground. Here was

(Continued on page 544)



"AREN'T WE JUST ABOUT ALL THROUGH WITH GRANDMA, CLARRY?"

FILM - FLAM

Down the Ages With Virtue

DOLORES COSTELLO will play the lead in "Noah's Ark," a film version of the Flood. According to our movie producers, practically every great catastrophe in the history of the world was staged expressly to safeguard the virtue of some noble little girl. The San Francisco earthquake, for instance, came just when the evil Chinaman leered and made a pass at Dolores. Can there be any possible doubt that the flood will come at the very instant that Dolores again finds herself confronted with a Fate Worse Than Death? . . . and that the flood will not only spare her but her boy friend?

"Conscience??"

NO matter how anxious they are for "absolutely frank criticisms" of their homespun films, I can not advise amateurs to follow the example of a certain Detroit movie house manager who staged a "conscience matinee" at which patrons paid whatever they thought the show was worth as they passed out. According to *Variety*, a plumber who happened to be in the audience dropped a *dun* for \$2 in the plate. "You used up two hours of my time," he later explained, "and that's the union scale. You're lucky it wasn't an evening show or I'd have charged you double!"

The Low-Down on Love

LOVE," D. W. Griffith breathed hotly into the microphone dur-

Edited by

Creighton Peet

ing the recent broadcasting, "love such as we have it in the movies will take the place of treaties and leagues of nations . . . Love is an ambassador of good-will, and brings all the world together. Imagine a rough, crude man with no knowledge of woman's nature going to the movies and seeing love, LOVE, LOVE—kinds of love, mother love, the love of sweethearts. . . ."

With all due respect for Mr. Griffith's familiarity with this great force, we venture the friendly suggestion that his speech is not only a lot of hooey, but inaccurate as well. Did you ever know of a good healthy fight on land or sea or movie screen that didn't have a woman at the bottom of it—from Helen of Troy on down?

True to Location

DOES your son Josh ever come back to visit you, since he got in the movies at Hollywood?"

"Every summer," answered Grandma Tuttle, proudly; "every summer of the three he's been gone."

"And did he bring his wife with him?"

"Each time," she answered, "and they was three as purty girls as you ever laid eyes on."—*Life*.

The Way of All Art

THE Cohens and the Kellys" films having achieved "The Cohens and the Kellys in Paris," we are now

warned that "The C's and the K's in Atlantic City" will follow. To say nothing of "The C's & the K's in Port Said," "The C's & the K's in the Adirondacks," "The C's & the K's with Their New Ice Skates," "The C's & the K's go to West Point," etc., etc.

The final one of the series, however, will no doubt be the "The Cohens and the Kellys go to see Abie's Irish Rose."

Hollywood Talk

GUESS whom I saw the other day?"

"Santa Claus—right?"

"No, Greta Garbo."

"That so? How is she?"

"Fine. She looks well all over."

Now, guess whom I saw the other day."

"Give up."

"Ben Turpin."

"That so?" How is he?"

"Fine. He looks—well, all over."

—C. C. N. Y. Mercury.

Innocent America

THERE are no fewer than 133 censorable sequences which authorities in one town or another will cut from a film before allowing it to be shown in America. This costs the producers about \$3,500,000 a year. In some communities—Pennsylvania for instance—tiny garments are not permitted on the screen. It is interesting to learn that storks still bring the babies in Pennsylvania.

Ornithologists please take note.

STILLS *for* MOVIE MAKERS

By Carl L. Oswald

BEING a well understood term in professional motion picture circles, the word "still" may be freely used without suspicion that the user is actually or potentially a scoff-law. Quite the contrary, as the still picture, at first scorned by the professional movie gentry, has gained its position of importance in the industry following the law of a demand which must be satisfied. That demand varies from pictures made for publicity and record purposes, to pictures which are filed for reference when a particular setting or location is desired.

Recognizing that, in amateur movie making, routine technical practice is best modelled after the accepted professional procedure, the question arises, "how can the amateur adapt the practice of making stills to advantage in his work without the addition of burdensome equipment?" Without question, the answer lies in the excellent pocket cameras now available.

For example, there are models which use 35mm. standard motion picture film in short lengths. Each exposure covers one or two frames, depending on the model, and yields negatives of cameo-like quality which will stand enlargement to 8 by 10 in. and even beyond. The size of the neg-

ative is sufficient to give contact prints which are ideal for pasting in a notebook to supplement written notes on lighting, locations, camera angles and other pertinent points which can thus be cleared up without the necessity of experimenting with a much more costly and bothersome movie shot.

The amateur will also find a special advantage in that he may load up with panchromatic film if he wishes and find out for himself just what gorgeous effects can be secured with this material and properly selected filters and, having satisfied himself on this point, can then proceed to do the same thing with his movie camera. It is, of course, obvious that any of the vari-



A CONTACT PRINT, ABOVE, FROM ONE OF THE "STILL MOVIE" CAMERAS DESCRIBED IN THIS ARTICLE, AND, BELOW, AN ENLARGEMENT FROM THE SAME NEGATIVE SHOWING EXCELLENT RESULTS SECURED.

ous 35mm. films now used in the professional movie field can be used, depending on the particular work to be done. In this way the amateur can familiarize himself quickly and easily with the general problems of film and exposure technique, especially where color and lighting are concerned.

Many owners of motion picture cameras are finding their personal library of films increasing to the point where it is difficult to remember just which reel contains a certain shot. One amateur solves this difficulty by having stills of each shot in each reel neatly mounted and numbered in a handy note book and upon referring to this he can at once select the reel he wishes to show. Wherever he goes, he has his small camera with him and records locations, odd lightings and other things which interest him so that he can return at any time with his movie camera and shoot with the comforting foreknowledge that he will get what he goes after.

Photography contains within itself all of the elements necessary to a cultural hobby; that is, it produces results which can give pleasure and satisfaction to the one who practices it, and in that practice it brings one in

(Continued on page 543)



Photograph by E. Leitz, Inc.



THE MICRO SET IN USE.

Photographs by the Author.

MICROSCOPIC MOVIES

How Wonders of the Unseen World May Be Filmed by Amateurs

By Herbert C. McKay, A. R. P. S.



SOME five years ago a few, a very few amateurs in this country were foolish enough to start playing with a new narrow width motion picture film. A year or so later their number had grown considerably, to such an extent, in fact, that the new film and its camera and projector were coming to be styled "amateur" rather than "sixteen millimeter." At the present time we are faced with the fact that the name "amateur" must be discarded as a limiting adjective as applied to the sixteen millimeter.

While we hardly expect to see the theatres discard the thirty-five millimeter, the sixteen is rapidly encroaching upon its big brother in industrial and educational fields, and of still greater import it is encouraging the spirit of investigation among adults.

Among the more interesting of the "instructional" films are those showing a few of the wonders of that invisible world which surrounds us and which can be revealed only by the agency of the compound microscope. Many films are made of subjects which require careful and expert preparation, but the world, our world, be it of the city or rural, is filled with objects, beautiful and marvelous, which are revealed by the low powers of the popular priced compound microscopes now available in every department store.

Of still more importance to the amateur cinematographer, these wonders may be transferred to motion picture film by means of any of the regular model American sixteen millimeter cameras. It is true that a few accessories are needed, but these have the advantage of being both simple and inexpensive. At the present time there is no complete micro-cine-graphic outfit supplied by any one manufacturer, but by combining some standard accessory equipment now available, such an outfit may be easily assembled. The illustrations show an apparatus which has given excellent results. In addition to the cine accessories, the equipment was constructed of a bit of packing case and some small articles purchased during a visit to Mr. Woolworth's.

Briefly, some kind of camera support is necessary, also a compound microscope (a small one will do). The cine accessories include a prismatic or "reflex" focusing device and a microscope adapter of the type known as the "Microphote." A regular type micro lamp with condenser lens will be of great value.

It is needless to say that the eye is far more sensitive to light than is the photographic emulsion. This is of

great importance in this work, as the light used is divided by a part-silvered prism, approximately 1% passing into the eye through the control ocular, while the remaining 99% passes to the film. (Losses by absorption are ignored).

As the microscope presents a complete optical unit, no camera lens is used. The tube of the reflex focuser is connected to the micro adapter by a light-tight tube. As the microscope is focused independently of the camera, all we need to do is to transfer the beam of light from the microscope to the film. This is done by the prism which bends the 99% beam at right angles and directs it upon the film. If the distance between the film and prism is increased the only appreciable effect is to increase the magnification of the image upon the film and this in turn, naturally, makes a longer exposure necessary.

For the best results the microscope should be equipped with a substage iris and condensing system. This makes possible a shorter exposure (greater camera speed). Without this system half speed or less will be necessary while with it better definition and full speed operation are possible.

Beginners will find difficulty in seeing the small semi-transparent subjects. By closing the iris below the stage, these small creatures are sharp-

ly defined, while every transparent object becomes sharply outlined with a dark line.

The microscope is sharply focused, the reflex focuser is used to check the film focus to see that it is also sharp, this being necessary due to the fact that with greater enlargement, the film image requires a more critical focus. When this is done the prism is removed from the light path in the manner provided and the exposure made while watching the subject through the control eye-piece of the micro adapter.

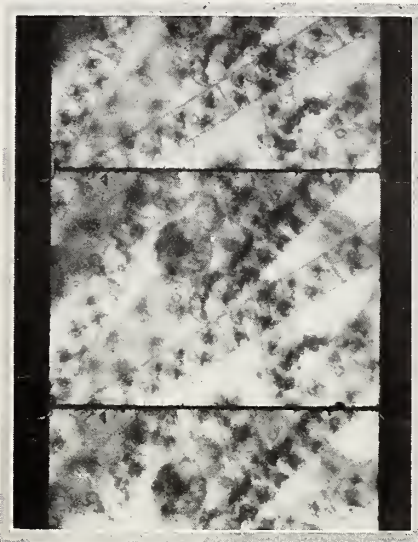
It is just as simple as that.

Where can subjects be obtained? In any park. Search out a pool of stagnant water which contains patches of common green "scum." With a medicine dropper lift out portions of this "scum" and drop it into a small vial. The material itself is not exactly attractive, having a draggled, slimy appearance—but wait.

With the apparatus prepared, pour the contents of this vial into a small dish. With the medicine dropper remove a drop of the muddy water from the dish and place it upon a glass slide, then drop upon it one of the small, thin "cover glasses" which come with the microscope. If none of the "scum" has been drawn up with the drop, remove a tiny portion of it with a needle and place it upon the slide before putting the cover glass in place.

If your eyes are sharp you will see the tiny green mass uncoil and resolve itself into tiny threads. When covered, place this prepared slide upon the stage of the microscope and focus the instrument. You will see that the slimy "scum" is composed of crystal strands through whose interior run spirals of

delicate green, like emeralds strung upon a spiral thread. No empress ever wore jewels to compare with this despised refuse. Moving the slide about you will soon find an abundance of life. Organisms upon long stalks like glorified tulips open and close their mouths, waving about and searching for food.



"EMERALDS STRUNG UPON
A SPIRAL THREAD."
An Enlargement From
a Micro Movie.

As you look, here comes a revolving mass of green jewels, spaced like the spheres in an atomic model, then darts into the field a curious animal, the "water bear," so named due to its grotesque resemblance to a bear. Again we see a veritable sea serpent, too large for the microscope field, then we find another of the tulip shaped creatures, but larger and with a spike ringed mouth. Moving sluggishly we

see long green animalcules with a single ruby "eye-spot" who elongate themselves, then draw into a ball and repeat the process endlessly.

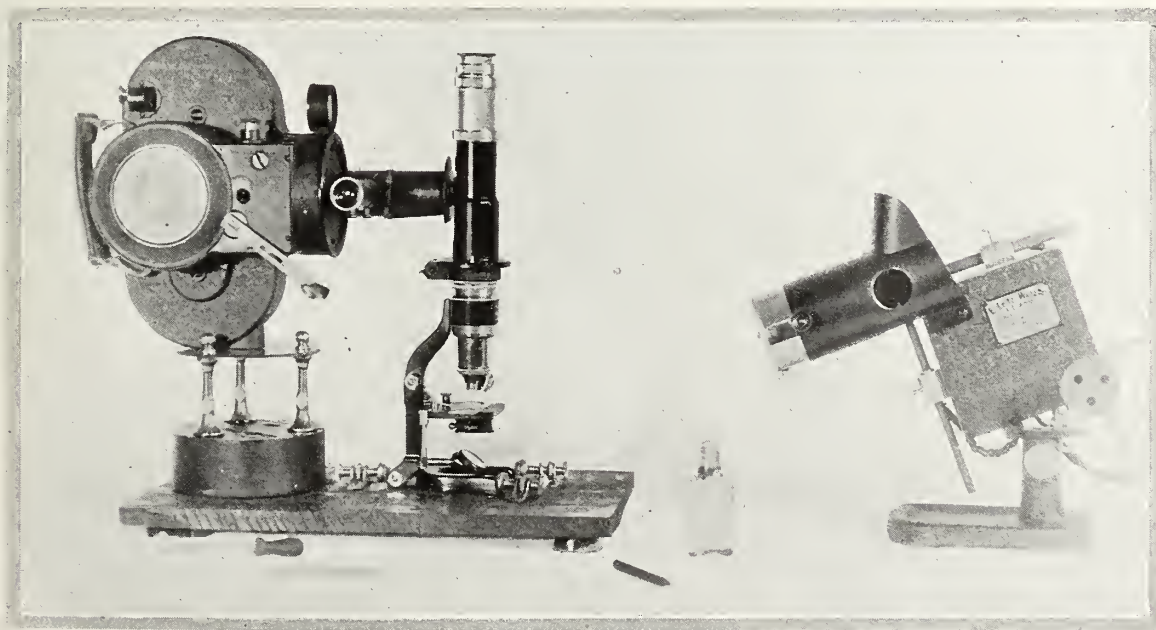
As we watch we see a transparent, formless mass which projects a false foot in almost any direction as endlessly changing form it crawls across the field. The procession is endless and fascinating.

Giving each organism from five to seven and one-half feet we find a one hundred foot film roll exhausted before we feel fairly well started.

This new field is as easy to enter as ordinary movie making and provides fascinating occupation for evenings. There is no reason why any camera owner should not try this work with full success.

The first trial should be tested. The writer uses negative film and invariably develops it in his apartment the same day it is exposed. Tests are easily made by exposing a foot or two of film and then developing it. One or two trials will indicate the proper lighting for definition and for either half or full speed. Panchromatic film will give somewhat better results than the usual emulsion, although both kinds are quite well adapted to the work.

(AUTHOR'S NOTE.—The illustration shows a slight diffusion. This is not apparent upon the screen, and is due to the fact that both the negative and the enlargement were developed in straight metol-hydroquinone developer. The enlarging was done in the usual manner by the use of an ordinary motion picture film enlarger. No special treatment such as the glycerine bath was used.)



HERE ARE THE KEYS TO THE UNSEEN WORLD.
With This Simple Equipment, Described Above, Every
Amateur Can Make Microscopic Movies.

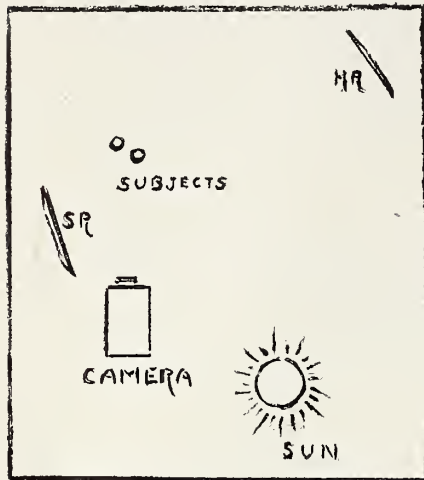
HARNESSING *the* SUN

How to Put Its Light Where You Want It

By Don Bennett

NOW that summer is here many amateur movie makers will take advantage of the strong rays of sunlight to make pictures for their animated albums.

You who have made closeup studies of your friends, may have noticed that



SET UP FOR BACKLIGHTING
Described Below.

they lacked the brilliancy and snap of professional films. This is not because of the difference in equipment, film, or processing. It is due to only one thing, *light*. The professional cameraman does not rely upon the chance of the sun falling where he wants it to, he puts it there with reflectors and lamps. Yes, lamps. Many production exteriors are made with batteries of arcs helping out the sun. It is related that

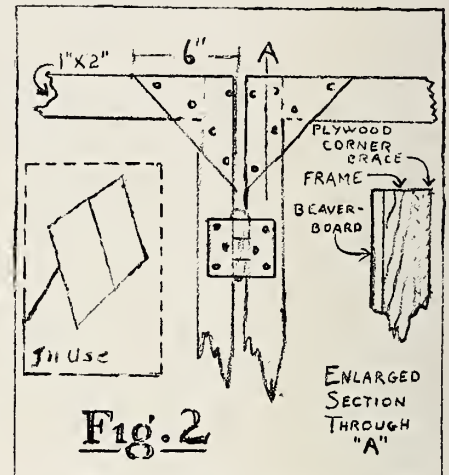
when Chaplin made "The Circus" he called in experts in lighting to place shadows at just a certain angle to give the effect of early morning when the circus was leaving town. Those of you who saw this picture will recall the closing scene and will agree with me that it looked just like 6 A. M. This is only to show to what lengths the professional will go to secure effects, and is not intended as a plea for more expensive equipment for the amateur.

All that the amateur cameraman needs, to accomplish the near professional effects I shall describe later, are one or two reflectors of the simplest kind. Pieces of beaverboard painted white will serve the purpose, although those illustrated will pay for themselves in results. They may be painted with aluminum paint, or with white paint. Aluminum gives a soft diffused light, not as strong as white paint will. The professional reflectors are coated with aluminum leaf cemented to the reflector surface. If you make white reflectors, paint one with flat white and one with glossy paint. The glossy reflector, more commonly known as "hard," will give concentrated light of great intensity and throw the light for quite a distance, as for example, into the shadows of a porch. It is also very good for backlighting, as shown by the

REFLECTORS IN USE
Photograph by Paramount.

sketch herewith. The hard reflector "HR" was placed behind the subjects. The softer reflector "SR" was placed near them to break up the shadows of the features and bring out clearly all details of their faces.

There are no rules to follow in the placing of reflectors, except that they



DETAIL OF REFLECTOR
CONSTRUCTION

should not shine into the lens. The positions of your subjects, the sun, and the camera are so changeable that rules are useless. Trial will show you that you can judge with the eye when the reflectors are correctly placed, and a "blue glass" (or No. 49 filter) will show conclusively when your light is properly distributed. This does not

(Continued on page 546)



Talking Movies *and* Cinematic Art

By Roy W. Winton

OUR good but often nervous friends, the professional movie people, have been afflicted for some years by a series of alarms. Radio, motor cars and paved highways, personal movies and, lastly, television have been predicted as the dreadful things to decimate picture theatre audiences. Each of them has been good for a fine funk on the part of "the industry."

But this industry has lately developed its life-saver, if we accept the statements of its higher command. Talking movies are not only to offset whatever danger radio, television and the amateur movement have created, but are to carry the professional screen to a future even more marvelous than its marvelous past and present. There is new hope in Hollywood—that is, among the owners—and there is rosy dawn to replace the doubtful shadows. And—so run the hopes—the "talkies" may, in some happy fashion, compensate for the mounting production costs of the silent pictures and balance income with outgo much more to the liking of everyone in the movie business.

The motion picture industry is to be congratulated on having found this occasion for optimism. As one of the former perils, all of us amateurs are heartily glad to know that we may film and project, now, to our hearts' content without taking profits from producers, distributors or exhibitors of professional films. We did not like being a menace and we never could see precisely how we were a menace. We hope that talking movies and the synchronization of sound and image will bring great prosperity to their owners and lessees.

It is quite evident that the larger producing units and amalgamations in the professional motion picture field are committed definitely to sound and image synchronization and that they are open-minded about complete talking movies. At present the three leading synchronization methods are the Photophone of the Radio Corporation of America, Movietone of the Fox Film Corporation, and Vitaphone of Warner Brothers Pictures, Inc. All of the leading producing companies have arranged or are arranging to lease one of these methods, although other devices are also being offered in rapid succession, and the final result may show a different alignment. In Photophone and Movietone the sound is photographed on the margin of the film. Vitaphone uses phonographic records synchronized with the pictures.

The "Jazz Singer," with Al Jolson singing incidental songs in the film, marked the beginning of the definite photoplay appearance of synchronization. "Tenderloin" had some spoken lines; then came "The Lion and the Mouse" with a liberal proportion of speech. Warner Brothers have now produced "Lights of New York" which makes use of speech in its entirety. This rapid development has come within a year.

All of which indicates several things. Evidently the public on which synchronization and talking movies have been tried out has responded favorably; the large producers have made this favorable response the basis of definite plans which are said to involve, for the whole industry, a probable expenditure of some thirty millions of dollars in synchronization equipment. The talking movies are soundly financed to whatever extent the movie industry is soundly financed. There is every reason to believe that a new development in theatrical motion picture exhibition is definitely here.

What, then, may the picture theatre audiences—the two hundred and fifty millions a week—expect from this new development? What may be the immediate results and what the more distant?

Sound and image synchronization should first affect the number and size of picture theatre orchestras, the average piece cost of which is sixty dollars a week. Movie-goers will probably hear less orchestral music and more of the synchronized. Organs now installed will function as at present and may, possibly, be given a greater share of the musical task of the program. It should not be hastily concluded that this will be an irreparable loss because the synchronizations have been carried to a high degree of excellence and, often, are more satisfying than second rate local orchestras. Also, the vaudeville features which have, in some instances, blanketed films in the great picture theatres of the country may be expected to disappear, their places being taken by sound and image synchronizations of all kinds. These two results may be expected with as much celerity as the public will permit. Producers of pictures have been unfriendly to vaudeville encroachments and theatre owners have been close to despair at orchestral costs. The new synchronization will be made to

do full service to the whole industry in eliminating these dangerous and costly program features.

The more distant effects of this truly epochal development in the movies depend upon several factors, chief of which are the public reception of complete "talking photoplays," the limitations which such a type of film would place on present studio technique and the possible lowering of production costs, eventually.

Unless there comes an unmistakable public aversion to talking movies—and there has been no such aversion to the efforts at synchronization up to the present—it is safe to predict that they will become general in a short time. Each producer is hunting for production formulæ that will make the largest profits and none is unwilling to copy what others have found to be good money-makers. This is the case,—lest such an attitude be placed to the discredit of the screen magnates—with the producers of legitimate drama. In fact, we get our entertainment in cycles because entertainment purveying is a business and business seeks safe channels.

To theatre audiences, complete talking movies would mean a greater similarity between the product of movie studios and that of theatrical producers. The voice would again be a thing of value to the theatre-going public. Standards of theatrical excellence that have lain dormant for a quarter century, except in a few large cities, would be revived. Photoplays would become fairly close approaches to spoken drama, because speech places an automatic limit upon cinematography. If an effort should be made to combine the element of phantasy that has always been inherent in the imaginative movie with the realism of speech, something would result that could be compared to the absurdity of the stage animals in "Chantecler."

Talking movies—meaning complete speech and action synchronization throughout the entire film—would produce photoplays for the millions that would keep fairly clear of what we have termed "cinematics"—that is, camera work and direction based on the element of motion and other special functions of the motion picture as an art. There would be a return to the more melodramatic "human interest" type of film story, a greater realism than we have been accustomed to see, of late, on the screen. Subtleties would be dangerous, because they would have to be subtleties designed both for the eye and the ear.

The educational process of the last twenty years of moving pictures, which has trained movie audiences to see such indirections as "Dr. Caligari," "Variety" and others without being irritated by their complex effect, would stop and audiences would be given very simple stuff indeed. There would be many more "Way Down East" and fewer "Strange Interludes" in the talkies unless movie audiences should turn out to have a large supply of the kind of taste that is, at present, insufficient to support more than a small number of subtle and intelligent spoken dramas in our large cities.

This is a rough and very general prediction of the type of theatrical offering the great public would find in the talkies. If the great public, then, accepts this type of film eagerly and whole-heartedly, there must be certain modifications and limitations of existing studio technique in direction and cinematography. These would, in turn, modify the screen product in manner as well as in matter.

To combine the existing concept of a feature picture such as "Wings," "Ben-Hur," "The Man Who Laughs" and "Drums of Love," in which much of the appeal to the audience is found in "big scenes," employing the forces of nature, mechanical devices, great crowds and the like with the new concept of a spoken film would be something of extreme difficulty, if it avoided the absurdities of the thrillers of the "ten-twenty-and-thirty" variety of forty years ago. Those absurdities would strike the great public now as laughable. Here lies the chief source of disaster: speech and image combined create a definite mood in the audience, which is a mood of intimacy and this mood, if once destroyed by a "big scene," can be recaptured only with difficulty. Actors can scarcely be expected to shout over a battle, a train wreck or a snow-slide.

In general, the *mise en scène* of talkies would have to be contracted to something approaching the limits of the proscenium arch, if the talking film were to preserve verisimilitude enough to keep the average audience interested.

A whole new technique would be required from directors and actors. Directors have managed very well to move voiceless stars and extras through their pantomimes and they have rated that actor best who offered least resistance to being used as a marionette. All of which is as it should be, with the motion picture what it now is—a unitary expression of directorial ability. But, the actor in the talkies would be depended upon to carry much more of the pic-

ture on his own back. We can move, walk and smile to order, but it is something more than the most exigent director could hope for to find an actor who could be utterly plastic yet speak dramatically. Directors would have to provide an actual script for their cast and the script would have to be memorized. The cutting and editing departments would be shorn, at once, of most of their power, because any amendments they might make to a finished film would require highly costly re-takes, involving rehearsals, line-learnings and the whole bag of tricks of the spoken stage.

Actors would be required to develop voices and diction would come into its own. Some of the present stars are already equipped but many would have to learn a new technique. Motion picture mimes would have to speak, act and "film"—that is, to have the elusive quality of reproducing satisfactorily on the screen. A new type of screen performer would develop who would be partly legitimate actor and partly pantomimist.

If the talkies in their entirety are accepted by audiences, the industry may be expected to make every effort to offset the cost of installing the synchronization equipment. If "big scenes" do not fit with the intimacy of spoken films, they will disappear; if existing directors and actors prove unsuited to the new technique, they will be replaced and—unless producers have learned nothing in the last ten years about salaries—they would be replaced at much less than their present inflated remunerations. The industry will do all that it can to produce saleable entertainment at smaller cost.

The talkies, then, should simplify the cinema amazingly, so far as the general run of theatres is concerned. They will offer the modern equivalent of the old-fashioned melodrama of twenty years ago, because their audiences will not care for nor understand spoken movies that go much beyond that simple stage. The audiences will get what they have been wanting—sound—the producers will be getting better profits and the exhibitors—those nervous thorns in the industry's flesh—will be supplied with dependable "box-office."

This might appear as if we amateurs regretted the advent of "talkies." Far from it. We should welcome them because they will liberate the cinema from the necessity of pleasing the great crowd. The millions will be so interested in talking films that they will not set an unconscious, but very real, veto on the production of motion pictures and a few photoplays for what we have called, in MOVIE

MAKERS, the *cintelligenza*. At present, the silent drama must be produced down to the level of the simple, because it is supported by the great hordes of the simple. The more subtle get a much smaller proportion of screen fare than they wish, yet they have—or should have—the good sense to see that the majority pays the profits and should be pleased rather than the minority.

With the wedding of the crowd and the "talkies," the silent screen can go forward to a free artistic development. Motion pictures without speech will become the unusual thing within another ten years; they will be produced as exotics and not as hardy perennials from the studios. Such as are made will be for an admittedly limited audience composed of people honestly interested in movies as movies—mostly the little picture house groups. A silent motion picture will become "caviare to the general."

Here, amateurs will have their innings. Unquestionably talking movies will be available for home presentation and unquestionably the mechanism of taking them will be offered to amateurs. But it seems pretty certain that those amateurs who are not interested in producing photoplays will not acquire that interest over night and make use of their families and friends as actors in home-made playlets.

A great part of amateur filming will always be done for silent projection. Into amateur hands, then, will come the heritage of the silent movie. Rejected by the professional industry as an old story, amateurs will make of it an art.

What of the Vidor, the Borsages, the Flahertys, the Murnaus, the von Sternbergs, the Pudowkins and the rest of the directors who have been discovering the real meaning of the motion picture as an art form? We hope that the little picture houses will grow rapidly enough to absorb their carefully made product and that they will stop making anything that is not carefully made. What of the cameramen? Some of them will turn to the "talkies," as will directors, in order to make a living. Smaller companies and special production units of silent films in the great companies will absorb some of them.

Let us be generous in advance. We invite them all over into amateur cinematography. They can, many of them, retire and live comfortably on what they have already made in professional films. As amateurs they can take the silent film up to the real heights it will reach when its only "box-office" is to be found among the *cintelligenza*.

THE MOVIE MAKERS' CRUISE

THIS INTERESTING GROUP OF PHOTOGRAPHS WAS CHOSEN FROM THE PICTORIAL RECORD OF THE MOVIE MAKERS' MEDITERRANEAN CRUISE, RECENTLY COMPLETED, IN WHICH THE AMATEUR CINEMA LEAGUE CO-OPERATED WITH JAMES BORING'S TRAVEL SERVICE IN ARRANGING THE MOST UNIQUE TRAVEL FILMING OPPORTUNITY IN THE HISTORY OF AMATEUR CINEMATOGRAPHY.



Photographs by Gardner Wells.

Upper Left, On Location in the Court of the Lions in the Beautiful Alhambra. Upper Right, A Mosque in Damascus. Center, Seventeen of the Movie Makers on the Cruise Snapped at Funchal, Madeira. Lower Left, An Exquisite Camera Study made in Granada. Lower Right, Filming in the Pyrenees.

FROM BADINAGE *to* WORSE

By Weare Holbrook

THE professional motion picture magazines devote pages every month to gossip from the studios—chatty little paragraphs giving the great outside world glimpses of what the leading screen stars laughingly call their “private life,” and relaying snatches of the scintillating repartée which flashes back and forth on the lots. Here is a sample of the mad give-and-take which renders film-fandom partially agog at least once a month:

“Nice weather,” said the visitor to Richard Dix’s set.

“Yes,” replied Richard, “I’ve heard it very highly spoken of.”

Here is another, selected at random from a fan magazine:

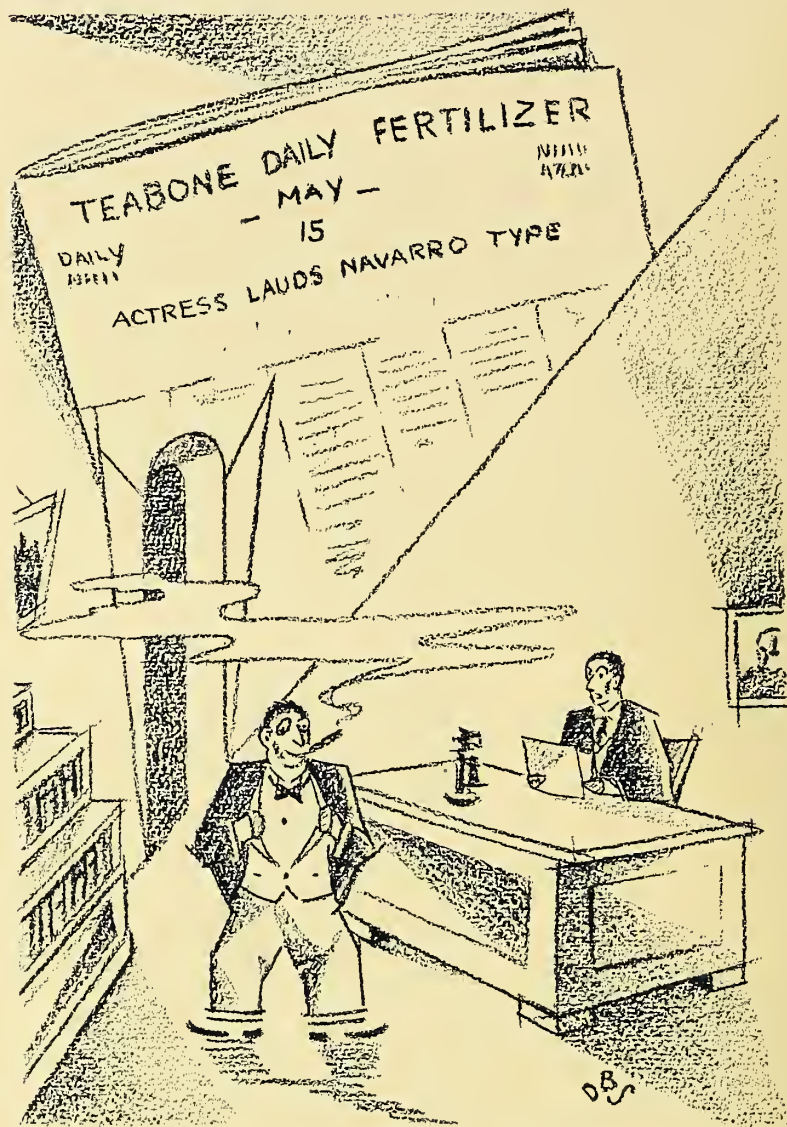
“I checked up on myself and found I had been smoking fifteen or sixteen cigars a day,” Al Green, the director, told a group of his friends at lunch. “A fellow has to ring a lot of canes to get that many cigars every day,” Carl Harbaugh remarked.”

And so it goes, until the credulous reader imagines that life in Hollywood is just one long Oscar Wilde first-act.

But there are always a few old meanies who refuse to believe what they see in print. One of these is Mrs. Challis, president of the East Teabone Literary and Sunday Afternoon Hiking Society.

“You can’t tell me,” said Mrs. Challis (just as if anyone would try to), that the movie stars think up all these clever remarks themselves. Why, I know a man who knows Delysha Damour intimately—they both patronize the same Chinese laundry, so they have a great deal in common—and he tells me she is so dumb that she thinks Galsworthy’s ‘White Monkey’ is a sequel to ‘Tarzan of the Apes.’ The Hollywood idea of a snappy comeback is, ‘And how!’ It’s the press agents who make up the conversation that gets into print. Even the extras have what they call ‘personal publicity managers.’ I tell you, if we expect to make a success of our home-talent movies in East Teabone we must have a press representative to arouse public interest in the personalities of our players.”

So—out of her own husband’s pockets Mrs. Challis hired a high-powered publicity director to take charge of the private lives of the local film artists. His name was T. Pulsifier Snook. When he arrived they were at work on a two-reel comedy enti-



“I,” REPLIED THE RED HAired ONE GRIMLY, “AM HER HUSBAND”

tled, “Hip, Hip Horatio,” having already completed “Love’s Awakening,” “The Freedom of the Shes,” and last, but not released, “The Repentant Chiropodist; or, I’m Sorry I Knocked Over Your Piano Lamp, So Please Don’t Cry,” a Restoration tragedy by Beaumont and Fletcher.

Snook lost no time in getting his typewriter into action. He arrived on May 15. On May 16 the following story appeared on the front page of the *Teabone Daily Fertilizer*:

ACTRESS LAUDS NAVARRO TYPE

Loretta Jane Cramp, pretty ingenue of the silver screen, is undoubtedly the most popular

lady in Teabone. Since her first appearance in pictures she has received more than two thousand “mash notes” and proposals of marriage. “But I shall never marry,” she declared yesterday, with a winsome smile, “until I find the ‘right man.’ My ideal is the tall, dark-haired type, like Ramon Navarro, only larger. I adore big men * * *”

Next day a wizened, bow-legged little man with flaming red hair, called upon T. Pulsifier Snook. “Are you the feller who wrote that story about Loretta Jane Cramp?” he demanded.

“Yes,” Snook admitted. “Who are you?”

"I," replied the red-haired one, grimly, removing his coat, "am her husband."

The *Fertilizer* of May 19 contained the following item:

T. Pulsifer Snook, publicity director of the E. T. Film Players, is nursing a discolored eye as a result of an accident which occurred last night. Mr. Snook states that while hunting for the electric light switch in his office he bumped against a half-open door, bruising his face severely.

The same issue of the paper, however, flaunted this first-page story:

MACKEREL OWES

ALL TO SPOUSE

Wilfred Mackerel, of the local film players' group, believes there is no place like home. "Perhaps I am old-fashioned," stated Mr. Mackerel in an interview with reporters yesterday, "but there is nothing I enjoy more than a quiet evening by the fire-side, with my wife and darling kiddies. Mrs. Mackerel and I are like two love-birds, and our married life has been one long honeymoon. She is my best pal and my severest critic, and it is to her inspiration and encouragement that I owe my present success * * *"

Two days later Wilfred Mackerel visited the office of the publicity director.

"Mr. Snook, you write for the papers, I believe?" His tone was ominously quiet.

Snook admitted that he did.

"But apparently you don't read them," complained Mr. Mackerel. "If you read the papers you'd know that my wife—my third wife, by the way, and a blankety-blank so-and-so, if

there ever was one—is now in Reno, suing me for divorce and alimony, and everyone in town knows it. Also, I have been living in hotels and restaurants for the past seven years, and all the 'home life' I have you could stick into a dumb-waiter. Furthermore, there are no 'darling kiddies,' thank Heaven. And in case you may forget these facts," continued Mackerel, rolling up his sleeves, "I'm going to impress them upon your consciousness, if any."

The following day this item brightened the newspaper:

T. Pulsifer Snook, publicity director of the E. T. Film Players, suffered the loss of several teeth yesterday when he fell down three flights of stairs in the First National Bank Building, landing on his face. He will be confined to his home for several days.

It was not until a week after this painful incident that the following jolly little anecdote appeared in the *Daily Fertilizer*:

George Jibble, local film comedian, is as amusing off the screen as on, and his wit is a by-word around the studio. Someone said to him the other day, "George, I hear you are leading a double life." "Not I," replied Jibble, in his inimitable drawl, "but my wife is leading a double chin."

Next morning T. Pulsifer Smith received a telephone call. "This is George Jibble," said a faint voice. "Where did you get that wise-crack that was in the paper yesterday?"

"MR. SNOOK LEFT LAST NIGHT FOR CALIFORNIA IN THE HOPE THAT A CHANGE OF CLIMATE MAY IMPROVE HIS CONDITION."

"I made it up," said Snook, not without pride. "Clever, wasn't it?"

"My wife doesn't think so," replied Jibble. "And what's more, she believes I really said it. I wish you'd go and see her, Mr. Snook, and tell her that it was just a little press-agent story that you invented. Will you do that?"

"Why—er, yes, of course," assented Snook, with some misgivings. "But why don't you tell her yourself?"

"I tried to last night," explained Jibble, plaintively, "but she interrupted me. And now I can't."

"Why not?"

"I'm in the hospital."

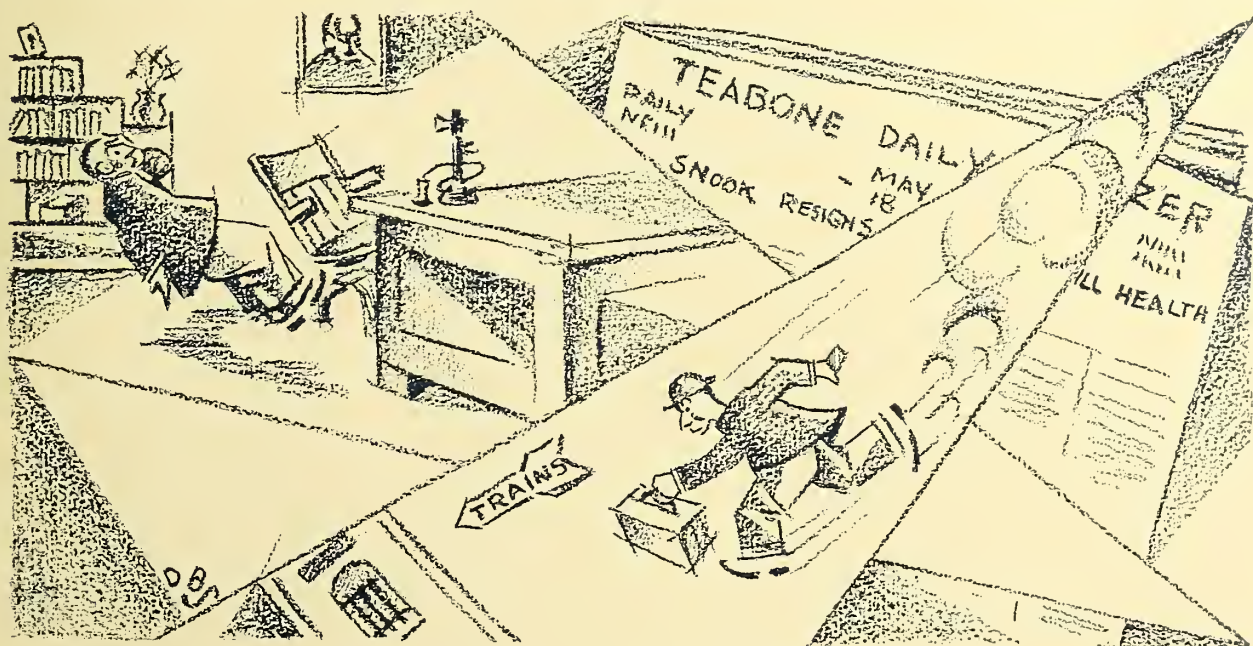
Snook placed the receiver quietly on the hook and tip-toed away from the telephone.

The next issue of the *Daily Fertilizer* contained this item:

The many friends of T. Pulsifer Snook will be sorry to learn that he has been forced to resign from his position as publicity director of the E.T. Film Players, because of ill health. Mr. Snook left last night for California in the hope that a change of climate may improve his condition. His successor has not yet been chosen, and applicants for the position are advised to see Mrs. Challis as soon as possible.

But so far no applicants have appeared. One would think that a generation like ours, with its transatlantic flyers, flag-pole sitters, glass-eaters and pedestrians, would produce at least one or two reckless mortals who would be likely candidates for the job. Are we mice, or are we men? I don't know.

One fact, however, is quite evident: we are not publicity directors.





THE COLOR GUARD

A Scene from the News Reel Being Filmed by the Amateur Movie Club of Culver Military Academy.

AMATEUR CLUBS

Edited by Arthur L. Gale

Critics to Prove Ideas

THE Herald Cinema Critics' Club of Syracuse, N. Y., has made plans to produce an amateur photoplay putting into practice, as far as possible, the cinematic theories that it has developed during its activities in appraising professional motion pictures, writes Chester A. Bahn, motion picture critic of the Syracuse Herald. Under the plan announced by Walter P. McIntosh, chairman of the executive committee of the club, a story contest will be held and the winning story will be scenarized by a club member and adapted for production as a one reeler on 35 mm. The production staff and cast will all be members of the club. Arrangements have been made for the presentation of the finished picture at a Syracuse theatre for a week's run. This is the first critics' group to produce a photoplay and the result promises significance.

New Cleveland Club

UNDER the leadership of E. J. Wohlfeld, League member, ten enthusiastic amateurs formed the Cleveland Movie Club during June in Cleveland, Ohio. Officers were elected and the production of a civic film showing Cleveland's progress, filming a weekly newsreel and producing a photoplay were discussed. The advancement of amateur movie making in Cleveland is listed as the principal purpose of the club. Meetings will be held the first Tuesday of each month and, during the early period of the club, special meetings will be called on the third Tuesday of each month. The program for the next meeting will include a screening of members' films and a talk by a manufacturer's representative on the extent of the possible uses of amateur equipment. D. S. Campbell, vice-president of the Pocohontas Oil Co., was elected president, Robert F. Stone, president of

Stonelab, secretary, and H. D. North, vice-president of the Ferry Cap & Set Screw Co., E. C. Higbee, of the M. A. Hanna Co., and E. J. Wohlfeld, president of the Amalgamated Lamp Co., were chosen as directors. Mr. Wohlfeld reports that the first meeting was marked by fine spirit and enthusiasm. Interesting programs are promised and Cleveland amateurs are invited to get in touch with any of the club's officers.

Australian Triumph

WE are indebted to Charles W. Donne, distributor of MOVIE MAKERS in Melbourne, Australia, for this interesting account of the production of the Koorringarama Films Club.

"Formed during October, 1927, in Eltham, Australia, under the leadership of E. C. Lyall, the Koorringarama Films Club announced as its object the production of unusual amateur photoplays. The first production, 'Borrowed Plumes,' was the first 16 mm. photoplay to be screened in Victoria. It runs three thousand feet with both interior and exterior scenes. The scenario, written by Donald H. Mather, who also directed the picture, is based on a story of intrigue and impersonation. E. C. Lyall was cameraman and film editor, and N. C. D'Arcy wrote and photographed the titles.

"Many cinematic effects were introduced. In one sequence a moving camera was used to come to a close-up from a long shot and to return to a medium shot without a cut. Some of the scenes were shot from a platform rigged on an automobile so that various camera angles could be secured with a moving camera. No ef-

INTERIOR FILMING
Making a Scene for the Culver Film





ON LOCATION WITH THE FLOWER CITY MOVIE CLUB OF ROCHESTER, N. Y., ABOVE, AND, LEFT, CLINTON BUEHLMAN, A FEATURED PLAYER IN ITS PRODUCTION FRESHMAN DAYS.

fort was spared to secure realistic atmosphere and technical smoothness. The production required five months and it was enthusiastically received at several public screenings in Eltham and Victoria."

Poulson Thrillers

THE first production of W. R. Poulson, "The Sign of the Vampire," which was submitted to the *Photoplay Magazine* contest, has been followed by another, "The Quest of the Stegosaur" and plans have already been made for a third, to be set in Poland, entitled "Djabelo." "The Sign of the

Vampire" is an adroitly handled and racing detective tale in film, running to over 400 16 mm. feet. A murderous maniac at large, a train wreck and an athletic detective of the Fairbanks type furnish elements for a hurricane action. The train wreck was secured by the use of models and by cutting in shots of an actual train in motion in a scene similar to the set used. A very convincing effect was obtained.

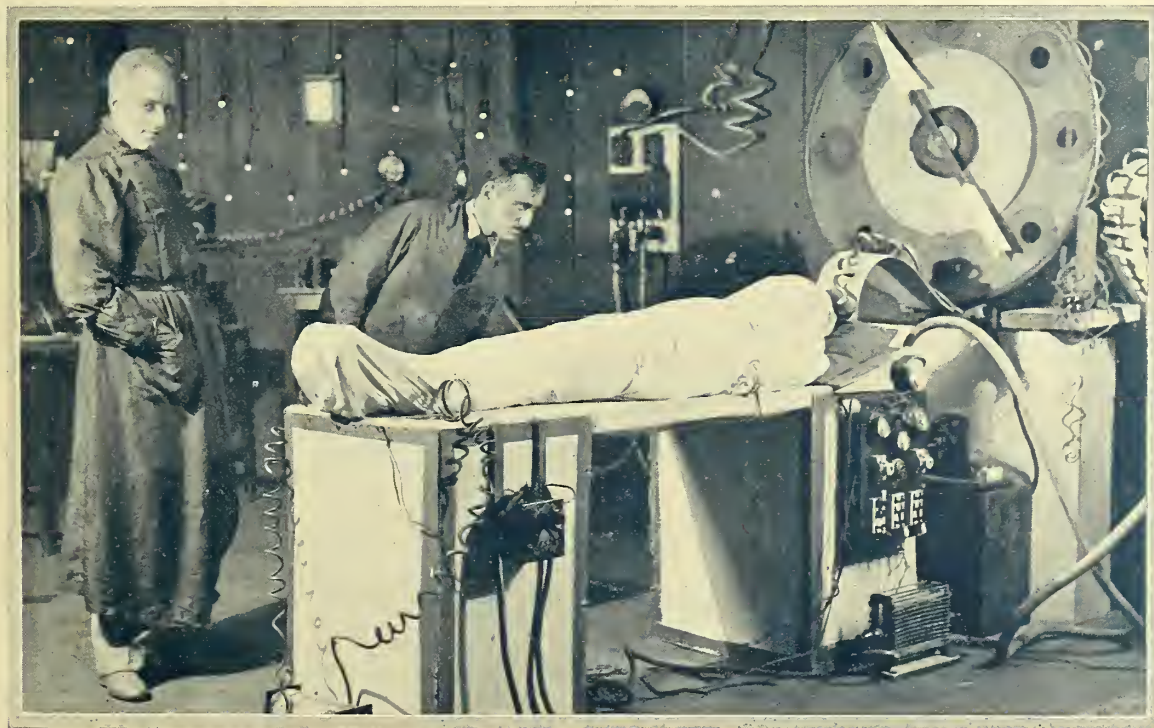
ACHIEVEMENT IN GREAT BRITAIN
Scene from *The Experiment* Recently Produced by
Members of the Amateur Cinema Association of
Great Britain.

Interiors were secured by an outdoor set made of canvas stretched on framework. Excellent camera angles were used in the fight scenes and the chase sequences are praiseworthy. John MacWilson played the role of Meryl Morrison, the villain, Nancy Lee Warner played Marion Stansborough and W. R. Poulson, Detective Martin. Direction was shared by the three and one of the three acted as cameraman in all save one or two scenes. The results are very good evidence of what can be accomplished with a very small cast. We are promised new lighting and camera effects in the forthcoming production.

Denver Amateurs

TWENTY amateur movie enthusiasts lately formed the Colorado Cinema League in Denver. At the

(Continued on page 547)

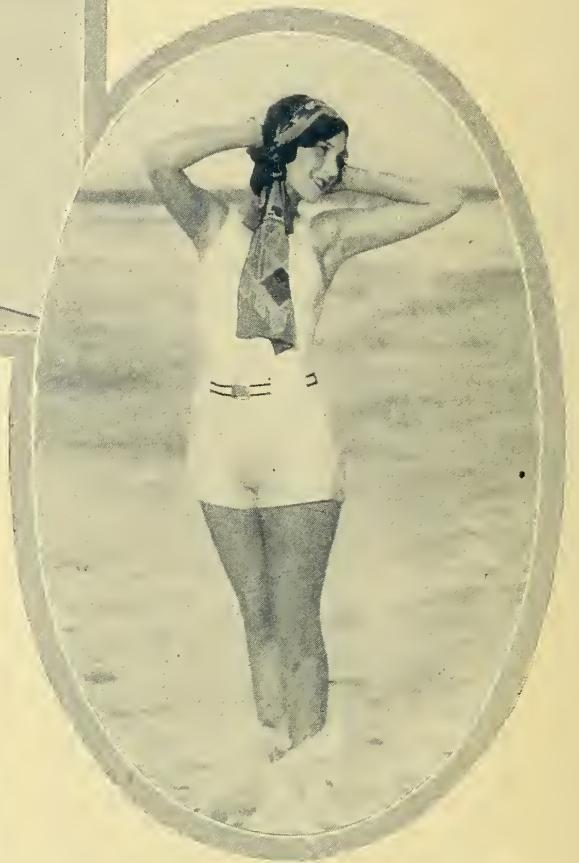


SUMMER

EVERY Outdoor Sport Awaits
Your Camera This Summer.
And the Pleasure You Have in
Making Your Films Will Be Re-
doubled As You Live Again the
Happy Summer Hours When
Winter Shuts You In With Your
Projector.



Above: THE CALL OF THE OPEN ROAD IS ALSO A
CHALLENGE TO YOUR CAMERA



Above: BEAUTY AND GRACE WILL MARK YOUR
FILMS AT THE SHORE. Left: THE SWIFT AND
SILENT PASSAGE OF A CANOE IS A PERMANENT
FILM DELIGHT



HAILS *the Cinema*



Above: NOTHING IS LOVELIER THAN A FILM OF THE SWIFT FLIGHT OF RACING YACHTS. Left: MOVIES OF CAMPFIRE SCENES ARE SO REAL YOU CAN ALMOST SMELL THE SIZZLING TROUT



Above: EVEN "FISH STORIES" HAVE ADDED ZEST IN FILMED RETROSPECT. Right: SUMMER DAYS ARE THE KIDDIES' HAPPIEST HOURS AND WILL BE THE BRIGHTEST SPOTS IN THOSE PRECIOUS FILM BIOGRAPHIES YOU ARE MAKING



Photographs by H. Armstrong Roberts.



FINE LIGHTING IN A PORTRAIT OF ONE
OF THE PEASANTS IN THE END OF
ST. PETERSBURG.

Photograph by Amkino.

PHOTOPLAYFARE

Reviews for the Cintelligenzia

The First "Talkie"

PHOTOPLAY, which many persons believe will be as epoch marking in the history of the motion picture as "The Great Train Robbery," has been released by Warner Brothers' Vitaphone Company under titles that have eventuated—for the New York presentation, at least—into "Lights of New York." Probably this will be shown in other places under other names, since its western presentation was otherwise titled.

As a piece of motion picture art or even as a conventional photoplay this film is totally without merit and would be classed as a distinct reversion to an earlier and abandoned style of photoplaymaking, were it not for the innovation of complete speech accompaniment. As a photoplay and as motion picture art "Lights of New York" has forgotten everything and has learned nothing. It is useless, therefore, to comment on it from that approach.

As the first complete "talkie," this film gives us an opportunity to note the advantages and the limitations of speaking photoplays as entertainment for the cintelligenzia. Our first impression is that the talking movie is not at all for the cintelligenzia, except as an interesting and amusing scientific toy. Far different, of course, is the possible employment of synchronized sight and sound in recording historical events and personages, but, so far as art is concerned, the "talkie," in its first example, lacks it completely. Hence, we conclude that the cintelligenzia may look for but little from this new and much heralded device of the professional screen.

One notices, at once, that the special technique which has enabled the photoplay to develop as a new art form, which is its capacity to achieve independence of both space and time in telling its tale, is absent from the spoken parts of the first talkie, except as straight and hard "cuts"—by which is meant the abrupt change of scene,

not accompanied by fading or dissolving. These cuts give the whole film a jumpy and broken effect which would not be permitted, for one minute, in any stage presentation. They are unconvincing. We are whisked from one scene to another so quickly that we scarcely have time to blink our eyes before a new voice assails us.

Of course, the scenes are much too long from the standpoint of motion picture art and they are much too short from the standpoint of stage art. Yet the cuts and jumpiness of the movement are all that remain of the photoplay technique that has been built up in the last thirty years.

The action, the settings, the camera angles, the continuity, the tempo, all of the things that have marked fine direction in silent films disappear to make way for a photographed and phonographed stage play with a bewildering number of scenes in which characters shout or mumble a few words and then flicker out.

The voices were all adequate to their parts as crooks or underworld characters. Not a single lady or gentleman was called for in the cast. Hence, one gets no impression concerning the adaptability of silent stars to well-bred roles. The voices reproduced very well and one soon lost any sense of great distinction between the film and barn-storming melodrama of thirty or forty years ago. It seemed a fairly complete and convincing return to the subject matter and treatment of the "sob-stuff" and "thriller" popularities of a by-gone age.

No, the "talkie" shows very little promise of being motion picture art and in developing an art form of its own, it must work hard before it can equal, if ever, the legitimate stage with its thousands of years of tradition and experiment and realization.

Veterans of the Movies

JEAN A. LEROY—himself a veteran producer and exhibitor of the early dawn of the movies—has released his second short subject in the last two years, the first being "When Old New York Was Younger." Mr. LeRoy's second offering is called "Veterans of the Movies" and has that antiquarian interest with which even the newest of arts is becoming invested. We see a few feet from the very early Lumiere comedy, "The Card Game," which is, perhaps, the first French screen farce; this is followed by the "Enchanted Basket" cutting, an early Melie thriller, based on magic and made possible by double exposure. The projection is astoundingly good and clear in these antiques. Harry Houdini is handcuffed and jumps into the Gen-

(Continued on page 546)

The Eastman Kodak Company
presents
KODACOLOR



Amateur Motion Pictures in Full Color are Here!

History repeats itself—glamorously!

Forty years ago, in 1888, we announced still pictures in black and white for the amateur. The whole story of the system was told in the one line, "*You press the button; we do the rest.*"

Today we announce motion pictures in full color for the amateur, and the whole story is told in the one line, "*You press the lever; we do the rest.*"

All the amateur needs to do is to load his Ciné-Kodak with Kodacolor film instead of with the usual film and then slip the Kodacolor Filter attachment into place. He then proceeds to take the pictures just as he would with the regular film. It's all as simple as that. "*You press the lever; we do the rest.*"

COLOR—the dream of scientists and the hope of cinematographers since the very birth of motion pictures—is now at your finger tips, awaiting the pressure of the release lever on your Ciné-Kodak!

Kodacolor is here! An amazing and spectacular achievement in the history of photography. Motion pictures, in all the gorgeous colors of nature, are now as easy to make as ordinary pictures in black and white!

Eastman Scientists find the way

Kodacolor is an optical attainment that has been years in development. Countless obstacles have been overcome. Millions upon millions of dollars have been expended in the quest for color fidelity. Now, the last barrier has been swept away. The goal has been reached. And *you* and thousands of other amateur motion picture makers reap the harvest, easily, inexpensively.

With your Ciné-Kodak Model B, *f.1.9*, a small, easily attached filter and a special film, you can make motion pictures in *true* colors. No extra lenses are necessary. No costly tinting or toning. Just an inexpensive color filter, a reel of Kodacolor film, plenty of bright sunlight and Ciné-Kodak Model B, *f.1.9*. That's all—and **FULL-COLOR PHOTOGRAPHY** is yours.

As simple as simplicity itself

To obtain Kodacolor pictures it is only necessary to load the camera in the usual way with Kodacolor film and to slip the special filter into the lens barrel of the Ciné-Kodak, Model B, *f.1.9*. The camera is then used in exactly the same way as for black and white, the only restriction being that it is necessary to take pictures in direct, bright sunlight.

The exposed film when taken out of the camera, for the present is returned to Rochester for special processing. The cost of this processing is included in the price of the film. When the film is returned by the Rochester processing station, it is projected in a Model A or Model B Kodascope especially equipped for that purpose.

Pictures in Kodacolor are amazingly vivid, remarkably clear. They represent very accurately the colors of the originals. The only restriction on the projection is that the color filters absorb a great deal of light, and it is necessary to be content with a small picture on a special Kodacolor screen. The largest picture that will be satisfactory is 16½ x 22 inches.

A privilege only Ciné-Kodak owners may enjoy

Owing to the optical requirements of the Kodacolor process, the only camera fast enough for this work is the Ciné-Kodak Model B with *f.1.9* lens. When this camera

Pictures in Kodacolor are amazingly brilliant and remarkably clear.



Kodacolor

*Motion pictures in full color
is told in the one line, "Kodacolor"*

was made it was designed so that all that is necessary in order to convert it to a Kodacolor camera is the attachment of a special filter holder which slips into the lens barrel. Both the Model B Kodascope and the Kodascope Model A may be adapted to Kodacolor work.

The modification of the camera and the projector for the Kodacolor process in no way interferes with their use for ordinary black and white motion pictures.

When the Ciné-Kodak is used for taking, or the Kodascope is used for projecting, a color filter is employed on each. When you again want to use them for black and white you simply take off the filter—elapsed time, one second.

The Kodacolor Process

The Kodacolor film has embossed on the back of the base a large number of minute cylindrical lenses, and it is these lenses, in combination with the Kodacolor filter on the Ciné-Kodak lens and the special panchromatic emulsion with which the film is coated, that give the color picture.



Kodacolor—a privilege only Ciné-Kodak owners may enjoy.



is here!

*the amateur, and the whole story
press the lever; we do the rest."*

The film itself is not colored, but when used in a proper projector—fitted also with filters which are, in effect, exact replicas of those through which the picture was taken—the original scene is reproduced upon the screen with truth and brilliancy.

Making the Picture

It is necessary in making Kodacolor pictures to use the Ciné-Kodak, Model B, with the *f.1.9* lens *wide open*, and it is also necessary that the subject be in direct, bright sunlight.

The operation of the Ciné-Kodak, Model B, camera or color is, therefore, the same as for black and white except—

- a) It must always be used at *f.1.9*. No matter how bright the light, it cannot be stopped down or it will destroy the color ratio of the filter.
- b) Pictures can be taken only in bright sunlight.
- c) When the light is so intense (seascapes and distant views in brilliant sunshine) that one would cut down to

Stop 16 for use with black and white, a neutral density attachment is screwed on in front of the filter.

With these three simple things understood, one shoots away just the same as in taking pictures in black and white.

So much for taking the picture.

The film is sent to us for processing, but at present the only station operating for Kodacolor is at Rochester. The other stations have not as yet the facilities for handling Kodacolor.

Equipment Necessary

The pictures are projected with either a Model A or a Model B Kodascope, on a special Kodacolor aluminum screen—size, 16½ x 22 inches.

Those having a Model B Kodascope Series "K" will require no further equipment for projecting except a Kodacolor Filter Unit which slips on to the lens.

Model A Kodascopes and Model B Kodascopes, other than Series "K," require an alteration in the illuminating system in addition to the Kodacolor Filter Unit.

The Model C Kodascope cannot be used for Kodacolor.

A complete outfit, with all the essentials for Kodacolor pictures, includes—

Ciné-Kodak Model B <i>f.1.9</i>	\$150.00
Kodacolor Filter and neutral density attachment for Ciné-Kodak	15.00
Kodascope Model B, Series "K"	300.00
Kodacolor Filter and compensator for Kodascope	18.00
Kodacolor Screen	25.00
Total	\$508.00
Kodacolor Film, per 50-ft. roll, including processing and return charges to customer within the United States	\$ 6.00

Present Ciné-Kodak Owners

From the foregoing it will be seen that those already having a Model B Ciné-Kodak, *f.1.9*, and a "K" number Model B Kodascope can fully equip for Kodacolor pictures as follows—

Kodacolor Filter Unit for Ciné-Kodak	\$ 15.00
Kodacolor Filter Unit for Model B Kodascope	18.00
Kodacolor Screen	25.00
Kodacolor Film—50 ft.	6.00
Total	\$ 64.00

To equip for Kodacolor with other than the above apparatus requires more radical changes. The Ciné-Kodak B must, of course, be equipped with the *f.1.9* lens; and the Kodascope—either Model A or Model B that is not of the "K" series—requires a change in the illuminating system. This change does not interfere with the projection of pictures in black and white—indeed it improves such pictures. The complete price list for making such changes appears on next page.

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As simple as simplicity itself

To obtain Kodacolor pictures it is only necessary to load the camera in the usual way with Kodacolor film and to slip the special filter into the lens barrel of the Ciné-Kodak, Model B, *f.1.9*. The camera is then used in exactly the same way as for black and white, the only restriction being that it is necessary to take pictures in direct, bright sunlight.

The exposed film when taken out of the camera, for the present is returned to Rochester for special processing. The cost of this processing is included in the price of the film. When the film is returned by the Rochester processing station, it is projected in a Model A or Model B Kodescope especially equipped for that purpose.

Pictures in Kodacolor are amazingly vivid, remarkably clear. They represent very accurately the colors of the originals. The only restriction on the projection is that the color filters absorb a great deal of light, and it is necessary to be content with a small picture on a special Kodacolor screen. The largest picture that will be satisfactory is 16½ x 22 inches.

A privilege only Ciné-Kodak owners may enjoy

Owing to the optical requirements of the Kodacolor process, the only camera fast enough for this work is the Ciné-Kodak Model B with *f.1.9* lens. When this camera

Pictures in Kodacolor are amazingly brilliant and remarkably clear.



Kodacolor is here!

Motion pictures in full color for the amateur, and the whole story is told in the one line, "You press the lever; we do the rest."

was made it was designed so that all that is necessary in order to convert it to a Kodacolor camera is the attachment of a special filter holder which slips into the lens barrel. Both the Model B Kodescope and the Kodescope Model A may be adapted to Kodacolor work.

The modification of the camera and the projector for the Kodacolor process in no way interferes with their use for ordinary black and white motion pictures.

When the Ciné-Kodak is used for taking, or the Kodescope is used for projecting, a color filter is employed on each. When you again want to use them for black and white you simply take off the filter—elapsed time, one second.

The Kodacolor Process

The Kodacolor film has embossed on the back of the base a large number of minute cylindrical lenses, and it is these lenses, in combination with the Kodacolor filter on the Ciné-Kodak lens and the special panchromatic emulsion with which the film is coated, that give the color picture.

Kodacolor—a privilege only Ciné-Kodak owners may enjoy.



Stop 16 for use with black and white, a neutral density attachment is screwed on in front of the filter.

With these three simple things understood, one shoots away just the same as in taking pictures in black and white.

So much for taking the picture.

The film is sent to us for processing, but at present the only station operating for Kodacolor is at Rochester. The other stations have not as yet the facilities for handling Kodacolor.

Equipment Necessary

The pictures are projected with either a Model A or a Model B Kodescope, on a special Kodacolor aluminum screen—size, 16½ x 22 inches.

Those having a Model B Kodescope Series "K" will require no further equipment for projecting except a Kodacolor Filter Unit which slips on to the lens.

Model A Kodescopes and Model B Kodescopes, other than Series "K," require an alteration in the illuminating system in addition to the Kodacolor Filter Unit.

The Model C Kodescope cannot be used for Kodacolor.

A complete outfit, with all the essentials for Kodacolor pictures, includes—

Ciné-Kodak Model B, <i>f.1.9</i>	\$150.00
Kodacolor Filter and neutral density attachment for Ciné-Kodak	15.00
Kodescope Model B, Series "K"	300.00
Kodacolor Filter and compensator for Kodescope	18.00
Kodacolor Screen	25.00
Total	\$508.00
Kodacolor Film, per 50-ft. roll, including processing and return charges to customer within the United States	6.00

Present Ciné-Kodak Owners

From the foregoing it will be seen that those already having a Model B Ciné-Kodak, *f.1.9*, and a "K" number Model B Kodescope can fully equip for Kodacolor pictures as follows—

Kodacolor Filter Unit for Ciné-Kodak	\$ 15.00
Kodacolor Filter Unit for Model B Kodescope	18.00
Kodacolor Screen	25.00
Kodacolor Film—50 ft.	6.00
Total	\$ 64.00

To equip for Kodacolor with other than the above apparatus requires more radical changes. The Ciné-Kodak B must, of course, be equipped with the *f.1.9* lens; and the Kodescope—either Model A or Model B that is not of the "K" series—requires a change in the illuminating system. This change does not interfere with the projection of pictures in black and white—indeed it improves such pictures. The complete price list for making such changes appears on next page.

The film itself is not colored, but when used in a proper projector—fitted also with filters which are, in effect, exact replicas of those through which the picture was taken—the original scene is reproduced upon the screen with truth and brilliancy.

Making the Picture

It is necessary in making Kodacolor pictures to use the Ciné-Kodak, Model B, with the *f.1.9* lens *wide open*, and it is also necessary that the subject be in direct, bright sunlight.

The operation of the Ciné-Kodak, Model B, camera for color is, therefore, the same as for black and white except—

- It must always be used at *f.1.9*. No matter how bright the light, it cannot be stopped down or it will destroy the color ratio of the filter.
- Pictures can be taken only in bright sunlight.
- When the light is so intense (seascapes and distant views in brilliant sunshine) that one would cut down to



Duplicates

At the present time, it is not practical to make duplicates in Kodacolor. In this connection, however, it should be noted that when the black and white Ciné-Kodak pictures came out four years ago, it was necessary to use originals for sample print work. Today, it is almost impossible to tell the difference between an original and a "dupe."

If the user of the Kodacolor process, however, gets some picture which, for a sentimental or other reason, he is anxious to have duplicated (even though it cannot be duplicated in color), satisfactory black and white duplicates may be made.

Two Essentials

There are two essentials to the success of your Kodacolor pictures which might not seem to the amateur to be as important as they really are. These essentials are a Kodacolor screen and a Kodascope with its illuminating system (the Model B Series "K" requires no changes) adapted to the Kodacolor process.

You can get colored images without this special Kodacolor screen and without the properly equipped Koda-scope; but they would fall far short of Kodacolor photography. Its glorious gamut of scintillating color, rich and eye-filling, would be lost. The gorgeous yellow of the daffodil... the rich red and yellow and blue of a pansy bed, the restful green of foliage in the background! The delicate shade of a gown... the yellowish halo of sun-swept hair... the bloom of irresistible youth in ruddy cheeks! Color—full color—rich and true and glorious! For these you must have the full Kodacolor equipment, not a makeshift.

Making Your Ciné-Kodak Outfit A Kodacolor Outfit

Necessary Alterations

Model B Kodalscopes not having the "K" number and Model A Kodalscopes can be modified so as to use the Kodacolor process successfully as follows:

Modifying Model B Kodascope not bearing the "K" number—\$75.00.

In order to make the changes on the Model B's, it will be necessary for them to come to the factory at Rochester, and to the above price is to be added transportation in both directions.

Model A Kodascope with 56-watt Lamp

To utilize this for Kodacolor it is necessary to have a new rheostat and lamp house, and a new Kodacolor lens unit which can be instantly put into the place of the present lens and as instantly replaced with the present lens when one again wishes to use black and white.

The combination price of the rheostat and lamp house is... \$ 40.00
The price of the Kodacolor lens unit is \$ 20.00

Kodascope A, with 200-watt Lamp

This equipment requires only a new lamp house \$ 25.00
and a new Kodacolor lens unit, as above \$ 20.00
The Model B Ciné-Kodak *f*.6.5 can only be adapted to the Kodacolor process by the substitution of an *f*.1.9 lens, plus the price of filter attachment. The price for change of lenses is \$ 85.00
Similarly, the Model B Ciné-Kodak *f*.3.5 can be converted to *f*.1.9 at \$ 55.00

Equipping the Outfit for Kodacolor

From the foregoing it will be seen that those having a Model B Ciné-Kodak, *f*.1.9, and a "K" number Model B Koda-scope can equip for color pictures—including Kodacolor filter and neutral density attachment for the Ciné-Kodak, Kodacolor filter and compensator for the Kodaloscope, special Kodacolor screen, and one roll of film for \$ 64.00
Total cost to those having above Kodaloscope and Ciné-Kodak B, *f*.3.5 \$119.00
Total cost to those having above Kodaloscope and Ciné-Kodak B, *f*.6.5 \$149.00
Those having a Model B Ciné-Kodak *f*.1.9, and a Model B Kodaloscope of an earlier series can fully equip themselves for Kodacolor for \$139.00
Total cost to those having above Kodaloscope and Ciné-Kodak B, *f*.3.5 \$194.00
Total cost to those having above Kodaloscope and Ciné-Kodak B, *f*.6.5 \$224.00
Those having a Model B Ciné-Kodak, *f*.1.9, and a Model A Kodaloscope with 56-watt lamp can fully equip themselves for Kodacolor for \$106.00
Total cost to those having above Kodaloscope and Ciné-Kodak B, *f*.3.5 \$161.00
Total cost to those having above Kodaloscope and Ciné-Kodak B, *f*.6.5 \$191.00
Those having a Model B Ciné-Kodak *f*.1.9, and a Model A Kodaloscope with 200-watt lamp can fully equip themselves for Kodacolor for \$ 91.00
Total cost to those having above Kodaloscope and Ciné-Kodak B, *f*.3.5 \$146.00
Total cost to those having above Kodaloscope and Ciné-Kodak B, *f*.6.5 \$176.00

EASTMAN KODAK COMPANY, Rochester, N. Y.

EDUCATIONAL FILMS

News of Visual Education in Schools and Homes

Movies of the Mind

FOR those to whom delving into the realm of the unknown is a means of better understanding the phenomena of psychic reaction and the resultant behavior of man, Dr. Pavlov's film, *Mechanics of the Brain*, should be enlightening. Produced in Russia with the financial assistance of the government, it has recently attracted attention in educational and medical circles at special showings in New York City. It is being distributed in America by Amkino Corporation of 723 Seventh Avenue, New York, N. Y. In it, by means of special apparatus, the unconscious reaction to a given stimulus is photographed without the subject knowing that he is under observation. One learns in watching this unique study that growth is the selection and combination of associated ideas from the simplest to the more complex and their motor execution, which amounts to no more than the ability to receive impressions coupled with the power to give them significant form. The greater one's ability to do this, the greater is his capacity for development.

While knowledge of the libido and its allied psychic activities is common property of the medicos everywhere, it remained for the Russians to present it graphically in a comprehensive manner. So well are the materials organized, the subjects chosen, and the mechanics of photography utilized to achieve educational clarity and make the film vitally interesting that it may well serve as a model for those in America who are striving to produce educational pictures of outstanding merit.

Health Education

MORE than twenty state departments of health are using health education films produced by Carlyle Ellis for the New York State Department of Health, of which the seventh in a series of short films has just been completed, with an eighth in process of production.

Many of these successful health films designed by Gilbert M. Tucker, Jr., Supervisor of Exhibits for the State, were produced by Mr. Ellis primarily to appeal to children.

Film Congress

THE second Continental Educational Film Congress was held at the Hague, early in May, following various smaller conferences held in

Germany and Russia. At the sessions of the Film Congress representatives of European countries where educational films are of great interest met together for special study and discussion of this newly developed method of visual education.

Mexican Primitives

MOVING picture films taken with a 16 mm. camera among Aztec and Mayan ruins in Mexico have been bought without solicitation by the visual education division of the Board of Education of San Diego, California. They are the records of Mexican and Indian life among ancient ruins taken by Emma Lindsay Squier while gathering legends for her recently published book "The Bride of the Sacred Well." Miss Squier took the pictures for non-commercial purposes and was not aware of the market for them until she was approached by school authorities after a showing at the San Diego museum of natural history.

The films were specially edited into four reels entitled: Mexican Children and Pets; Mexican and Indian Customs; Mexico, Ancient and Modern, and Ruins of Ancient Mexico.

Miss Squier is now in the very primitive panhandle section of Guatemala among Mayan caves in the neighborhood of Lake Peten tracking down legends for a sequel to "The Bride of the Sacred Well." She is also taking moving pictures of modern Mexican and Indian life in their ancient settings with special consideration of their use as educational films.

Historical

A NEW "Curiosities" subject released by Educational Films incorporates motion pictures taken in 1898 and 1905 in the sequence. The film, called "New York's Sweetheart," shows a curious contrast in methods of motion picture production as well as in the New York of today and yesterday.

Films for Farmers

LAST year the Department of Agriculture made 8,266 shipments of films for agricultural education to borrowers in communities throughout the United States, and this year, with nineteen new pictures completed and twelve in process of production, a much larger circulation is expected. The pictures are produced and distributed by the Department of Agriculture, with C. W. Warburton as Director of Extension Service.

Preventive Film

ONE of man's most deadly enemies, carbon monoxide, which has been called "the universal poison gas," will form the subject of a new educational motion picture film to be produced in the near future by the United States Bureau of Mines, Department of Commerce, in cooperation with one of the large automobile manufacturing concerns.

It is said that more than a thousand human lives were claimed by this deadly gas during the past year, and that 700 deaths were due to drivers of automobiles being overcome while their engines were idling in closed garages. In photographing this film, not only will the peril of carbon monoxide contained in automobile engine exhausts be emphasized, but attention will also be given to the hazards due to the presence of carbon monoxide under certain conditions in factories, in homes, and, in fact, anywhere that there may be possibility of exposure to the products of incomplete combustion of fuels.

The film will show how, by proper ventilation, accumulations of carbon monoxide may be prevented. There will also be picturized methods of first aid treatment and resuscitation which may be administered to a victim of carbon monoxide if found before death has occurred. The film will be given wide circulation by the Bureau of Mines in the hope that, through the universal language of visualization, knowledge of this deadly enemy of mankind may become widespread, thus serving to diminish the annual heavy death toll from this cause.

Forest Film

A NEW picture, "The Forest—and Health," has just been released by the United States Department of Agriculture, as a companion film to "The Forest—and Water," issued last year. The new film, contributed by the Forest Service, shows how essential the forest is to man, who from time immemorial has gone into the "green mansions" for rest and recreation. It was made largely in the mountains of New England and in the Southern Appalachians. Copies of United States Department of Agriculture Films are available for loan without charge other than cost of transportation, and are on standard 35 mm. stock. For information apply to the Office of Motion Pictures, United States Department of Agriculture, Washington, D. C.

DEPTH of FOCUS

Discussion of a Vital Factor in Better Movie Making

By Walter D. Kerst



MANY of you have no doubt often heard the terms "hyperfocal distance" and "depth of focus," and presumably thought that it was a lot of theoretical bunk that did not concern you. True, the short focal lengths of the amateur camera lenses cover a multitude of sins, but when working with wide aperture lenses such as f -1.5, f -1.9 and f -2, depth of focus becomes very important if we want to have good sharp pictures.

The distance between those points which represent the nearest and farthest points in sharp focus is known as the depth of focus or depth of "field" of a particular lens. As the focal length of a lens increases, the depth of focus decreases and the nearer the object to the lens the shorter the depth of field. Also, the larger the diaphragm, the less the depth of focus.

In order to ascertain the depth of focus the hyperfocal distance must first be found. This distance must be determined for each stop used. If we focus on infinity, (anything beyond a hundred feet) then with a given stop, all objects from a certain distance to infinity will be in sharp focus and this distance is known as the hyperfocal distance.

You will note in the second column of *Table I* a heading, "circle of confusion, 1/500 inches. This term is an optical term used to denote the nearest approach to an absolute focus of a point of light. For ordinary movie work, a circle with a diameter of .002

of an inch will give a sufficiently sharp image on the screen.

In *Table I* all the stops are listed, and opposite each will be found its hyperfocal distance. Suppose that we want to shoot a scene in which we wish everything beyond a hundred feet to be in sharp focus. Because of certain conditions we find we must use a stop

of f -2.5. Looking at the table opposite f -2.5 we find that everything from 16.6 feet from the lens to infinity will be in sharp focus. This is when we are focusing on infinity. If we now focus on 16.6 feet, (the hyperfocal point), we find that everything from *half* that point from the lens to infinity will be in sharp focus. This shows us that we should not include any important objects nearer to the lens than half the hyperfocal point or they will be out of focus.

We have another problem, however, when we want to focus on any object less than the hyperfocal point from the lens. Objects at infinity are then no longer in focus. Looking at *Table II* you will see, in the first column, distances from two feet to twenty-five feet. Reading opposite each distance you will find the nearest and farthest point in sharp focus at each stop when the focus is set on an object less than the hyperfocal point for that stop. For example, looking at the table, if we are shooting an interior at f 1.5, and the object focused on is six feet distant, we must be careful not to include any prominent objects nearer than 4.9 feet or farther than 7.6 feet, or they will be out of focus. This fact can often be used to advantage when we wish to have the object focused on in front of a diffused or blurry background. We can place the object, at the proper distance from the background, so that this background will appear out of focus and give the desired effect.

HYPERFOCAL DISTANCE TABLE	
Diaphragm Apertures	cir. of conf. 1/500 inches
f 1.5	27.7 feet
1.8	23.2 "
2	20.8 "
2.5	16.6 "
3.5	11.9 "
4	10.4 "
4.5	9.25 "
5.6	7.4 "
8	5.2 "
11	3.8 "
16	2.6 "

Above: TABLE I.

Below: DEPTH OF FOCUS TABLE
FOR A 1 INCH LENS
(Circle of Confusion,
1/500 inches).

Distance Focused On	Diaphragm Apertures.										
	f 1.5	1.8	2	2.5	3.5	4	4.5	5.6	8	11	16
2 feet	1.8-2.1	1.8-2.2	1.8-2.2	1.8-2.3	1.7-2.4	1.7-2.5	1.7-2.6	1.6-2.8	1.5-3.3	1.3-4.4	1.1-10.7
3 "	2.7-3.3	2.7-3.4	2.6-3.5	2.5-3.6	2.4-4	2.3-4.2	2.3-4.4	2.1-4.9	1.9-7.1	1.7-15.9	1.4-inf.
4 "	3.4-4.6	3.4-4.8	3.3-4.9	3.3-5.4	3-6	2.9-6.5	2.8-7	2.6-8.4	2.3-17.3	2-inf.	1.6-inf.
6 "	4.9-7.6	4.8-8.1	4.6-8.4	4.4-9.3	4-12.1	3.8-14.2	3.6-17.1	3.3-28.5	2.8-inf.	2.3-inf.	1.8-inf.
8 "	6.2-11.2	5.9-12.2	5.7-12.9	5.4-15.3	4.8-24.4	4.5-39.6	4.3-59	3.9-inf.	3.2-inf.	2.6-inf.	2-inf.
10 "	7.3-15.6	7-17.5	6.7-19.2	6.2-25	5.4-62.5	5.1-inf.	4.8-inf.	4.3-inf.	3.4-inf.	2.7-inf.	2-inf.
12 "	8.3-21.1	7.9-24.8	7.6-28.3	7-43	6-inf.	5.5-inf.	5.1-inf.	4.6-inf.	3.6-inf.	2.9-inf.	2.1-inf.
15 "	9.7-32.7	9.1-42.4	8.7-53.7	7.9-inf.	6.6-inf.	6.1-inf.	5.7-inf.	5-inf.	3.9-inf.	3.1-inf.	2.2-inf.
25 "	13.1-inf.	12-inf.	11.3-inf.	9.9-inf.	8-inf.	7.3-inf.	6.7-inf.	5.7-inf.	4.3-inf.	3.2-inf.	2.3-inf.

CRITICAL FOCUSING

The End of St. Petersburg

SOVKINO

Directed by.....W. J. Pudowkin
Photographed by.....A. Golownia

CINEMATICS: This photoplay is entirely free from the technique of the legitimate stage. It is subjectively epic and its continuity does not depend on the treatment of the individual characters but on the cinematic representation of the forces present in Russia just before the fall of the old regime.

TEMPO: In the opening scenes representing the life of the Russian peasants the tempo is slow, in harmony with the monotony of their lives and the endless struggle for existence. The tempo increases as we are brought with two of the peasants to St. Petersburg and it reaches its climax with scenes of feverish activity on the steps of the stock exchange and in the munition plant. In the midst of this swift moving tempo, shots that are almost still photography are used to give dramatic emphasis. This is an unexcelled example of the relation of tempo to subject matter.

CAMERA ANGLES: Throughout, the camera angles chosen are those that convey the greatest possible significance of the scene. In one sequence two peasants are wandering past the equestrian statue of one of the Czars. The scenes are shot over the statue so that it fills the foreground and dwarfs the figures of the two peasants. The owner of the munition plant and his manager are shown in an elevator that rises past the camera. The next scene is taken inside the elevator, showing the owner giving instructions to the manager. The camera was placed beneath the faces of the two men, pointing upward, thus still giving the effect of upward motion and emphasizing the commanding position of the commercialists.

CINEMATIC SYMBOLISM: When the Czar's cabinet is depicted, only the feet and legs of the men are in the scene, thus ironically conveying the idea that the men themselves were only lay figures. Shots of the statues round the winter palace of the Czar are used to symbolize the wealth and luxury of the old order. Both of these are economical and fertile in ideas for the amateur.

CINEMATOGRAPHY: This photoplay is cinematic throughout. The technique used is generally open to the amateur. Few dissolves or double exposures are used. A number of short shots of the same subject from different angles give the camera the effect of a restless all seeing eye, and the

Technical Reviews to Aid the Amateur

film as a whole has a dynamic quality impossible in any other medium. A choppy effect is avoided by almost perfect continuity and excellent cutting. An amateur interested in securing these qualities for his own film should not miss this picture.



Photograph by United Artists.

A SECRET METHOD FOR SECURING DOUBLE EXPOSURE EFFECTS AT ONE SHOOTING IS SAID TO HAVE BEEN PERFECTED ON THE UNITED ARTISTS LOT AND IS ILLUSTRATED BY THE ABOVE EXAMPLE FROM *THE TEMPEST*.

Tempest

UNITED ARTISTS

Directed by.....Sam Taylor
Photographed by....Charles Rosher

INTRODUCTION: A moving camera is used to bring the opening scene of the story to the audience. The camera, at street level, sweeps past houses and streets shrouded in mist. It then moves down the street that leads to the barracks of the Russian soldiers where the story opens with a shot of the bugler blowing reveille. The ef-

fect is that of the narrator of the story arriving on the scene in the early morning.

CHARACTER INTRODUCTION: The protagonist, who is studying for his commission in his quarters near an open window, places an unlighted cigaret between his lips. A hand holding a lighted match comes through the window and the young sergeant unconsciously lights his cigarette. The camera then follows his eyes as he looks up to see who provided the match and we see the communist agent. This simple method of introducing a character can be adapted to fit the plot of an amateur photoplay and could serve to vary the introductory close-up.

Fazil

FOX

Directed by.....Howard Hawks
Photographed by...L. W. O'Connell

VISUALIZED PSYCHOLOGY: *Fazil* makes at least two contributions to photographic technique which are worthy of emulation. One occurs in that scene in which Fabienne is told *Fazil* has gone to take an additional wife. Consumed with jealousy, her thoughts of the ceremony at a strange court and the accompanying festivities are visualized by use of the dissolve, the action then continuing, thus achieving film economy and simplicity of development which would have been lost by a repetition of the actual events.

RESTRAINT: Again, in the gondola when the lovers first kiss, the light is shut out in passing under an arch, which greatly intensifies audience reaction to the situation in that suggestion is always more effective than complete revelation.

ATMOSPHERE: The opening desert shots were superb in choice of setting, composition, photography and lighting, ranking with those of *Beau Geste* in their perfection.

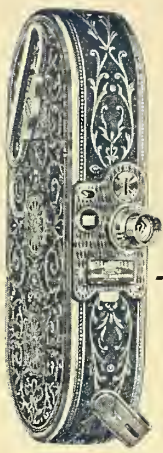
The Magnificent Flirt

PARAMOUNT

Directed by..H. D'Abbadie D'Arrast
Photographed by...Henry Gerrard

MODELS, DISSOLVES, ATMOSPHERE: In the opening sequence of this fragile and sophisticated photoplay the Parisian atmosphere in which its events are largely to occur is admirably suggested by a series of dissolves, the one melting into another, of various scenes in the French capital executed with models in the modernistic manner, animation being given to the sequence by double ex-

(Continued on page 545)



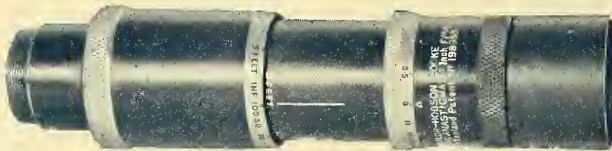
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The long-range value of T-H.C. telephoto lenses is well known to travelers and sportsmen desiring to get enlarged movies of sub-



jects impossible to approach closely. Movies taken of horse races, showing the progress of the races around entire course, for example, are taken with a telephoto lens from some elevated position.

Four excellent telephotos from which we suggest your choosing are mentioned here—the two illustrated and priced above; the 3 3/4 in. F 3.3 priced at \$85.00; and the 6 in. F 4.5 priced at \$95.00. Each price includes focusing mount with sunshade, matched viewfinder eyepiece and objective. Mark coupon for our

Special Lens Catalog which describes the peculiar merits of each of these lenses and many more, all quickly interchangeable in *Filmo* Cameras.

The DREMOPHOT 70-75 Exposure Meter—Showing Direct Readings for either *Filmo* 70 or *Filmo* 75



Easy to read—

No computations to make

At the left you are shown a close-up of the readings on Dremophot 70-75 tube. The Dremophot is held to the eye and pointed at scene to be photographed. The knurled diaphragm collar is then revolved by thumb and finger until a letter "N" is just plainly recognizable within. The index mark on knurled ring will then point to correct *Filmo* 70 and 75 exposures for operation at normal speed. Readings for other speeds are given by the ring at the extreme end of Dremophot.



The Dremophot previously described in these pages and still available, provides readings for *Filmo* 70 only. Illustrated here is the new Dremophot expressly designed to indicate scientifically correct exposures for either *Filmo* 70 or *Filmo* 75, at a glance. Readings for either camera at normal speed are taken directly from tube after sighting, as are readings for many of the speeds at which the various *Filmo* 70 models may be operated—8, 12, 16, 24, 32 and 128 frames per second. Stop numbers are marked to correspond with stops marked on all lenses standard for both *Filmo* 70 and 75. The Dremophot measures not merely the general light conditions of the moment, but the volume of light reflected from the subject to be photographed.

An instrument that will insure your getting proper exposure—that all-important factor—for every inch of film. Built for lifetime use. Price, with sole-leather, hand-sewn case, \$12.50.

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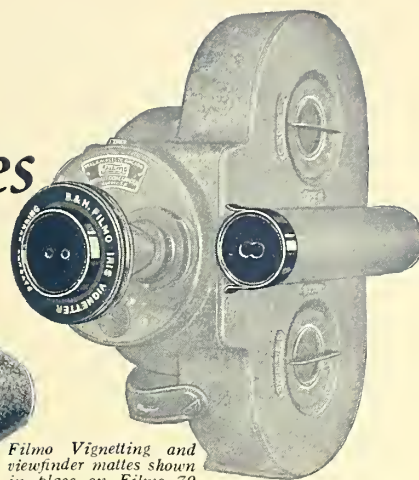
New York, Hollywood,

Established

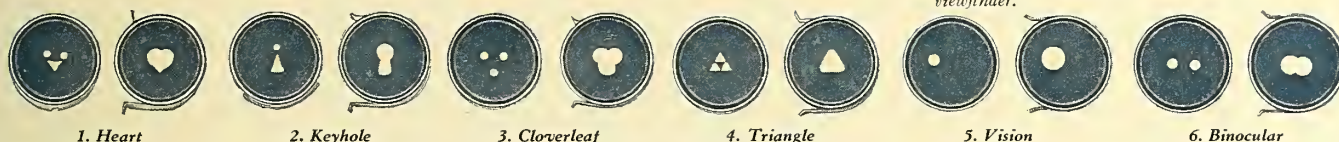
HOWELL

unusual interest to your movies

The Filmo Iris Vignetter shown at right is far more valuable than its price indicates in securing startling effects for your Filmo movies. Quickly attaches to Filmo lens in place of sunshade. It is easily operated by thumb and finger with camera in operation, to secure complete "circle-in" or "circle-out" for introducing or closing a scene just as professionals do. Price, for use with 1 in. F 3.5 lens in either fixed or focusing mount, \$10.50. You will surely want this Vignetter also for use with Vignetting mattes shown and described below.



Filmo Vignetting and viewfinder mattes shown in place on Filmo 70 camera. The vignetting matte is attached to Iris Vignetter—the matching viewfinder matte clasped on front of spy-glass viewfinder.



Filmo 70 acquires another professional trick — shaping your pictures by new Vignetting Mattes

Here's another effect often used by professional camera men and now made possible to Filmo owners through the set of Vignetting Mattes shown above. There are six "pairs" to the set—one of each pair to do the actual vignetting (shaping) when attached to Iris Vignetter, the other to fit over spy-glass viewfinder so that you may see your scene exactly as it will appear in the film.

Each of the six shapes shown suggests an appropriate use for scenes of various characters. For a scene that would be viewed through binoculars, use the Binocular Matte. The Keyhole Matt

is valuable in mystery or comedy scenes in homespun plays. The Heart shape is appropriate in love scene fadeouts. The Triangle shape will eliminate unnecessary overhead background, focusing on the important foreground action. The Cloverleaf shape will suggest on occasion the shamrock or the impression of verdant meadows. The Vision Matte is for obtaining "vision" or dream effects through double exposure of film. Complete instructions given with each set of mattes. Price, set of six objective mattes with viewfinder mattes as named above, \$7.50.



COLOR FILTERS

This is the season when beautiful sky, water and landscape effects are obtained by using a color filter. The filter separates all elements of the picture into proper tone values, giving that sharpness and *depth* so sought for in fine cinematography. Filter shown, for 1-in. F 3.5 lens, is made of natural colored glass and is extraordinarily effective. Price \$2.50. Other filters available for all lenses. Get our lens catalog.

Golfers!—Movies of your favorites in National Open Championship Tournament in new Filmo Library sale film

Here's a film you will want in your golf movie library and refer to for years. It portrays the interesting action and tense situations attending the 1928 winning of America's highest golf crown.

Here are your favorites: Farrell (new champion), Armour (1927 champion), Jones, Hancock, Von Elm, Hagen, Cuici, and Sarazen. See how Jones is saved in the first day's play by sensational work on the greens while Farrell had apparently lost his putting touch. It's all here in 200 feet of fine cinematography, well sub-titled. Price \$15.00.

Other excellent films for the month (outright purchase) are: OUTSTANDING EVENTS—The last flight of Lindbergh's famous plane, "Spirit of St. Louis," and its final resting place in Smithsonian Institute. 100 ft. \$7.50.

JAPANESE SPORTS—Closeups showing the intricacies of Jiu Jitsu, Sword Dancing, and Fencing. 100 ft., \$7.50.

THURMAN the GREAT—Sam and Henry—those remarkable animated dolls. 400 ft., \$30.00.

Filmo Rental Library Films for August

Rental Basis, \$1.25 each 400 ft. reel, 24 hours

Aug. 6—"Dodging Trouble," featuring Neal Burns, 2 reels.
Aug. 13—"Plumb Goofy," Cameo Comedy, 1 reel.
Aug. 20—"Pink Elephants," featuring Al St. John, 2 reels.

Aug. 27—"Magical Movies," a Lyman H. Howe Hodge-Podge, 1 reel.

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THE NEW YORK TELEPHONE CO. BUILDING

VOORHEES, GMELIN AND WALKER, ARCHITECTS



Photograph by Pirie McDonald

STEPHEN F. VOORHEES

Second of a Series of Studies of Leaders of the Amateur Cinema League

THE members of the Amateur Cinema League may feel that Mr. Stephen Voorhees' fame lies in the fact that he is the vice-president of the League, but to the world at large he is known as the senior partner in the distinguished firm of Voorhees, Gmelin and Walker, the architectural firm responsible for such buildings as the New York Times, the New York Telephone, the Brooklyn Edison, the Travellers' Insurance at Hartford, Conn., and the State Street Building at Syracuse, New York. They are the architects for the Associated Companies of the Bell Telephone Company, the Salvation Army, and the Consulting Architects for the American Telephone and Telegraph Company. They also planned the largest building for the Western Union Company. These are but a few of the buildings which Mr. Voorhees and his associates have to their credit, but they in themselves constitute a mighty record of achievement and place the reputation of the firm at the forefront of the world of architects.

Mr. Voorhees utilizes his hobby in

By Katherine M. Comstock

his work. In other words he takes movies of construction problems, or of particularly interesting bits of construction, so that he can keep a record of them. These films are shown to the men in his office to aid them in solving similar problems in connection with other buildings. He has also taught some of the men to handle a camera thus enabling them to add to the growing library of film. Mr. Voorhees says that the work has not yet been systematized but that he hopes when it has been they will be able to have a definite record not only of the most difficult work in connection with each building, but also a record of the growth of the building, and that these films can be used for instructional purposes within the organization.

"There is a tremendous scope for moving pictures in this field," said Mr. Voorhees. "Already different manufacturers are grasping their opportunity and producing 16mm. reels of their particular product. This afternoon I am projecting some reels of

valves for the benefit of my co-workers. Boilers, water systems, heating systems, elevators, etc., can all be displayed in this way right in the office, and decisions made with a great saving of time to all concerned."

Probably all Amateur Cinema Leaguers are curious as to how Mr. Voorhees first became interested in taking his own movies. Like many other pioneer fans he had been for years a keen user of the still camera. Taking snapshots had long been his hobby. Replying to the question of his first interest in movies he said:

"During the war, I served in the Surgeon General's office in charge of the design of army hospitals. Next to my drafting room was located the moving picture laboratory where instructional pictures were made for use in the medical training centers. Through contact with the officers in charge, I developed a strong desire to make my own moving pictures. I was deterred for a time, however, because of the cost involved and the cumbersomeness of available equipment. Sometime later when the 16mm. home movie cameras and projectors were introduced I

purchased an outfit, and became quite proficient as a cameraman through practice in my home, on my family, the golf links, etc. Then one day I filmed a very interesting phase of construction work. The film turned out well and I began to realize the possibilities of using the camera to advantage in connection with my work. After that whenever I knew some particularly interesting work was to be done I tried to be there with my camera. It wasn't always possible for me to be on hand so I instructed some of the men in the use of the camera, and aroused their interest. We have shot several reels of interesting film which have proved of great value to us, but, as I say, we have not as yet organized any system. That will come when we have a bit more time to work it out and I hope it will be soon."

In 1921 there was founded in New York a rather unique organization called the New York Building Congress, and of this organization Mr. Voorhees was the first president, in which capacity he served for five years. The Congress is composed of the five major elements of the building industry — financiers concerned with building, architects and engineers, contractors, mechanics and manufacturers of materials. The New York Building Congress is the first organization to bring all of these five elements together. One of the interests of this Congress is an apprenticeship training system for mechanics, and of this Apprenticeship Commission Mr. Voorhees is now president. To this work also he brings his belief in the educational power of the movie and is promoting an educational film library for the school of apprentices. All parts of the Congress are contributing to this library either through suggestion or actual films. Manufacturers of material display the uses of their wares via the film, labor contributes its suggestions, construction problems are filmed by architects and engineers and the contractors also pass along valuable information, so that the apprentice may

become thoroughly conversant with the various problems. The Board of Education cooperates with the Apprenticeship Commission by placing teachers of manual training, mechanical drawing, etc., who have been recommended by the Congress, into the various schools so that the pupils will have only the best preparatory instruction. Mr. Voorhees is tremendously interested in this work and especially in the building up of a comprehensive film library which will aid the apprentices in visualizing the

Promoting the use of motion pictures in the Engineering Department at Princeton is another of this amateur's movie interests. He is helping the department to build up a library of films, and also to make contracts for borrowing films relating to manufacturers' products, and so forth.

In talking with Mr. Voorhees one is impressed with the integral part movies assume in his various interests, and of how convinced he is of their growing power to educate along almost every line. He believes, of course, that to reach their zenith they need guidance. He believes that today their crying need is to be taken up seriously in the universities, and that if someone could be found to do for the movies what Professor Baker has done for the drama in the famous "47 Workshop" at Harvard, and is now doing in the Yale Theatre—that is, train future dramatists not only to write, but to produce, to design scenery, direct, costume, and to thoroughly know the business from all sides—their progress would be rapidly upward.

Undoubtedly that day is coming. Educational moving pictures are claiming more and more recognition, and as they come to be studied generally in colleges and universities, they will win for themselves a more important place, and will rapidly become a part of the curriculum. This event can be hastened by the recommendation and backing of the officers and members of the

Amateur Cinema League. There is nothing like publicity to force an idea into the minds of the right officials and the way for each individual to help is to spread the idea whenever he has a chance, as Mr. Voorhees has done.

The League is to be congratulated on having for its officers men who are outstandingly successful in both their vocations and their avocations, and who are enthusiastically interested in the present development and the future of the amateur movie. Such a man is Mr. Stephen F. Voorhees.



THE NEW TRAVELERS INSURANCE BUILDING, HARTFORD, CONN.
Voorhees, Gmelin and Walker, Architects

problems to be met on all sides.

Mr. Voorhees is the secretary of his class at Princeton, and in this connection his interest in films again stands out. "I have been getting films of each reunion since our twenty-fifth," he said, "and adding a few feet each year to the original film. I also piece in short shots of interesting college events. For instance, last year I was fortunate in obtaining a film recording Slagle's run at New Haven in slow motion. Such bits add greatly to the interest and historical value of a cumulative film."

OUT of the TROPICS

The Romantic History of the First Amateur Home Developing and Printing Apparatus

By Herbert C. McKay, A. R. P. S.

IT is a far cry from steaming jungles to the modern American homes of amateur movie fans but the twain are strangely joined together in the unique history of the development of the first economical apparatus devised for the developing and printing of 16mm film by amateurs themselves.

When professional cinematographers began to travel to the far corners of the world they were faced with a seemingly unanswerable problem. Atmospheric conditions were such in many tropical countries that films had to be developed shortly after exposure or they would be ruined. It was manifestly impossible to carry the bulky equipment then available into uncharted jungles and over lofty mountain ranges. Nor, in most cases, could the film be shipped out to civilization for development. So the problem of devising a compact and portable developing outfit for explorers and scientists was attacked by R. P. Stineman, a cameraman of many years experience. After many discouraging experiments he finally perfected a system of spiral racks and compact tanks. With this easily portable equipment it was possible to develop one hundred feet of motion picture film in a tank about twenty inches in diameter and some three inches deep, using only two gallons of bath. This device met with immediate welcome by traveling cinematographers, and was adopted by the United States War and Navy Departments. Since its invention, it has been used by practically all of the major expeditions to every part of the world, and results with this equipment have proven satisfactory in every way.

The developing apparatus thus proven, a demand was made for a successful portable printer. Such a printer required several characteristics which are difficult to combine. It had to be continuous to avoid the bulk and complexity of the intermittent printer; able to handle 100 foot lengths of film, at least; so designed that it would give good prints from green film without creeping, and, above all, had to be small and light.

To meet these requirements Mr. Stineman designed his portable

printing machine with the patented curved printing platen which makes possible the printing of stretched film without creeping. The printer is designed for use with hand or electric drive. The light is controlled by a small lever which changes the size of the light aperture. Two detachable magazines on the top of the printer hold the raw positive stock and the negative, while the exposed film and negative may be caught in baskets or taken up on a special take-up device. It is axiomatic among cinematographic technicians that neither a continuous nor a portable printer will give satisfactory results, yet this printer which is both, has innumerable times made positives which could not be distinguished from laboratory prints. The printer was adopted by those who had used the tanks, with the result that travelers were enabled to print their positives, make a trial run and, when necessary, make re-takes before leaving their territory.

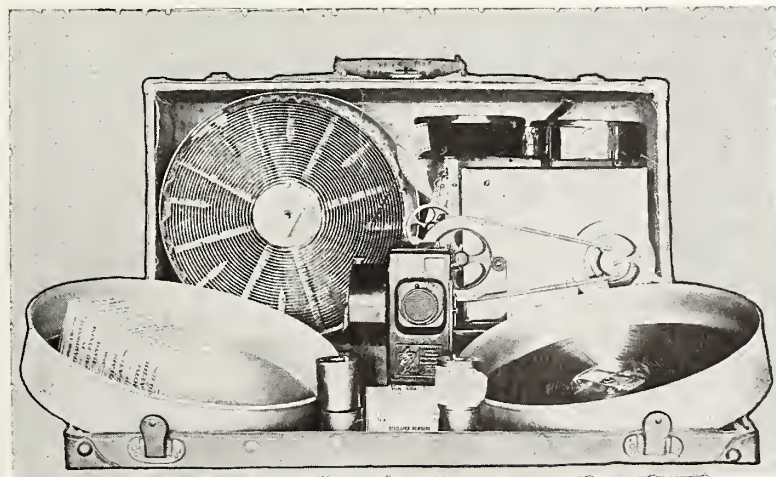
Such was the status of the Stineman equipment, when the 16mm movement began. Mr. Stineman became interested and started work on a small scale outfit. The result was that soon after the announcement of 16mm negative and positive film the Stineman equipment was ready for the market. The new equipment is identical in every way with the standard equipment except in the changes

necessitated by the small film gauge. Thus the apparatus called into being by the difficulties and perils of jungle exploration has proven the foundation for the first complete equipment offered the home laboratory man.

The developing rack is a spiral of metal ribbon. This ribbon is made of a metal especially alloyed for this purpose. It is chemically inert, yet it has the necessary physical qualities for its purpose. This spiral is soldered to supporting cross arms. In use, the rack is placed upon a rewind and the film rolled into the spiral. The two ends of the film are secured to the spiral, and the rack is ready for the tank. The tanks are merely shallow, cylindrical pans holding about two gallons of solution. The rack of film is grasped by the handle in the center and lowered into the developer. It is raised and lowered a few times to clear the film of air bubbles. It is then left in the developer for the proper time. It is then rinsed and placed in the fixing bath where it remains for about fifteen minutes. It is then placed in the water tank and washed in running water for from fifteen to thirty minutes. At the end of this time the ends of the film are freed from the rack, a circular metal screen, which is a part of the outfit, is placed over the film in the rack and the whole reversed. The rack is now lifted off leaving the film loosely coiled upon the screen. One end of the film is now secured to the drying rack and this rack turned until the film is wound upon it. When dry, the film is polished by rubbing the celluloid with a chamois pad moistened in C.P. wood alcohol.

This film is then placed in the rear magazine of the printer and a roll of positive stock in the front magazine. The two films are passed over the

(Continued on page 545)



A SUITCASE LABORATORY
It Holds a Complete Developing and Printing Outfit.

THE CLINIC

Conducted by Dr. Kinema

Exposure Test Chart

THIS department has seen a lot of film lately that has been either under-exposed or over-exposed enough to keep it from being "just right." Here's a stunt that will serve to tell you from now on whether you are exposing correctly or not. Load your camera, go out and pick some subject, and carefully calculate the correct exposure for it. Let us suppose that the correct exposure is at stop *f*-8. Shoot a foot or two at this stop. Then shoot another foot or two of the same subject at each of the following stops: *f*-4; *f*-5.6; *f*-11 and *f*-16. Have this film developed, if a negative, or if it is reversible film, have it processed only to a negative, with instructions to the laboratory or finishing station to make no compensation for differences in exposure.

When the film is returned to you, clip about five frames from each of the differently exposed strips and mount them, side by side, in a cut-out cardboard frame, labeling each with the stop at which it was shot, and whether correct, over or under-exposure. Now, when you shoot any film, you can match the results of the various shots with this test chart and, besides being able to definitely tell correct, over and under-exposure, in a short time you will be getting corking good shots almost without an exception.

Music With

TO put the final touch to your shows that will lift them above the ordinary and make them more enjoyable and theatre-like, bring into use the following Vitaphone-like device which requires only a radio and phonograph. Since the advent of electrically reproduced records an electrical sound-box or pick-up has been put on the market that makes the sound from the records go through the amplifying unit of any radio and come out of the loud speaker. With this pick-up, as it is called, put on your phonograph, preferably a portable, put it right next to the projector so that the operator can make the orchestration follow the film, run the two wires from the pick-up to the radio and then put your loud speaker behind the screen and turn on the music. When a picture of a parade with the brass band coming down the street flashes on, put on a band record and a truly Vitaphonic sensation will be experienced. The possibilities are unlimited and the improvement given your films by a musical accompaniment is well worth the time and money used in the installation.—Charles Luthe, Jr.

THERE is available this month, free of charge to members only, a bulletin giving as completely as possible a descriptive list of cinematographic and photographic books and periodicals. Every amateur should have a library, for the possession of good books on his hobby pays dividends in increased pleasure and finer quality in results. Drop a line to the TECHNICAL CONSULTANT, AMATEUR CINEMA LEAGUE, 105 West 40th St., New York, N. Y., and one of these bulletins will be sent you by return mail.



A PICTURE SHOULD BE WELL BALANCED TO BE EFFECTIVE

A Sand Title

FOR those who want to use an art title that is different for their beach scenes to be made this summer, the following is offered for their approval:

Select a spot of smooth, sandy beach over which the waves are rolling. Your assistant should be provided with a stick for writing the title. Hold your camera pointing directly down on the sand, at such a height as to include the amount of writing desired. If it is to be only a word or so, a few feet above will be sufficient,

but if there are several lines it may be necessary for you to stand on a chair. Start the camera and after a few frames of blank sand the assistant begins to write a title with his stick. The title may be written in long hand, but usually shows up better if printed with plain block letters.

Nature now takes her part, but occasionally misses her cue and enters at the wrong time. The whole trick is just as the last word of the title has been written and a few frames of the finished wording made, the waves roll up, wash out the writing, and roll back again, leaving the sand smooth and even as before.—H. M. Daniels.

Now You Tell One

IN France, it is said, a professional photographer, noticing how sensitive the iris diaphragm of his cat was toward variations of illuminations, fitted a hood over its head with two windows for the eyes, and rigged in front a simple apparatus for measuring the diameter of the pupil. He now takes the cat with him in a satchel when on a photographic tour. He sets the cat beside his camera when making a shot and reads off the number of the stop the animal is using. Then he times his exposure accordingly.

To date, cats have never been considered to be listed in the long list of movie accessories, but this seems to indicate that we may some day be asking our dealer for a light Maltese, dark Persian or nice furry exposure meter.

Easier Splicing

ON the ordinary type of rewinder and splicer I find it difficult to hold both pieces of film in the correct place and apply the cement at the same time. It is necessary to place a weight of some kind over one piece of film as both of your hands are busy otherwise. To remedy this fasten a rubber band to one side of the base of the rewinder with a thumb tack and on the other side tack an ordinary carpet tack. To hold the film in place, stretch the rubber band across the guide plate and loop over the carpet tack. Two rubber bands may be so placed in order to take care of both sides of the guide plate.

Enlarging

CAMERA Craft Magazine tells of a method of making still enlargements from motion picture film, devised by Mr. Carl Siegel of the California Camera Club. Mr. Siegel's enlargements are noted particularly for their absence of grain and he is able to make prints up to 11x14 inches from sections of negatives smaller than postage stamps.

In order to make these enlargements the amateur must develop his film either in whole or in part. One way is to make the first shot and the last shot on a roll of film the ones to be used for enlargement. It is then a simple matter to clip off a few frames in the darkroom. If you then send the balance of the roll to a processing station, be sure to indicate to them what you have done.

The following formula, used by Mr. Siegel, gives an extremely fine grained negative:

Water16 ozs.
Pyro17 grs.
Glycin70 grs.
Sodium Sulphite
(Anhydrous) ...230 grs.
Sodium Carbonate
(Anhydrous) ...230 grs.

This is a tray developer and the time of development is 20 minutes at 65 degrees F. Since artificial, cold drying cuts down the grain, an electric fan should be used. After drying, the negatives are enlarged in the same manner as still negatives.

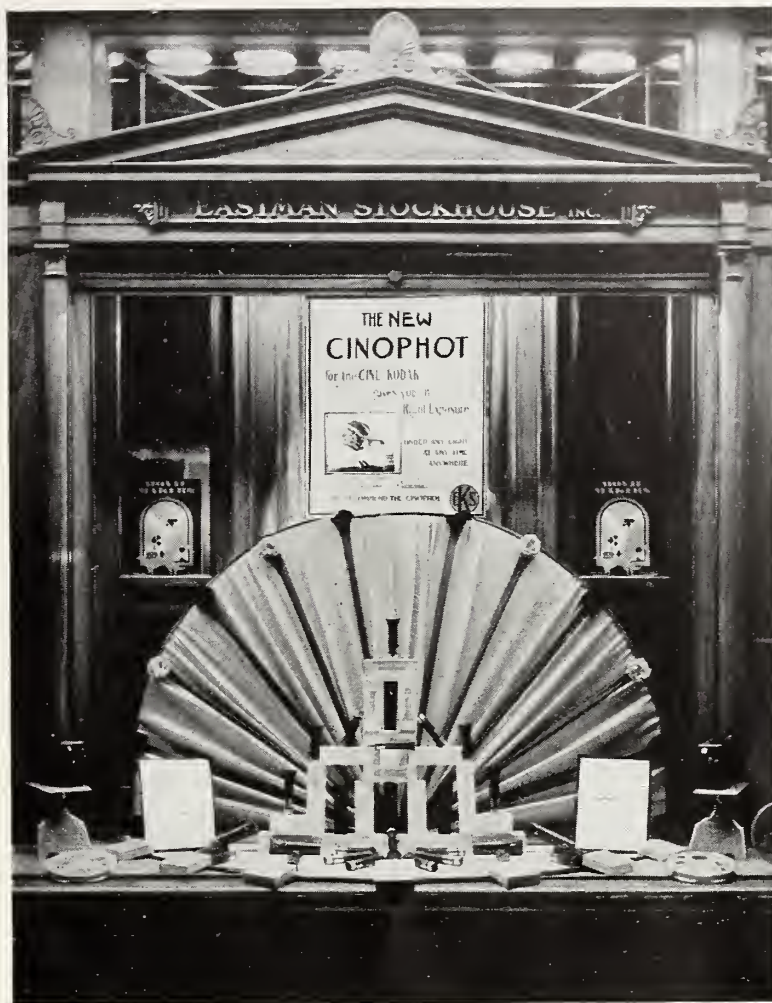
Scenario Writers

SUCH of our readers and their friends who may feel that they have the capacity to write motion picture scenarios which will be accepted by professional producing companies are advised that the National Better Business Bureau, whose national headquarters are at 383 Madison Avenue, New York, N. Y., and of which body the Amateur Cinema League is a member, has issued a bulletin "Writing for the Movies" which may be secured upon request.

This bulletin analyses the occupation of scenario writing and gives unprejudiced and valuable advice to anyone who contemplates this kind of work. After reading it, the person of average intelligence will probably feel a very specific kind of preparation must precede writing scenarios that will really be saleable.

REELS?

WHAT do you do with the light 100 foot reels on which your processed film is returned to you? Have you found some clever use for them, or do they just pile up? One of our members believes there must be some good use to which they can be put, and has offered to provide a membership in the Amateur Cinema League to whoever sends in the best suggestion. Address your solution to the Technical Editor, Movie Makers, 105 West 40th St., New York, N. Y.



Show Window Display of the New

CINOPHOT

By EASTMAN KODAK STORES, INC.

CORNER MADISON AVENUE and 45TH STREET, NEW YORK CITY

The Sign Reads:

The new *Cinophot* for the CINE-KODAK gives you the Right Exposure. Under any light—at any time—anywhere. It matches the Cine-Kodaks and is absolutely dependable.

We Recommend the Cinophot

Cinophot, complete with sole leather case.....\$12.50

DREM PRODUCTS CORPORATION

152 WEST 42ND STREET

NEW YORK, N. Y.

ASK YOUR DEALER

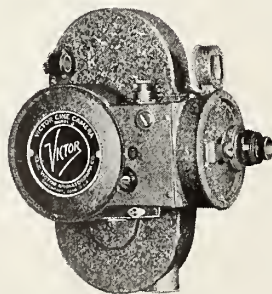


Gets the Action---In SLOW MOTION!

LIKE a flash—it happened! A brief vision of madly dashing ponies—a reckless clash of thundering hoofs and men—then the little white ball went soaring towards the goal posts—the winning score of the game.

What a colorful picture of strength and endurance—human courage and heedless daring—with which later to enliven the quiet of an evening's fireside—if only mere words could tell the story.

No need to try. Today with the aid of the Victor Cine Camera, every detail of such a memorable occasion can be carefully preserved and recorded, not only as it really happened in the space of perhaps a second, but likewise with studied slowness of movement, if desired.



Requiring no other adjustment than a quick turn of a button, the Victor Cine Camera is the only 16 mm. motion picture camera made that permits the taking of both normal action and SLOW-motion pictures in the same film, without the need of a special attachment.

Modestly priced, the cost of the Victor Cine Camera is \$125.00—less than is asked for any other high grade motion picture camera, complete with an f-3.5 anastigmat lens, ready for service.

To those who would enjoy the thrill of taking their own motion pictures, the selection of the Victor Cine Camera is an assurance of enduring, satisfactory service and brilliant performance.

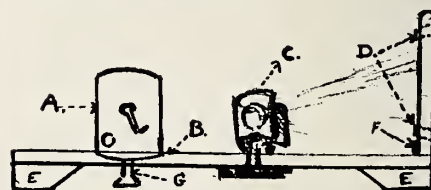
Victor Animatograph Co., Inc.

340 VICTOR BUILDING DAVENPORT, IOWA, U. S. A.

Pathex Titles

A TITLE device for use with the Pathex camera is described in a letter from League member Milton H. Bernstein, of Brooklyn, N. Y. Mr. Bernstein describes his device as follows:

"The entire length of the title stand over all is 16½ inches. It is 5 inches wide and the card holder is 4½ inches high. The camera lens is placed exactly 11¼ inches from the title card and the body of the camera (without the motor) is sunk ½ inch into the baseboard. In order to bring the card on a level with the lens, it is necessary to raise the card ¾ of an inch from the board. A small holder is placed on each corner of the card holder to keep the cards in place. To make it all look neater, place four short legs, one on each corner of the baseboard. When ready to take titles, place the board so that the sun strikes the card at about an angle of 60 degrees. If it is more convenient to use artificial light, as I am doing, simply attach a small piece of wood under the board, with a piece sticking out about two inches, and place a socket on either side. Use two hundred watt lights in each, with reflectors."



The drawing reproduced is explained as follows: A: Camera. B: Base. C: Lights. D: Card Holders. E: Legs. F: Lower part of holder protruding to keep card from slipping. G: Wingbolt holding camera.

Summer Shooting

THE summer months are here and a few suggestions on what and how to shoot may not be amiss.

AT THE SEASHORE.—Watch your light here. It's very powerful and your trouble will be over-exposure rather than under. A color filter will enhance the effect you get and at the same time cut down excessive light caused by the glare from sea and sand.

Get some beautiful wave effects. Place the camera low to exaggerate the height of the waves as they come rolling in, showing the tremendous power of the sea.

Get moonlight effects at sunset by under-exposing sea and sky so that dark tones predominate. F-11 or even f-16 with a filter will do it.

If you have a surf board, get a real cinematic effect by shooting the riders

from a speed boat. Be sure to protect your lens from water and flying spray, as one drop will nine times out of ten spoil your picture. If you have a camera that operates at half speed, you can exaggerate the pace at which the board is traveling and the effect on the screen is thrilling.

IN THE MOUNTAINS.—Very high altitudes, 5000 feet and up, call for smaller stops, as the air is like crystal, little haze being present. Color filters are a necessity here. You can use the regular yellow filters as well as the graduated ones. In using graduated filters, be sure that no object in the landscape is projecting into that area of the sky covered by the yellow portion of the filter or that part of the object will be under-exposed.



MILTON SILLS WITH HIS CINE KODAK

For snow-covered mountain peaks, filters are absolutely necessary to get good results. If not used, the sky, unless it is a very dark, intense blue will photograph almost as white as the snow.

Panchromatic film is ideal for the mountains, not only for the beautiful cloud effects, but also for the details it gives in dark forests. Ordinary film will not give detail as will panchromatic with a filter.

Subjects to shoot should be plentiful. You could make a short film of various wild flowers. For the necessary motion a character could be introduced and carried through each scene. A film showing waterfalls is extremely cinematic. Even if there is only one waterfall in your vicinity it could be shot in an unending variety of angles. With verses from some poem used as sub-titles, it would prove a most attractive scenic. Then, of course, there are the host of mountain sports such as climbing, hiking, horse-back riding, etc., any of which might be used successfully as picture subjects.

PHOTOPLAY MAGAZINE

The National Guide to Motion Pictures



PHOTOPLAY announces its Second Amateur Movie Contest.

First announcement and details will appear in the September issue of PHOTOPLAY, on all newsstands on August 15th.

Follow the Amateur Movie Department of PHOTOPLAY each month for suggestions and advice.

PHOTOPLAY MAGAZINE
750 N. Michigan Avenue, Chicago, Ill.



Special Cinema Coloring Outfit
as above, including all materials requisite for coloring Moving Picture Film, Lantern Slides, Photographs, etc., with instruction booklet. Mailed postpaid to any address for \$5.00.

*Color Photography
For Everyone*

**PEERLESS
JAPANESE TRANSPARENT
WATER COLORS**

*In Booklets, Film Leaflets and in
Concentrated Liquid Form*

**The STANDARD PHOTO COLORS
FOR MORE THAN TWO
DECADES**

SOLD EVERYWHERE

*Ask your dealer or write us for
information*

**JAPANESE WATER COLOR CO.
PEERLESS BLDG. DIAMOND PLACE
ROCHESTER, N. Y., U. S. A.**



WHY MEN LEAVE HOME (for summer camps)

Perhaps it is not wholly due to the fact that they can now have moving picture shows at their summer camp. We won't take too much credit.

But, at any rate, a summer camp is a little more fun of an evening with an up-to-date comedy or feature picture scheduled before the youngsters have to turn in.

We wish you would try it. You can very easily and, incidentally, at a low cost. Let us tell you about it.

WATERBURY **SYRACUSE**
Curtis Art Company Lindemer's

FALL RIVER
Smith Office Equipment Co

HOUSTON
Star Electric & Engineering Co.

BOSTON
Solatia M. Taylor Co.

PANAMA, R. P.
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EASTERN MASSACHUSETTS
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PHILADELPHIA
Williams, Brown & Earle, Inc.

SPRINGFIELD
The Harvey & Lewis Company

REPUBLIC OF MEXICO
American Photo Supply Co., S. A.
Mexico, D. F.

WORCESTER
The Harvey & Lewis Company

NEW YORK CITY **PLAINFIELD**
Wm. C. Cullen Mortimer's
12 Maiden Lane

PITTSBURGH
United Projector & Film Corp.

LOS ANGELES
Leavitt Cine Picture Co.

ERIE **NEWARK**
Kelly & Green Schaeffer & Company
103 Halsey St.

PORTO RICO
Mundial Film Exchange
San Juan

ALBANY **BROOKLYN**
E. S. Baldwin Fred'k Loeser & Co.

SAN FRANCISCO
Leavitt Cine Picture Co.

FLORIDA
Tampa Photo & Art Supply Co.

MINNEAPOLIS
American Film Corp.
Loeb Arcade

CHICAGO **ST. LOUIS**
Almer Coe & Co. A. S. Aloe Co.

LONG ISLAND
B. Gertz Inc.
162-10 Jamaica Ave., Jamaica

ROCHESTER
A. H. Mogensen
University of Rochester

PROVIDENCE
Starkweather & Williams, Inc.

NEW HAVEN
The Harvey & Lewis Company

WESTERN CANADA
Regina Films, Limited
Regina, Sask.

BRIDGEPORT
The Harvey & Lewis Company

NEW YORK CITY
Gillette Camera Stores, Inc.
Park Avenue at 41st

BUFFALO
Buffalo Photo Material Co.

HOME FILM LIBRARIES

INC.

100 East 42nd St., New York City

NEWS of the INDUSTRY

For Amateurs and Dealers

Console Movies

THE Bell & Howell Company, pioneers in the 16mm. field, announce this month the development of motion picture console cabinets, beautiful pieces of furniture comparable to the finer radio and phonograph consoles.

The model "E" is a small cabinet adaptable to the smaller home and measures 13½ inches deep, 23¼ inches wide, by 47 inches high. Sturdily constructed of solid walnut veneer matched panels with tilt-top compartment above for projector. Equipped with two shelves for storing camera, title writer, and other accessories. Provides velvet lined drawer for lenses; four drawers for 10-400' reels each; three drawers for 12-100' reels each. It is a well constructed cabinet of unusual beauty, finish and design. When equipped with camera, projector and a representative assortment of accessories, this cabinet presents a complete amateur motion picture outfit.

The model "G", measuring 18¾ inches deep, 36½ inches wide, by 46½ inches high is a complete cabinet of beauty and sturdy construction made of the finest quality solid walnut veneer with matched panel fronts. Capacity: projector, cameras and all

accessories in general use. Also provides conveniently arranged storage space in four drawers for 40-400' reels of film; five drawers with total capacity of 60-100' reels; two velvet lined drawers for lenses and small accessories. Two shelves in lower compartment allow room to add four drawers for 400' reels, increasing the total capacity to 80-400' reels. A depressed compartment in back of the cabinet provides storage space for 22"x30" projection screen. Cabinet is electrically equipped with two plugs for projector and film editing machine by title writer.

New Screen

A NEW glass surface screen is presented to amateurs this month by the Truvison Screen Corporation, 120 West 20th Street, New York, N. Y. Several sizes and styles are available. The screen surface is composed of myriads of tiny pieces of glass, reflecting a picture of great depth and definition, giving natural perspective and a stereoscopic effect. Certain types of these screens come in portable boxes of metal or wood with a device permitting the screen to be erected in a single movement by the pulling of a ring. They are so constructed that all possibility of damage to the screen is excluded and the entire operation takes about one second's time. The company is also offering screens for projection from the rear for showing the picture through the screen. This type comes in three surfaces, fine, medium or coarse, the use of each depending on the size of the picture projected. Both front and rear surfaces of this type are of glass.



Above: One of the New Bell & Howell Cabinets.
Below: The Cabinet Opened to Show Its Conveniences. Center: Another Type of Combined Cabinet and Editing Desk.

a new
cinema
star!



***f*-4.5
Plasmalens
3 focus lens set—
For Filmo, Victor, De Vry, etc.**

A Plasmalens set—a Plasmalens for all telephoto needs, the latest achievement of Dr. Paul Rudolph, embodying all the Plasmalens qualities, with 3 different focal lengths. The set consists of:

Complete lens *f*:4.5 3½" focus
Rear element *f*:8 4¾" focus
Front element *f*:6.5 6" focus

The complete range of 3 focal lengths in one outfit, will meet all your requirements in lenses for telephoto effects.

Each element a perfect Plasmalens by itself, giving Plasmalens results in your pictures. For its excellent results and its economy, this set should be included in every cinematographer's equipment.

A 2x Meyer filter of yellow Jena glass makes the set complete. The complete set comes packed in a convenient leather covered case, ready to screw on to your camera, and for a little more than the price of one lens.

Price Complete, \$125.00

Hugo Meyer & Co., 105 West 40th Street, N. Y.

taken from the
same point of
view showing the
effect with differ-
ent focal lengths.



with 6" focus



with 4¾" focus



with 3½" focus

TRU-VISION

Rollable Glass Motion

Picture Screen

(Patent Granted)

Portable box—neat mahogany finish.

Erected with **one hand in one single move.**

Collapsed with **one hand in one single move.**

No springs to pinch your hands.
(Patent applied)

Screen rolls up evenly into the box—**can not be damaged.**

Picture with Stereoscopic effect—exceptional illumination efficiency. Great Depth, definition, —Natural Perspective.

Easily cleaned with soap and water.

Screens in standing cases; Projection surface (inches).

22x30	\$15.00
30x40	20.00
39x52	30.00

Screens in portable hanging boxes

22x30	\$12.00
30x40	15.00
39x52	25.00

Screens in Frames; 2 inch mahogany finished—for hanging or standing. Mounted on non-warping back-board. High grade canvas carrying case included.

22x30	\$10.00
30x40	15.00

Also rollable glass rear-projection screens.

Dealers ask for special proposition.

Manufactured by

**TRUVISION
PROJECTION SCREEN
CORPORATION**

120 West 20th Street, New York
Phone Chelsea 8543

The various sizes of Truvision screens now ready for distribution are as follows: beaded screens in portable hanging boxes, 22 by 30, 30 by 40 inches, and 39 by 52 inches; the same size also in standing boxes; in frames with standers, mahogany finish, with this cover, 22 by 30 and 30 by 40 inches.

Interchangeable

THE complete line of C. P. Goertz lenses, from focal lengths of .6 of an inch to 9½ inches can now be used by owners of the Cine-Kodak, model B. No changes in the camera are necessary other than the replacement of present lens mount plate and the screws with which it is fastened to the camera. The change is made easily and quickly, and now enables Cine-Kodak users to do telephoto work and other work that calls for special lenses.

New Cinema Star

THE puzzling question that often arises in the cinematographer's mind, "what sizes in long focus lenses shall I buy?", is answered with the advent of the new Plasmal f4.5 three focus lens set, developed especially for motion picture work by the eminent Dr. Paul Rudolph. This complete outfit gives the purchaser three different long focus lenses at very low cost. The purchaser of such an outfit has a complete telephoto set, as the range of the focal lengths included covers every possible need.

The set consists of a triple convertible Plasmal f4.5 lens, which gives three different focal lengths as follows: the complete lens of 3½ inch focus; the rear lens of 4¾ inch focus; and the front lens of 6 inch focus. Each element is a perfect Plasmal in itself. The outfit also includes a Hugo Meyer 2X yellow Jena glass filter and matched finders for those cameras which require them, all in a leather covered carrying case. The lens is fitted in a micrometer focusing mount especially adapted for most of the popular cameras.

It is said that both for its economy, and the excellent results obtainable with any Plasmal, this set should be included in every completely equipped outfit. The complete range of the three focal lengths will meet all the requirements in long focus for telephoto effects. The Plasmal, because of its improved color correction, according to Dr. Rudolph, is of great advantage in the type of work where such a set should be used. The Plasmal has great sharpness of depth, and delineates space pictures with great uniformity. The object striven for by the Plasmal is to depict not only the flat surface, but the entire space with good definition.

FLORIDA

The Sunshine State

The sunshine, climate and environment of BURWYN PARK, at DeLeon Springs, Florida, make it the ideal place for the camerist.

High rolling land; bathing and boating every day in the year; fishing and hunting in season; golf, trap-shooting, horse-back riding; a half mile race track; a circus has winter quarters nearby; an up-to-date University town within ten minutes' drive, and, Daytona Beach may be reached in forty minutes comfortably.

The possibilities for interesting shots for the amateur movie enthusiast are multitudinous for wild life, local color and sports.

Those contemplating the purchase of a winter home in Florida right now when prices are low should write for particulars to

FRED. N. BURT

Owner of Burwyn Park
at DeLeon Springs, Florida

WHEREVER YOU ARE

*Our Home Movie Service
is Always Available*

WHEN you're away for the summer there are more opportunities for making interesting home movies than at any other season. But you'd suppose that home movie service in the wilds of Maine or the rugged Adirondacks would be a mighty difficult thing to get. It really isn't.

Just a line or two telling us what you need will bring you your filled order by return mail—whether it's a hundred feet of film or a Ciné-Kodak.

No matter where you've gone for the summer—no matter what kind of home movie equipment or supplies you write for—our mail order service will efficiently take care of your needs.

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This is attained by spherical correction for all the colors of the spectrum so that the yellow and blue rays portray objects with equal sharpness at the same distance. The chiaroscuro of the Plasmat picture, it is said, thus gives an enhanced plasticity and a picturesque atmospheric perspective is obtained.

Footage Meter

THE HAYDEN COMPANY reports that its audible footage meter for the Filmos, announced in these columns last month, is now also available for the Cine-Kodak. Model B and the Victor cine cameras.

Victory for 16!

BECAUSE a little amateur movie reel showing Rochester's trolley busses in operation was made on short notice and travelled across the country in record time, Salt Lake City was scheduled to begin a similar transportation service about July 15, according to information received at the Eastman Kodak Company recently.

The Salt Lake City Commission was hesitant to permit "trackless trolleys" without an opportunity to see them in operation in some other city. With five days left before the franchise hearing, the Utah Light and Traction Company telegraphed to Rochester where a film was made of the local trolley bus operation. The picture reached Salt Lake City by air mail in time for the hearing and the franchise was granted.

Religious Film

FILMS of religious nature, heretofore hard to find on 16 mm. stock, are soon to be available to amateurs. The Rev. Bernard H. Wildenhues, special representative of the Oberammergau players in America, has filmed pictures of Anton Lang and his fellow players in their native town of Oberammergau, Germany. These films are on 35 mm. stock, but have never been publicly shown, and will be released in the narrower width by Albert Teitel of 105 West 40th Street, New York, N. Y.

The Rev. Wildenhues's film is called "At Home with the Passion Players," and depicts incidents in the daily lives of these people, with the fascinating background of the town of Oberammergau. The film will be released as two 400 foot 16 mm. subjects.

A second film, "Fallen Gods," a biography of the life of St. Francis Xavier, will be released on four 400 foot 16 mm. reels. It was filmed in Germany by a Dr. Schamoni, for the Leo Films Company, and was two and a half years in the making. There is contemplated a third production of the Eucharistic Congress.

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CINE-KODAK

(A or B)

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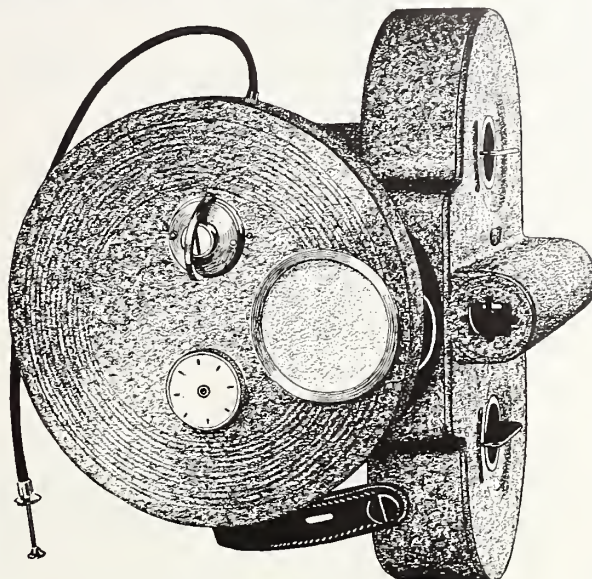
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(Patent Applied For)

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Errata

IN the Bell & Howell double page advertisement in this issue it is stated that the telephoto lenses focus down to from 2 to 4 feet. This is a typographical error and should read from 3 to 6 feet.

Exposure Instruction

FOR those who are using the Dremophot exposure meter for either the Filmo 70 or 75 the following instructions should prove very helpful:

BEFORE USE: Focus sharply upon the letter "N" (Fig. 2), pointing at bright sky or a strong light, and with the diaphragm wide open, INDEX at stop number 1.2. The set-screw will secure permanently sharp focus for your individual eyesight. The Dremophot is hereafter always ready for instant use.

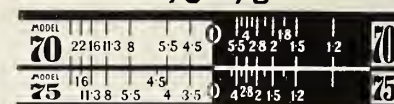
HOW TO USE: in good light: Turn the Instrument ring head to the left, clockwise, until the Index moves exclusively on the white scale.

For FILMO 75 with regular $f/3.5$ lens, always leave in this position.

In dull light: Turn ring head to the right, counter-clockwise, until meeting with final resistance and the INDEX moving on the black scale. Point to the scene, as in Fig. 3, diaphragm wide open, INDEX on white scale.

APERTURE SCALES

70 and 75



FOR USE IN BRIGHT LIGHT
FOR USE IN DULL LIGHT



Figure 3



Figure 2



Figure 4

If the letter N remains invisible, then the illumination is insufficient for FILMO 75 with regular $f/3.5$ lens. For FILMO 70 or when equipped with lenses of greater light power, switch to the black scale by a quarter turn of the ring end.

If N remains invisible even when the INDEX points to $f/1.2$, then the light is insufficient for a cine picture under any condition.

Close the diaphragm by turning the knurled collar counter-clockwise. This causes the letter N to disappear, as in Fig. 4. Re-open the diaphragm slowly until the letter N FAINTLY reappears, just emerging from the

darkness, and cease when the "N" becomes just recognizable again. *Note the position of the index*, which is the white mark on the collar, against the aperture or stop scale.

For FILMO 70 read on the scale marked 70, which is adjacent to the Iris collar. For FILMO 75 read on the scale marked 75, which is immediately below scale 70.

Place the diaphragm (stop) pointer on the camera lens in exactly the same position--THAT'S ALL.



J. L. HERRMANN

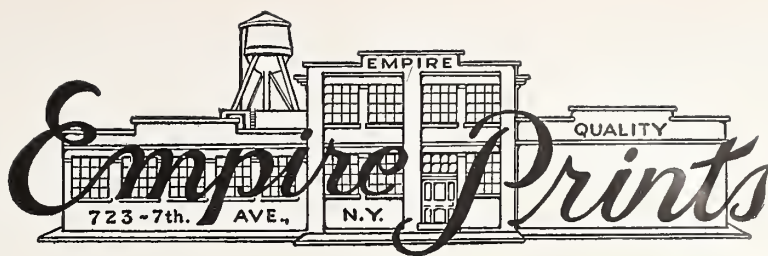
With his DeVry at Westwood, Calif., largest logging camp in the West.

Novelty

MR. CLIFTON ADAMS, League member and staff photographer for the National Geographic Magazine, sends the following interesting news item from England:

"Imagine on the screen a pastoral scene of some contented cows grazing peacefully by the meadowbrook. Of a sudden, the cows grow enormously in size, with legs 20 to 50 feet high, their bodies compressed against the top of the screen. Coming back to normal, the scene changes to what might be called a group of Dachshund cows, with extremely short legs and torsos near the ground.

"All this just described is now being done in England by means of the "Distortograph," a device designed by Mr. H. G. Ponting, famous British photographer and explorer. Not a great deal is known, as yet, of this interesting accessory, but it is understood to resemble the bellows of a still camera, with a lens in one end which is placed in front of the movie camera lens and revolved to get the distorted effect. It is built only for 35 mm. equipment at present, but will



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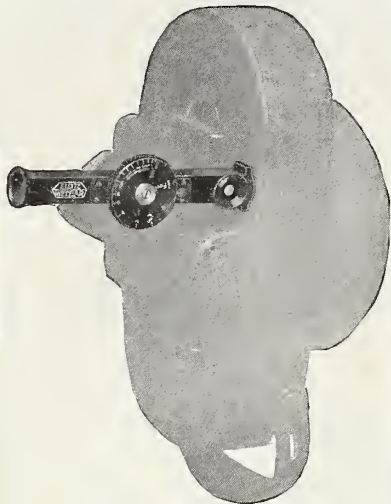
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Rangefinder "Instafocu" is constructed on the coincidence principle, known as the most reliable method of correct rangefinding. A second or two establishes the coincidence and the accurate distance is read off the dial.

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Home Movie Service Co.
2128 Cathedral Ave., Norwood, O.
Everything for the Home Movie Maker.

no doubt in future be made available for 16 mm. cameras."

Staff Addition

THE New York Institute of Photography recently added to its staff Mr. Eric J. Cederberg, as head of the Motion Picture Department. Mr. Cederberg has been actively engaged in motion picture work for several years, having made a trip around the world for Kinemacolor, filmed the great Indian Durbar and later shot some of the greatest screen successes. His later work includes such favorably known productions as "The King of Kings," "In Old Kentucky," and other outstanding features. This addition to the staff of the Institute insures thorough, up-to-date instruction to its students.

Service Stations

FOR the benefit of our traveling amateurs we print here a list of Cine-Kodak finishing stations, processing the well-known Eastman reversible film:

UNITED STATES

Rochester, N. Y., Eastman Kodak Company.
Chicago, Ill., Indiana Avenue and 18th Street.
San Francisco, Calif., 241 Battery Street.
Jacksonville, Fla., 315 W. 8th Street.

EUROPE

London, England, Kodak Limited, Kingsway, W. C. 2.
Paris, France, Kodak Societe Anonyme Francaise.
Milan, Italy, Kodak Societa Anonima, Corso Vittorio Emanuele, 34.
Rome, Italy, Kodak Societa Anonima, Corso Umberto I, 399.
Madrid, Spain, Kodak Sociedad Anonima, Puerta del Sol, 4.
Copenhagen, Denmark, Kodak Aktieselskab, Ostergade I.
Geneva, Switzerland, Kodak Societe Anonyme, Rue de la Confederation 11.
Berlin, Germany, Kodak Ges. m. b. H., Markgrafenstrasse 76.

AFRICA

Cairo, Kodak (Egypt) Societe Anonyme, Elfy Bey Street.
Capetown, Kodak (South Africa) Limited, 38 Adderley Street.

ASIA

Bombay, India, Kodak Limited, Kodak House, Hornby Road.
Singapore, Kodak Ltd., 3 Battery Road.

AUSTRALASIA

Melbourne, Kodak Australasia Party Ltd., 284 Collins Street.

SOUTH AMERICA

Rio de Janeiro, Kodak Brasileira Ltd., Rua Sao Pedro, 270.
Buenos Aires, Kodak Argentina Ltd., Calle Paso, 438.



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EASTMAN Cine Kodak Model "A", new, with tripod. Sell for \$175. List \$225. Cinema Supply Co., 804 Eleventh St., Washington, D. C.

PROJECTOR—Model A Kodascope with carrying case; list price, \$205.00 new, for cash, \$147.00. A. S. Aloe Company, 707 Olive St. Louis.

CINE-KODAK—Model A, with F-1.9 lens and tripod, \$225.00 outfit, new, \$175.00 cash takes it. A. S. Aloe Company, 707 Olive St. Louis.

NEW Sept Spring Movie Camera, \$25. Negative 2½ cents foot, 16mm. Camera, \$45. Projector, 16mm. 200 watt lamp, \$70. Apparatus bought. Ray, 296 Fifth Ave., New York.

USED VICTOR CINE CAMERAS, one fitted with Schneider Xenar F:2 lens, \$110.00; one fitted with Meyer Plasmat F:1.5 lens, \$120.00, fully guaranteed. WILLOUGHBY, 110 W. 32nd St., New York.

1A GRAFLEX, roll film, Bausch and Lomb Zeiss Tessar f-4.5 lens. Excellent condition, \$75. Also Ica Atom, Carl Zeiss f-4.5 lens, case and film pack adapter. As new. Write for particulars. Eugene L. Bulson, 4301 Pembroke Lane, Fort Wayne, Ind.

PATHEX 9MM—Complete equipment used in making prize winning film Photoplay contest, cost \$200.00; will sell for \$75.00. Details on request. C. R. Underwood, 3833 Kennerly, St. Louis, Mo.

SECOND-HAND 3-Speed Filmo or Model 3 Victor Camera in good condition only. Give full details. Lehman, 111 Curtis Ave., Collingswood, N. J.

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NEW Automatic Pathex Camera and motor driven Projector, with accessories; will swap for anything photographic of equal value. Box 98, Lebanon, N. H.

EQUIPMENT WANTED

WE PAY highest cash prices for all makes of 16 and 35 mm Cameras and Projectors. Give full details first letter. Monarch Theatre Supply Co., Memphis, Tenn.

STILLS FOR THE AMATEUR

(Continued from page 509)

touch with scientific achievement along mechanical, photo-optical and chemical lines. Many amateurs who are not in a position to develop their own motion pictures, because of the equipment and skill necessary, will find the little still camera a helpful means for getting a desirable knowledge of the mechanics of laboratory work. Its film is easily handled, even by beginners, so that they can develop their own negatives, print and enlarge them and thus become more familiar with what actually happens when a picture is made. Such knowledge is bound to reflect itself in better results all around.

One of the features in which the amateur is always interested is his title work. A title background, having the same setting which appears in succeeding scenes, will, without question, enhance the coherence and charm of the picture. With the small pocket camera referred to, shots can be made of the set or location. These shots can be selected later, enlarged and lettered to suit the artistic taste of the maker. After this is done, the title can be made on the copy board in the usual way, and a better film will be the result.

Another use to which the strip of still negative can be put is the making of positive transparencies for projection from a still projector either alone or in connection with the movie projector, as is done by many lecturers. In the latter case, it is possible to make all titles on the still camera and project them at proper intervals with the still projector, thus devoting the entire footage of the motion picture projection to motion pictures only. By the use of a shunt circuit, a pleasing dissolve effect between still and movie projection can be produced.

Another pleasing and valuable feature of one of these cameras under discussion is a distance meter which reads off distances with precision and speed. At first glance, the camera user may decide that distances are easy enough to measure by tape or guesswork, but this is not always true. For a level shot, distances are often easy to gauge or measure by tape, but for angular shots, as from an elevation, distances are confusing even to the expert. Even in the level shots the speed with which the distance can be calculated makes this device well worth while. Its value is best attested by the fact that it is offered as regular equipment on a popular 16mm. motion picture camera now on the mar-

NOW You Can Insure Your Movie Camera and Equipment Against Practically ALL Risks

For a small sum you can now insure your outfit against loss or damage by fire, theft, robbery, earthquake, tornado, flood, collision, derailment and other risks. The policy covers while at home, in transit and at other locations.

Your local camera dealer or your insurance agent or broker will be glad to tell you all about this new protection.

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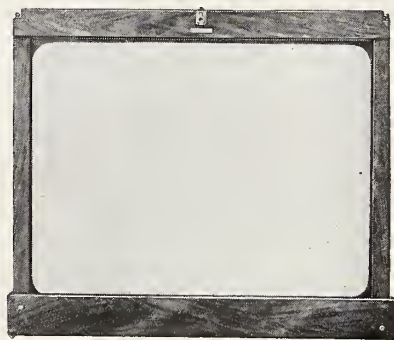
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"Yes We Swap Cameras"

ket. The combination of camera and distance meter, the whole compact enough to go easily in the ordinary coat pocket, gives to the amateur movie maker a universal and an automatic notebook in which magic pencils of light record a sketch or a complete story to which he can refer at any time for expansion into a movie.

There has always been a latent interest on the part of the amateur movie maker in the use of stills, but that interest has usually been dulled by the assumption that bulky equipment was needed, and it is for the purpose of overcoming such an assumption that these random notes are offered. A coat pocket of normal capacity is ample room for all the equipment needed to make stills of professional quality, and if one wishes to try the subsequent steps of development and enlarging, he can easily do them in the limited space of an ordinary bathroom. The time required for such work is small and the results secured usually justify the time, not only for the results themselves, but for the more complete understanding and "feeling" of the subject which is certain to eventually show itself in better movies.

PHOTOGRAPHICALLY SPEAKING

(Continued from page 507)

another type of picture a little more difficult than the others. I composed a scene that included on the left the trunk and lower branches of one of the trees, in the center and left foreground the shadow cast by its foliage, and in the middle distance and beyond a beautiful landscape in brilliant sunlight, with those fluffy white clouds against a sky of azure blue. It was a scene to delight the heart of any camera enthusiast. Here was a problem. The deep shadow and the detail in the tree called for one exposure, and the sunlit scene beyond for another. What should I do? I could do one of two things. I could disregard the foreground and expose for the rest. But this would give me a silhouette effect of the foreground objects, and the mass of the tree seemed to be too heavy for this. If I exposed only for the foreground the distance beyond would be so burnt up, as it were, that I would get terrible over-exposure and nothing but white-wash on the screen. So for this shot, the solution lay in a compromise. Calculating the full exposure for the deep shadow at *f*-4, and the middle distance and beyond at *f*-11, I set the diaphragm at a point half way between *f*-5.6 and *f*-8, and fired away.

I had wandered away from the stream for this last shot and my path now brought me to it again. Here it

was much wider than before, with no foliage on the bank. On the far side of the stream was a tiny sail boat, in full sunlight, skimming its way over the brilliant sheen on the water. Here was an opportunity to use my two-times color filter, because the white of the sail, in a picture, would not show up with enough contrast against the blue sky. Blue is a very active color photographically, and shows up so light on the film that it can hardly be distinguished from white. I calculated the exposure without a filter to be *f*-16, plus, because the water reflected the light so strongly. The filter cut down the light entering the lens two times, so I set the diaphragm at a point between *f*-11 and *f*-16, one stop wider than without the filter. I found out before I started to take any pictures that one stop larger increases the exposure twice.

After the last shot I decided to call it a day, reserving a bit of film for a sunset that evening. I was rather puzzled about what exposure to give, for a sunset has predominant rays of red and yellow, which are weak photographically, and the scene still came in the class of distant landscapes, with nothing but clouds and perhaps objects in silhouette in the foreground.

I was fortunately rewarded with a sky that evening that seemed to be made for a picture. Red, yellow and violet intermingled like a huge pastel painting. If I were using panchromatic film, I knew that I would not have to worry about the colors, for it is strongly sensitized to the red and yellow. But I was using the ordinary emulsion film and had to take a chance. I decided not to use a filter because the contrast seemed to be strong enough and there was not enough blue and violet to have any effect. I set the diaphragm at *f*-11, for I figured that *f*-8 would over-expose my film and *f*-16 not be enough time to give me a well exposed film. Clicking off the last few feet, and running the motor to take up the protective black and red paper covering on the end of the film, I opened the camera and quickly slipped the protective metal cover over the spool so as to allow no light to strike the edges of the film.

When the film was returned from the processing station, it was with fear and trepidation that I threaded my projector. But my fears were short lived. I really got some things with excellent photographic quality. I had kept an exposure record of the scenes shot, and now checked up with the results as they were screened. This would be of great help when I shot my next roll, for I could profit by these first experiences. On my next photographic (and cinematic) walk,

you can bet I'll use the same system. The motion picture end of it will come later. It pays to think about photography as well as cinematography.

OUT OF THE TROPICS

(Continued from page 531)

circular platen of the printer, threaded over the sprocket and the light turned on. Now if the crank is turned, the two films will be run past the light inside the printer and the positive printed. This is then developed just as the negative was, and it is ready for cutting.

In threading the printer, the dull sides of both negative and positive stock must be together and the negative must lie between the light and the positive stock. To test exposure, a foot or so should be run through the machine and developed.

A "safe" window is provided, so that the operator may watch the film as it runs through the machine, and compensate for changes in the intensity of the negative.

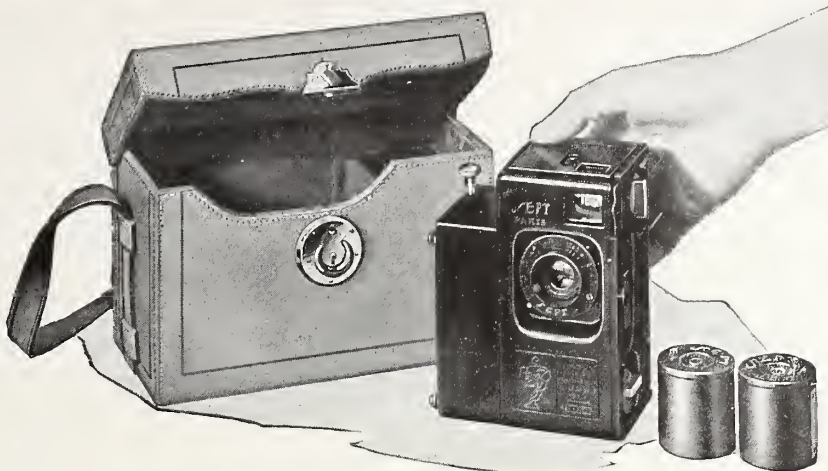
For the experimenter who has any inclination toward home development, the writer believes the Stine-man apparatus opens the way to new cinematographic enjoyment.

CRITICAL FOCUSING

(Continued from page 525)

posures of actual scenes against the model backgrounds. The same plan is used in suggesting the events of the honeymoon in Venice. In this latter sequence it would appear that some of the models were attached to revolving drums, thus providing animation in themselves, and the double exposures of rushing trains were particularly effective. The modernistic touch in the design of the models added greatly to their smartness, which was in harmony with the mood of the story.

KALEIDOSCOPIC MIRRORS: One of the telling devices used by this director to emphasize certain details, as a relief from the usual close-up method, was the multifold reflection of the desired object, a silk hat, a wineglass, etc., in a mirror which seemed to be divided into many triangles, each reflecting the subject, much as the kaleidoscope multiplies reflections in geometric formations. It seems probable that this was done by means of some kaleidoscopic apparatus in connection with the camera lens, the image being split and reflected by means of prisms and mirrors, the whole pattern being in motion. While a difficult problem for amateur attack its results would justify experiment.



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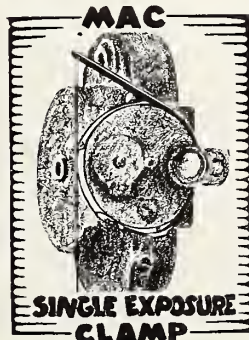
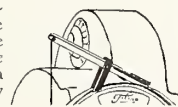


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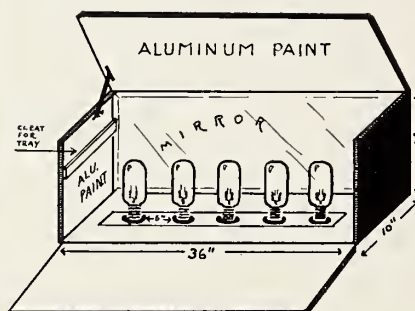
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A Home Made Incandescent Light

By Don Bennett

THE light box illustrated here is inexpensive to make and operate. The box itself may be an adapted soap-box or may be a manufactured article of plywood, nicely finished with hardware and even covered with imitation leather. This is a matter entirely in the hands of the individual. The dimensions are noted on the sketch and need not be followed exactly. Any size box at hand may be used but it is suggested that the lamps be kept at least six inches from center to center.



The important feature of this unit is the mirror reflector which throws an intense beam of light over an angle of approximately forty-five degrees. The inside ends are painted aluminum, as is the top, and the top should be furnished with a sliding bracket to allow it to be set at any angle. The tray, not shown in the drawing, should fit snugly and rests on the cleats shown on the inside end piece. This tray is to hold the connection wire and stands or tripods for transportation. The connecting cord should be at least number ten, rubber and asbestos insulation and may be broken into several pieces with a GE or Hubbell cord connector at the end of each piece. A switch, preferably of the "snap" type is mounted on the back of the box and this may be further refined by having what is known as a three-way which permits the selection of a predetermined number of lights. Two toggle switches may be substituted for this and will be somewhat lower in price. The two ends and the center lamp are connected to one switch and the other two lamps are connected to the remaining switch. This arrangement allows you to select

either two, three or all five lamps. The two lamps make a nice "working light" the other three being switched on when you are ready to photograph. The lamps used are manufactured by the General Electric Company or the Edison Lamp Works and are known as T-20, 400 watt, 115 volt. If your local voltage is different from this, consult a photographic dealer or lamp supply house for the equivalent lamp. These lamps come in three colors, clear, daylight blue and photo blue. The lamps suited to our purpose are either the clear or photo blue. The daylight blue is not to be used for photographic purposes. It looks the same as the photo blue but it affects the film in an entirely different manner.

Following is a list of materials needed to build this lamp:

Three-ply wood to make box 12"x10"x36".

Two piano hinges, 36" long.

Reinforcing strip.

Five porcelain sockets.

One carrying strap for lid.

Seven feet asbestos covered wire, No. 8.

One 30 ampere snap switch.

Fasteners for top and lid.

Thirty foot armored cord and plug.

Five T-20-C-3 400 watt projection lamps.

PHOTOPLAYFARE

(Continued from page 525)

esee River at Rochester, N. Y., to the bewilderment of the local constabulary. This news story is given in enough length to tell the whole tale and is as sound news film reporting as one would care to see. We go over the Brooklyn Bridge in 1902, on the pilot of a locomotive, a truly cinematic trip and we note the Brooklyn skyline which is, to our sky-scraped eyes, almost prehistoric. Lastly we see all of the famous Fatima—the original "cooch" girl of the Chicago World's Fair—which was left by 1923 censors in Mr. LeRoy's filming of a less sensitive decade. Decidedly, one should either see less of Fatima—or more.

HARNESSING THE SUN

(Continued from page 512)

mean that you should concentrate all the light your reflectors will deliver into the eyes of the subjects. Tone down the light as much as possible, just using enough to put snap and brilliancy into your pictures.

The construction of the reflectors is very simple, a piece of beaverboard

three feet square or larger being the easiest to handle. Where portability is desired, an improved type, the construction of which is shown in Fig. 2, will appeal to every amateur. The frames, two to each reflector, are made of any soft wood 1"x2". A triangular piece of plywood, measuring six inches on the short sides, is screwed at each corner of the frame with 3/4"x6" flat-head screws. Each frame is covered with beaverboard secured with flat-headed nails at about three-inch intervals. The two frames are joined by two flat hinges, and then the surfaces of the beaverboard are either painted or covered with leaf aluminum. As each frame measures two by four feet, when in use you have a reflector four feet square. Due to the folding feature, the surfaces are always bright and ready for use without preliminary dusting off.

The mechanical-minded amateur will readily devise a folding leg to fit each half of the reflector, the leg when extended forming support for it.

Try out a set of these reflectors and see for yourself if the results do not justify the labor expended in making them. The quality of your films will show such improvement that you will wonder how you ever got along without them.

P. S. A box-type screen makes a good reflector in an emergency.

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AMATEUR CLUBS

(Continued from page 519)

organization meeting Stanley McGinnis addressed the club on the possibilities of amateur movie making in Colorado. The promotion of the interests of the amateur cine worker and cooperation with the city in filming Denver events and local scenes are among club plans. M. Allen Barth was elected president. Other officers chosen were Ted Syman, vice-president, S. M. Robison, secretary, W. R. Jolley, treasurer, A. A. Haanstad, J. W. Graham, E. D. Van Bradt, F. E. Smiley and W. F. Blanchard, directors.

French Symbolism

THROUGH the Société Française de Photographie, which is organizing a section of amateur cinematographers in Paris, we learn of an ambitious film produced on Pathex film by Monsieur Jacques Henri-Robert, a French civil engineer and a member of the Société Française de Photographie.

M. Henri-Robert, who has also built a projector for his own use, is said to be the first French cine-amateur to present an amateur photoplay in public. M. Henri-Robert's offering bears the title, "Cruelties" and is a series of



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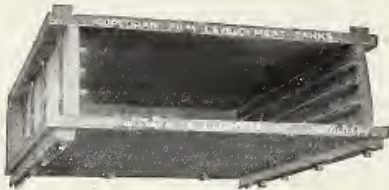
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events in the life of a protagonist—called, simply, "The Man"—which symbolize the eternal round of cruelties under which every human being must make his life journey. The Man suffers from the Cruelty of Woman, the Cruelty of Men, and the Cruelty of Destiny. He is betrayed by his wife, is imprisoned and, on emerging from prison, is rejected everywhere by society. Because of a physical resemblance to a local bandit, he is eventually assassinated by a peasant whom the bandit has wronged. The Man, in the last scene, drags himself, mortally wounded, to die at the foot of a crucifix, "eternal symbol of the cruelties of life."

This film is reported to have many technical points of interest such as dissolves, double photography and a double-role for the Man and the bandit. The author is now engaged in developing a camera for his own use.

Experts' Photoplay

AT the last meeting of the Motion Picture Division of the Cleveland Photographic Society a photoplay, "The Crooked House," filmed and directed by H. S. Shagren, secretary of the Division, was projected. The story is a mystery tale similar to the film version of "The Cat and the Canary." New lighting effects were used to create an atmosphere of mystery and horror and several double exposures were introduced in this 16 mm. film. The remainder of the program was devoted to a critical screening of members' films. The Division's experimental and technical work continues. One of the members has recently constructed a 35 mm. step printer. The club now has equipment for developing both 35 and 16 mm. widths.

Rochester Active

THE Rochester Cinema Club is taking great care with the production of "The Lagger" in an effort to set a high standard for future amateur photoplays. Production has been under way for some time, but the picture will not be finished for several months. In the meantime club members are taking shots for a composite city film that will be called "Rochester—Its Life and Character." Recent programs of the club included a demonstration of how orchestral accompaniments are scored for pictures, given by Victor Wagner, assisted by the Eastman Theatre Orchestra. Three different types of pictures were scored. The program was enriched by a discussion by Dr. Thomas E. Finegan, president of Eastman Teaching Films, Inc., on the use of motion pictures in classroom instruction, an illustrated talk by Joseph Coffman on making animated motion pictures and

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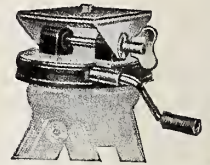
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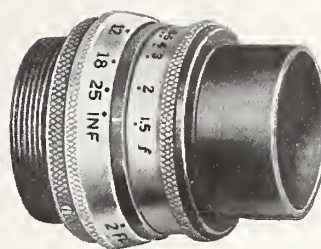
the projection of "Exit Three Bootleggers," produced by the Indian River School, and a part of "The Crown Jewels," the highly praised 16 mm. photoplay made by the University Club Photoplayers of Spokane, Wash. "The Lugger" is being directed by J. G. Capstaff with Charles Green and Albert Wittmer as cameramen. The dramatic cast includes Miss May Perrine, Miss Dorothy Drakeley, Dr. Merle Dundon, Hoyt Armstrong, David Bellamy, Frederick Haak, Miss Louise Thomas, Leo Minton, Miss Thelma Biratree (as dancing coach for the film) and several extras.

Germans Training

THE Bund der Film-Amateure, in Germany, has begun a training course for movie amateurs. The first division of the course is devoted to practical training for beginning amateurs; cameras using all film widths are furnished for amateur use in this course. The second division is intended for advanced amateurs and all accessories and various types of film are made available for student use. The third division is devoted to interior work and the fourth to critical screenings of amateur film. The last program of this German club featured a lecture, "The Home Film as the Family Chronicle," by Professor Lampe, director of the Central Institute for Education and Instruction. Some of the earliest German amateur film was screened at this meeting. J. Grassman is president of this active group. With the aid of the Bund der Film Amateure, the Dresden (Germany) amateurs have formed a Dresden Amateur Movie Club. The program of the organization meeting of this South German society featured an address, "The Technique of Present Day Amateur Cinematography," by Curt Haenel, accompanied by a screen demonstration of amateur movie equipment. Carl Fink is president of this new body.

From Austria

THE Austrian Amateur Movie Club has secured a studio and permanent meeting place well equipped for experimental work and is planning the production of a comedy, "Travelers." The scenario was written by Carl M. Kotlik, League member, who will direct the picture. Carl Pleyer and Ing. Adolf Holub will do the camera work. Recent programs for these lively Austrian amateurs included talks on the development of amateur cinematography in Austria, the elements of cinematography and the growth of the use of amateur motion pictures in science. The club plans an instruction film for amateurs.



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Photoplay Soon

WORK is progressing on "Freshman Days," the production of the Flower City Amateur Movie Club in Rochester, N. Y. Plans call for its completion during the summer. Clinton Buehlman is cast in the leading role, Doris Evans playing opposite. Joseph Appleton, Mary Osinski, Robert Gabel and Kenneth Benjamin make up the rest of the cast. Frank J. Buehlman is directing and filming the picture. Club members now number sixty and rehearsals are conducted weekly.

Memphis Mimes

IN Memphis, Tenn., the Memphis Amateur Players, Inc., have recently formed. This new group plans to begin production with scenic films and one reel comedies, using panchromatic film. Jesse Dean, Jr., is cameraman and director, S. N. Castle, assistant cameraman, and Charles F. Dean has charge of makeup.

Richmond Hill Starts

THE production of a one-reeler, "Royalty by Proxy," preceded the formation of the Dramatic Art and Movie Club in Richmond Hill, N. Y. The club now has twenty-five members and has made plans for the production of a six hundred foot melodrama, "Three Buddies" on 16 mm. film. The scenario was written by Nicholas Davirro, who will also direct the production. Miss Theresa Spagnola has been selected to play the female lead. Albert Berg will be cameraman. Ben A. Morra is treasurer and assistant director of the club, Marion Ferguson, secretary, and Miss Marie Davirro, assistant secretary.

Club Honor

"AND HOW," the prize-winning 35 mm. production of the Motion Picture Club of the Oranges (N. J.) was recently shown in New York City by the National Board of Review at a critics' screening by that well-known body. This is an unusual honor for the club, as the National Board special screenings include only the films which that body places at the very top of modern photoplay art. This exceptional amateur film has just completed a successful three-day run at two leading theatres in South Orange, N. J.

Lively Britons

THE premiere of "The Experiment," produced by a group of members of the Amateur Cinematographers' Association, was held at a late meeting of that organization in London. The story, a serious drama, deals with the endeavors of a scientist to find a means of restoring human life. Closeups of intricate ma-

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chinery and shots of thunder storms and burning houses were accomplished by miniature work. New lighting effects were introduced and the whole picture has something of the atmosphere of "Metropolis." The story was written by F. N. Andrews, founder of the A. C. A., and B. Carlton. Mr. Andrews directed the production and J. Ahern was cameraman and arranged the model work. Included in the same program were shots taken from an airplane by L. Isaacs and "All by Hand" produced by Mr. Brice. The story of this film is unfolded entirely by shots of the hands and feet of the dramatis personae. At this meeting, G. H. Sewell was announced as the winner of the Association's scenario contest who said that the production of the scenario would begin immediately. At a previous meeting of the A. C. A. a contest was held for the selection of the best feminine director which was won by Miss Andrews. An impromptu farce was produced at this meeting by the members present.

T. J. Wilson, Hon. secretary of the Amateur Cinematographers' Association, has extended a cordial invitation to all League members traveling in England to visit any of the Association's meetings in London. The address of the Association is 59 Old Bailey, London E. C. 4. Program meetings are held weekly.

Plans for the production of a comedy under the working title of "Aladdin's Lamp" have been made by the Amateur Movie Makers Club of Sheffield, England, branch of the A. C. A. The plot of the farce, written by Arthur D. Hobson and R. F. Unwin, is laid in misty antiquity and leads up to the present. The Derbyshire moors have been chosen as the location. Recent meetings of the club have been devoted to the projection of member's films, among them a newsreel scoop of the visit of the King of Afghanistan to Sheffield.

The scenario of "The Black Bear" now being filmed by the Manchester Film Society, Manchester, England, is based on an old Cheshire legend. Three tramps who stop at the Black Bear Inn, stolen jewels and false accusations furnish enough excitement for fifteen hundred (standard) feet. Three cameras are being used and the club is planning to do part of the laboratory work. The film is being directed by Peter Le Neve Foster. Ruth Tonge is camerawoman, H. W. Greenwood, assistant director and Arthur Bromley, assistant cameraman. The mistress of the inn is played by Mrs. Le Neve Foster and the three tramps by J. K. Clayton, Jack Tweedale and T. Alfred. The Manchester Film Society is an A. C. A. affiliation.



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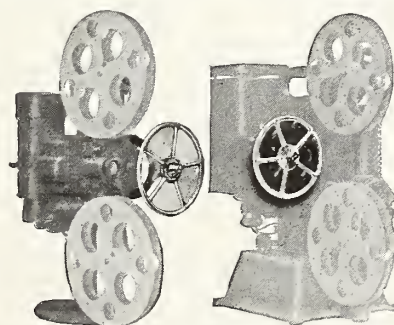
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The illustration shows KOLORAY attached to a Model A, Kodascope and a Filmo Projector. KOLORAY is made for Kodascope, Models A, B and C, Filmo and De Vry 16 mm. Projectors. It can be attached in 30 seconds. No machine work or alteration needed.

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"Professional color effects for home movies"

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Long Beach: Winstead Bros., Inc., 244 Pine St.
Los Angeles: Eastman Kodak Stores, Inc., 643 S. Hill St.
Roland J. Giroux, 223 W. Third St.
Leavitt Cine Picture Co., 3150 Wilshire Blvd.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, Inc., 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Bdwy.
X-Ray Supply Corp., 3287 Wilshire Blvd.
Oakland: Davies, 380-14th St.
Pasadena: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Pomona: Frashers, Inc., 158 E. Second St.
Riverside: F. W. Twogood, 700 Main St.
San Diego: Bunnell Photo Shop, 414 E. St.
Harold E. Lutes, 958 Fifth Ave.
San Francisco: Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Leavitt Cine Picture Co., 564 Market St.
San Francisco Camera Exchange, 88 Third St.
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San Jose: Webb's Photo Supply Store, 94 S. First St.
Santa Ana: Forman-Gilbert Pictures Co., 1428 W. Fifth St.
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COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.

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Harvey & Lewis Co., 1148 Main St.
Greenwich: Gayle A. Foster, 9 Perryridge Rd.
Mead Stationery Co., 249 Greenwich Ave.
Hartford: H. F. Dunn Motion Picture Co., 410 Asylum St.
Harvey & Lewis Co., 865 Main St.
Watkins Bros., Inc., 241 Asylum St.
New Britain: Harvey & Lewis Co., 79 W. Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Reed Film Corp., 126 Meadow St.
Stamford: Thamer, Inc., 87 Atlantic St.
Waterbury: Curtis Art Co., 25-29 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., DuPont Bldg.

DISTRICT OF COLUMBIA

Cinema Supply Co., Inc., 804 Eleventh St.
Washington:
Columbia Photo Supply Co., Inc., 1424 New York Ave., N.W.
Eastman Kodak Stores, Inc., 607-14th St., N.W.
Fuller & d'Albert, Inc., 815-10th St., N.W.

FLORIDA

Jacksonville: H. & W. B. Drew Co., 22 W. Bay St.
Paramount Cine Service, 32 W. Adams St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Miami Photo Supply Co., 36 W. Flagler Street.
Red Cross Pharmacy, 51 E. Flagler St.
St. Petersburg: Robison's Camera Shop, 115-3rd St., N.
Tampa: Tampa Photo & Art Supply Co., 709-11 Twigg St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th Sts.

ILLINOIS

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Almer Coe & Co., 78 E. Jackson Blvd.
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Central Camera Co., 112 S. Wabash Ave.
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*Fischer's Camera Service, Rm. 202, 154 E. Erie St.

Ideal Pictures Corp., 26 E. 8th St.
Lyon & Healy, Jackson Blvd. & Wabash Ave.
Seamans, Photo Finisher, 7052 Jeffery Ave.
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Decatur: Haines & Essick Co., 121-128 E. William St.
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Galesburg: Illinois Camera Shop, 84 S. Prairie St.
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Fort Wayne: Biechler-Howard Co., 112 W. Wayne St.
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E. B. Meyrowitz, Inc., 1516 Washington Blvd.
United Camera Stores, Inc., 14611 Jefferson Ave., E.
Jackson: Royal Film Service, 178 Michigan Av. W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
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Lipman Wolfe & Co., Kodak Dept., Fifth, Washington & Adler Sts.

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El Paso: Schuhmann Photo Shop, P. O. Box 861.
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Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
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Spokane: Joyner Drug Co., Howard & Riverside Ave.

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Yakima: Bradbury Co., 19 S. Second St.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

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Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Bethe Photo Service, 125 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
H. W. Brown & Co., 87 Wisconsin St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.
Photoart House of Milwaukee, 220 Wells St.
Waukesha: Warren S. O'Brien Commercial Studio, 353 W. Broadway.

FOREIGN

AUSTRALIA

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Sydney: Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty. Ltd., 379 George St.

New Zealand

Wellington: Kodak (Australasia) Pty. Ltd., Box 1474, G.P.O.

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Place.
Harringtons, Ltd., 266 Collins St.

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Toronto: Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Dept. V.-6, 190 Yonge St.
Film & Slide Co. of Can., 156 King St., W.

QUEBEC

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Gladwish & Mitchell, 147 Peel St.

DENMARK

Copenhagen V: Kodak Aktieselskab, Vødrøfsvej 26.

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Java: Kodak, Ltd., Noordwijk 38, Weltevreden

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London, W. 1: Bell & Howell Co., Ltd., 320 Regent St.
London, W. 1: Wallace Heaton, Ltd., 119 New Bond St.
E. B. Meyrowitz, Ltd., 1 A Old Bond St.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111, Oxford St.
Sheffield: Wm. McIntosh (Sheffield) Ltd., Change Alley.
Sheffield Photo Co., 6 Norfolk Row (Fargate).

HAWAII

Honolulu: Honolulu Photo Supply Co., P. O. Box 2999

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Capi, 115 Kalverstraat
Den Haag: Capi, 124 Noordeinde
Groningen: Capi, 3 Kleine Pelsterstraat
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Kyoto: I. Osawa & Co., Ltd., Sanjo Kohashi.
Osaka: Fukada & Co., 218 Dojima Bldg.
Tokyo: Home Movies Library, 515 Marunouchi Bldg.
T. Uyeda, No. 4 Junkemachi Shinsaihashi-suji, Minami-ku.

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Mexico City: American Photo Supply Co., S. A., Avenida F. I., Madero, 40.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

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Glasgow: Robert Ballantine, 103½ St. Vincent St., Nr. Renfield St.
J. Lizars, 101 Buchanan St.

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Barcelona: James Casals, 82, Viladomat St.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.

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Stockholm: A. B. Nordiska Kompaniet, Photographic Dept.

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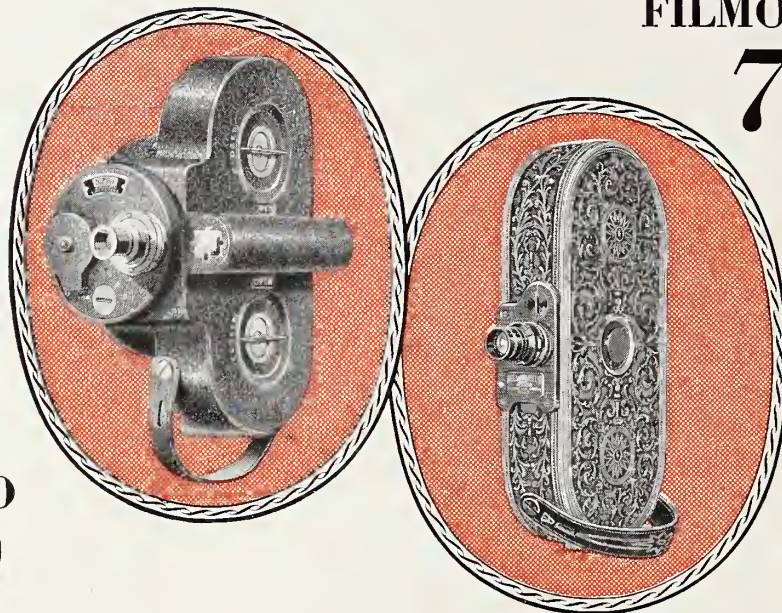
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FILMO
70

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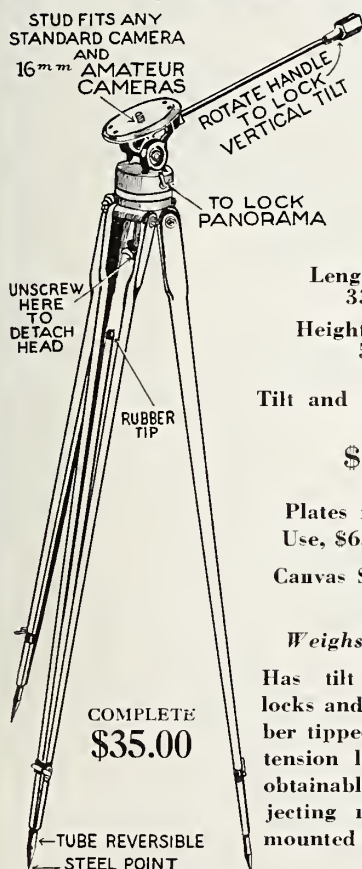
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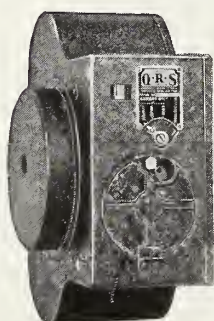
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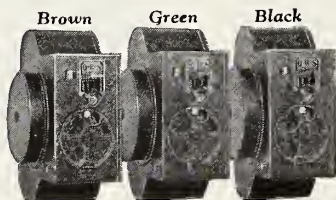


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MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

"Heralding The Motion Picture Of Tomorrow"

Volume III

SEPTEMBER, 1928

Number 9

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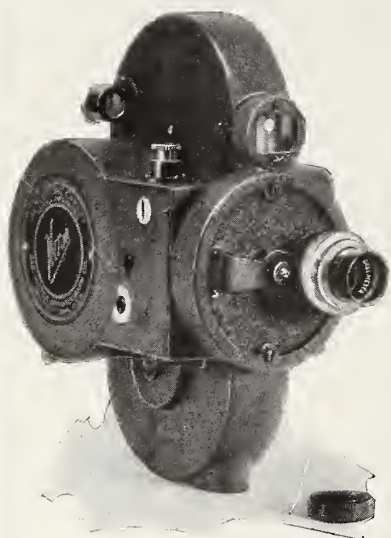
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FILMS WANTED—16 mm. Submit description, price and condition. Michigan Film Library, 153 E. Elizabeth, Detroit.

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NEW Sept Spring Movie Camera, \$25. Negative 2½ cents foot, 16mm. Camera, \$45. Projector, 16mm. 200 watt lamp, \$70. Apparatus bought. Ray, 296 Fifth Ave., New York.

SLIGHTLY USED Ica automatic spring driven motion picture camera—takes 80 ft. roll standard size film, fitted with f2.7 Carl Zeiss Tessar lens complete with two magazines and case—\$50.00. Equal to new condition. Willoughby's, 110 W. 32nd St., New York.

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DEVRY 35 mm Camera with case, worth \$165, for \$130. Cine-Kodak B 3.5, cost \$100—bargain at \$65. Kodascope C, used, cost \$60—sell for \$38. Kodascope B, new, worth \$300, now \$210. Lowest prices on Movie Equipment, write us. Amateur Movie Service, 853 N. Eutaw St., Baltimore, Md.

CINE KODAK Model A, with f3.5 lens, very good condition, \$65.00; with motor, \$75.00. Other used Cine Cameras. Abe Cohen's Exchange, Inc., 113 Park Row, New York.

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SWAP cameras. Stills for movies or movies for stills—amateur and professional. Bass Camera Company, 179 West Madison St., Chicago.

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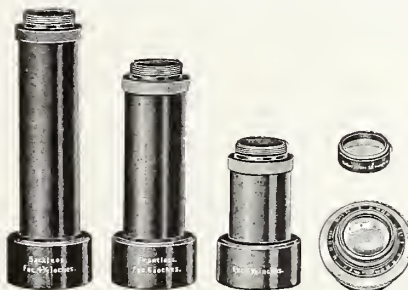
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BLACK	\$20
TAN	25
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FEATURED RELEASES

BELL & HOWELL Co., Chicago, Ill. New Filmo Library outright purchase announcements for this month are: "Hunting the Wary Black Mallard on Long Island," "Hunting Prairie Chickens in Saskatchewan," "Wild Animals of the Rockies," "A Goose Safari on the Lower Mississippi," and "Bonafish of the Bahamas," all 400 ft. reels.

BELL & HOWELL Co., Chicago, Ill. The Filmo rental releases for September: "Hold Still," a Christie Comedy featuring Jack Duffy, 2 reels, "Sweet Baby," a Cameo Comedy, 1 reel, "Navy Blues," with Dorothy Devore, 2 reels, "Felix the Cat," in "Busts a Bubble," 1 reel, and "Funny Face," featuring "Big Boy," 2 reels.

BRAY STUDIOS, New York, N. Y. The month's announcements cover 12 Sunkist Comedies, 12 McDougall Alley Comedies, 12 Fistic Culture Comedies, 39 De Luxe Nature Specials, 12 Bray Romances, all approximately 400 ft., 6 Bobby Bumps Cartoons, 6 Hot Dog Cartoons, and 12 Bray Nature Specials, each 100 ft.

CINE ART PRODUCTIONS, Hollywood, Calif. The company directs attention particularly to the series, "Marvels of the World," of which six have been issued, and specifically to "Carlsbad Caves," one of that series. Other releases available to the amateurs are "The Angelus," "The Mother," and Milburn Morante in "Kidding the Kidnapper," all 400 ft., "The Man in the Moon," a fantastic novelty film for children, 100 ft., and "The Big Show," a 200 ft. member of the Klever Kid Comedy family.

EASTMAN KODAK Co., Rochester, N. Y. Here are the September Cinegraphs: "Tarpon Fishing," sponsored by The Sarasota Anglers Club, and "Modern Centaurs," a film story of European cavalry feats, both 200 ft., "Wilderness Lives No. 5," a camera story of wild life, 100 ft., "Unreal Newsreel No. 1," a 100 ft. reel explained by its title, and "The Kitten and the Ducks," 100 ft. of film describing the companionship of three ducklings and a kitten.

EMERSON MOTION PICTURE & SUPPLY Co., New York, N. Y. Complete film stories of New York City in one reel of 100 ft. length and four reels, 400 ft., may be secured from this company.

EMPIRE SAFETY FILM Co., New York, N. Y. This company, in addition to its catalogue of 16 mm. subjects, offers "Oh! So Simple," on the hazards of driving an automobile, "Paper-Hanger's Helper," and "Hop To It Bellhop," describing the adventures of two hell-hops. Two 400 ft. reels in each release.

WM. J. GANZ Co., New York, N. Y. No. 16 of Highlites from the News is available to the amateurs, and is said to contain, as usual, choice hits from current happenings.

HOME FILM LIBRARIES, New York, N. Y. Preparatory to announcing fall releases for rental, this company is publishing 100 ft. subjects for outright sale, covering travel pictures by Gardner Wells. These are made from the amateur point of view and may be spliced into the amateurs' own travel films. 100 ft. of picture with scenario on box. Series A will cover the Mediterranean.

HOME MOVIE SERVICE Co., Norwood, Ohio. The special film for the medical profession which this company has been offering for some months is still available.

KODASCOPE LIBRARIES. (See Sale Section.) Offerings stressed are: "The Fighting Coward," featuring Cullen Landis, Ernest Torrence and Mary Astor; "Manhandled," with Gloria Swanson and Tom Moore; "The Night Club," with Raymond Griffith and Vera Reynolds; Adolphe Menjou in "The King on Main St."; "Code of the Sea," starring Rod La Rocque and Jacqueline Logan; Pola Negri in "The Spanish Dancer"; Adolphe Menjou and Florence Vidor in "The Grand Duchess and the Waiter"; "Miss Bluebeard," with Bebe Daniels; "Behind the Front," Wallace Beery and Raymond Hatton; all five reels. The only 6-reel feature stressed is "The Covered Wagon."

METROPOLITAN FILM LIBRARIES, New York, N. Y. On September 12th "Friends of Man," will be released, to be followed September 26th by "Monkeyland." Both are animal films, 100 ft. in length.

PATHE EXCHANGE, INC., New York, N. Y., and Jersey City, N. J. Offer special timely releases devoted to the Democratic and Republican candidates, showing them in their public and home lives. 2 reels each, 100 ft. Other announcements are "Ride 'Em High," with Buddy Roosevelt and "Rough Going," both Westerns, "The Golden Clown," "The Yankee Consul," and "The Frontier Trail," all 100 ft. reels.

PROTECTO FILMS, INC., New York, N. Y. Specially featured this month is the "Passion Play of Oberammergau"; 2 reels, 400 ft. each. Of a widely different character are the other offerings of this company: "The Musketeer," "Greenwich Village," "The Night Owl," "Butts In," and "The Knockout," all Chaplin films.

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THE YANKEE CONSUL No. 04 One super-reel	9.50
THE FRONTIER TRAIL (Western) No. 01 One super-reel	9.50

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and Republican candidates*

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EDITORIALS

SPEAKING for members of the Amateur Cinema League, I offer our hearty congratulations to our member, Russell T. Ervin, Jr. Mr. Ervin, directing "And How" for the Motion Picture Club of the Oranges (New Jersey), produced a film that won the 35 mm. prize in the first Photoplay amateur film con-

test. Following the exhibition of this film Mr. Ervin was asked by the Fox Film Corporation to enter that organization. He is now at its western headquarters in Hollywood. The Motion Picture Club of the Oranges may well join us of the Amateur Cinema League in a feeling of profound satisfaction that one

of us, working purely as an amateur under amateur inspiration and following amateur ideals, has produced work of such quality as to procure for him an opportunity of importance in the professional industry. Amateur influence on the whole field of the motion picture thus sets up its first milestone.—Roy W. Winton, Managing Director.

PROPHETS are generally considered very lucky indeed if events prove them to be correctly foresighted within one or two decades. The Amateur Cinema League and MOVIE MAKERS can claim a better record than this in the case of color cinematography for amateurs, the most important development in our art since the amateur motion picture maker came into being.

¶ In the first number of MOVIE MAKERS, our president, Hiram Percy Maxim, predicted "colored home movies by radio." That was in December, 1926. Today colored home movies are a commercially developed fact; today television is in existence. The last two words of Mr. Maxim's forecast are still to come.

¶ MOVIE MAKERS has continually emphasized the contribution that amateurs would make to cinematography. We can record one of these contributions in concrete form with the appearance of Kodacolor. This process, elsewhere referred to in this number of MOVIE MAKERS would not be the world's possession today if it were not that amateurs exist in sufficient numbers to make the process commercially worthwhile. Because of the present limitations in the size of colored projected movies, the question of duplicates and because of the comparatively narrow margin of camera action in making them, Kodacolor is not, as yet, feasible for professional motion pictures. Without amateurs, this development would have been retarded in its presentation.

¶ Thus, by the very fact of his existence in large numbers, the amateur has been responsible for the development of a new kind of color photography in motion pictures. To be sure, this is a passive contribution to the eighth art and the credit should go where it properly belongs, to the Eastman Kodak Company. This marks, though, a specific amateur contribution to motion picture development. It means that industry has found amateur markets a sufficient spur to evoke invention and evolution designed for amateurs alone.

¶ Let us lay aside the future of amateur contribution for the moment and consider the future of personal colored cinematography. Kodacolor has made a dream come true. League headquarters have been bombarded during the past two years with queries about color cinematography and when it would appear. It is now here and is a completely practicable reality. It is idle to consider, for one moment, that the present limitations of this pioneer presentation of colored movies will long remain.

¶ More light will be thrown through the film and larger pictures will be obtained on the screen. Duplicates will, somehow, be possible. This process, now

the exclusive possession of one great company in the amateur industry, will be paralleled by other companies and equipment will be generally modified to make color cinematography possible with any taking and projecting apparatus. Once made the possession of amateurs, no invention or process will remain static.

¶ It is safe to predict that, in another five years, colored personal movies will be available with no greater limitations than those imposed on monochromatic movies today. Not only amateurs, but industry, education, science and general business will make use of colored films. A new field of industrial uses of small projectors can readily be visualized with films in natural colors. Colored micro-cinematography will open new reaches to science. Medical films will be increased in value by the addition of natural color.

¶ It is not impossible that the next development of color cinematography for the amateur will be one that will encourage the use of narrow width projectors for small theatres and auditoriums. Color, which is so expensive, at present, for professional producers to use theatrically, may be the basis for thousands of small movie theatres, using narrow width film, and an entirely new trend in professional motion picture presentation may result.

¶ Unquestionably amateur interest in personal colored cinematography will be very general. Every amateur should see that it is to the interest of his hobby and of the development of motion picture art for him to arrive at a personal evaluation of this step forward in cinematography. It is the first great cinema invention that he shares with nobody at its inception.

¶ Amateurs should familiarize themselves with colored motion picture making and projecting. They should let the amateur industry know, early, what they like and what they dislike. They should ask for the improvements and developments that they want. Here is something that is their very own. From their comments upon it, their experiments with it and their suggestions concerning its betterment and expansion will come the brilliant future for it that MOVIE MAKERS confidently expects.

¶ We extend our thanks and congratulations to George Eastman and his associates, on behalf of the amateurs of the world. We felicitate movie amateurs, everywhere, that they have been responsible for the creation of a new phase of this new art. We call upon amateurs and industry alike to carry forward this contribution to cinematography until it reaches complete flexibility and broad usefulness to the human race.



HIS FIRST COLOR PORTRAIT
Scene 5, JUNIOR'S FILM DIARY

Photograph by H. Armstrong Roberts

COLOR

COMES to THE AMATEUR

By Hiram Percy Maxim

President Amateur Cinema League

JULY 30, 1928, will go down into history as a very important date in amateur cinematography. It was on that date that Mr. George Eastman announced and demonstrated amateur moving pictures in colors. Mr. Eastman was kind enough to invite the writer to be present, and the latter takes this opportunity to report the interesting occasion to his brother amateurs all over the world.

It is worth while going back two years, to the luncheon at the Biltmore Hotel, in New York, when that little group of us who formed the nucleus of our present Amateur Cinema League met and organized. It was my privilege at that luncheon to quote from an eminent authority on amateur photography. He shall be nameless, but he said, "amateur cinematography is on the brink of great things. In a couple of years you amateurs will be taking perfect colored movies." It struck me at the time that this was a pretty brash statement. But, just as the two years roll around, colored amateur movies arrive. It was with this interesting memory in mind that I went to see what Mr. Eastman had to announce.

Arriving in Rochester on a gloriously bright summer morning I repaired to the Genesee Valley Club where I joined the following interesting group: Thomas A. Edison, the inventor of cinematography; George Eastman, founder of amateur photography; General John J. Pershing, America's greatest living soldier; Frederick E. Ives, early American experimenter in color photography; Michael I. Pupin, one of America's leading physicists; Owen D. Young, chairman of the board, General Electric Co., Radio Corporation of America, etc.; E. F. W. Alexanderson, leading radio engineer and one of the inventors of television; General James G. Harbord, President of the Radio Corporation of America; W. D. Coolidge, inventor of the Coolidge Tube, and physicist of the General

Electric Research Laboratories; Leo H. Baekeland, inventor of Bakelite; Sir James Irvine, Vice-chancellor of St. Andrew's University, Scotland; G. K. Burgess, director of the United States Bureau of Standards; John J. Tigert, United States Commissioner of Education; Adolph S. Ochs, publisher of the New York Times, and several other obviously distinguished men of whose identity I was not sure.

My first thought, as I realized the make-up of Mr. Eastman's audience, was, "I'm jolly well glad it is not I who must run off these new films." One's soul fairly recoiled at the thought of a broken splice in such a company. And I suspected that Mr. Eastman was up against something considerably more complex than a sixteen mm. splice.

After breakfast we all moved out onto the beautiful lawn of the club into the brilliant sunshine. In a jiffy a tremendous horde of photographers descended upon us. They were armed to the teeth with Graflex, stills, enormous panorams, complicated news reel movies, our own little movie cameras and Kodak Model B's, with queer looking colored glass in their fronts that fascinated and took one's mind off his troubles. It was very real trouble indeed. Imagine being brought face to face with an army of photographers, armed to the teeth, utterly devoid of any feeling of delicacy, who press their machines up under one's very nose, and then ask him to smile while they shoot.

General Pershing, himself, quailed before the attack, and if he quailed the rest of us had a perfectly good right to take to our heels. But in Pershing's presence, and as Mr. Eastman's guests, we stuck and saw the thing through.



SAGES OF THE CINEMA

George Eastman and Thomas Edison Discussing Kodacolor, in Which the Dreams of Both Are Realized.

It is my impression that these gentry kept us against the wall, popping away constantly for upwards of an hour. Mr. Edison was their favorite victim. They used monochromatics, panchromatics, coloromatics, rheumatics and pneumatics on him until I should have thought he would have ached all over. After using up what would appear to any amateur as a scandalous amount of film of one sort and another, we were led off to motor cars and taken to Mr. Eastman's residence. There in one of the many drawing rooms the lights were low and there were chairs arranged before screens so the guests naturally gravitated there. In the center was a large lantern slide projector, which always promises interesting things to me. On each side of the lantern slide projector was a familiar Series K Kodascope projector with a suspicious looking gadget on its lens.

By this time we began to wonder. Mr. Eastman had volunteered nothing up to now and we were all guessing. After seeing the queer colored things in the lenses of several of the small Kodak movie cameras on the lawn at the club, I guessed "colored movies." After seeing more of the queer colored things in the lenses of the Kodascope projectors, I became downright suspicious.

When we all were seated, Dr. C. E. K. Mees, head of the Research Department of the Eastman Kodak Co., arose and said in part: "Mr. Eastman has asked me to describe to you the new development in photography which we have asked you here to see. From the very beginning of photography it has been the dream of every worker to produce pictures in natural colors instead of in monochrome, and an enormous amount of work has been done in this field.

"The processes of color photography depend upon the fact first demonstrated in 1861 by Clark Maxwell in a lecture at the Royal Institution that colors can be duplicated in photography by taking advantage of the fact that any color can be matched by a mixture of three primary colors—red, green and blue-violet. Maxwell took three photographs of a colored ribbon—one through a red solution, another through a green solution, and a third through a blue, and from the three negatives he made three lantern slides and projected them on the same screen in register from three lanterns, placing the colored solutions in front of the lanterns so that the picture taken through the red solution was projected through the red solution, the one taken through the green solution was projected through the green solution, and the one taken through the blue solution projected through the blue solution. In this way, he got a reproduction of the colored

ribbon on the screen. Maxwell had great difficulty in getting these results because in 1861 there was no way known of making the material used in the camera sensitive to green and red light. It was sensitive only to violet light, and in spite of enormous exposures, Maxwell could get only a very unsatisfactory result. With the use of the gelatine bromide emulsion and what are known as sensitizing dyes which make the film 'panchromatic,' that is, sensitive to all colors, there is no difficulty in getting good records through red and green filters, and Maxwell's experiment can be repeated today with the greatest ease and will give photographs of extraordinary beauty. In the development of processes of color photography the name of Mr. Ives, whom we have with us today, will be associated in all our minds.

"The processes of color photography are divided technically into those which are similar to Maxwell's experiment—so-called additive processes, in which three pictures are projected simultaneously upon a screen, and those in which three prints are made and superimposed upon each other, these being the subtractive processes. The additive processes give the best results and are the easiest to work, but they have the disadvantage that the results can be viewed only by projection. The subtractive processes give results which can also be viewed in the hand.

"For motion picture work, addi-

tive processes would appear to present great advantages, but they have one serious disadvantage; they require a modification of the projection apparatus, and this has hindered their introduction into the motion picture theatre field. The very beautiful Gaumont process of color motion picture photography, for instance, involved the taking of three pictures for every frame. These were taken one above the other through three lenses fitted with three filters, and were then projected through a triple lens also fitted with filters, the three pictures being superimposed on the screen to give a picture in color.

"The processes which are in use at the present time for the production of colored motion pictures for the theatres are subtractive processes, and they usually take advantage of the fact that a film has two sides, so that one picture can be put on one side and the other on the other side of the film in register. We ourselves experimented with processes of this kind and have obtained some excellent results from a process which we term 'Kodachrome.' While these two-color processes represent a practical compromise, which may be useful in connection with the motion picture theatre, the quality of the results is not satisfactory for outdoor scenes and both the taking and the printing is too complicated for use by amateurs. A process of amateur color cinematography to be successful must be extremely simple, as in the present black and white amateur cinematography.

"The process which we have to show you today and which we have termed the 'Kodacolor' process appears to us to fulfill this necessary condition. It is the introduction of a process of color photography by which any photographer can obtain motion pictures in color of the very highest quality and with as much ease as pictures in black and white. In order to do this, a photographer using a standard Cine Kodak fitted with an $f/1.9$ lens, only has to insert a color filter into the lens and thread the Kodacolor film in the camera. After the film has been exposed, it is sent to us for processing and comes back to the photographer as a roll of black and white film which can be projected in an ordinary projector and will give a black and white picture on the screen. But if the projector is fitted with a special color filter like that which is used in the camera, then a colored picture will be obtained on the screen.

"It will be seen that from the photographer's point of view the matter is simplicity itself, but I think

IN THE SPOTLIGHT

The Amateur Movie Maker Held the Center of the Stage at the Recent Kodacolor Demonstration in Rochester. The Official Representative of the Amateur Cinema League, Hiram Percy Maxim, President, Is Shown (left) with E. E. Slosson, Editor of Science Service.



DE BELLIS STUDIO

HOME MOVIES IN COLORS, LONG AN EASTMAN DREAM, ARE SHOWN TO NOTABLES

NEW CAMERA FIELD OPENED

Amateurs Can Now Snap Hues of the Spectrum in Action Photos.

SIMPLICITY MARKS PROCESS

Replacing Hood of Present Movie Camera With Color Filter Does the Trick.

'S LOUD IN PRAISE

ation at Eastman is Marking why.

EASTMAN SHOWS MOVIES IN COLOR

Scientists Hail Color Film for Amateur Use

Eastman Shows Notables Action Scenes in Natural Tint Developed Through Filter in Camera Lenses

Generations' Labor Ends With Triumph

Process Leaves Way Open for Radio Development With Picture Projected

By Richard Watts Jr.
CHESTER, N. Y., July 30.—T
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George Eastman
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EASTMAN SHOWS MOTION PICTURES IN NATURAL COLORS

Distinguished Company Sees Demonstration of Process Which Is Boon to Amateurs

FILM CAN'T BE DUPLICATED OR USED COMMERCIALY

Features, Complexion, Color of Hair of Humans Can Be Pre- served After Death

By Samuel C. Pace
Staff Correspondent
ROCHESTER, July 30.—Moti.
in the full scale of
the

that you will like to learn somewhat more fully how the result is achieved. The color filter is composed of three separate areas—red, green, and blue—and it slips into the lens in the place of an ordinary hood, which is removable. But the secret of the Kodacolor process is in the film. The film surface is embossed by running it through steel rollers with tiny cylindrical lenses composed of the film base material and extending lengthwise of the film. The lenses on the film are about seven times narrower than the dots making up the illustrations in a newspaper, and they are therefore invisible except under a microscope. They cover completely the surface of the side of the film opposite from the sensitive emulsion. That surface faces the camera lens, and the emulsion is away from the lens.

"When the trigger of the camera is pressed, light reflected from the subject passes selectively through the three-color filter, on through the camera lens, and thence through the tiny embossed lenses on the film to the sensitive emulsion coating on the opposite side, where it is recorded. The function of the lenses embossed on the film is to guide the rays of light falling upon each tiny area and lay them on the sensitive emulsion as three distinct impressions corresponding to the three filter areas so that the three colors covering the lens are imaged behind each tiny cylindrical lens as three parallel ver-

tical strips, because the tiny cylindrical lenses are parallel to the stripes of color on the filter. Thus the width of each of the minute areas of emulsion is subdivided into three parts related to the three filter areas and affected by light that is able to pass through the different colors. The sum of these invisibly small affected areas of film constitutes the whole photographic image.

"A red ray from an object in front of the camera, for instance, reaches the sensitive material of the film at a spot related to the red area of the filter. The 'reversal process' turns this affected spot into a transparent area, leaving opaque the adjoining unaffected areas related to the green and blue segments of the filter.

"So, also, with the green and blue and with combinations of colors. The sum of the points on the scene containing red makes a photograph from red light on the emulsion areas related to the red filter area, the sum of the blue also makes a separate photograph, and similarly with the green.

"Now, in order to project the pictures, the developed film is put in the projector, which contains exactly the same optical system reversed. Behind the film is the condenser and the source of light. The color filter consists of the same three primary

colors—red, green, and blue. The reverse of the fact that white light divides up into the colors of the spectrum is that light coming evenly out from the three colors of the filter on a projector and superimposed on a screen appears white.

"But cover up the green and blue segments of the filter and the screen will turn red. Cover up the red and blue and the result will be green.

"With the red and green areas both left for the light to shine through, we get yellow. White minus red gives blue-green. White minus green gives magenta. Varying the areas of each color through which the light may shine will give infinite shadings between these colors. Black is the total elimination of light.

"Now, when we have a picture on the film, the opaque areas of the film cover up, in effect, certain of the filter areas; they prevent the light from going through where it is not needed, by cutting off, at the film, rays which would otherwise pass out through the embossed lenses, through the projection lens, and through the filter area in question to the screen.

"For any point on the scene, the

only colors which are permitted to be projected are those which, on the screen, blend into the corresponding original colors of the scene photographed. The pattern of these rays from all the cylindrical lenses on each frame projects a picture on the screen, with each ray contributing its speck of light to the color or blend of colors at one point.

"The film itself is not colored. The colors of the subject are reproduced merely by the transparency of the film, or by black metallic silver deposited in various degrees of opacity, so as to permit light to shine through one of the three areas of the filter as directed by the tiny film lenses.

"Owing to the absorption of the light by the color filter used in projection, it is necessary to be content with a small picture on the screen, and for this reason we must use small screens so that the illumination can be sufficient.

"This process, which was an interesting development of the known principles of color photography, was invented in France and covered by patents in the United States as well as in many foreign countries, but the technical difficulties in its realization are very great, and it did not attain any commercial success.

"Now the Kodak Company has been experimenting on color photography for 25 years. It has studied

process after process, and has expended enormous sums of money in the hope that it might find a process which would meet its requirements and enable the amateur photographer to make colored photographs. When this French process was brought to its notice it was thought to offer possibilities of success, and it was somewhat akin in its requirements to the methods used for the

of the process for use with amateur 16 mm. film. It involved a great deal of study. It was necessary to standardize the methods of making the lenses on the film, to design and make a suitable emulsion strongly sensitive to green and red light and yet have sufficiently fine grain to enable the minute structure of the separate color elements to be resolved, and, especially, to work out suitable methods by which the film could be developed and reversed while retaining the rendering of color.

"All this work has been accomplished and, today, history repeats itself.

"Forty years ago, in 1888, we announced still pictures in black and white for the amateur. The whole story of the system was told in the one line, 'You press the button; we do the rest.'

"Now all that the amateur needs to do to obtain motion pictures in color is to load his Cine-Kodak with Kodacolor film instead of with the usual film and then slip the Kodacolor Filter attachment into place. He then proceeds to take pictures just as he would with the regular film. It's all as simple as that. 'You press the lever; we do the rest.' It is to view the results of that accomplishment that you have been asked to come here today and have so graciously assented."

(Continued on page 614)



DR. C. E. K. MEES

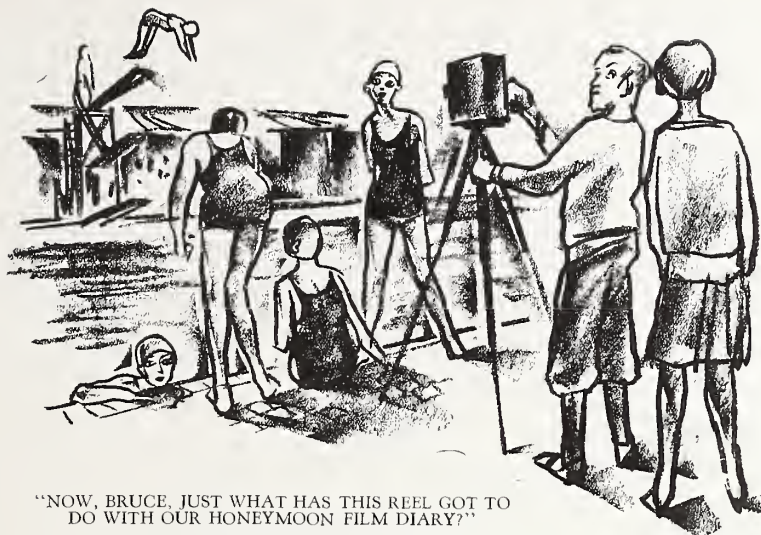
Head of the Research Department of the Eastman Kodak Co., which Perfected the New Color Process.

process of amateur cinematography which the company had already developed with such great success. We, therefore, purchased rights in the process and proceeded to develop it experimentally. This development was directed towards the perfecting

PART OF THE FIRST KODACOLOR AUDIENCE

Among the Distinguished Guests at the Kodacolor Demonstration Were, Left to Right, Adolph S. Ochs, publisher of the New York Times, General John J. Pershing, George Eastman and Sir James Irvine, Vice-chancellor of St. Andrews University, Scotland.





"NOW, BRUCE, JUST WHAT HAS THIS REEL GOT TO DO WITH OUR HONEYMOON FILM DIARY?"

FILM - FLAM

Desire 'Neath the Kleigs

CHAPLIN wants to play Napoleon. John Barrymore's efforts to display his legs at every opportunity suggest a hidden passion for Mae Murray's laurels. And, if the truth were but known, probably Louise Fazenda is languishing to do Ophelia; Ben Turpin sees himself most perfectly cast as Don Juan, and Wallace Beery covets the role of Little Lord Fauntleroy.

This multiplication of personality is both interesting and amusing, for, while the range of an actor's ability is determined by the number of types he can imagine himself as being, the aforementioned people have so definitely established themselves in the public's mind as comedy, heavy drama, burlesque or slapstick stars that any departure from these accustomed roles is not likely to stand in favor, regardless of the fact that Chaplin would probably make a good Hamlet, Fazenda a Lady Macbeth and John Barrymore a stunning Ziegfeld beauty.

Thus life goes in Hollywood "where a tragedy lies deep in every heart, though a smile may cover the pain of hidden yearnings." Certain celebrities may have noticed, however, that, while tragedy gives a thrill, comedy provides the alimony, which is a compensating factor not to be overlooked.

Churchmen Jealous?

"BEING a special Clara Bow fan," writes a constituent in *Photoplay's* agony column, "I read with avidity the first installment of her life story. Who can doubt or hesitate to say that Clara is, indeed, pure gold, and a more worthy example to be copied than is found in many of our best church audiences."

Ironic Laughter

FOR movie goers who chuckle gleefully at those moments meant to be serious, and who seldom so little as smile at those supposedly funny, the sad experience of a fellow fan should serve as a lesson. *A Chicagoan was recently ejected from a movie house for laughing at a sub title not intended as comedy.*

A better solution of the situation might lie in the manager's rejection of pictures whose seriousness produces such gems as one seen the other day which introduced a character played by a sophisticated woman obviously approaching the girlishness of forty with, "The elfin charm of a girl brightens a lonely household," otherwise there may arise occasions when the whole audience will have to be ejected.

Worse and Worse

"SO Sally Lilley broke into the movies?" "Yes, she landed a big contract playing opposite George Marion's subtitles."—*College Humor.*

Caterwaul Cure

IN response to the "clever use for old reels" contest announced in August MOVIE MAKERS, C. Bond Lloyd of Chicago sends the following solution. "I keep the reels on nails in my kitchen. During the concerts which are usual these moonlight nights I stand on my back porch and cleverly skim the reels at the cats. My record, one cat in fourteen skims."

We might suggest that he also include in his bombardment, practicing opera aspirants, parrots and (parents please skip) such babies as are deserving.

Inquiry

FOLLOWING is one of those letters that every technical consultant on the use of any camera knows. The postscript is the sort of answer usually required to solve the problem:

Dear Dr. Kinema:

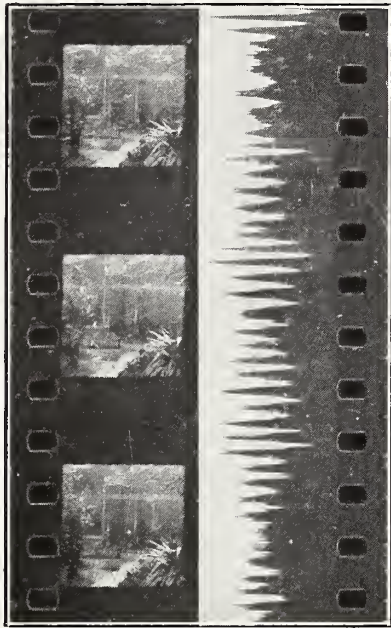
I have just bought a camera and I can't understand the instruction book. Will you please let me know how to thread the film in the camera and also why it won't run the other way, also why I pay for a piece of paper and I don't get any picture on it and I took a roll of film the other day and made some wonderful pictures of the baby at least they looked wonderful but when I took the film out of the camera and tried to show it I couldn't get anything but a yellow light on the screen should I send this roll back to Eastman and get a new one for it because I was very careful with the exposure card and put the little jigger on the front just where the card said to and then I pushed the button and saw a dandy picture in the finder and then when I ran it there was nothing on it and all their advertisements say "What you see you get" and I saw it but didn't get it and I think something must be wrong with the film because I saw it in the finder but I didn't get it on the screen and I followed instructions very carefully so what do you think I had better do.

Very truly yours,

P. S. I just read the instruction book again and I see where I should have had the film developed before I showed it. So never mind the above.

SIZING UP THE TALKIES

ONE night not so very long ago, the motion picture makers of these United States went to bed as sane as motion picture makers ever are. Anyhow, all they had to worry their slumbers was block booking, Federal investigations, high salaries, supervisors, French, German, English, Italian and Spanish "quotas", State Censor Boards and a few little things like that.



THE PIONEER SOUND FILM

A Clipping from a 1913 Film of Eugene Lauste, in which the Sound Track Covered Half the Film, as Contrasted with the Narrow Track of the Modern Photophone Shown on the Right

In the morning they woke up stark, staring crazy; babbling about sound and synchronization, about discs and tracks and bitterly regretting that their names were neither Fox nor Warner, the sound pioneers. The movies had gone sound mad overnight, and all because Al Jolson in the Vitaphone production, "The Jazz Singer" was, in the language of the business, "packing 'em in."

Even the conservative *New York Times* has been moved to observe that the talking picture will spread the use of the English language to the furthest corners of the world, and Fred Niblo (or his press agent), has more or less seriously suggested that the talking pictures be made with some international tongue.

"Crazy" is scarcely the word for it. It's worse than that.

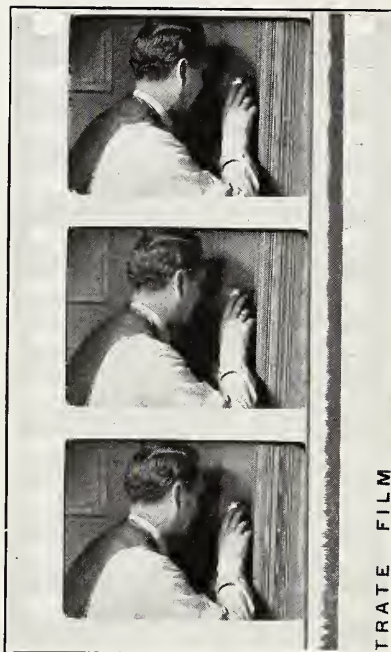
To hear them talk you might imagine that talking pictures were something new; something very recent, but they're not. Edison had scarcely invented the Kinetoscope when he began to think about the phonograph attachment, and the per-

By Epes W. Sargent

fection of the projection machine was shortly followed by the talking picture. The commercial phonograph records were fitted with appropriate gestures, and the machine was turned at a speed to correspond as closely as possible with the voices on the record.

About the same time the Camera-phone came into being. Here the performer "did his stuff" before the camera and came back a few days later to make a phonograph record to match. The records were made to fit the film and not vice versa.

About the only man to make money out of either device was C. F. Zittell, ("Zit"), now a publisher, but then a vaudeville critic. He was paid \$1,000 for each Cameraphone act. If he paid the act less than that, he kept the difference.



THE PHOTOPHONE "FIXED DENSITY" SOUND FILM

The Sound Track is Shown to the Right of the Pictures

The Cameraphone languished, but many exhibitors did their own talking, or rather hired two or three actors to do it for them. These players sat behind the screen and supplied their own dialogue. The idea has been revived to meet the present craze.

About 1908 Edison again revived the talking picture, this time following the Cameraphone method of making proper records, but making them at the time the action was recorded. The "perfected" device included a double disc in the projection

room, one actuated by the phonograph mechanism and the other by the projection machine. If the projectionist kept the machine turning at a speed which enabled the spot on his dial to travel evenly with the spot on the phonograph dial, the synchronism was more or less exact. But it was just a picture machine and a phonograph, and the craze was expensive and short lived.

Meanwhile a Frenchman, Eugene Lauste, who had worked with Edison on the Kinetoscope and later with the Lathams on the Eidoloscope, had taken out patents (in 1906) on a machine for the photographic recording of sound by the varying intensity of an electric current influenced by sound waves from a microphone.

When he was only ten years old Lauste had oiled the pictures in his Zoetrope and had projected them through the magic lantern, using his hand for a shutter and getting the crude suggestion of motion. This antedates Huyl and other pioneers, but naturally the ten year old boy was not competent to develop the idea commercially. He made and projected sound-pictures in 1913 but never put the machine on the market.

In 1926 Warner Brothers announced their "Vitaphone" sound pictures, and the first of these, "Don Juan", with music and some sound, was presented in August at the Warner theatre in New York. This consisted chiefly of the musical accom-



THE MOVIETONE "BAND" TYPE OF SOUND FILM

The "Band" Can Be Seen Between the Pictures and the Sprockets. The Important Differences Between the "Fixed Density" and "Band" Types is Explained in This Article

paniment, but was preceded with an opening address by Will H. Hays and some orchestral and operatic numbers by Anna Case, Marion Talley, Martinelli, a jazz orchestra and a couple of vaudeville specialties.

This device was based on an idea developed by sound engineers seeking to increase the tonal volume of long distance telephone messages. The idea was of no use for telephone transmission so it was passed on to other members of the experimental staffs of the Bell Experimental Laboratories and the Western Electric Company.

The device was largely based on the use of electric regeneration, much the same as you will find in your radio set, and used in what is known as the "public address system", which amplifies speeches at public meetings. Adapted to the motion picture, the device took the sound off phonograph records, converted sound into electrical impulse, steeped it up by means of tubes and projected it as sound in any desired volume.

Synchronism between the sound source and the sound itself was attained by operating the camera or projector machine and the phonograph from opposite arms of the same motor. Since the phonograph

marked so that precisely the proper frame is in position at the aperture.

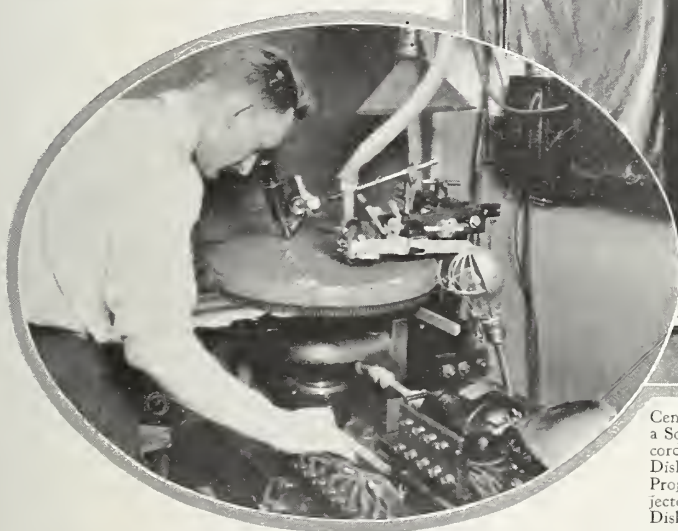
The discs are specially made with 400 lines to the inch. They run ten minutes, or the same time as the single theatre reel. If the film is broken and spliced, there is a slight loss in synchronism, but every ten minutes a new reel starts, so that these slight gaps are not cumulative. The disc can be run up to about 18 times, so that two or more discs are supplied

thers, who at that time held the exclusive right to use the "public address system," licensed the Fox-Case Company to employ the device for its Movietone. A press demonstration of Movietone was held in October of 1926, but it was not until March that the first public exhibition was given in offering the musical accompani-

The Recording and Projection of a Vitaphone Sound Film.



Center: Taking the Picture in a Sound Proof Booth; Left: Recording the Sound on a Wax Disk; Above: the Synchronized Projection of Film in the Projector and of Sound from the Disk in a Theatre Projection Booth



and the projector shared the common source of motion they were bound to keep in step.

Recording can be done at the point of origin of the sound, it can be made at a distant point, by wired transmission, or it can be added, if desired, at a later time. In such a case, the picture is run off, the sound is timed to fit, and recorded on the disc operated, as before, by the other side of the motor arm. Thereafter sound and sight are bound to be in harmony.

The discs are cut to permit the needle to slide into precisely the proper point on the groove. The film is

for each week's engagement. They will respond longer, but the tone is not clear. The film is more lasting, since it is nothing more than the regulation film such as is used for silent pictures. The pictures are run at a uniform speed of 24 frames per second. To run slower or faster will affect the tone, just as running a Victrola above or below 78 turns per minute will affect the pitch.

But while the Warners were perfecting the Vitaphone, T. W. Case had succeeded in interesting William Fox in a device for the photographic recording of sound, and Warner Bro-

ment to "Seventh Heaven." But at the October showing Fox-Case offered a number of short lengths with talk including a series by Racquel Meller and a bit by Chic Sale.

Movietone is what is known as a "sound track" machine, as distinct from the "disc" form, represented by Vitaphone. The sound is imprinted on a band to one side of the frame eight hundredths of an inch wide. For this reason the Movietone screen does not show a picture as wide as Vitaphone, since the sound must be masked off.

The sound track is merely a succession of bands of varying density, which gives another classification. Movietone is of the "band" type, instead of the "fixed density," which will be explained in a moment.

The sound is photographed on the film by means of a light beam. This light comes from a special form of light tube, known as the AEO light, the letters standing for "alkaline earth oxide."

In recording, one or more microphones are placed close to the action stage to receive the sounds. The vibrations of the sensitive disc of the microphone are conveyed into an amplifier. The higher the tone, the greater number of vibrations. The higher the vibration, the greater the intensity of the light. And this light, shining through an almost microscopic slot, imprints the film with greater or less force. The brighter the

(Continued on page 603)

Home DEVELOPING and PRINTING

THE average amateur will be satisfied to let film manufacturers and professional laboratories do the processing of his 16mm. motion picture films. For those amateurs, however, who insist upon doing their own work, the following method requires the minimum of equipment and will produce excellent results.

Developing the negative is no more difficult than developing an ordinary "still": the only complication is the length of film which must be handled.

Reference to one of the books noted at the end of this article, or to the September, 1927, issue of MOVIE MAKERS, will give you the details for building a rack to hold the film during the developing process. I have found it advisable, however, to purchase a professional flat-tank developing outfit consisting of a spiral metal reel and three compactly nested tanks. These, while fairly expensive, are well worth the money in the end. These flat-tank developing outfits can be obtained in sizes to take 200, 100, 50 or 17-foot lengths of film, and they are accompanied by full directions.

The world-famous "Number 16" formula is probably unexcelled for general use and the amateur would do well to stick to it for developing both negatives and positives—the writer always returns to it after flirting with other less constant formulas. Also, it is well to select one brand of negative and positive stock and stick to it.

Here is the Number 16 formula:

Water	1 gallon
Metol	18 grains
Sodium sulphite	5 1/3 ounces
Hydroquinone	352 grains
Sodium carbonate	2 1/2 ounces
Potassium bromide	50 grains
Citric acid	40 grains
Potassium metabisulphite	90 grains

See, also, "How to Make a Developing and Titling Outfit," page 33, April MOVIE MAKERS, 1927, and "Building a 16 mm. Printer," page 15, June, 1927.

By W. Sterling Sutfin

Foreign Publicity Manager

Remington Typewriter Company

THE OVER-ZEALOUS DIRECTOR

By Charles Abel

*Snarling lips—a muttered curse,
"That's the stuff, boys, not so worse!"
Lowered face and beetling brow—
"Camera! Snap to it now!"
Wary circling, inch by inch,
"Make it faster, start that clinch!"
Grab him 'round the neck, let's go!
Faster! Smash him—not so slow!"*

*Left, then right, straight to the jaw!
"Wow! Two real ones! Not too raw!"
Back and forth across the hall,
Lurching sideways. "Nasty fall.
Hurt yourselves, boys? That was tough.*

*Can't be helped—it's movie stuff.
Smash that table! Break a chair!
Easy now—come up for air."*

*"Roll him over. Hold him pinned!
Gasp for breath now—get your wind.
Up and at him! Ten more feet.
Near the finish, boys! Toot sweet!
Wreck the set now—save the child!
(This will make the audience wild!)
Set yourselves for this last punch,
Let me hear some knuckles crunch!"*

*"On the button! Knock him out!
(Holy Moses! What a clout!)
Blasted fool, you've queered the scene!
How'd YOU come to hog the screen?
You're the one that loses, see,
Too enthusiastic, Gee!
That last blow sure took the cake,
Now we'll need a whole retake!"*

When your film is exposed take it into the darkroom and wind it on your rack, taking care that the emulsion side is not the side in contact with the pins—if you use a home-made rack—or with the spiral ribbon if you use a professional reel. Wind the film quite tightly since it has a tendency to expand during development.

The most satisfactory method of development, and the surest, is the time and temperature system. First break off a few inches from the end of your film and develop a trial strip without agitating it unduly in the solution. Note the time of development required at a temperature of 65 degrees; then proceed to develop the whole roll.

It has been my experience that artificially lighted interiors developed with the Number 16 formula at a temperature of 65 degrees require 3 1/2 to 6 minutes.

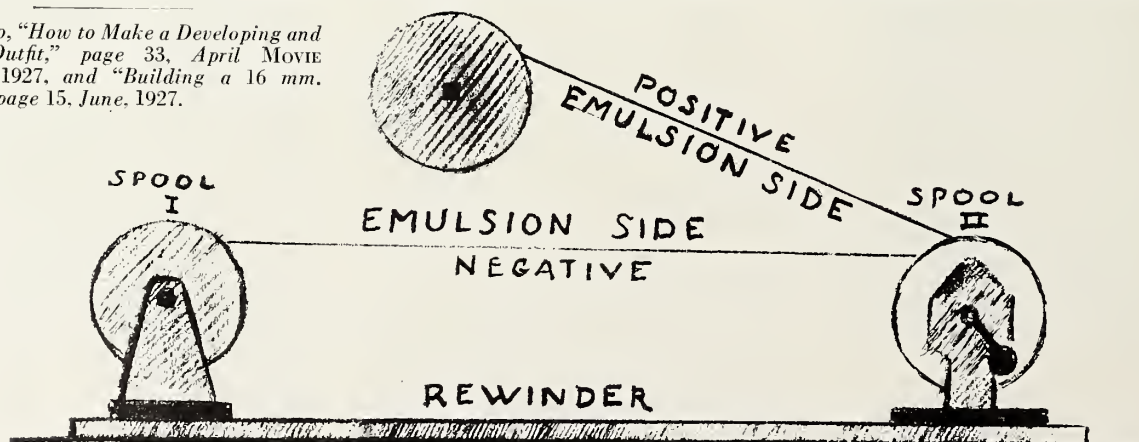
Rinse, fix in an ordinary acid bath and wash in the usual manner in running water.

A simple drying rack can be made from four pieces of cypress 28 inches long, fastened together by means of four iron braces in the form of a square. The two top and bottom pieces should be rounded on the edges where the film passes over them and brass staples driven in three-quarters of an inch apart to separate the turns of film. Bore holes in the center of the side pieces and run a solid brass curtain rod through the rack which will act as a shaft on which the rack revolves.

When the film is thoroughly washed—in about twenty minutes—reel it on the rack taking care that the emulsion side is out. It is very important that the film be squeezed through a piece of wet chamois held fairly tightly between the fingers while you are winding it on the rack. If this is not done your finished neg-

DIAGRAM I

Winding Negative and Positive Films Together in Preparation for Printing with Cine Kodak



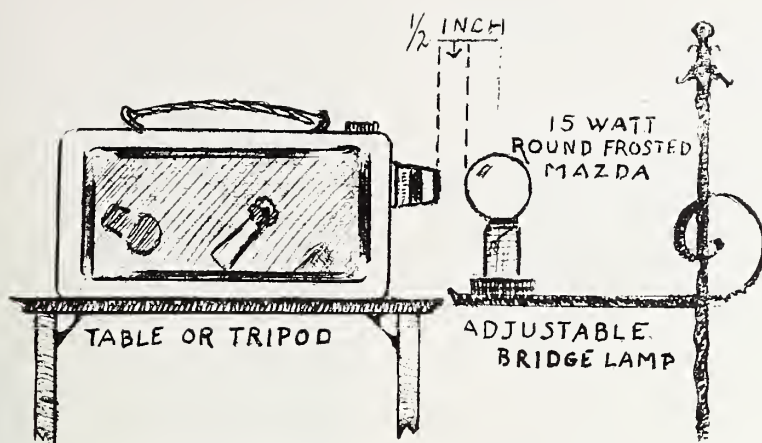


DIAGRAM II
Method of Using Cine Kodak as Printer

ative will be covered with water-spots and ruined. Wind the film as loosely as possible since it shrinks considerably while drying. By placing the drying rack between two chairs and putting a small electric fan on the floor the rack will automatically revolve, insuring even and rapid drying of your negative. When the film is bone-dry you are ready for printing.

I have found the Model B. Cine-Kodak equipped with *f*-1.9 lens makes an excellent printer. It has a claw movement such as is found only in the most expensive professional printers and the negative and positive are always in accurate registration which eliminates any "climbing" of frames during projection.

No doubt it is possible to print with all 16 mm. cameras and with cameras equipped with slower lenses than *f*1.9 but my experience has been limited to the Cine-Kodak model mentioned above.

Winding the film for printing is the most important step in the process. The details in Diagram I must be followed exactly with the Model B Cine-Kodak or you will find yourself almost inextricably confused. Use a camera film spool—do not attempt to use an ordinary tin film spool on which processed film is customarily returned from the laboratory.

Two things are important.

First. The negative film on spool I must be reeled emulsion side out and wound as on the take up spool. In other words, the film is wound the same as though it had been projected and not rewound. (If this is not done your pictures will project upside down).

Second. The emulsion side of the negative must be in contact with the emulsion side of the positive when wound on spool II.

When the spool is full break off your negative and positive and load your camera in the usual manner, threading *both* films through and taking care that they are firmly immeshed in the sprocket wheel. Run the camera for a few seconds to be sure that it is operating smoothly.

The camera may now be taken out of the darkroom.

For a printing light I use a 15-Watt round frosted Mazda lamp. Reference to Diagram II will show you the method of printing which is simplicity itself. The electric bulb may be supported by any method, but a bridge lamp is rigid and readily adjustable and therefore recommended. The bulb should be about a half inch from the end of the lens hood of the camera.

Center the lens and the lamp carefully; then press down the exposure lever and your film runs through the camera printing merrily. Rewind the camera as often as necessary until your entire length of film is run off.

It is possible to print but fifty feet at a time in the camera. If you wish, it is a convenience to wind several films for printing at the same time; place them in light-proof magazines or tin film boxes and then print them one at a time replacing them in the boxes until you are ready for developing.

The length of the film you develop at one time will be limited only by the capacity of your tank—the fifty foot lengths being fastened together by ordinary paper clips.

Diagram III shows the method of winding the printed film on the reel for development. Let the negative fall into a basket.

The Number 16 formula is an excellent one for developing the positive. Make several test strips before you develop the whole reel and determine the time required to give you the quality of print which pleases you. My experience has been that the developing time required for interiors is from 3 to 5 minutes at a temperature of 65°. By using a 25-Watt electric bulb for printing a "two-minute" film can be obtained.

Rinse, fix and wash in the usual manner, squeegeeing the film as you did with the negative while reeling it on the rack. You will find that the positive dries much faster than the negative but to avoid scratches do not attempt to project your film until it has hardened.

For further details as to the developing and printing of motion picture films, reference may be made to "Developing Motion Picture Films by the Tank Method," Crabtree, Eastman Kodak Company (gratis); "Handbook of Motion Picture Photography," McKay (\$3.00); "Motion Picture Photography," Gregory (\$6.00).

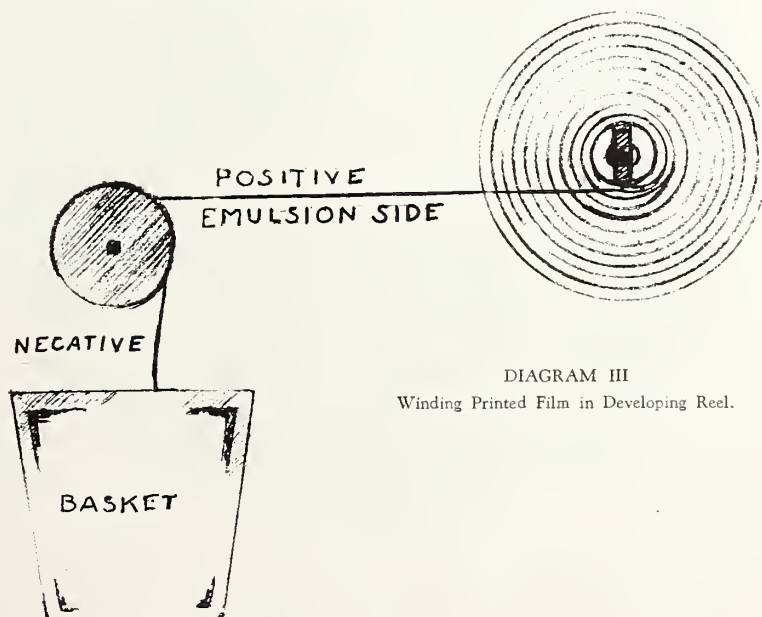


DIAGRAM III
Winding Printed Film in Developing Reel.

AMATEUR CLUBS

Edited by Arthur L. Gale

Success

A FIVE year contract with the Fox Film Corporation has just been signed by Russel T. Ervin, Jr., pioneer League member and director of "And How," production of the Motion Picture Club of the Oranges which won the 35 mm. division prize of *Photoplay Magazine's* recent amateur movie contest. Thus Mr. Ervin, an amateur of long standing, has become an important worker in the professional world as a result of his amateur activities. The Fox Company offered Mr. Ervin the contract on the basis of the ability that he displayed in directing and photographing "And How" and the organization ability that was evident in his management of the Motion Picture Club of the Oranges as a production unit. The film was brought to the attention of the professionals through a screening at the home of James R. Quirk, publisher and editor of *Photoplay*. Among the distinguished gathering which saw the amateur photoplay were George Jean Nathan, Winfield Sheehan, general manager of the Fox Company; Walter Wanger, general production manager of Paramount-

Famous-Lasky; Richard Rowland, general manager of First National Pictures; Will Hays, president of Motion Picture Producers and Distributors of America; Monta Bell, the director; Roy Howard, publisher of the *New York Telegram* and Donald Ogden Stewart, the humorist.

"And How" has received other honors. Through the Amateur Cinema League it was presented as a feature on a program of the National Board of Review of Motion Pictures under the auspices of the Board's committee on exceptional photoplays. It was then viewed by approximately eight hundred representatives of the better pictures committees of the country, motion picture critics and those interested in the development of motion pictures as an art form.

"And How" is a one reel drama expertly filmed and telling its story with unusual amateur ingenuity and remarkable economy. Mr. Ervin wrote the story and continuity, photographed and directed the production and edited the film. Members of the Motion Picture Club of the Oranges formed the dramatic cast. "And How" was produced with the aid of the League's Club Department.



AMATEUR CHIHROSCURO
Henry Lopez in a Tense Moment from *Narrow Paths*,
Amateur Production of Marquard Pictures

"Narrow Paths"

By A. W. Kammerer

THE cinematic value of "Narrow Paths," production of the Marquard Pictures, an amateur group, was first discovered in a finishing laboratory where thousands of feet of film are inspected in the daily routine of processing. Following the laboratory's request of a print for its own use, the mail of the Marquard Pictures has mounted with the praise of ama-



RUSSEL T. ERVIN, JR.
The Amateur Cameraman Who
Has Been Signed by Fox.

teurs and clubs to whom it has been loaned.

"Narrow Paths," running 1233 ft. 16 mm., tells a complicated crook story with excellent directorial and technical smoothness. Most of the scenes are interiors, shot in private homes and offices that furnished the necessary properties. All are faultlessly lighted. No detail was overlooked and no pains spared in securing realism. Although no new cinematic effects were obtained, every sequence tells its story entirely and while "Narrow Paths" is not experimental, it is one of the best examples of amateur accomplishment in standard photoplay technique. In many scenes the movements of a character are begun with a long shot and are completed with absolutely smooth continuity in a closeup. This was secured by the use of a wide angle and a telephoto lens, shooting with two cameras placed close together.

The Marquard Pictures is made up of only two amateurs, James V. Martindale and Frank W. Packard, both League members, who have found that they can work together in a common hobby with perfect harmony. Together, they megaphoned the thirteen in the cast of "Narrow Paths" and in turn, acted as cameraman, edited the exposed film and attended to every other production detail from makeup

to lighting. Behind every department of their activity lies a long period of careful experimentation. For example, Mr. Packard has shot some five thousand feet of film in lighting experiments, embracing the use of a single five hundred watt incandescent to the use of five arcs and banks of incandescents. This film, edited and shortened to a four hundred foot reel, will be available to League members and clubs producing amateur photoplays through the Club Film Library.

The cast required for "Narrow Paths" was studied and the types secured much in the Hollywood manner. In the selection of the role of Myrtle, Mr. Packard found himself one day in front of a well known bookstore with a young woman who developed, on discreet inspection, to be the sought-for type. There followed all of the confusion, embarrassment, explaining and what not that the situation necessitated and Marion Harding, with screen test, leisure hours and ambition, evolved as Myrtle. Similarly, L. A. Morrison was drafted



THE PRODUCERS OF NARROW PATHS
J. V. Martindale, Left, and Frank W. Packard, Right,
with Marion Harding, a Featured Player



JANET DALZELL AS "KANSAS" KITTY
IN NARROW PATHS

from his automobile store to become Commissioner Garvey and E. P. Meyers became a dope fiend after selling Mr. Martindale a suit—with no reflection on Mr. Martindale, of course, nor his eye for screen possibilities. The cast thus selected, according to the Russian theory that those chosen with an eye to the character that they can best portray and without previous dramatic experience are the best actors, included Kenneth Alexander, L. A. Morrison, E. P. Meyers, Harry Butland, Russel Giveans, P. C. H. Wentworth, Harry L. Lopez, Mae Brown, Marion Harding, Janet Dazell, Martha Vaughan, with Mr. Martindale and Mr. Packard, who also took small parts.

The Marquard Pictures are planning another production in which they are going to make use of new cinematic effects, the result of recent experimentation in an attempt to develop amateur movie production to a plane commanding separate and distinct recognition as an art medium. They are seeking a great many different types who are willing to give leisure time to amateur photoplay production. Anyone in or about New York is eligible and requires only the ability to pass a screen test and the willingness to give time and effort in return for good fun and constructive dramatic development. No dues are charged those selected as the cast. Readers of MOVIE MAKERS interested can get in touch with the Marquard Pictures through the League's Club Department.

Lighthouse Cinematics

THE Cinematograph Committee of the Comedy Club of Stamford, Connecticut, has initiated its activities with the production of "Slim Doolittle, the Lighthouse Keeper". Approximately a third of the picture that will run about eight hundred feet, 16mm. has been shot. Mortimer L. Doolittle plays the role of the horny fisted keeper of the light who jealously guards his ward, Alice, played by Alice Bredin. The regularity of their life is broken by the appearance of Alexander Harvey, cast as Dan Hardly, who after an aquatic courtship elopes with Alice in a stolen yacht. The island on which they seek refuge from the irate

lighthouse keeper proves to be a rum-runner's base and subsequent action becomes fast and furious. John A. Ten Eyck, 3rd, is chairman of the Cinematograph Committee and is directing the production. The other members of the committee are: Robert C. Montgomery, cameraman; Francis Guerrlich and Walter B. Johnson, assistant cameraman; Mrs. A. Herrick Bredin, film editor; John W. Clark, continuity and Clarence W. White, business manager.

They Show It With Film

COMBINING recreation, school spirit and propaganda with a very intelligent understanding of the psychology of all three, the Roosevelt High School of Seattle, Washington, has scored another accomplishment in its cinematic development. The school health committee, after searching for an already produced film to indicate the dangers of vacation carelessness and finding none suitable to high school students, decided that the school should reel its own propaganda. Arthur Rarig, League member, and one of Roosevelt's faculty, undertook the production of such a film, associating with him, Miss Sylvia Adams, Miss Helen Denecke, Miss Elvena Miller and Sheridan Berthume of the high school faculty and developing the cast from the student body.

The film, happily titled "What Price Folly?" sets forth the dangers of carelessness in vacation, such as overeating, over-sunburn, drink-

(Continued on page 617)

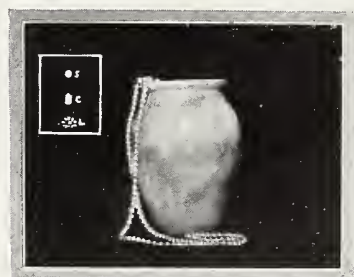
LIGHTING FUNDAMENTALS

MUCH in the past has been written on lighting and much could still be written and the entire story never told. The difficulty with putting down on paper instructions on how to light a given subject

By Walter D. Kerst

Technical Consultant

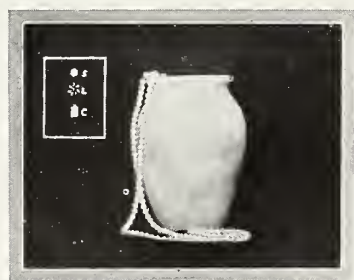
MOVIE MAKERS



1. Front Flat Lighting. Contrast Decreased, with Little Modelling. Light (L) Placed Back of Camera (C) Directly in Front of and 45 Degrees Above Subject (S)

is that one is apt to be taken too literally, lighting diagrams being copied and then carried no further. Lighting can never be learned in that manner. There are so many hundreds of light effects, in fact an infinite number, that it would be practically impossible to present more than a few of them in a very thorough manner.

The important thing in a study of photographic lightings is to grasp the fundamentals. Once the novice has



2. Light Source Above and Much Nearer Subject. Increased Contrast Gives General Hardness to Resultant Image

learned these he should be stimulated to progress further along his own lines of thought and endeavor. Eventually he will find himself adopting a "style" of lighting which, tempered by his desires and ability, will soon stamp his work, and he will begin to emerge as an individual in cinematography.

It is hoped that the photographs with their accompanying diagrams offered here will interest the student in some fundamental forms of lighting and that he will find the urge to continue further, discover his own methods and gradually develop his capacity. To easily control the light source, the illustrations were made with the aid of artificial light, but the basic principles can be applied just as well when the sun is the source of

illumination, the only difference in the latter case being that the light source is fixed. When applying the principles given here to exterior work the artificial light when placed close to the subject corresponds to intense, brilliant sunlight. When moved further away it corresponds to the sun with clouds wholly or partially obscuring it or to the subject placed in shadow.

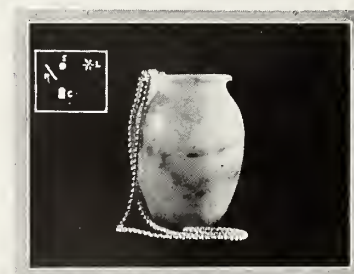
It would be a good plan in connection with this study of lightings to



3. Light Source at Right Angles to Subject and Slightly Above It. No Reflector on Shadow Side. Strong Contrast and Modelling

take an incandescent light on a length of electric cord and with the aid of a reflector (a piece of white cardboard will do) study various lightings of an object with the light and reflector in every conceivable position. If the student is the possessor of a still camera it would aid greatly to make stills of some of these various effects, so that they could be studied afterwards at leisure.

The next step would be to go outdoors and make a series of pictures,



4. Light Source Same as in Number 3. Reflector on Shadow Side. Gives Fine Modelling and Excellent Quality

utilizing the fundamentals learned as well as experimenting for new effects. For exterior work, whether portrait close-ups, landscapes, or other types of shots, the time of day must be taken into consideration because of the light source, the sun, being fixed. There is plenty of opportunity to

cause an emotional reaction in an audience by the character and quality of the lighting. Here is taken into consideration the tonal "key" of the picture. For mysterious, weird effects, shooting into the light (see figure 6) together with the proper exposure and a predominance of dark tones will give an effect in low "key", and such a shot is soft, shadowy, and mysterious. On the other hand, to depict a brilliant early morning scene light tones should predominate, and every part of it be suffused with a glowing quality. Generally speaking, this can be accomplished by the use of many reflectors to throw the light into every shadow and by adjusting the exposure to help give a lighter rather than a darker than normal picture on the screen. Do not confuse this with a washed-out or over-exposed effect, which certainly would give a light picture on the screen, but far from the result wanted.



5. Light Source 45 Degrees to Subject, Vertically and Horizontally. A Familiar Lighting. Gives Roundness to Subject

If space permitted, many more examples could be given, but these two should be sufficient to show the amateur what a marvelous brush he has with which to paint pictures on the silver screen. If he will keep experimenting continually he will unconsciously acquire a "feeling" for light effects and can then go on infinitely, discovering new thrills at each step. It is a never ending game with a million and one possibilities. Good lighting is the element without which no photographic or cinematographic picture has character.

See "Harnessing the Sun," page 512, August, 1928, MOVIE MAKERS.



6. Light Source in Back of and Above Subject. Gives Unusual, Mysterious Quality with Depth and Third Dimensional Feeling

A. A. HEBERT

Third of a Series of Studies of Leaders of the Amateur Cinema League

By Katherine M. Comstock

EVER since 1903, I have been intensely interested in the experimental end of radio," explained Mr. A. A. Hebert, "and in 1912 my interest in radio brought me in touch with Mr. Hiram Percy Maxim, one of its greatest enthusiasts. We became great friends and have remained so ever since, so it is not strange, is it, that a few years later I should have been bitten by the home movie bug, when Mr. Maxim developed into such an ardent devotee?"

It certainly is not strange, nor is it strange that these two men should have become such good friends for they have three hobbies in common—movies, radio and yachting. Moreover they are both naturally enthusiastic and they are willing to work very hard in the furtherance of any cause in which they are interested.

Mr. Hebert now lives in Hartford, Connecticut, as he has to be near the headquarters of the American Radio Relay League, of which he is officially the financial supervisor, but for many years he lived in New York City. He has been a financial man most of his life, and was for a long period President of the Ulster Foundry Corporation, and of this organization he is now a Director. He is also a Trustee and Rear Commodore of the Hartford, Conn. Yacht Club. Therefore, this third one of Mr. Hebert's hobbies—yachting—quite evidently holds its place with the other two, and in mentioning the Yacht Club he enthusiastically and quite naturally passed along the information that it is one of the finest organizations in the country.

Mr. Hebert has a son who is also an enthusiastic amateur cameraman and together they have been working on some interesting novelty films. Mr. Hebert admits that his son is a more proficient photographer than he, but it takes two to make the wheels go round in some of these novelty films and they enjoy working together especially where experimenting in movie making is concerned.

Upon resigning his position as President of the Ulster Foundry Corporation Mr. Hebert moved to Hartford to take up his work with the American Radio Relay League, and through his successful supervision of its finances to help build it to its present standing. In 1926, when the for-



mation of the Amateur Cinema League was brewing, his interest in amateur movies brought him into the formative conferences where his practical suggestions and aid were so great that when the League was formed he was requested to become its treasurer and to bring his knowledge of things financial into play in its behalf. This he has done very successfully, and the Amateur Cinema League is to be congratulated on its good fortune in having this particular man as treasurer.

Mr. Hebert has been for many years so intimately associated with the American Radio Relay League that it is almost impossible to talk about him without discussing the development of that League, and perhaps at this time it is not amiss for he sincerely believes that the Amateur Cinema League is slated for a

similar phenomenal development, in fact he cannot see the end of its growth. Let us take some figures. The American Radio Relay League was founded in 1914. In the fourteen years of its existence its magazine has achieved a circulation of 50,000. The Amateur Cinema League was founded in 1926 and its magazine, MOVIE MAKERS, already has a general circulation of 8,000.

"And that," says Mr. Hebert, "shows tremendous headway for a two-year-old. It cannot help but grow for its interest is vital. You see I look on the Amateur Cinema League with the same eyes that I do on the Radio Relay League. That, too, is of vital interest and it has not stopped growing, nor will it, for more and more people become interested in this method of communication and

(Continued on page 608)



SOUTH SEA SILHOUETTE
A Still from *White Shadows of the South Seas*.

Photo by Metro.

PHOTOPLAYFARE

Reviews for the Cintelligenza

The End of St. Petersburg

DECIDEDLY, if the Russians can divorce propaganda and the cinema—no less dignified term will suit their screen product—they will lead the world in the production of great photoplays as they already lead the world in the art of cinematography. However much one's patriotism—chauvinism, it would be, à la Russe—makes the pill bitter, it is only fair to admit, roundly and generously, that no directors and no cameramen can touch the modern Soviet Russian exemplars of their art in real understanding and ready application of those things that make the motion picture an independent medium of expression.

This we admitted to ourselves in "Czar Ivan the Terrible." In "Potemkin" it was forecast but not made definite. "The End of St. Petersburg" clinches the matter. We can only urge our American cine-artists to profit by what has come out of Muscovy as they have already profited by what has come from Germany; and the Russian example is worth a round dozen of the German.

But as a photoplay—ah, there's the rub. However vigorously one narrows art into the ways of propaganda one always loses because art is a poor servant. The Russians understand the art of the cinema but they do not understand the ways of art itself. Hence "The End of St. Petersburg" leaves the intelligent playgoer in that irritation which "Dawu" gave him, which

"Uncle Tom's Cabin," "Damaged Goods" and other prostitutions of playwriting into political or social pleading have aroused. The thing is so full of venom, of exaggeration, of moralities rammed home with a ten-foot plunger, of the wickedness of a whole nation—because, after all, a government reflects the nation's capa-

city—before 1917 and the dawning saccharine goodness of that same nation after 1917 (an overnight miracle) that anyone with a shadow of cynicism goes out of the theatre shouting "tosh" and "buncombe" to the house-tops.

A peasant suffers everything that he can suffer and still live; his family and friends are likewise martyred. Aristocrats exult and crush him, circumstance flays him—because it is the Czar's circumstance. Then comes the Revolution and he is free. Kerensky will not stop the foreign war, so Kerensky is berated and proved a traitor. Eventually the people win and invade the Winter Palace where our protagonist and his kinsmen are top-dogs. And other childishnesses ad infinitum and ad nauseam make up this greatest of all cinematic achievements.

But if one can forget the idea behind the film, can consider it as a fairy tale or as a primitive and somewhat hysterical Miracle Play, he will be literally stunned by the avalanche of cinematics. There is no new thing which the art of the motion picture has developed that we do not see in "The End of St. Petersburg." To describe these in detail is to catalogue each scene. It must be viewed to be appreciated.

This, then, is the astounding combination of the most subtle screen art that has yet been projected and the most un-subtle and obvious roughshod propaganda. But Mr. Pudovkin, the director, who is an artist in spite of the government, has done what Schu-

(Continued on page 606)



Photograph by Metro

JUST A PRETTY GIRL

One of the Charming Compositions Which Photographically Enrich *White Shadows*



Photographs by Walter D. Kerst.

COLOR TRUTH IN FILM

These Studies Are of the Same Three Flowers Colored, Left to Right, Violet, Yellow and Red. With Ordinary Film, Left, the Color Values Are Lost. With Panchromatic film, Center, Without a Filter, There is a Slight Improvement. However, with Panchromatic Film and Proper Filter, Right, True Color Values Are Shown on the Film.

The What, Why and How of Panchromatic

By Joseph A. Dubray

*Technical Editor of
American Cinematographer*



THE normal trend of progress has of late brought about a greater facility and a greater assurance of constant good results in both the manufacturing and the processing of panchromatic motion picture film.

The indefatigable efforts of a handful of scientists scattered in the different research photographic laboratories have finally resulted in giving to the amateur "movie maker" this film which, we dare say, will to a great extent supplant in a very short period of time the film prepared with the so called "ordinary emulsions."

Since the introduction of panchromatic film in the amateur field three questions have been present in the minds of those sufficiently interested in the art not to content themselves merely with the taking of pictures, but who aspire to take *good pictures*. The three questions are summarized in the title of this article, "What, Why and How?" "What is panchromatic film?" "Why should I use panchromatic film?" "How should I use panchromatic film?"

To thoroughly understand what panchromatic film is one must retrace in his mind the workings of photography and the limitations imposed upon him by photographic processes in general. A clear understanding of such limitations and natural rulings is essential to success. The ideal scope

of photography is to obtain the image of an object similar in all its aspects to the object itself. First a similarity in shape or form, second a similarity in color.

The exact reproduction of the shape of an object includes, of course, the exact reproduction of several objects which together form a scene and consequently the exact reproduction of their relative position in the scene itself. This first requirement of photography pertains to the optical branch of the science. Let us suppose, for instance, a pastoral scene with a tree in the foreground, a grassy field beyond it, cattle in the field and a ridge of hills in the background. It is the lens designer who devises the optical combination which creates the image of the tree, the field, the cattle and the hills with such perfection of form and proportions of size that the whole image when collected on the film is a miniature of the actual scene, even more perfect, physically speaking, than the image formed in the human eye, because all of its component objects are brought together with an almost equal degree of sharpness which

power the eyes do not possess.

The image of such a scene as described above is formed by the lens not only in true rendition of form (size may be considered as an attribute of form) but also with all the glory of the infinite range of colors which is the other most important attribute of the scene itself and of any one object pertaining to the scene. The photographic film captures with marvelous fidelity the attribute *form* and has just recently, through Kodacolor, been able to capture the attribute *color*.

The general effect that light has upon the film is the same for light of any color which is susceptible to bring about such effect. The emulsion spread upon the film undergoes a chemical change when acted upon by light, which chemical change results by processing in the formation of a silver deposit more or less dense in proportion to the amount of light that has produced the change. Colored rays which bring about such changes are called actinic rays. The degree of actinic varies with the quality of the light, in other words with its color.

Now, colored lights do not affect the photographic film to the same extent and in the same manner in which they affect the human eye. Red colors for instance are perfectly discernible by the eye, but have no influence



Photographs by Metro

THE CAMERA SAW NO CLOUDS ON ORDINARY FILM WITHOUT A FILTER

whatever on the photographic emulsions of the older type, called ordinary emulsions, and yellow light which is very bright to the eye has very little effect on these same emulsions. The processing of the film transforms the component parts of the sensitive material into layers of metallic silver. This transformation is always of the same order, that is to say, metallic silver is always the result of the reaction irrespective of the color of the light which has caused it, but its density varies according to the color of the light as well as according to its intensity. The photographic image is then only a *translation* of the colors in layers of silver of different densities which, when looked at by transparency, gives the impression of the lights and shades of the scene which has been photographed, as the sensitive emulsion sees it.

The mentioned intensity factor of light we will dismiss from our mind because it is very elemental for anyone who has been even a little familiar with photography that a certain amount of light is necessary to make an impression on the film.

The color factor is the one that controls the *chromatic* or color rendition of the scene or object photographed and it is the one which is of present interest. All colors are distinguishable through the impression that they make upon the eye. Some of them appear brighter than others and vice-versa. This we will call the visual rendition of the colors. The yellow, for instance, is the color which produces upon the eye the effect of greatest brilliancy: the green appears less bright, the blue still less, while the orange and the red affect the eye with different degrees of brightness if compared with the yellow, but we will al-

ways find a certain color which presents to the eye the same brightness as another color such as, for example, a green and an orange which are distinguishable by the eye only through the difference in their hue.

We may then visualize the different colors ranged on a band having the yellow in the center, the greens, the blues and the violets fading away in brilliancy on one side and the oranges and red fading away on the other side. Such band would appear approximately as illustrated in the center of Figure 1, if abstraction is made of color and brightness only is considered.

To obtain a correct rendition of all colors the photographic film should so react under the different colored lights that the layer of silver should have its greatest density in the yellow, a lesser density in the green and orange and a still lesser density in the blue and red, so that when a positive is printed or obtained by reversion of the image, the yellow would result as the most transparent and consequently the brightest on the screen during projection, as shown in the right hand band of Figure 1.

But this does not happen with ordinary orthochromatic emulsions. The sensitive material is affected in greater proportion by the blue light than by any other one included in the whole range of colors, so that when the positive print is obtained the colors are translated in shades of grays which are the brightest in the blues and gradually shade away on each side of it so that the oranges and reds appear black and some of the colored lights which are even *invisible to the eye* beyond the violet range of colors are photographically reproduced as

shades of grays, as shown in the left hand band of Figure 1.

It is quite obvious that such rendition is contrary to the true appearance of an object or scene to the eye and that it entirely depends upon the quality of the sensitive material used in photographing such object or scene.

As far back as 1873, Vogel, one of the early experimenters in the then newly developed science of photography, discovered that if a photographic emulsion were treated with special dyes, its *sensitiveness would increase for lights of a yellow color*. This discovery which brought about a correction in the photographic rendition of colors prompted Vogel to call "*orthochromatic*" the photographic plates prepared with the incorporation of the dye. *Orthochromatic* is a word derived from the two Greek words "*orto*" and "*chromo*," which mean respectively *correct* and *color*. This appellation was quite pretentious. Although a great improvement in the photographic color rendition was brought about by Vogel's discovery, it was far from corresponding to the exact visual impression that the colors have upon the eye. But it was a beginning, a great beginning. It came to be one of the cornerstones upon which the great and complex edifice, to which modern photography can be compared, was built. And so, the cornerstone firmly laid in position, scientists busied themselves in their laboratories with the discovery of the reasons and physical laws underlying and controlling the sensitiveness of photographic emulsions for the different colors. Through constant effort and patient research new dyes were discovered, difficulties of treatment were little by little eliminated and gradually the new emulsions left the experimental realm of the research laboratory, went into the world and began their glorious career.

At first these emulsions required a great amount of precaution and skill in their use, which difficulties did not permit their adoption outside of a limited professional field. But these difficulties were gradually ironed out and the sensitiveness of the emulsion for *all colors* was constantly increased without damaging its other essential qualities. From the yellow the sensitivity was gradually extended to the orange and then to the reds and the appellation, *pan-chromatic* emulsion, was finally adopted because its meaning, "*pertaining to all colors*," was in true keeping with its qualities.

The improvements in the quality of the emulsion and the minimization of the difficulties encountered in its use have brought this product of human intelligence to the door of the amateur

photographer possessing no unusual scientific knowledge nor skill and it enables him to obtain photographic results nearing the coveted goal which can be expressed as "a perfection of photographic rendition which not only presents similarity of form with the object photographed, but also a color reproduction in conformity with the impression that each color makes upon the human eye."

The problems inherent in panchromatic film are extremely complex if expressed in detail, but what precedes may be sufficient to give an idea of its reasons for existence and briefly answers the questions *what* and *why*?

The next question is *how*? When an attempt is made to explain the functions of any human endeavor volumes could be written without exhausting the subject. The same applies to panchromatism as well as to any other step that marks progress in any art. It is the *spirit* with which the innovation is accepted that guides the true enjoyment in its use and therefore the true value of the innovation. Panchromatic film offers the possibility of more adequate and more artistic photographic results. The degree of artistic perfection is solely dependent upon the nature of the individual who is called to express it. The normality of results is purely physical and we shall confine ourselves to this material entity.

In the first place, the amateur who is going to adopt panchromatic film should discard from his mind the thought that this film is *more difficult* to use than ordinary film. In the use of the two kinds of film there is the same necessity of protecting both from extraneous light and from undue exposure to excessive atmospheric conditions, such as excess of heat or cold and excesses of dryness or moisture. In regard to exposure to light, if panchromatic film should for any reason be unwound from its spool (which very seldom the amateur does (it must be unwound in *complete darkness* or under a special green light furnished by the film manufacturer. The reasons for this exceptional precaution are obvious when it is considered that this film is sensitive to all color radiations. If panchromatic film should be exposed in the dark room to the red light which has no effect on ordinary or orthochromatic emulsions it would be affected by the red radiations and *fog* would result, just as ordinary film would be fogged if unduly exposed to a light to which it is sensitive.

The development of the image of the film so successfully carried on by the finishing laboratories frees the amateur from all the manipulations necessary in the processing of the film



ALL THE TRUE BEAUTY OF THIS SCENE WAS RECORDED
ON PANCHROMATIC WITH PROPER FILTER

and relieves him of the details that such processing involves.

The concern of the amateur is then reduced to the matter of properly exposing the film so as to increase the chances of complete success in his undertaking. The main principles underlying the use of ordinary emulsions are to be applied to the panchromatic ones. The same judgment of the value of the intensity of the light and, therefore, the proper setting of the lens diaphragm is to be observed, as well as all other detailed precautions one has to keep in mind in any kind of photographic work, such as the focusing for the proper distance, the avoiding of the rays of the sun striking the lens directly, etc.

The difference between ordinary and panchromatic films lies simply and solely in the difference of sensitivity for the different colors. In this respect it must be clearly understood that the sensitivity of panchromatic film represents an *increase* in sensitivity over the ordinary emulsions to the orange and red rays and not a diminution of sensitivity to the blue rays, so that panchromatic emulsions, while giving a brighter reproduction of the warm colors, *still reproduce the blues as a range of grays* much lighter than the visual interpretation of the blue colors. This result is untrue to nature and therefore unnatural. In other words, if no special precaution is taken, panchromatic film will give pictures very similar to pictures taken with ordinary emulsions and its use will not therefore be justified. It is evident then that if correct color rendering of the object is to be obtained the sensitivity of the film for the blue and violet colors has to be diminished. This cannot be accomplished in the preparation of the film and therefore

the next expedient is to *reduce* the amount of blue light which concurs to form the image on the film. This reduction is obtained by *filtering* the light through especially prepared colored transparent sheets of gelatin or glass.

All objects are seen by means of the light that they reflect and this reflected light is a composite of practically all of the colors that characterize the object itself. Blue light is existing in greater or less quantity in practically all the lights reflected from colored objects. It is well known, for instance, that a green paint is obtained by mixing a blue and a yellow paint. It is evident, therefore, that if such green paint is photographed so that the effect of the blue rays which it emits is over pronounced in respect to the yellow rays the green will appear photographically lighter than it appears to the eye.

If this excess of blue is filtered out and an ordinary emulsion is used to photograph it the effect that the little amount of remaining blue and the yellow rays have on the emulsion is very slight, due to its lack of sensitiveness for the yellow part of the composite color, but as panchromatic emulsions are *much more sensitive* to the yellow rays than the ordinary emulsions the filtered light will have a much stronger and more prompt reaction on the film and consequently the exposure which is necessary for producing the reaction is greatly reduced.

Now, we can consider any scene as composed of an innumerable quantity of different colors which react on the film according to their particular hue and brightness. By filtering out the excess of blue light from all of these colors a truly balanced exposure will be secured from each one of them and a

true rendition will be obtained, for the two reasons that the excess of sensitivity of the panchromatic emulsion for the blue rays is checked and its sensitivity for the warm rays remains unaltered.

The filtering of the blue rays is accomplished by the means of *light filters* which are, as explained, especially colored transparent materials deriving their name from the action they have on the light rays. *Light filters* are made either of gelatin colored with special dyes or of glass into which the color is melted during the process of fabrication. Gelatin filters are very often cemented between two pieces of good optical glass.

The dyes which are chosen for the making of light filters have the property of *absorbing* the blue rays to an extent dependent upon the nature of the dye and upon the degree of saturation at which the dye is incorporated in the gelatin or glass. It is evident that if such a filter is placed between the object and the photographic lens, or between the lens and the film, it will impede the excess of blue light to reach the sensitive emulsion.

There are on the market several makes of excellent light filters all based upon the same principle and it would be impossible and unnecessary to describe all of them in this article. We will then, for example, only mention three of the most useful filters belonging to one group. These three filters bear the trade denomination of K 1, K 1½ and K 2. They are yellow in color and each one of them absorbs blue rays to a different degree.

The K 1 filter absorbs approximately 60% of all the blue radiations and lets through approximately 80% of all the radiations pertaining to all the other colors. It, then, *corrects* the excess of exposure from the blue rays which would be inevitable otherwise. Such filters not only absorb the undesirable blue rays, but a certain amount of all other colored rays is also evenly absorbed so that the general intensity of the light that concurs to form the image is somewhat less than it would be if the filter was not used. It is then necessary, when using such a filter, to increase the time of exposure which would be normally given for obtaining a good density of image without the use of a filter. The increase of exposure for each filter is given by the manufacturer in the form of the *filter factor* which is the number by which the normal exposure must be multiplied to obtain the necessary correction.

In amateur moving pictures cameras the time of exposure can be regulated only by means of the lens diaphragm. Therefore, as the filter factor for the filter is K 1, is 1.5, the diaphragm should be of an aperture 1.5

times greater when using the filter than when the same scene is photographed without any filter.

Let us suppose, for example, that through experience, or by measurements derived by the use of an exposure meter, we know that a lens aperture of *f*8 would give a correct exposure for a certain scene without the

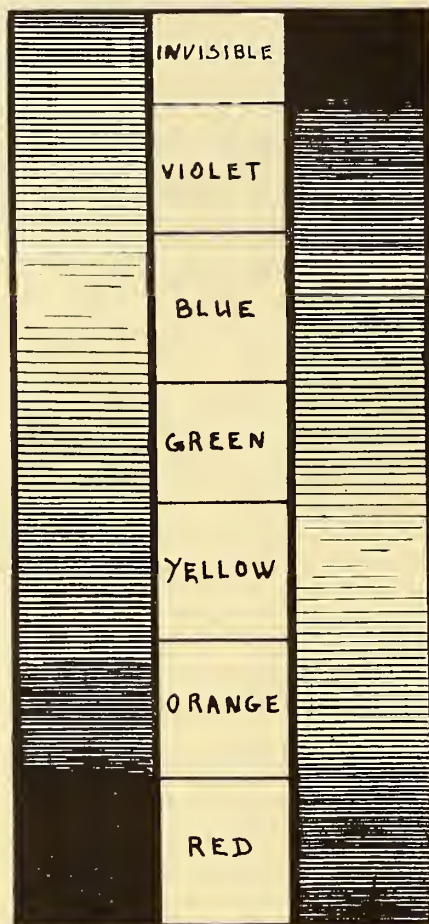


FIGURE I

The Band on the Right Indicates the Color Visibility of the Eye, with Yellow the Brightest Color Value. The Band on the Left Indicates the Far Different Sensitivity of Ordinary Film. Panchromatic Film with Filters Gives Results Approaching the Natural

filter in position. When using the K 1 filter this aperture must be increased 1.5 times or, in photographic parlance, it must be greater by a *half stop*. The necessary increase of exposure is then reached by photographing the scene at *f*6.3, instead of at *f*8.

The filter K-1½ reduces to a greater degree than the K 1, the admission of the blue radiations, but also presents a greater diminution of the general light than the K 1. The filter factor for the K 1½ filter is 2, and, therefore, if we consider the same scene as mentioned before which would give a good exposure at *f*8 without filter we shall, when using the K 1½ double this exposure. Instead of working at *f*8 we should open the diaphragm up

to *f*5.6 which is the next larger stop in the regular diaphragm progression.

The K 2 filter is another yellow filter absorbing the blue rays in a still more pronounced way. Its filter factor is 3 which, of course, means that it is necessary when it is used to give an exposure three times as great as the exposure which would produce a good image without the filter in position. Using the same example as before, the diaphragm aperture to be used in conjunction with the K 2 filter should be the aperture of *f*4.5.

The question which naturally arises is: "When shall each of these filters be used?" As a general rule it can be stated that the greater the influence of the blue rays in the general light flooding the scene to be photographed the deeper should be the absorption power or the density of the filter. For example, to cite three generic cases: in a city-street scene the K 1 filter would give a sufficient color correction; in an open air field where the view extends considerably, and thus the bluish color of the atmosphere is more pronounced, the K 1½ should be used; and the K 2 whenever the blue influence strongly predominates, as, for example, at the sea-shore or when taking views of distant mountains or of subjects and scenes which include great portions of sky.

Of course, there can be no definite rules for the use of these filters. The judgment and experience acquired by the operator of the camera is the best and foremost guide. The more highly developed are the innate artistic feelings of the operator, the quicker will he acquire the ability to judge light conditions.

It is quite easily understood that filters may be made which *over-correct* the rendition of the different colors or in other words, filters which absorb such color radiations that the operator may at will distort the photographic rendition of the different colors and thus obtain weird and interesting effects. But we enter here into a similar but quite different field of photographic possibilities, which we may discuss at a later time.

The beginner in the use of panchromatic film should familiarize himself with the light conditions under which he is photographing. He should keep a constant and keen watch on the results he obtains on different occasions.

This work incites a certain interest in the psychological effects of photography which is replete with charm and agreeable surprises and which, besides the satisfaction of obtaining better photographic results, add zest and pleasure to that wonderful pastime which is now sweeping the nation—*amateur cinematography*.

HOW HOLLYWOOD DOES IT

WHEN in Hollywood lately, I succeeded, by merely juggling the place-cards, in getting myself seated beside Douglas Fairbanks at dinner.

"How is it," I asked, "that you can jump from hundred-foot buildings and across man-eating chasms and not spend eleven of the twelve months slowly recuperating from painful injuries in some out-of-the-way sanitarium?"

He laughed, setting up a row of white teeth against a nut-brown complexion, which is a daily unpaid testimonial for the California sun.

"Well, I'll tell you," he confided. "You see, whenever I leap from an emotional cliff, I am always lucky enough to land in a technician's arms. Does that answer your question?"

I nodded. "I suppose so," I said. "I suppose that's the secret of the whole business—technique." And I remembered a phrase heard back home from Will H. Hays to the general effect that "nothing happens; it's all brought about."

Once we come to that conclusion, half the game is won. We look at the motion picture on the screen and wonder how, in the name of flickering fantasies, some of the wonders came about. And if we are amateurs we may be a bit discouraged when, as a matter of fact, we should be encouraged, because most of the things possible for the professional producer are possible for the amateur. It is simply a ques-

By Lamar Trotti

tion of finding out how Hollywood does it, taking hold of that information, and reducing it to practical application at home.

Every amateur in the world to-day should not only be applying what he can of Hollywood's technique, but each one should be an experimenter in his own right, thinking, as does Hollywood, in the technician's terms of motion picture technique.

Right now, all of Hollywood is interested in what the scientist is doing in experiments of one sort or another. The actors and producers talk about "sound" pictures. The cameramen experiment with lighting effects. Directors spend hours planning new tricks with the camera. There is a general inclination to study and to experiment, with the technician, the man who actually does things, serving as the pivot about which all of these efforts revolve.

An outstanding example of this technical interest is found in the search for new lighting methods, a factor little recognized by the general public, interested only in the entertainment qualities of the completed film, but a problem in which the professional producer, as well as the amateur movie maker, has a vital concern.

Carbon and mercury vapor lights

have been developed over a period of years, to a high degree of efficiency, so that now it is possible to make "exterior" scenes indoors, with results even more pleasing than those achieved outdoors; but there is ever the serious matter of the cost involved. A general belief also persists that the same excellent results might be obtained, or even improved on, by other lighting devices, and at a smaller cost.

Early this year the studios, under the auspices of the Academy of Motion Picture Arts and Sciences, undertook a series of experiments in lighting to find out if such changes would be practical and economic. The impending war between the old lighting methods and filament lights broke with a flourish. During a period of two months, approximately 70,000 feet of film were used in experiments with the new filament lamps, both interiors and exteriors being included. The film was developed as it was "shot." Excitement ran high among cameramen. Out of this footage, two films of 12,000 feet in length each, were assembled and made available for purposes of comparison to all the studios and companies supplying film and lighting equipment.

The result has been that several companies are now making pictures with the filament lights. Paramount-Famous-Lasky has four such pictures under way at this time, and the entire industry is eagerly awaiting a glimpse of the completed productions. The



Photograph by Warner Bros.

THE ARK IS READY IF IT SHOULD RAIN IN CALIFORNIA.
A Scene From Noah's Ark, The Making of Which Is Discussed In This Article.

advantages of this system of lighting are claimed to be many. The portability of the equipment is one factor. Its ease on the performers' eyes is another. Its silence, as compared with the sputtering arcs, is vital in making talking pictures. And, possibly most important of all, the number of electricians needed to operate the new equipment, as compared with the old, is said to represent a tremendous saving in overhead. So, it is believed by its proponents, this new method developed by technical experiment, although requiring a large investment to install, will result in the production of better pictures at a considerable saving.

The close attention paid to lighting methods is also devoted to other problems. One cannot visit Hollywood and fail to be impressed by the careful handling of details in preparation for shooting of scenes. Before a set is built artists visualize what they are to construct and make careful drawings of what the camera is to see. In making *The Cossacks* at Metro-Goldwyn-Mayer studios, for example, detailed sketches were made of the interior of a Cossack's home. The property man needed to know exactly what type of



Sketch from Metro-Goldwyn-Mayer.
HOW A MOVIE SET IS VISUALIZED ON PAPER.
Every Detail Was Clearly Set Forth and Then Carefully Followed
in This Scene for *The Cossack*.

furnishings to use, and sort of costumes to supply. Extensive study and research were required. The little intimate details of the Cossack's home life, the types of drinking cups, the

pictures on the walls, the rugs on the floor, all of these were important. They would go to make the difference between a good picture and an indifferent one.

After the sketches were made, the architect was enabled to fashion his blue prints from them, the carpenter could make his furniture, and the property man could provide the proper accessories.

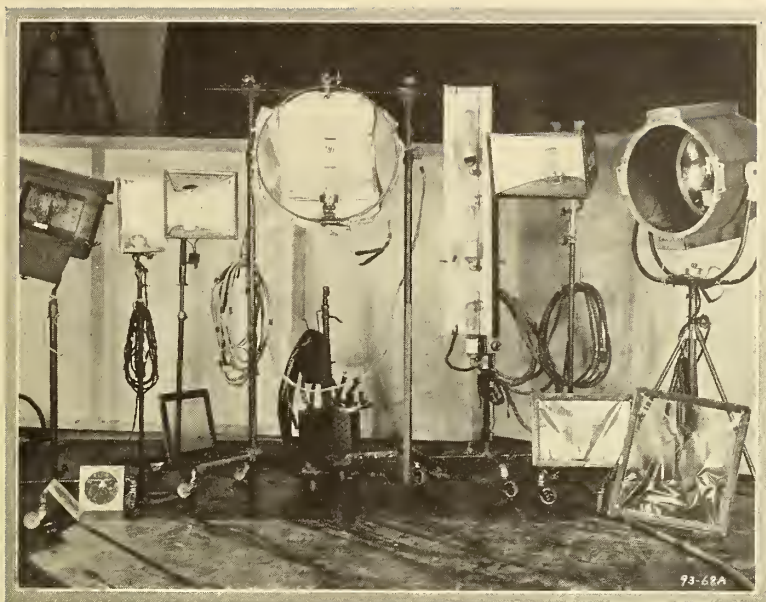
In arranging your own sets, no matter how simple, you should follow the same degree of caution and selection. Get the habit of being accurate. Don't make the mistake of believing that no one will know the difference between what is right and what is wrong. They will. And even if they don't, it is a good thing for you to know you are right. Psychologically, the fact that you know you are right is important. How true this is in regard to clothes. If you are conscious of being well dressed, you accomplish more. You are not forced to think continuously of how you look. And so it is with pictures.

I remember passing a deserted set one day at the Paramount Studio. There was an altar scene and on the altar was a book. No one could possibly have seen the book. It might as well have been a dictionary or telephone directory, but I was curious to know just what it was. I went up and looked at it, and found that it was somebody's Concordance of Holy Scriptures. The studio had gotten the habit of being accurate in small details. And you can form no better habit.

I remember having heard it said that Sarah Bernhardt made her Camille incomparable by the use of her



Photograph by Metro-Goldwyn-Mayer.
HOLLYWOOD'S ATTENTION TO DETAIL IS DEMONSTRATED BY THIS
SET IN *THE COSSACK*, THE ORIGINAL SKETCH
FOR WHICH IS SHOWN ABOVE.



Photograph by Metro-Goldwyn Mayer.
A GROUP OF THE NEW FILAMENT LIGHTS
Contrast These With the Old Types Below.

hands; that when she walked out of a door and left only one hand clinging inside, Camille's tragedy was complete.

These little things are important in dramatic art just as the proper book on the altar was important in set arrangement. Especially is this true in motion pictures, where a flash often must convey a meaning powerful enough to carry the burden of the entire story. Amateurs should observe how little incidents, an expression on the face, for instance, often reveal more than the presentation of a full scene, and they should strive to discover how these effects are achieved.

F. W. Murnau, the director of *The Last Laugh* and *Sunrise*, gave a fine illustration of the extreme limits to which directors, at times, are forced to go to get exactly what they want. He was completing *Four Devils*, a Fox picture, not yet released. Its final scene is laid in a Paris circus. A girl and boy, Janet Gaynor and Barry Norton, the sweethearts, plunge from a trapeze to their death before the eyes of the audience.

Murnau had a theatre filled with extras. And he wanted to show by the expressions on the faces of the spectators what had happened. To do this there had to be a sudden shock, a rapid change of countenance—horror, fear, excitement! Time after time he tried to get exactly the right expression and each time he was dissatisfied.

Finally an idea came to him. The scene was ordered again. The cameras began clicking. The director shouted. His assistants waved their arms and gave instructions. Suddenly there was a deafening crash. The expressions of the audience changed instantly. There was confusion, alarm, fright! And still the cameras clicked away,—get-

ting an ideal result.

The truth was that Murnau had had fifty revolvers fired simultaneously back of the audience.

This may be going a little too far for amateurs, but it is not unimportant, because it signifies that with patience and with thought, any result can be achieved.

As you go through Hollywood, experiences pile up.

One day I walked onto the *Noah's Ark* set. This is a big special which Warner Brothers are making with Dolores Costello and George O'Brien in the leading roles. Miss Costello was wearing a slave girl's outfit—a straight, coarse dress slit up the side and held together in the middle by a narrow yellow sash. Her feet were protected by sandals, and her hair fell

down in golden profusion. At her side was another girl, similarly dressed—Miss Costello's double.

I was rather surprised, for I could see no possible reason for a double, as all the scenes being taken that day were close-ups. To my query, the reply was made that the double was known as a "stand-in." Never having heard of a stand-in before, I asked what her duties were.

"You see, much of the rehearsing is done through the camera," I was informed, "because that is what is actually going to be seen. It is important, therefore, that the lighting be perfect, the camera distances accurate, and the scene dressed properly before any film is exposed. Sometimes it takes long periods to make sure that everything is in its place. If the star had to go through the tiring task of standing in it all day, while the camera's eye is being properly focused she would be too exhausted for photographing."

"For that reason, there is always a stand-in, someone who looks like the star, who is dressed like her, of the same size and general appearance." The significance here for the amateur is not the "stand-in," but the implication of care in rehearsing for the camera.

On another day, I remember, there was considerable excitement outside one of the office buildings. I leaned out of the window to see what was happening, with the result I almost had my head knocked off by a small elevator which was being shot down the side of the building at a terrific speed. The apparatus was exactly like the small rope elevator used to deliver bricks and mortar to workmen on a building.

(Continued on page 607)



Photograph by Paramount-Famous-Lasky.
LIGHTING A MOB SCENE—OLD STYLE.
Note the Elaborate Batteries of Mercury Vapor Lights.

We Repeat

AT CINÉ-KODAK

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present

KODACOLOR
Home Movie



Color... Color... **COLOR!**

The gorgeous yellow of the daffodil... the wonderful azure of the sky... the rich red and yellow and the restful green of foliage in the background! The delicate shade of a gown... the yellowish halo of sun-swept golden hair... the bloom of irresistible youth in ruddy cheeks! Color—full color—rich and true and glorious—in motion pictures that you make yourself! Color—the dream of scientists and the hope of cinematographers since the very birth of motion pictures—is now at your finger tips, awaiting the pressure of the release lever on your Ciné-Kodak!

Kodacolor is here! An amazing and spectacular achievement in the history of photography. Motion pictures, in all the gorgeous colors of nature, are now as easy to make as ordinary pictures in black and white!

Eastman scientists find the way

Kodacolor is an optical attainment that has been years in development. Countless obstacles have been overcome. Millions upon millions of dollars have been expended in the quest for color fidelity. Now, the last barrier has been swept away. The goal has been reached. And you and thousands of other amateur motion picture makers reap the harvest, easily, inexpensively.

With your Ciné-Kodak Model B, f.1.9, a small, easily attached filter and a special film, you can make motion pictures in true colors. No extra lenses are necessary. No costly tinting or toning. Just an inexpensive color filter, a reel of Kodacolor film, plenty of bright sunlight and Ciné-Kodak Model B, f.1.9. That's all—and FULL-COLOR PHOTOGRAPHY is yours!

As simple as simplicity itself

To obtain Kodacolor pictures it is only necessary to load your camera in the usual way with Kodacolor film and to

History
ago, in eighteen hundred
pictures in black and white
the system was told to
rest."... Today we
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in Full Color

—glamorously!...Forty years
eighty-eight, we announced still
the amateur. The whole story of
e, "You press the button; we do the
motion pictures in full color for the
s told in the one line, "You press the
the amateur needs to do is to load his
film instead of with the usual film and
filter attachment into place. He then
st as he would with the regular film.
"You press the lever; we do the rest."

made it was designed so that all that is necessary
in order to convert it to a Kodacolor camera is
the attachment of a special filter holder which
slips into the lens barrel. Both the Model B
Kodascope and the Kodascope Model A may
be adapted to Kodacolor work.

The modification of the camera and the pro-
jector for the Kodacolor process in no way inter-
feres with their use for ordinary black and white
motion pictures.

When the Ciné-Kodak is used for taking,
or the Kodascope is used for projecting, a color filter is
employed on each.

When you again wish to use them for black and white
you simply take off the filter—elapsed time, one second.

All natural colors strikingly reproduced

Kodacolor utilizes all three colors required for the correct
reproduction of every color occurring in nature. It is hardly
possible to conceive of the marvelous fidelity to natural color
that is available through this new process. Colors that you
think impossible to reproduce are there before you on the
screen in all their natural brilliancy. Brilliant yellows, reds,
oranges, blues, greens, browns, purples—in fact, every color
that the eye registers is shown on the screen. No more won-
derful achievement of optical science has been registered
since photography began.

The public is cordially invited to an interesting expo-
sition of this new and remarkable development in Koda-
color is an experience you will not soon forget. It awaits
you now, at your Ciné-Kodak dealer's... Eastman Kodak
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may enjoy

ing to the optical requirements of the Kodacolor proc-
the only camera fast enough for this work is the Ciné-
Kodak Model B with f. 1.9 lens. When this camera was

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Ciné-Kodak can you make
KODACOLOR Pictures.*

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Kodascope can you show
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Home Movies in Full Color

Color... Color... COLOR!
The gorgeous yellow of the daffodil... the wonderful azure of the sky... the rich red and yellow and the restful green of foliage in blue of a pansy bed, the delicate shade of a gown... the yellowish halo of sun-swept golden hair... the bloom of irresistible youth in ruddy cheeks! Color—full color—rich and true and glorious—in motion pictures that you make yourself! Color—the dream of scientists and the hope of cinematographers since the very birth of motion pictures—is now at your finger tips, awaiting the pressure of the release lever on your Ciné-Kodak! Kodacolor is here! An amazing and spectacular achievement in the history of photography. Motion pictures, in all the gorgeous colors of nature, are now as easy to make as ordinary pictures in black and white!

Eastman scientists find the way
Kodacolor is an optical achievement that has been years in development. Countless obstacles have been overcome. Millions upon millions of dollars have been expended in the quest for color fidelity. Now, the last barrier has been swept away. The color has been reached. And you and thousands of other amateur motion picture makers reap the harvest, easily, inexpensively, and with your Ciné-Kodak Model B, E.1.9, a small, easily attached filter and a special film, you can make motion pictures in true colors. No extra lenses are necessary. No costly tinting or coloring. Just an inexpensive color filter, a roll of Kodacolor film, plenty of bright sunlight and Ciné-Kodak Model B, E.1.9. That's all—and FULL-COLOR PHOTOGRAPHY is yours.

As simple as simplicity itself
To obtain Kodacolor pictures it is only necessary to load the camera in the usual way with Kodacolor film and to slip the

History repeats itself—gloriously!... Forty years ago, in eighteen hundred and eighty-eight, we announced still pictures in black and white for the amateur. The whole story of the system was told in the one line, "You press the button: we do the rest."... Today we announce motion pictures in full color for the amateur, and the whole story is told in the one line, "You press the lever: we do the rest."... All the amateur needs to do is to load his Ciné-Kodak with Kodacolor film instead of with the usual film and then slip the Kodacolor Filter attachment into place. He then proceeds to take pictures just as he would with the regular film. It's all as simple as that. "You press the lever; we do the rest."

special filter into the lens barrel of the Ciné-Kodak, Model B, E.1.9. The camera is then used in exactly the same way as for black and white, the only restriction being that it is necessary to take pictures in direct, bright sunlight. The exposed film when taken out of the camera, for the present is returned to Rochester for special processing. The cost of this processing is included in the price of the film. When the film is returned by the Rochester processing station, it is projected in a Model A or Model B Kodascope, especially equipped for that purpose.

Pictures in Kodacolor are amazingly vivid, remarkably clear. They represent very accurately the colors of the original. The only restriction on the projection is that the color film liberates a great deal of light, and it is necessary to be content with a small picture on a special Kodacolor screen. The largest picture that will be satisfactory is 16" x 22 inches.

A privilege only Ciné-Kodak owners may enjoy

Owing to the optical requirements of the Kodacolor process, the only camera fast enough for this work is the Ciné-Kodak Model B with E.1.9 lens. When this camera was

made it was designed so that all that is necessary in order to convert it to a Kodacolor camera is the attachment of a special filter holder which slips into the lens barrel. Both the Model B Kodascope and the Kodascope Model A may be adapted to Kodacolor work.

The modification of the camera and the projector for the Kodacolor process in no way interferes with their use for ordinary black and white motion pictures.

When the Ciné-Kodak is used for taking or the Kodascope is used for projecting, a color filter is employed on each. When you again want to use them for black and white you simply take off the filter—elapsed time, one second.

All natural colors strikingly reproduced

Kodacolor utilizes all three colors required for the correct reproduction of every color occurring in nature. It is hardly possible to conceive of the marvelous fidelity to natural color that is available through this new process. Colors that you think impossible to reproduce are there before you on the screen in all their natural brilliancy. Brilliant yellows, reds, oranges, blues, greens, browns, purples—in fact, every color that the eye registers is shown on the screen. No more wonderful achievement of optical science has been registered since photography began.

The public is cordially invited to an interesting exposition of this new and remarkable development in the art of making home movies. To see motion pictures in Kodacolor is an experience you will not soon forget. It awaits you now, at your Ciné-Kodak dealer's... Eastman Kodak Company, Rochester, New York.

Exclusively Eastman!

Only with the Ciné-Kodak can you make KODACOLOR Pictures.

Only with the Kodascope can you show KODACOLOR Pictures.

DEALERS NOW!

EDUCATIONAL FILMS

News of Visual Education in Schools and Homes

State Movies

THE Daughters of the American Revolution are back of a movement which has an excellent informative motive. It proposes to film the story of each state so that the children in its schools may become better acquainted with the community in which they live and also that they may know the characteristics of the other states in the Union.

These films are to include a picturization of significant historical incidents, the natural resources, geography, industries, cities and other features of interest. Such films will do much to bring about a better understanding between the various sections of the country, for knowledge and appreciation of the good qualities of each will break down whatever prejudice might exist.

Of course this filming should be done from a purely educational point of view in order that commercialism may not exert an influence. They should be the property of the D. A. R. or on completion be turned over to proper visual education authorities to be loaned for use in keeping with their purpose.

Teutonic Achievement

JUDGING from German and American educational pictures recently observed we have much to learn from the former concerning the skillful use of film in visual education. In a series of nature studies in which the nuances of psychological appeal have been very wisely respected Ufa has achieved the success of producing educationals at once both accurately informative and highly entertaining. In *Life of the Twilight*, for instance, in which the subject is botanical and zoological, a human interest element is secured, which both heightens its attention value and strengthens its educational content, by translating the activities of lower forms of vegetable and animal life into corresponding human values.

That such a picture, in which the material is more readily grasped and longer retained, carries its message with greater force is readily seen, since its appeal is naturally much stronger for all age groups than a film whose subject is treated in a coldly scientific manner.

In the effort to differentiate clearly between the theatrical and the educational, when producing films for the

Edited by Louis M. Bailey

schools, it should not be forgotten that the text which is the most valuable is the one which holds the eager interest of the student. Application of this principle in filming will go far to popularize and make effective the whole program of visual education.



CALIFORNIA POPPIES
Blooming on a Pillsbury Film

Flowers and Film

MR. A. C. PILLSBURY, whose film, *The Birth of a Flower*, is now on world tour under the supervision of Mr. Clarke Irvine, has opened a field of fascinating interest, the latent possibilities of which rival in dramatic incident anything offered in the drama of human endeavor. This has largely been accomplished through the invention by Mr. Pillsbury of the "tandem microscope" camera, the use of which permits the most intimate details of flower life to be photographed, and compresses into a moment's time growth which actually may have required days.

The drama of plant life is as intricate and complex as humanity's own. The poignant and fragile beauty of the anemone, with flaming senses pulsating to the growth, love, tragedy and decay of life, furnishes a subject of startling and profound interest. Because the continuity of such a story can be so perfect the use of subtitles is eliminated, thus making possible a picture completely cinematic.

The educational value of such films, especially when translated into their relationships to human life, can not be over estimated.

Young Russia Revolts

THE semi-educational pictures being shown in special houses for boys and girls in Leningrad under the auspices of Professor Byelsky, of the Institute for Children Hard to Educate seem to have rather strenuous competition in the form of the regular movie houses. The children somehow prefer pictures of the "Wild West" to those meant for improvement of the mind. In fact, it has been found that the favorite star is Harry Piel with Douglas Fairbanks a close second, and that most of the young fans do not wish to grow up like Lenin, Trotsky and other great chiefs of the Commune but look forward to being cowboys, acrobats or even croupiers in big gambling resorts.

In view of some of the events of the past decade in Russia's history this normalcy of taste in the present generation seems almost hopeful, as even Russian children should not be expected to give up all sense of pleasure in life even when confronted with a choice between that and intellectual advancement.

Thus it will be seen that educational films in order to cope with the drawing power of films made purely for entertainment, must include qualities of entertainment as well as educational values.

Farm Films

RECENT 35 mm. film releases by the United States Department of Agriculture include a one-reeler on the principal of selective breeding as practiced at the Sin-a-Bar Farms, Grain Valley, Missouri. The film shows improvement in the beef type of cattle brought about by breeding ordinary cows with pure bred bulls. Results gained through years of experience are compressed into a fifteen minute film, one scene showing by a series of fadeouts four successive generations of calves whose actual breeding and growth required nearly ten years.

The successful results in animal husbandry demonstrated at this farm have hitherto been available for study only to the few who could make the trip there. Now that the project has been filmed the benefits may be seen anywhere by anyone interested in the matter. Bookings for the picture may be arranged by application to the office of the U. S. Department of Agriculture, Washington, D. C.

HOME PROGRAM BUILDING

Edited by Louis M. Bailey

THE most satisfactory home movie program of sale or rental films is secured when the three factors, age of audience, interests of audience and the season of the year are the basic guides for its selection.

This summarizes the opinions expressed by amateur projectionists in the contest announced in July MOVIE MAKERS for the best discussion of the home program question.

The age consideration was stressed as fundamental, three general age groups being named, children, young people and adults. Meeting the specific interests of the audience to be entertained was similarly emphasized. The question of fitting the program to the season would seem to be held secondary in importance to these two factors. Various other elements which make a home program satisfying touched upon were: length, musical accompaniment, elimination of waits between reels, comfort of seating facilities, and other environmental influences.

Concerning the age of audiences, Jesse S. Cohen of Brooklyn, N. Y., said: "For an audience consisting partly or entirely of children, it is best to lead off with a 'Felix Cartoon.' This may be followed by a feature such as the Kodascope Library presentation, 'Behind the Front,' with Wallace Beery, Raymond Hatton and Mary Brian.

"Where the audience consists of adults it *may* be better to substitute a scenic for the comedy, while the feature presentation may well be a film of the type of 'The Grand Duchess and the Waiter,' from the Kodascope Libraries.

"Finally, where the audience consists of young people of high school or college age, a most appropriate or at least a most satisfactory program would be a 'Snookums' comedy and 'California Straight Ahead' from the Show-at-Home Libraries. An equally good feature would be '9 3/5ths Seconds' with Charlie Paddock, from the Home Film Libraries."

Writing on the same point, Howard Winner, Jr., of Sharon Hill, Pa., said: "If the audience is comprised mostly of children you will do well to select a comedy program, that is, a five-reel feature comedy, a two-reel comedy featuring animals or children and a one-reel travelogue or educational subject, or perhaps an animated cartoon.

"If the audience is made up of older children, the best show you could possibly present would be a 'Western

A SYMPOSIUM of amateur opinion expressed in the letter contest announced in July MOVIE MAKERS, and which was won by Dr. Paul Appleton of Providence, Rhode Island.

thriller' feature, a two-reel comedy and a one-reel miscellaneous.

"Then there comes the entertainment for the 'grown-ups.' This should consist of a five-reel drama, a two-reel comedy and a one-reel travel or instructive picture."

Discussing the second factor, the interests of the specific audience, Paul Appleton, M.D., of Providence, R. I., demonstrates forcefully how individual the desires of different projectionists and their friends may be. To quote, "the projectionist represents the comparatively well-to-do type of person, or he would not spend his money on this individual sort of pleasure which is expensive for the average man. He is therefore the type who has travelled, who is educated and who is well read. He cares little for 'slapstick comedy' or the frivolous love story films without literary background that he cannot avoid finding in the motion picture theatre, because those are the films that satisfy the mass of people.

"He wants to live over again the scenes of his travels. He wants travel films of the highest order similar to the Burton Holmes' films.

"He wants historical films or films based on historical literature, such as Drinkwater's 'Abraham Lincoln' or the recent Roosevelt Memorial Film, which go well with the projectionist, for he is not only interested in biographical fact, but in historical significance. The projectionist is the large patron of war films for the same reason.

"The projectionist from the very nature of his training and education is at least distantly interested in science. He therefore watches with comparative enthusiasm any scientific depiction. Also with the human interest in 'the other fellow's job' and a fairly broad technical and scientific knowledge unconsciously acquired from reading and human association, he is always pleased with industrial films descriptive of mechanical and manufacturing processes. Such films as the recent Gorham Company's release, semi-popular medical films, and almost all of the so-called 'edu-

cational,' if not too juvenile in simplicity, appeal to the average projectionist."

Another very specific and personal reaction was voiced by Mr. Cohen, who said, "The most important element lacking in the present day library is the sophisticated drama, as represented, for instance, by the airy French comedy drama. It is possible that the library founders have overlooked the fact that the home projectionist is able to select his audience in a manner quite impossible to the average theatre manager. For that reason I see no cause for the lack of such films as 'Potemkin,' 'The Last Laugh,' 'Tartuffe,' 'The Cabinet of Dr. Caligari' and many others in the libraries of amateur films. Their drawing power in theatrical circles may have something to do with the reluctance of their owners to release them for home showing, but I fail to see how that is true."

In regard to the question of type of audience, Joseph A. Schlitt, Jr., of Jersey City, N. J., said: "In reference to the type of film, I should say that it depends upon the taste or liking of the program director or the people that are to view the program. As for myself, I never show 'Westerns,' as my friends do not care much about them. Heavy drama, such as 'Merry Go Round,' comedy, such as 'Poker Faces,' and pictures of that type are what I use. The field is limited, however, on pictures of this sort and I think the libraries should get more out in time for the coming season."

H. Cyril Dusenbery of San Francisco, Calif., declared on this point, "The exact nature of the short subjects to be used depends on the particular interests of your audience. Most people enjoy short comedies, yet there are those who abhor them. Others like travelogs and scenic pictures. Generally speaking the average audience in the home will enjoy a short reel most of all when it is made up of a one-reel comedy, a nature or sport picture and an unusual scenic or foreign travel picture."

The third factor, that of the season of the year, is stressed by Milton Davis of Washington, D. C. He wrote, "As a lover of home programs I find one should choose his programs according to the season of the year. I have at least two home programs a week and the first thing I consider is the feature. If it is summer I never rent a long heavy drama to tire my guests, but look for something of a light nature. Then come the short subjects

which I build around my feature. A newsreel always opens a program satisfactorily. Then, if the feature is light, fast or brilliant I follow the news with a scenic, travelogue or cartoon, but seldom a comedy. If the feature is a bit dry or heavy, then a comedy will brighten the program.

"For winter programs I look for the heavy dramas, never forgetting a newsreel and some odd shots, such as scenes from Hollywood, etc. My motto is 'light programs for summer and heavy ones for winter,' and always build your program around your feature."

Various opinions as to the ideal length of programs were advanced by the writers. Dr. Appleton declared, "Like all people, the projectionist does not care to, and will not, sit through too long a program. I believe it to be a correct analysis of the projectionist's unconscious program 'complex' that the ideal program should last but one and a half hours at the most, which is approximately twelve to sixteen hundred 16 mm. feet, allowing for film change and projection technique. Of that, I believe, one-quarter of travelogue, one-quarter of historical drama, one-quarter of science or quasi-scientific filming and one-quarter of industrial exposition represent the ultimate desire of the average projectionist's program at a single showing."

Charles Luthe, Jr., of Des Moines, Iowa, also urged a program not longer than an hour and a half to consist of a five-reel feature, an animated cartoon, and a combined sport and newsreel, or, as substitute for the last two reels, a two-reel comedy.

Mr. Cohen recommended a program to run two hours. "Where a shorter program is desired," he declared, "it is best made up of comedies, since

they are naturally short subjects, whereas many dramas for home showing are either short films made years ago or else they have been condensed from modern pictures and lost much in the condensation."

Mr. Dusenbery stated that he believed the average theatrical program of an hour and a half of motion pictures to be too long for home showing. "For home movies the ideal amateur show should not last over one hour," he said. "A longer show is apt to tire the audience. In general, amateur projection is more of eye strain than the professional, which is all the more reason for not prolonging the home show over one hour. The secret of good showmanship is to leave the audience wanting more rather than tiring them with too much."

From these quotations it can be seen that various amateurs seem to plan programs from one to two hours in duration, with an hour and a half's program the average.

As Mr. Dusenbery said in his letter, "there are probably as many different opinions as to what constitutes an ideal program for the amateur projectionist as there are amateurs," but the compilation of possibilities presented here indicates some of the trends in this field and it is hoped that these frank expressions of amateur opinion will aid libraries in offering and amateurs in developing programs to their mutual satisfaction.

From the general tenor of the letters received one can best sum up the program requirements which the libraries must meet by considering the three general age groups and the demands of each. Children, it would seem, chiefly desire clean comedy and films in lighter vein; young people desire action pictures of which the "Western" type is representative, while

adults, as a rule, lean toward the more sophisticated subjects, whether choosing those of purely entertainment qualities or ones of more instructive content.

The idea of offering films in keeping with the seasons should be given thought by the libraries with an eye to making appropriate seasonal releases. Also if the libraries are to meet the specific demands of amateur projectionists, as this group grows in importance and more definitely states its wishes, consideration must be given the fact that the amateurs represent a highly selective group, far different from the average movie theatre audience. The libraries must therefore be increasingly prepared to offer films which not only appeal to children and young people, which are comparatively easy to procure from present sources, but must include such films in their offering as will satisfy a cultured, critical adult whose general background has included travel, education beyond the average and a generally higher standard of living than that of the great mass of average citizens. This means in plain words that the amateur projectionist wants a type of film that is not suitable to the mass audience of the movie theatre. Reductions to 16 mm. from theatrical releases and shortened versions of screen successes are not what the amateur wants most, although he takes them failing other offerings.

The desires voiced in this symposium on the subject of films appropriate to adult showing thus bear out the opinion of the Amateur Cinema League and MOVIE MAKERS that in the not very distant future, special films must be made to meet the requirements of this very special amateur audience.

AN AMATEUR SCOOPS THE WORLD

A 16-MILLIMETER camera in the hands of an amateur cameraman has scored the biggest newsreel scoop of 1928. The subject was the rescue of Aviator Frank Courtney in mid-ocean and the picture was shown by Pathe News in hundreds of theatres throughout the country.

The cameraman was F. A. D. Hancock of New York City, who was a passenger on board the Minnewaska. He used a ciné camera which is his companion on all of his travels.

After a photographically uneventful tour of Europe Mr. Hancock began to doubt that his trip would yield the golden vein sought by all prospectors, whether in mining or photography. Then over the radio came Captain Courtney's faint S.O.S. The gallant British aviator and his companions had been forced down in mid-ocean with their seaplane in flames. For eighteen hours they rode the broad Atlantic before the Minnewaska arrived.

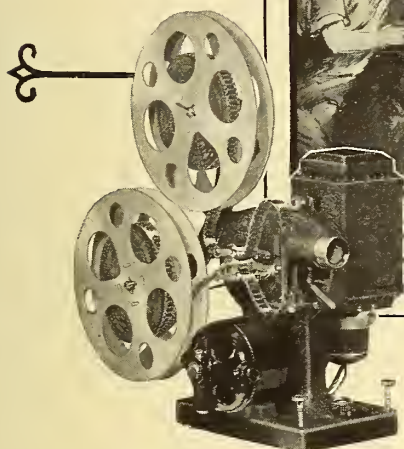
The lucky hour had struck and as the crew low-

ered the lifeboat over the side, Mr. Hancock started shooting. He continued shooting as the boat proceeded over the tossing waves and drew alongside the plane. The camera was still going as Captain Courtney and his companions were taken off the plane and hauled up the side of the friendly Minnewaska.

Upon arriving in New York, Mr. Hancock turned his film over to Pathe News. It was developed, raised to standard size and immediately released to its large clientele of theatres in all parts of the world.

Pathe News showed its deep appreciation of Mr. Hancock's clever work by giving him full credit in the newsreel for taking the picture. Besides that, the story of how the big scoop was accomplished was told in all of the publicity sent out by Pathe News. But Pathe News did not confine itself to glorifying Mr. Hancock. It sent him a substantial check as well.

You can take movies of your family and friends that are almost as perfect as those you see at the theatre? Remarkably inexpensive! Read below how the DeVry amateur movie equipment makes this possible.



The DeVry Model—
G 16 mm. Projector,
\$95.00



Baby Mary... Gives a Movie Party AT HOME

WHAT fun! A movie party at home for the little friends of your youngsters. Your own all-star cast! Your own children and their playmates as actors! Your own story! How priceless these pictures will be ten years from today.

The DeVry 16 mm. projector, illustrated above, is very popular with amateurs. Fourteen years of experience went into the building of this projector. That is why the DeVry 16 mm. portable projector is a little different... a little better. The pictures it shows are clear, brilliant and flickerless. Vibrationless and silent, this little projector enables you to have a real movie program of your own, with your family and friends as actors. It transforms your home into a theatre beyond compare.



Mary, three years old, gives a birthday party. Big brother Dick helps entertain the ladies.

Feature pictures are available for use with it too, in addition to your own movies. Through an arrangement we have made with the Pathegram library, jolly, rollicking Alice Day will bring laughs and sighs; Will Rogers will star as only Will Rogers can. Pictures of these and other stars of comedy, drama, and travel pictures can be had at low rental rates, or, if you prefer, they may be bought outright and exchanged. Your DeVry dealer has a complete list of Pathegram movies. He will help you select films for a movie party for the children.

Taking movies is a fascinating sport. With the DeVry camera, it's easier than taking still pictures. Just point the camera, press the button, and you are taking perfect movies. Many diffi-



Dick, now ten, pinch hits for the White Sox. Mary and mother are among those cheering for them.

cult scenes in feature films are made with this camera because the pictures it takes are so perfect... the results so sure. You should use this better amateur camera because it uses theatre size film, and the pictures it takes are clear and sharp. Reduction prints made from these 35 mm. negatives for use in the 16 mm. projector have much more detail than those taken with a 16 mm. camera. The price of the DeVry 35 mm. camera is only \$150.00.



Harold Wilson calls on our Mary, now sixteen. Dick, with the DeVry, "shoots" a movie of them.

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Write today for our free literature on amateur movie making. DeVry Corp., Dept. 9-MM, 1111 Center St., Chicago, Ill.

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Desk Model "G"

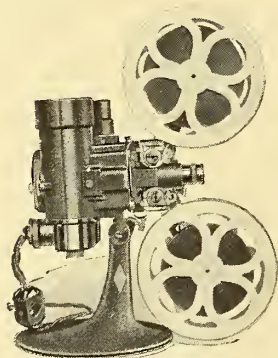
Holds Filmo Projector, both Filmo Cameras—70 and 75, and all the accessories in general use. Has two velvet lined drawers for lenses and small accessories. Total film storage capacity, in drawers to fit both 400 ft. and 100 ft. reels—22,000 feet of 16 mm. film.

FILMO DESK AND

AGAIN Bell & Howell pioneers in the interest of amateur movie makers. This time in the development and production of beautiful *motion picture* Console Cabinets, combining projection, desk and storage features.

Well designed, sturdily constructed, finely finished — these solid walnut veneer cabinets are beautiful pieces of furniture, ready to be placed among the finest furnishings of any well appointed home.

Upon opening the Console your Filmo Projector is found practically in position to show your movies. There is storage space conveniently arranged in drawers and compartments for cameras, accessories and large quantities of film, on reels or in storage cans.



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PROJECTOR

Always noted for their picture brilliancy, the 200 Watt Filmo Projectors in general use now have this *exceptionally* brilliant companion Projector equipped with 250 Watt lamp. A new type variable voltage unit is used to insure against slightest current variation. Danger of overload is eliminated. Porcelain housing for Resistance permits good ventilation, and guards against short circuit. New, special ammeter shows exact current use at all times. Readings in both watts and amperes. A very quiet-running motor, new style cooling fan, improved bearings, feed and pulley actions, enlarged semi-automatic, instantaneous raising pedestal base with screw to tilt up or down for minute adjustment, combine to make this Projector one worthy of the best Bell & Howell traditions. At \$240, unquestionably the finest home movie projector the market affords. See your dealer or mark coupon.

New Filmo Library Films (16 mm.) *for Outright Purchase*

- M-129 HUNTING THE WARY BLACK MALLARD ON LONG ISLAND. A 400 foot epic on taking the wariest of all wild ducks, \$30.
- M-130 HUNTING PRAIRIE CHICKENS IN SASKATCHEWAN. 400 feet, showing sport with "square-tails," "sharp-tails," pointer and setter dogs—and a party of real fellows. Price \$30.
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- M-133 BONEFISH OF THE BAHAMAS. Filmed on one of those rare trips when this fighting, speedy saltwater gamester comes thick and fast. 400 feet, price \$30.

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- Rental basis \$1.25 each 400 ft. reel, 24 hours.
- "HOLD STILL," Christie Comedy featuring Jack Duffy. 2 Reels.
 - "SWEET BABY," Cameo Comedy. 1 Reel.
 - "NAVY BLUES," featuring Dorothy Devore. 2 Reels.
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 - "FUNNY FACE," featuring "Big Boy." 2 Reels.

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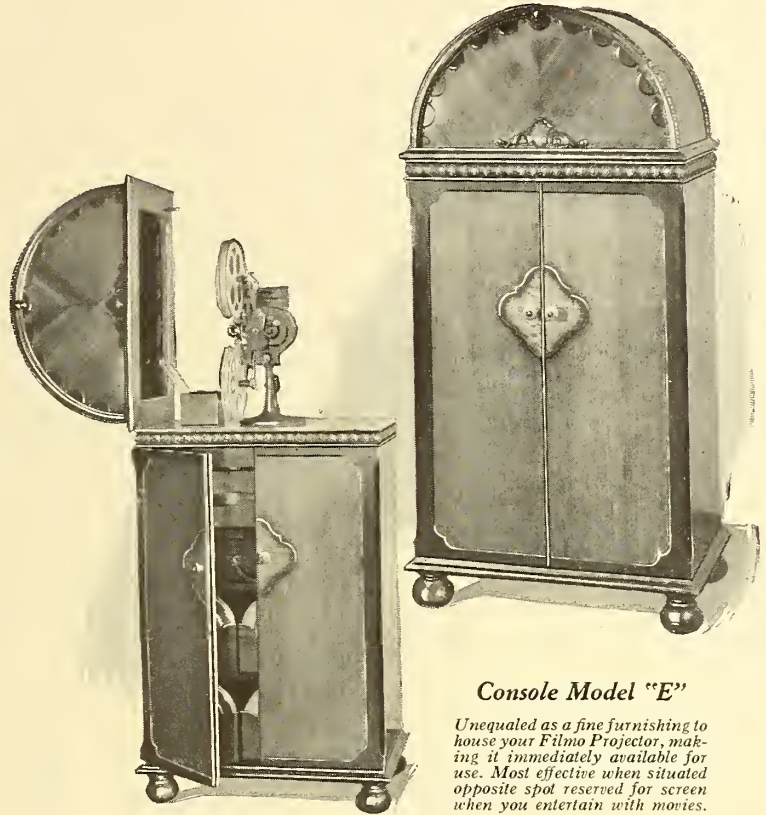
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CONSOLE CABINETS

Model "G," shown at left, is the larger Cabinet. It provides an editing desk and storage space for 22" x 30" projection screen. Is electrically equipped with two plugs for Projector and Film Editor or Character Title Writer. The price is \$135 ready for your equipment.

Model "E" (at right) is a beautifully designed Cabinet for the apartment or smaller home. Holds Projector in tilt-top compartment. Has two lower shelves for storing Camera, Character Title Writer and other accessories; velvet lined drawer for lenses; seven drawers for 400 and 100 ft. film reels — total capacity 16,800 feet of 16 mm. film. The price is \$105 ready to equip.

See your Filmo dealer for all particulars on these beautiful Console Cabinets. Or mark coupon and mail to us *now* for fully descriptive literature.

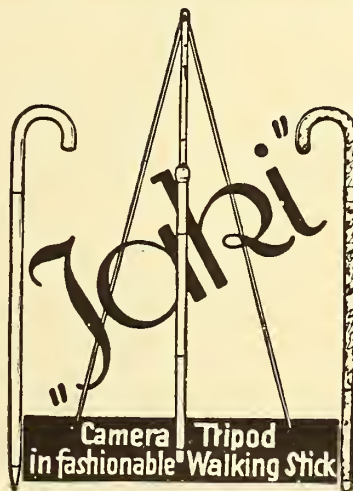


Console Model "E"

Unequaled as a fine furnishing to house your Filmo Projector, making it immediately available for use. Most effective when situated opposite spot reserved for screen when you entertain with movies.

New Walking Stick Tripod for Telephoto Shots

Here is personal style combined with movie making utility. Assembled as a Malacca handled or Manila cane, the Jaki tripod-cane passes any inspection as an item of personal accoutrement. When ready for movie use the handle is screwed off in a jiffy and tripod pulls out, ready for adjustment to height and immediate use in taking telephoto shots. The Malacca style (No. 1) is priced at \$10. The Manila (No. 7) is \$12.50. Mark coupon for full information.



THE DREMOPHOT 70-75 Exposure Meter



This is the new Dremophot meter providing, at a glance, scientifically correct exposure readings for both models of Filmo Camera—70 and 75. All the speeds at which various models of Filmo 70 may be operated—8, 12, 16, 24, 32 and 128 frames per second—are provided for in direct readings as well as normal speed for both cameras. The Dremophot measures not only the general light conditions of the moment, but the volume of light reflected from the subject to be photographed.

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CRITICAL FOCUSING

The Racket

PARAMOUNT

Directed by.....Lewis Milestone
Photographed by.....
.....Tony Gaudio, A. S. C.

LIGHTING: This film is a splendid example of the care given to the minutest detail of lighting. A sample of



this is in one night scene where the camera is panned and tilted up and down buildings from roof to basement, showing the members of a bootlegger's gang laying in wait in dark recesses and corners for members of a rival gang to pass by on the street below. The lighting of these characters is superb, it having been used sparingly, showing ugly faces, dim and just barely discernible, leaning over their rifles and revolvers as they peer down at the pavement. An air of mystery and suspense is secured through this lighting that greatly aids the dramatic effect. The lighting in the police station sets has also been carefully handled and no trick lighting is evident, which might destroy the reality of such a set.

CINEMATICS: This word can be used all through a description of this picture. The camera has been used with intelligence and definite cinematic effects put in only where the use of them aids in getting over the story in a more telling manner. This is a warning to amateurs to use the camera as a means to an end and not as the end itself. One shot deserves mention. It is where an enormous closeup shows a back view of Nick Scarsi, the gangster, seated at a table with automatic leveled under the cloth. The camera is placed near the floor and through the table legs is seen the victim of Scarsi's bullet as he drops dead over a table at the opposite side of the room. This scene could be shot in fifty different ways but the novel angle used, combined with the action, makes for a tremendous climactic effect.

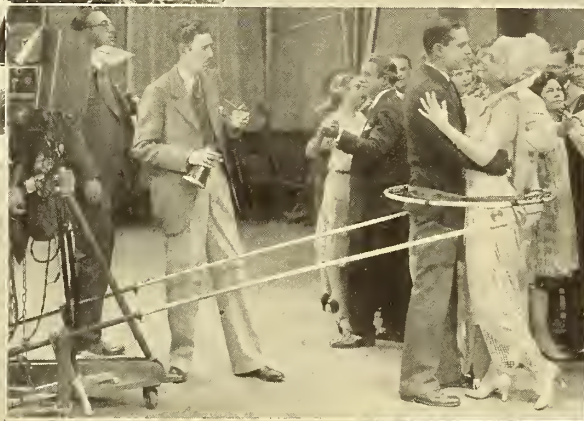
Technical Reviews to Aid the Amateur Lonesome

UNIVERSAL

Directed by.....Paul Fejos
Photographed by Gilbert Warrenton, A. S. C.

CINEMATIC IDEA:

The theme of the story, the utter loneliness possible to an individual making his way in a great city without family or intimates, is one that can best be con-



veyed by the medium of the motion picture. The single emotion, loneliness is emphasized throughout and it is brought home to the spectator by a cinematic study of a day in the life of each of the film's two characters. We see through their eyes the happy and carefree world from which they are excluded. This theme with its possible elasticity of treatment opens the way for the many cinematic subtleties of film and full freedom in the use of the camera. It suggests, for amateur ingenuity, a wide variety of similar cinematic studies based on a single emotional theme. For example, the amateur could film a study of joy in life, hatred or fear. The film could be built up of the ordinary incidents in life seen through the eyes of a central character who was preoccupied with a given emotional attitude.

TEMPO: Many short scenes are used to picture the reactions of the boy and the girl to the city about them. When they meet each other the tempo is accelerated and swift action is crammed into short scenes to aid in the expression of their joy in the escape from loneliness. This is an excellent example for the amateur of the most subtle usage of tempo.

ECONOMY: The simple central theme permits great economy of settings. The majority of the shots were exteriors and the interiors used were very simple. Amateurs filming a similar theme could further simplify the settings.

The Red Dance

FOX

Directed by...Raoul Walsh
Photographed by.....
Charles Clarke & John Marta, A. S. C.

MOVING CAMERA: When the lead returning from the front enters the Czar's palace he is followed with a moving



APPARATUS

Methods of the Professionals Are Revealed In These Production Stills. Above, All the Wagon Isn't In the Finished Picture; Center, It Takes a Harness to Keep Some People in Front of the Camera; Right, Reflectors Everywhere.

camera through the maze of court functionaries and court guests. This use of the moving camera follows the dramatic action without break, introduces movement and effectively brings in the atmosphere and background of the sequence without extra scenes to establish it.

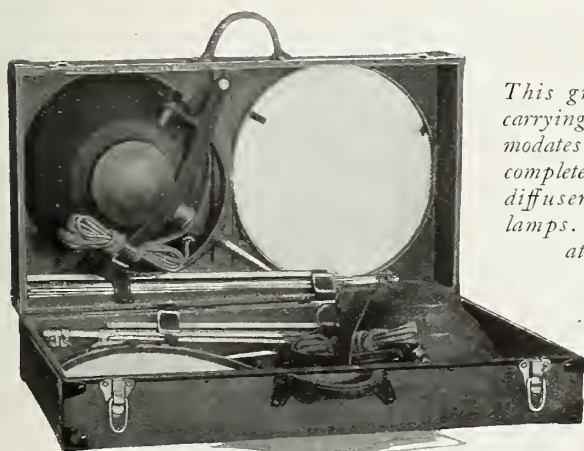
DISSOLVES: A series of scenes, rapidly dissolving from one to the other and featuring one or two individuals in the midst of a crowd, were used to tell the story of the extravagant and brilliant court life.

Opening New Fields of Interest for the Amateur

The KODALITE

MOVIE making in daylight is enthralling sport. But if you have not added the Kodalite to your equipment, so that you can make movies *at night* in your home or club, you are enjoying but part of the fun that your home movie camera can provide. Kodalite opens a wholly new field of home cinematography—easily and inexpensively.

Kodalite operates direct from the home lighting circuit. Its 500-watt lamp makes possible the use of two units on the same current outlet, without special fusing. The specially designed reflector utilizes the maximum power of the lamp so that two Kodalites, properly placed, provide ample illumination for ordinary work at *f.3.5*.



This grained fibre carrying case accommodates two Kodalites, complete with tripods, diffusers and spare lamps. It is priced at \$15.00.



The Kodalite, together with connecting cord, switch and tripod, is priced at \$25.00.

At your Ciné-Kodak Dealer's

Eastman Kodak Company, Rochester, N. Y.



THE CLINIC

Conducted by Dr. Kinema

New Contest

PHOTOPLAY MAGAZINE announces a second amateur movie contest, opening on October 1 and closing midnight of March 31st. This will allow amateurs six whole months to shoot, edit and submit their contest films. New rules have been developed from the experience in conducting last year's contest and they will take into consideration club productions as well as individual amateur work. The new rules and the judges will be announced at an early date.

Following the decision of the judges the winning films in this contest will be shown to all of the foremost motion picture executives in New York and Hollywood. Photoplay hopes, through the contest, to help bridge the gap between the amateur experimentalist and the professional field. The Amateur Cinema League will co-operate with Photoplay Magazine throughout this contest.



Screen Steadiness

ONCE more we take up the cudgels in behalf of the tripod. Again and again we have urged "use a tripod or some firm support for the camera wherever possible." Just make this test one of these days: shoot a scene while holding the camera in the hand and then shoot the same scene with the camera on a tripod or some solid support. When you project the results on the screen watch the bottom of the picture closely. In the hand-held camera shot, in most cases, there is a jiggling of the whole picture that is most annoying. Besides, it destroys definition and gives a blurry picture. But now look at the shot made with the camera on a solid support. It's as steady on the screen as the famous Gibraltar. No sharpness lost and what a blessing to the eyesight!



Of course it is not always possible to set up a tripod or find a convenient solid support for the shot on hand. In this case, before you press the trigger take a deep breath and hold it until you finish the shot. Even a shot made in this manner is not as good as one when the camera is solidly sup-



IDEAS WANTED

HAVE you a new scheme for using your lens, making titles, using color filters, focusing or what not? Any one who sends in a suggestion which is printed in this department will receive a MOVIE MAKERS' binder free. This is a standing offer, until notice of discontinuance is given. Send your contributions to the Technical Consultant, Amateur Cinema League, 105 West 40th Street, New York, N. Y.

ported, but it is far better than when the camera is allowed to wobble. Proof of this can be found in many professional productions. A great number of shots are made by professional cameramen holding the camera in the hands, particularly the unusual camera angles. They are far steadier than the shots most amateurs make. Why take a chance on ruining a perfectly good exposure? It may take a little longer or be a little trouble to concentrate on getting steady screen pictures but the results are so superior that they are worth the time and trouble expended.



Closeups Again

TOO many amateurs are missing a whole lot of fun by not using more closeups in their films. By a closeup we mean a large head that fills the screen or a head and shoulders only. A shot that takes in figures to the waistline is a medium closeup, but does not give the intimate touch of the closeup.

If you are using a camera that has a universal or fixed focus lens do not attempt to get a head that fills the

screen. Working this closely will necessitate opening the lens to a wide aperture and the result will not be sharp. A head and shoulders, however, can be obtained beautifully with a fixed focus lens. With a lens of this type work in full sunlight on all closeups so as small a diaphragm opening as possible can be used.

With a lens in a focusing mount, large closeups of beautiful quality can be made and a few of these inserted at the proper points in your reel will pep up the interest to a surprising degree. Let the audience know what is



going on in the picture. The screen is small enough without making detailed action difficult to understand. As a general rule long shots should be considerably shorter than closeups and should be used merely to establish the setting or surroundings for the action.

League Membership

THAT members of the League enjoy advantages which non-members do not is evidenced by a recent incident when League member Duke N. Banks of La Paz, Bolivia, intending to visit Havana, Cuba, for one short day, wrote to Henry S. Bennett, League member of Havana, asking him to tell how he could get representative views of Havana during his day there. Mr. Bennett replied with a two page letter in which he told of the lighting conditions to be expected, how to proceed in getting the best angles and in general gave most detailed information on getting a good reel of Havana. Think of what service like this made possible by League membership means to the amateur. It is of inestimable value to any movie maker to get first hand information of this sort, and it can be gotten for any part of the world, for the League is international in scope.



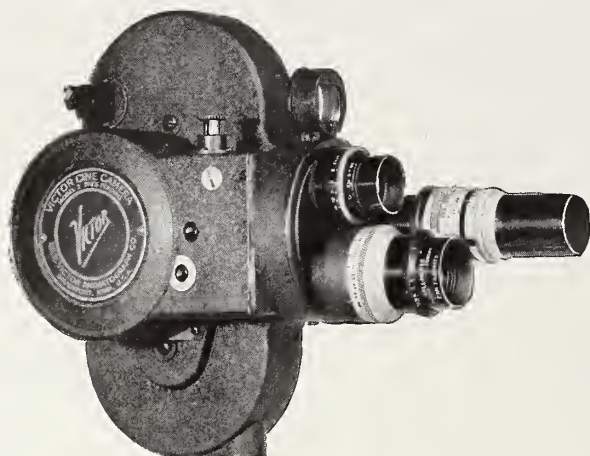
Radio Movies

THE world's first demonstration of radio motion pictures was given recently in the laboratory of the Westinghouse Electric Manufacturing Company at Pittsburgh, Pa. The pictures were broadcast on radio waves and picked up on the receiver in the television laboratory and reproduced.

DO YOU TITLE YOUR FILMS?

IF so, on the facing page is an art title background, particularly appropriate for seashore or vacation films. If you haven't tried titling yet, why not start by experimenting with this picture and one of the many ways of lettering?

First Announcement of the Model 3 Victor Ciné-Camera ... TURRET EQUIPMENT!



Providing still another professional feature this new Model of the Victor Ciné-Camera is offered,—the first and only 16 m/m Camera with a multiple-lens turret.

The turret equipment offers many advantages over the single lens camera.

- having the correct lens instantly ready for every emergency,
- taking SLOW-motion and normal speed scenes on the same film, under all light conditions,
- alternating long distance shots and close-ups,
- saving many important scenes requiring other than the general-duty lens.
- no time lost changing lenses.

A one-third turn of the turret snaps a new lens in place.

The Victor View-Finder, without adjustment or attachments, is universally adapted to all lenses.

The Turret Equipment may be used with one or two or three lenses, and may be purchased with one lens, or with any combination of two or three lenses, to suit individual preferences.

Zeiss, Dallmeyer, Goerz, Wollensak, Hugo Meyer and Schneider lenses, of many speeds and focal

lengths, precisely fitted, are available with the Model 3 Victor Ciné-Camera Turret Equipment.

Adding the lens turret to the many other exclusive and useful Victor features, makes the Victor Ciné-Camera the most complete all-purpose Camera ever offered the discriminating movie photographer.

NOTE—Regular equipment of the Model 3 Victor Ciné-Camera now in use may be rebuilt into turret models.

Several lens combinations, tested in service, are recommended.

WRITE FOR INFORMATION

Victor Animatograph Co., Inc.

242 West 55th St., New York

Davenport, Iowa, U. S. A.

The signals traversed a distance of four miles, two from the laboratory to the broadcasting station on telephone wires and two back to the laboratory by radio. No statement was issued as to the size of the pictures reproduced. Officials of the company state that the experiment foreshadows the time when the radio owner will sit at home and have motion pictures projected by his radio receiver.

Of interest to the amateur is the fact that when this invention is further developed an amateur movie maker may be able to take movies on the Pacific coast and have them projected by radio on the screen in his living room in New York. It is still in the laboratory stage but real progress is predicted for the near future.

Art Titles

HERETOFORE the making of art titles from scenes in your own processed reversal film has involved the need of making a negative from your film, making an enlargement from the negative, lettering the title, photographing it, and again reversing it to a positive. The method outlined below is simplicity itself and has the added advantage of costing very little.

First thread the film through your projector and select the picture you wish to use for your title background. The projector must be one which permits stopping on a single picture. Next fasten a sheet of white paper on the



wall and adjust the size of your projected picture so that it is about a quarter of an inch larger all around than the size title card you ordinarily use. Focus the projector sharply—or, if you want a very “soft” title it may be slightly out of focus. Now darken the room and replace the sheet of white paper with a sheet of a mat surface developing-out paper such as Velox. The small amount of light which leaks from the projector will not fog the paper if no direct rays are allowed to strike it.

Then flash the light of the projector onto the sheet of paper. A little experimentation is necessary to get the proper exposure but with a 200 watt projector lamp an exposure of ten or fifteen seconds is usually sufficient.

Develop the enlargement and you will find that you have a *negative* on paper. Next letter the title in black, set the title card in position for photographing and make your exposure on negative film. It is possible to use positive film but being considerably more contrasty the quality of the finished title is not as good as that obtained when using negative film.

The negative is then developed and spliced into your film in the proper sequence.

It is possible to use reversal film to make titles by this method but do not send it to the manufacturer for processing. Reversal film should be developed as though it were straight negative stock and the reversing process should be omitted.

Art titles made by this method need cost no more than ten to fifteen cents each.—*Sterling Sutfin*.



SIZING UP THE TALKIES

(Continued from page 575)

light, the blacker the negative band and, conversely, the brighter the positive strip.

The tone is not printed on the film at the point of action. The frame receiving the photographic impression of the action is at a momentary halt. The action is recorded in the form of 24 photographic impressions per second.

To secure a continuous record of the sound, the light slot is placed either above or below the loops which make possible the intermittent motion of the film being exposed to action. Above and below these loops the movement of the film is continuous, so at either of these points a continuous record of the sound may be made. In Movietone the sound track is printed at a point several inches above the scene it is recording, being placed at the rear of the camera, near the lower magazine. Each frame carries the sound for one-twenty-fourth of a second, and not merely the sound being made at the instant that scene is being exposed.

In projection, the sound light is placed below the exposure gate at a point corresponding to the point in the camera. The light shines through the sound track with greater or less force, according to the amount of silver deposit in the positive. This light of constantly varying density acts upon a selenium cell, which converts light vibration into electrical vibration, which is stepped up in the same machine used for Vitaphone, and relayed to the stage where, in the case of either device, the electric vibrations are changed into sound vibrations by means of the familiar loudspeaker.

It has been found that to be illusive, the sound must come from behind the screen, so these horns are placed, generally four, at the back

DREM AUTOMATIC EXPOSURE METERS



JUSTOPHOT, for STILL cameras and color photography. Gives directly selective readings for 1/25, 1/5, 8 seconds and **Two Minutes**. Compares directly all stops from f1 to f45 with time from 1/1500 second to 30 minutes. Exposure adjustment for emulsion speed and filter factors.

Complete, with sole leather case and instruction book, \$10.50



CINOPHOT, for ALL Motion Picture Cameras, Movie Titles and Time Exposures. **Direct** reading for CINE-KODAK, etc. Direct selective observation for 1/32, 1/4, 4 and 30 seconds, and stops from f1.8 to f16. Compares all stops from f1 to f45 with exposure time from 1/1000 to 30 seconds. Adjustment for variable taking speed from 8 to 128 exposures per second, for s-l-o-w and superspeed. Exposure for variable shutter opening from 10 to 270 degrees. Universal meter for Amateur and Professional.

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Standard for all vision except very nearsighted	Justophot Mod. 2 Cinophot Mod. 6	Justophot Mod. 4 Cinophot Mod. 8 Dremophot Mod. 12

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For example: Instrument No. 1201745 is model 12, namely standard vision Dremophot with English Stop marking.

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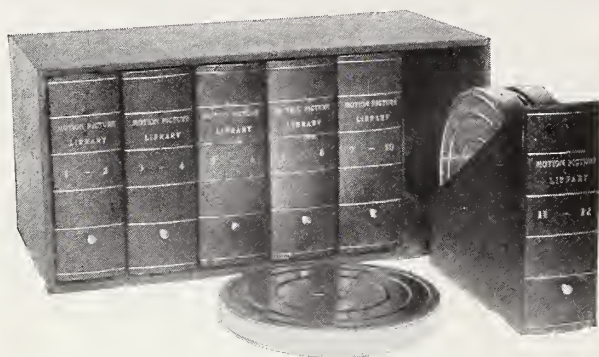
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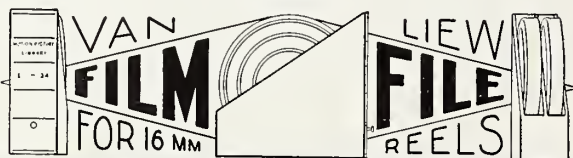
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of the screen, this screen being composed of a material permeable to sound, such as scrim.

It was at first thought that amplifiers might be used throughout the house, but it was found that at points remote from the stage, the sound from the house horns was just slightly behind the sound from the stage horns. It takes the barest fraction of a second for the sound to travel, but this is sufficient to cause a confusing overlap.

For more than two years the Vitaphone and Movietone had the field practically to themselves. A year or so prior to 1926, Dr. Lee De Forest sought to introduce his "Phonofilm" device, and this was shown in a number of theatres but was withdrawn. It is now announced that the Phonofilm is about to sue the companies presenting the other devices, claiming invasion of basic patents, but the Lauste patents, which have expired, may be found to cover the basic idea.

One other device made its debut and retreat during this time. This was the "Vocafilm," a disc device. After the first showing it was also withdrawn but has now been improved and is at present being used for the showing of short subjects in houses unable to pay the heavy costs of the "public address" installation.

It costs \$2,000 to put either Vitaphone or Movietone on a projector, and you can have one or both on the same machine. There is a variable cost for wiring and the amplifiers, which brings the cost from \$6,000 up to around \$15,000. This cost is not a purchase, but a rental of the device for a period of 15 years.

Recently the General Electric Company, ostensibly a rival to Western Electric, has brought forward the "Photophone" which uses the "fixed density" principle. In this the sound track does not carry bands of varying density, but varying areas of light and shadow. The higher the tone, the wider the clear portion of the sound track, and the greater the amount of light passed.

It is claimed for this form of device that fixed density gives better results than the band, since greater latitude in exposure and development are permissible. A band sound track too lightly printed will at all stages pass more light than a normal exposure, and the entire pitch will be raised. If it is printed too deep, the light passed will be less and the pitch will be lower. In the fixed density, the *width* of the light band and not its *density* determines the amount of light passed, and within reasonable limits the tone will remain the same whether the print be "light" or "dense."

Originally Photophone carried a sound track of one-tenth of an inch. Because it is difficult to run this on the Movietone projectors, it has been announced that the track can be had in the eight hundredths of an inch width. This is an important step towards standardization and interchangeability.

In Photophone there is another essential difference. The Movietone frames are but 92-100 of an inch in width instead of the full inch. The picture on the screen shows a similar reduction in width. Photophone allows for this by reducing the height of each frame, as well as the width, so that the picture is still in the familiar 3:4 proportion, and can be shown full size by proper masking and a change of lens.

The Photophone idea is said by experts to be superior, but Movietone and Vitaphone as pioneers, now have the inside track, and most of the companies are now using either Movietone or Vitaphone, as may be most convenient. They will probably use the disc for most of the product to which sound is added. At present only Pathe and F-B-O are said to be contracted to Photophone. First National, Paramount, Metro, United Artists, First National, Hal Roach and Christie are said to plan use of Movietone. Sennett, it is believed, will use Photophone. Universal has recently been reported as using the Western Electric devices, and the so-called "independents" are shopping around for prices.

At the moment the price seems to be 5% of the gross rentals on all pictures where sound is supplied. This applies to those companies not building their own sound studios. Taking licenses are around \$100,000.

Each company in the major rank will make its own sound films, and each company will spend between \$1,000,000 and \$3,000,000 for studios. Victor is making the disc records for both Vitaphone, which is the Warner trade name, and "Firnatoone," which is the same thing when it comes from Western Electric. Sound can be put in on discs by the Victor company, which will use its own studios.

Photophone can put in a photographic track after a picture has been made, as was done for "The King of Kings." This is accomplished by means of double printing. Fox can do the same thing with Movietone, though it is easier to take sound and sight at the same time. Where the disc method is used, the sound must be added after the picture is cut for exhibition, since the groove must be continuous and cannot be pieced out.

For the most part it will be mostly sound this season; the orchestral ac-

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TELESTAR—W. A. HYPAR**

Focal lengths from 0.6" to 9½"

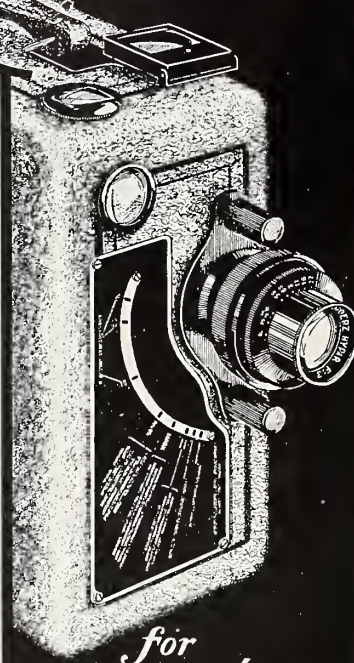
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GOERZ LENSES



for
**CINE-
KODAK**

companionment, the theme song and perhaps the sound effects. Just how to handle the talking feature is what is making old men out of young ones in every studio from coast to coast.

In addition to these standard methods there are a number of other devices, including the Cortellaphone, which is supposed to carry a phonograph record on a hairline between the edge of the frame and the sprocket holes. A number of French inventors are also working on the stylus impression on the film, the film being sent through the machine in a softened state and later hardened. Cortellaphone is advertising for business.

In addition to these there are in the market the Cinephone, the Madalaphone, Bristolphone, Han-A-Phone and one or two others.

And in the offing there are 87,953 inventors who claim to have a practical proposition which they will perfect if you will keep them from starving while they labor.

Just what the talking pictures will eventually become is something that no one knows. Fox, who has perhaps conducted the most exhaustive experiments, has not yet made a long "talker," though his shorts are excellent and the "Movietone Newsreel" puts a new charm in this branch. On the other hand Warner Brothers have shown the first "100% talker" in "The Lights of New York," which is interesting as an experiment but is very far from being a finished product.

As good a guess as any is that there will be a host of one and two reel talkers. Here Fox can claim the "first" with his two-reel "The Family Picnic," which is not only the first all talking picture, (antedating the Warner "Lights" by several weeks), but is also the first picture ever made outside the sound-proof studio. These talking shorts will be well received, but the talking features will probably either be too sketchy or too long, for you can get about four reels of story in a seven reel talker, the other three reels being the retarding handicap of talk. For this reason, most of the immediate features will be "sound" rather than "talk." Eventually we may work up to the three-act play, all talked. Al H. Woods is planning to make "The Shanghai Gesture" and let the censor boards hew where they may.

PHOTOPLAYFARE

(Continued from page 582)

man did in the Faschingsschwank with the Marseillaise. He has played a fine joke on the Soviet bureaucracy with one title. In the beginning we see the hero and his friends eating nothing but potatoes. After all the tumult

Another Letter about Koloray

This one is from

HERBERT C. McKAY, A. R. P. S.

*Director New York Institute of Photography
Cine Editor Photo-Era—Cinematographer*

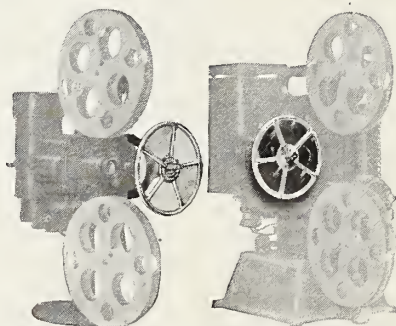
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DEAR SIRS:

I gave the KOLORAY the most severe tests I could think of and it proved entirely satisfactory. In fact my friends have been somewhat amused at my enthusiasm over the two-color effects possible with this filter. I use it constantly and never project a film any more without this valuable little device. I have given many of my "fan" friends a very enjoyable surprise by showing them films with a rosy sky and green foreground with a perfectly blended effect.

You are to be congratulated upon this color filter and I certainly recommend it to every owner of a projector.

Yours very truly,
(Signed) H. C. McKAY.



The illustration shows KOLORAY attached to a Model A, Kodascope and a Filmo Projector. KOLORAY is made for Kodascope, Models A, B and C, Filmo and De Vry 16 mm. Projectors. It can be attached in 30 seconds. No machine work or alteration needed.

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DEALERS—Use a Koloray on your demonstrating projector—It pays.

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"Professional color effects
for home movies"

On guard, censors of the Soviet!

TEAN A. LEROY is rapidly winning the title of the world's chief antiquarian film producer. His third release in the last twelve months, "Ye Movies of Ye Olden Days," was shown first on the occasion of the last program at the historical old Keith's Theatre in Boston, and is now on circuit in the East.

Starting with "The Charge of the Cuirassiers," made in 1893 in France—which is full, incidentally, of what we have come to call "cinematics," that is, a most intelligent use of the movie as an independent art form—Mr. LeRoy has added what he calls "the first colored movie," showing the renowned—in its era—Baby's Bath, featuring an African infant and enough soap-suds to drown any child less vigorous. Other cuts from the thrillers of a by-gone period complete the film.

(Continued from page 589)

In the bottom of the elevator was an aperture and over this a camera's eye had been set. By dropping the elevator swiftly, with the camera working, a sensation of falling was developed. That scene on the screen gave the audience the feeling that it was moving with the falling body. This sort of "gag" can be easily employed by amateurs with interesting results.

I am frequently asked, "Do moving picture actors actually speak lines when they are talking to each other?"

The answer is that in nine cases out of ten they do, and the lines they speak are pertinent to the action of the play. I heard Noah Beery one day speak the same lines over and over again, even in rehearsals. The camera is so quick to catch the movement of lips that it is important that the words be accurate. George O'Brien and Dolores Costello also invariably spoke lines. Probably it is not always necessary to have any set speeches, but in this, as in the small details of sets, the speaking of lines has a psychological effect that is important to the actor.

New Amateur Movie Contest

PHOTOPLAY

OCTOBER

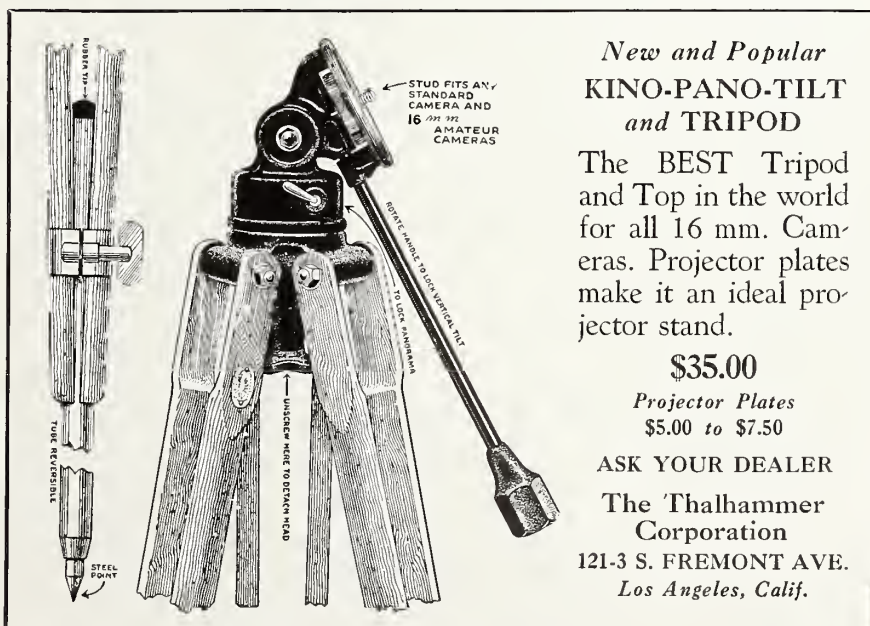
25 CENTS

Whose Heart is Whose
in Hollywood

The full rules of PHOTOPLAY'S Second Amateur Movie Contest appear in the October issue, on all newsstands on September 15th.

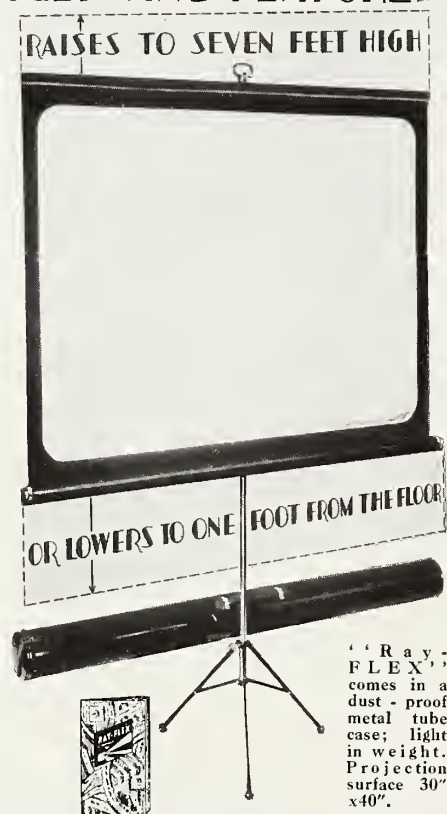
The Second Amateur Movie Contest offers extraordinary opportunities to the amateur cinematographer. The most important of these opportunities is a hearing by all the leading makers of professional pictures. Thus your contest contribution may open the gates of Hollywood to you, as it did to winners of the first contest.

PHOTOPLAY MAGAZINE
750 N. Michigan Avenue, Chicago, Ill.





THE MODERN MOVIE-SCREEN STANDS ON ITS OWN FEET-AND FEATURES



Stands on its own feet—*independent of tables, walls, etc.—no re-arranging of your furniture to show movies.* The "RAY-FLEX" is adjustable—*extreme height 7' and lowers to within one foot of the floor.* "RAY-FLEX" is beautifully beaded with glass—*looks like a sheet of seed pearls—each bead is securely embedded in a perfect diffusing surface.* The "Ray-Flex" has many desirable features; portable; easy to erect; fine projection surface; use on porch, lawn, in any room; washable, adjustable, completely encased; screen on tension roller. Upon receipt of your check for \$30.00 we will send you a "Ray-Flex" charges prepaid anywhere in United States.

If you wish, simply write your name and address on the margin of this page—send to us—and we will return to you a booklet and sample of "RAY-FLEX" screen surface without obligation. Dealer connections solicited—write us on your letterhead. Dealers will be protected in their territories.

\$30⁰⁰
UNIVERSAL
SCREEN COMPANY
NAPPANEE-INDIANA

A. A. HEBERT

(Continued from page 581)

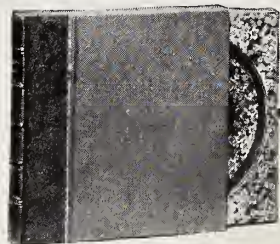
they are all anxious to join with others who are interested in the hobby that fascinates them. At its present rate of development it would sound improbable if I, or anyone else, should attempt to prophesy the size or importance of the Amateur Cinema League when it shall reach its fourteenth birthday. The direction and the development of the two organizations has to be along entirely different lines for each appeals to a different type of people, but they are alike in that they are both non-commercial organizations, their members are people who are interested in the development of their favorite hobby, and each has a wide human appeal."

Mr. Hebert finds amateur movies an asset in his work with the Radio Relay League. This work involves his officiating as the main speaker at divisional Radio League conferences in different parts of the country, and he attends twelve or fourteen of these a year. It is a comparatively easy matter to better acquaint the members of the various divisions, not only with the work being done at Hartford, but to introduce them to the actual members of the Headquarters staff by means of the screen. Such a film has been made and results in conference members from all parts of the country being able to actually visualize the offices at Hartford and the various officials with whom they are in constant communication. This film invariably evokes a great deal of enthusiasm and interest wherever it is shown. Mr. Hebert says that he never has to take a projector with him for he always finds an Amateur Cinema League member somewhere in the town, and interest and cooperation are offered him on all sides. This is one of the fine things about such a League. You find members, and consequently friends, wherever you go. At least that has been Mr. Hebert's good fortune on his various trips.

"The possibilities are so tremendous that I don't dare visualize what the Amateur Cinema League can, or could, do. It is a leadership that can go anyway we so desire, and it is bound to be for the good of all those who are interested in the motion picture industry from any angle. The stronger we grow the greater will become our influence, and the more

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rapidly will the amateur motion picture advance in its development for good.

"I absolutely believe that the Amateur Cinema League will eventually be the leader in the field of educational motion pictures.

"I think it probable that the time will come when motion picture clubs will be requested to act as censors for the professional houses in their respective communities. This is logical for members of these clubs will be well posted on picture values, they will be vitally interested, they will have no ulterior motives, and they will be able to recognize and will desire the best in professional pictures for their communities."

Mr. Hebert also believes that the professional motion picture producers will eventually call upon League member to act on committees when questions of propriety arise. These producers will naturally feel that a non-commercial organization will give unprejudiced judgment and that if its members are interested in, and continually experimenting with, motion pictures they will be the better able to give an understanding and unbiased criticism. This is undoubtedly true and as amateur movies advance through study and experimentation, and the League develops, it should attain a vital and recognized power in this field.

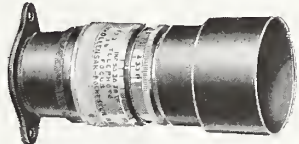
From the amateur dramatic clubs grew the little theatre movement which has assumed such a recognized place today; so from the amateur movie club the little movie theatre of the future will probably be born. Already high school, college and community groups are founding their movie organizations. Recently a large insurance company decided to make a photoplay which could be preserved for future years, rather than to produce its annual stage play which could last only in memory, and everyone knows that memory is tricky and apt to be fleeting. So it goes—new groups developing, new ideas being tried out, new uses for the home movie being discovered almost daily, and with each development the need for the Amateur Cinema League, and its chance for service becoming a little greater.

It is small wonder that Mr. Hebert does not "dare to visualize what the League can do." But with his foresight and comprehensive understanding, and his optimism and faith in its power, it has an ardent champion and builder. With his experienced hand guiding its financial destinies it will steer clear of the rocks on its trip to success. You can safely put your trust in Rear Commodore Hebert.

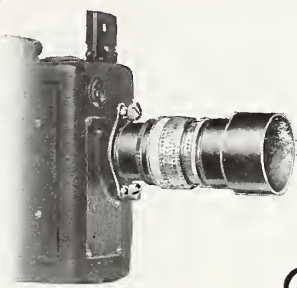
The Telephoto Lens for Ciné-Kodak Model B

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Made in 3", 3 3/4", 4" and 6" foci.



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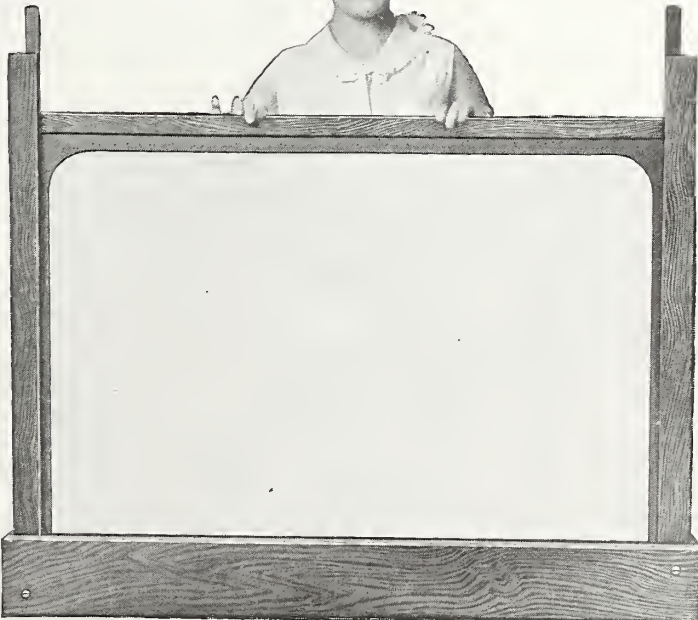
Wollensak lenses give sparkling definition to the entire film and with ideal results under practically all lighting conditions.

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NEWS of the INDUSTRY

For Amateurs and Dealers



HEADED FOR CHINA

General Smedley D. Butler of the U. S. Marine Corps Is Presented with a DeVry Automatic by Metro-Goldwyn-Mayer.

For Projection

A NEW screen, the Ray-Flex, made of very fine glass beads makes its appearance this month. It has many valuable features that should appeal to all amateurs desirous of possessing a 30 by 40 inch projection surface screen that can be set up, taken down, and transported with a minimum of trouble. The Ray-Flex comes in a dust-proof metal tube case of very light weight. It is lifted from the case by an instantly accessible ring handle and a few adjustments sets it on its own stand or legs, ready for projection. The stand, which is a unit with the screen, is adjustable so that the screen may be used at a height of

seven feet or one foot from the floor. The screen has an excellent projection surface, is washable, and a strong tension roller assures its always being held at the proper position for projection.

Tribute

THE telephoto and f1.5 cine-velostigmat lenses manufactured by the Wollensak Optical Company, lens makers for thirty years, are now listed in a new catalog just issued by the Bell & Howell Company of Chicago, Ill. The manufacturers consider this a recognition of the genuine merit that these popular lenses are said to possess.



The Handsome Quarters of the Bell & Howell Company's New Eastern Office in the Salmon Tower, New York City.

New Library

AT a recent meeting of the Protecto Films Inc., Albert Teitel was re-elected President and H. H. Brody, who was elected Vice-President, named Executive Manager. Miss Clara Hollinger, a pioneer amateur movie maker, was appointed librarian. She has installed a system of checking all minute details assuring quick service to Protecto library members. Three side car motor vehicles will distribute films to all points in the city to insure prompt delivery.

The company has just completed a large purchase of films comprising all Universal specials on 16 mm. stock. Among them are included such stars as Lon Chaney, Wallace Beery, Reginald Denny, Laura LaPlante, and Snookums. The company will shortly release the "Passion Players of Oberammergau" on both 16 and 35 mm. stock. The 35 mm. print will be synchronized with some of the greatest religious music of all time.

International

THE New York Institute of Photography sends the interesting information that there is hardly a country in the world where students of its home division cannot be found. China, Sumatra, Java, India, Australia and New Zealand all have their quota and students are found in many other distant lands. The cosmopolitan nature of the student body is also found in the Institute's resident classes. Recently two students registered within an hour's time of each other, one from India and the other from the British West Indies. Often ten or more countries are represented at the school at a given time.

Industrial

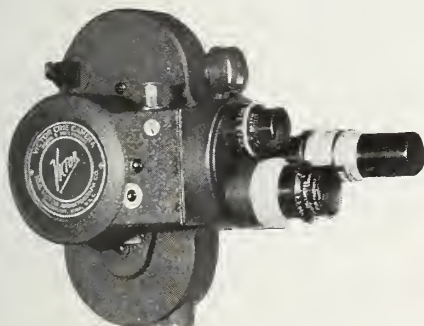
THE William J. Ganz Company, producers of "Highlites of the News" and industrial motion pictures, announce that they have sent Mr. Harold Noice, formerly with Pathe



Review, to Colombia, South America, for the purpose of photographing the major industries of that country. Mr. Noice will be gone four or five months during which time he will cover the entire country, spending much time in the interior. The pictures will be made for distribution among the clients of the Ganz Company.

Lens Turret

THE Victor Animatograph Company offers to amateurs this month a multiple lens turret for the Victor cine camera. The turret accommodates three lenses at one time and greatly facilitates the taking of all kinds of pictures. A one-third turn of the turret snaps a news lens into place. The turret equipment may be purchased with one lens or with any combination of two or three lenses. Most of the popular makes of lenses of

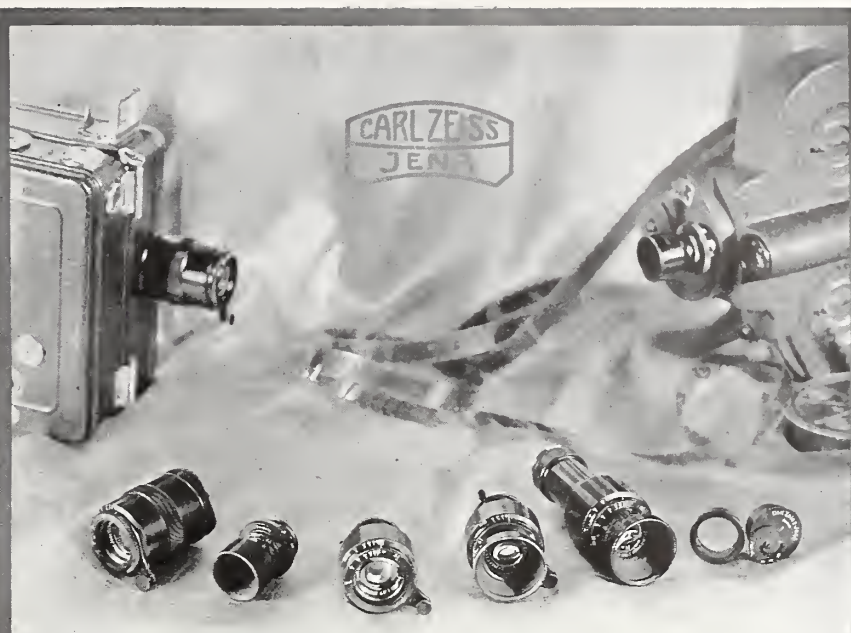


VICTOR LENS TURRET

many speeds and focal lengths, precisely fitted, are available. Those Victor cameras now in use may be rebuilt into turret models. A turret on a camera enables the amateur to make telephoto shots, wide angle shots, and normal scenes, one after the other with great ease and rapidity.

Screen Table

THE Eastman Kodak Company announces the appearance of the Kodacarte, a combined bridge table and projection screen. The playing surface of the table is of artificial leather delicately embossed in a gold and black design. Pyroxylin coating makes it exceptionally durable and proof against fading, stains or scuff marks. The Kodacarte meets the technical requirements of good projection just as completely. The table top is hinged and snaps into projection position in a moment's time. The top snaps to an exact right angle making focusing easy. The screen is 18½ by 25 inches in plain aluminum finish. In the closed position the screen is protected from dust and injury by a floor of light-weight board.



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COLOR that is nature's own—rich and gorgeous—is now as easy to record, and show as ordinary black and white movies. A Ciné-Kodak, Model B, f. 1.9, a reel of Kodacolor film, an inexpensive color filter—and full color photography is yours. Either Kodascope Model B, or Kodascope Model A may be adapted for Kodacolor projection.

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Lens Turret

A PRACTICAL multiple lens turret has also been designed for the Victor cine camera by Mr. B. Chadkin of New York, N. Y. It does not extend beyond the present lens shoulder and does not add to the weight or bulk of the camera. In operation it is only necessary to slightly lift a small knob and rotate the turret until the lens of the desired speed and focal length clicks into place. It is claimed that the turret is so constructed that the lenses will be in focus even after long and continued use.



BROCKTON RIVALS

The Three Daughters of A. C. Hayden Are Shown With Their Favorite Cameras: Left, Audrey with Her Victor; Center, Virginia with her Film; Right, Bertha with Her Cine Kodak.

Film Container

THE Park Manufacturing Company of New York, N. Y., announces the presentation of an individual film container in library book style for 16 mm. 400 foot reels and humidor cans. Each container is designed to give long service and is made most attractive by the use of red and green labels on the edge of the binding giving a space for the identification of the reel contained. The edge of the container is attractively tooled, giving a semblance of a rich binding and is worthy of being placed on a library book shelf with well bound volumes. The reel contained is easily accessible by pulling out a separate container into which the reel and can fit.

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Talkies

IT is interesting to note what King Vidor, one of the foremost directors in the professional field, has to say about talking pictures. Following are a few excerpts from an article by Mr. Vidor in a recent issue of *Motion Picture News*:

"Sound pictures, those with dialogue that runs continuously, will do away entirely with the art of motion pictures. It will no longer be an art and I think dialogue will really detract from the entertainment value in films. What was left to the imagina-



AL ROCKETT

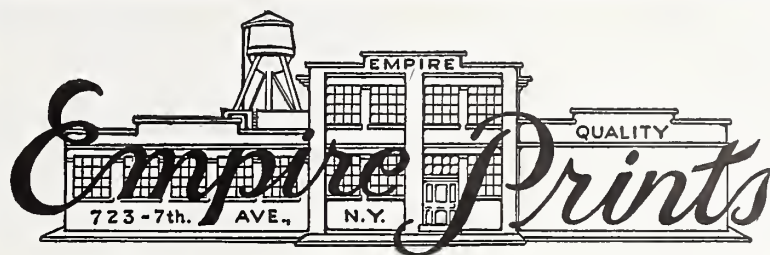
A Distinguished Director
with His Cine Kodak.

tion of the picture patrons will be entirely lacking in the talking films. You take some of the sequences in 'The Big Parade' and they would be entirely ruined if dialogue was supplied to them.

"What is it that makes Charley Chaplin the great artist he is? It is his genius at pantomime. A shrug of the shoulder, a hitch of the leg, a twirl of the cane; by these and many other methods he gets over to you the idea of the thing and you can draw your own conclusion as to just what he is thinking. That is the sort of thing that makes entertainment for all classes. Each one can do his thinking for himself. Chaplin would lose a lot of his art if explanatory words were put into his mouth.

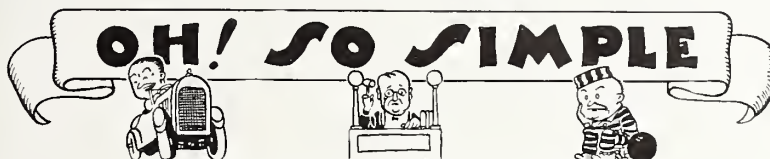
"An occasional line of dialogue for contrast or to explain a situation might not be amiss. It would do away with sub-titles, which are our great weakness in pictures as they are now constructed. But I think pictures were nearing such perfection that we would have dispensed largely with subheads in the near future.

"Sound effects, however, will undoubtedly help many pictures."



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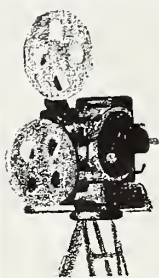
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COLOR COMES TO THE AMATEUR

(Continued from page 572)

Dr. Mees then nodded to assistants and for the first time in my life I was looking at 16 mm. colored movies. I am not quite sure why, but it was very stirring. I think most of us were a bit moved. We were looking at results which might only be achieved by an organization made up of brilliant and experienced minds backed by unlimited financial support.

Those of us who knew something about making moving pictures at once realized the great ingenuity that was exhibited in the selection of subjects. The pictures were of those things in which color is a dominating factor. After an appropriate title a trick leader was shown that consisted of an amazing kaleidoscopic effect in which all sorts of figure designs worked themselves out. And each of these figures was in colors.

Then the actual pictures began. Gold fish were shown swimming about in a glass aquarium. They were the indescribable pink which we see in fine specimens of these fish. And it was at once apparent that we were looking at them through water which had a touch of delicate color in it, as all water has. The background of rocks and vegetable things were in exactly the browns and greens that one recognized as the right ones. None of us had ever before beheld such a true picture of gold fish in an aquarium.

A parrot appeared. It was a very highly colored parrot. He was standing upon someone's gloved hand. The need of the glove was apparent, because he was doing his best to bite, and parrots know how to bite. The effect was astonishing. It was a real parrot. I began to get the sense of the thing about this time. I could call up a movie in black and white of a parrot. It would be interesting enough, probably, if the parrot did something unusual. But this parrot was interesting if he did nothing at all but wink, because he was a *real* parrot. The thing had departed from a picture. It was to all intents and purposes a real, living parrot, and not at all a picture.

I began to acquire the ability to appreciate accurately colored moving pictures about this time and I have not changed my ideas since. There seemed to me to be two effects that are outstanding. One is the ability of the colored movie to get entirely away from the picture idea. One can lose himself with the great-

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Three world records: The smallest
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16 m.m. Movie Camera with motor
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Combination
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Camera is spring motor run with fixed focus f-35 anastigmat lens. . . . Projector attachment is quiet 110 V. A.C., D.C. motor drive. Use 16mm. Eastman Reversible Daylight Ciné films. Outfit complete in Carrying Case, \$98.50. 100 ft Rolls Eastman Ciné Film, per roll \$5.00

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est ease and feel that he is really in the presence of the actuality. No monochrome movie ever succeeded in making me do that.

The other thing is a curious poignant satisfaction that one enjoys in looking at them. For example, in the picture of the parrot I extracted the most intense satisfaction in looking at the color of the glove which the person holding the parrot was wearing. It was not a new glove. It had been worn, had that glove. And it possessed the dear old familiar brown of a glove that had not just come out of the shop. It accented everything in the picture and strange as it may sound, it helped to make the parrot lifelike. I think this principle is the basis of the tremendously greater effect the colored movies have. Lots of other details, besides the glove, leap into recognition, and the effect of all is to make the picture utterly convincing.

They showed us lots of things like this, selected with the greatest cleverness. Then they threw onto the screen a close-up of a woman's face. I know I ought to know who she is, but I do not, notwithstanding she was a lovely person. It was our first portrait of a living person. It struck us dumb, even the most loquacious of us, and some of us were quite loquacious. Silence fell but for the whir of the projector. Then a burst of applause.

I have thought about that moment since. It was not the beauty of the lady, God save my brutal frankness. It was not because we wanted to be polite to Mr. Eastman, or to the lady herself, or to her husband. It was because of the startling effect of seeing living, breathing flesh and blood there on that screen. It was a real, live woman, with healthy red blood coursing her veins that we were regarding. It was not a picture. As we looked, we were led to lose ourselves, and forget the mechanism and think only of the woman herself. Were she to speak to us from the screen, which we might easily make her do, it would have been uncanny. It makes me wonder, if we were to throw onto the screen, in this fashion, the face of a loved one who had departed, could we endure it? Would it not be too near to coming back from the grave to health, vigor, and life? I wonder about this.

It would take altogether too long to tell about the other pictures that were shown. There were outdoor scenes, seascapes, and flowers and fruit and all manner of things having color. In all of them the same effect of actuality was present.

We were then taken to the East-



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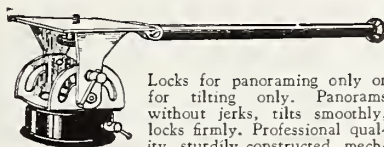
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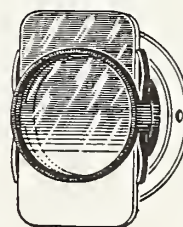
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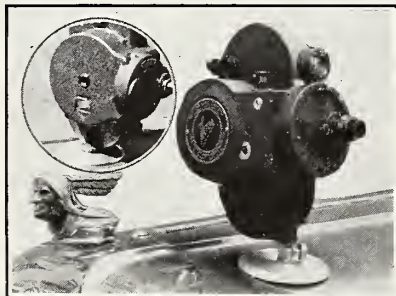
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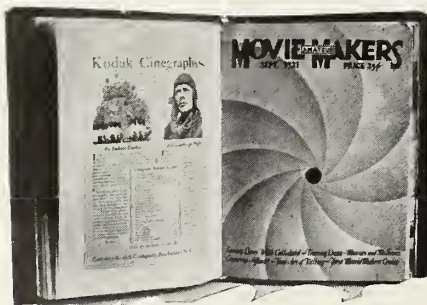
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man works at Kodak Park, where we had lunch and it was a remarkably good lunch, suggesting celluloid in no way whatever. Afterward we were shown through the works, or at least that part of them which it was humanly possible to visit in a couple of hours. The place is impossible to see even superficially in three weeks' time. However, I did see where we all send our little square yellow boxes. There they were, by the truck load, yours and mine and all the others. I have often wondered what sort of people handled my precious films. Here I was looking at them face to face.

They were quite attractive young women in the majority of cases. They appeared to have super speed fingers. They would take our little yellow boxes, whip out their contents, slap on a sticker, perform a series of operations which the eye could not follow, slam a cluster of them into a metal container and presto, they disappeared through the very walls.

On the other side of the wall they seemed to reappear and young men, in this case, performed a lot more motions over them, which has to do with identification, I imagine, and spliced them onto the tail of some miles of other fellows' films which were on their way through the processing baths.

Without ever pausing they were completely processed in these baths, and passed through the wall again into a drying chamber, whence they passed through another wall into the room beyond. In this room we saw young men separating our films and rolling them up onto spools ready for return to us.

A certain percentage of the films are taken away for inspection. They are distributed to a group of young ladies having projectors which are going at prodigious speed. They are inspecting the processing, not our exposures. I looked awhile to see the sort of stuff some of us were sending in. The exposures were not so bad in point of timing. They were good enough pictures as pictures go. But some of us are evidently still laboring under the impression that cameras are garden hose, and intended for spraying the landscape. While I looked, an entire valley was being panorammed by some poor creature whose friends are going to curse him bitterly when he makes them view his trip. I fell to wondering what these young ladies think of us amateurs and our pictorial tastes.

In the evening Mr. Eastman had us to dinner at his house, and, after another remarkably good meal which in no way suggested emulsions nor



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nitro solvents, we were shown the colored films which were taken of us in the morning by the army of photographers. Again I was tremendously impressed. This time the pictures were of people I knew, one of them being myself. It was as though each person were being viewed through a window, while he stood in the sunshine.

Now for the practical detail limitations, which are always present with everything. These Kodacolor pictures, as they are called, must be taken in bright sunlight with an *f*-1.9 lens wide open. This means many things, as the practicing amateur will at once recognize. If the object is anything inside of fifty feet from the camera, the focus must not be casually guessed. It must be carefully measured. It means that if the distance to the principle object is accurately measured and the focus properly set that the principle object will be nice and sharp, but there will be no particular depth of focus. Again we must not attempt larger pictures when projecting than around 18 inches by 22 inches, or there will not be sufficient light.

This about finishes my report to my fellow amateurs. In concluding, let me say that the Eastman Kodak Co. have again given us a most valuable contribution to the photographic art. We have in the new Kodacolor a means to bring to our homes the actual thing we go out and photograph. And, what is nothing short of epoch making, we amateurs are given the means by which we may render immortal our loved ones, for portraits made with Kodacolor bring the living person directly before us. I cannot but repeat, that these new pictures give the effect of looking through a window at our object bathed in God's pure sunshine.

AMATEUR CLUBS

(Continued from page 579)

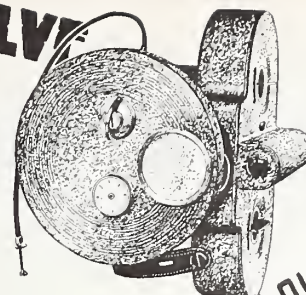
ing impure water, sprained ankles from high shoes, inexpert boat-handling, poison-ivy and the like. But, woven into a frankly youthful plot, the propaganda is made more effective by the story interest. By making the film a school venture, assessing the cost against various school organizations and doing the filming in the course of a specially devised picnic, general interest was aroused and the whole school received the finished product with enthusiasm and—one certainly hopes—profited by the judiciously presented health propaganda. To Miss Gail Conaway, chairman of the faculty health committee, goes the credit of inspiring the whole enterprise.

There is an obvious inference to be

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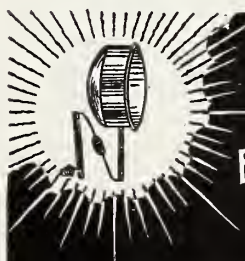
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drawn from this experience of Roosevelt High School for other high school clubs. In order to secure general school and faculty support for student filming, those in charge may well find it convenient to produce a propaganda film for the school, the faculty or other school enterprises.

Aunts and Antics

THE Barnum Players of Chicago have recently finished the production of a four hundred foot 16 mm. melodramatic burlesque entitled "Prunella". The scenes were shot at Lakeside, Michigan, Letitia V. Barnum acting as director and D. William Gibson, League member, as cameraman. The story was laid in the gardens of a private home and panchromatic film was used throughout. Fades, dissolves and many cinematic shortcuts were introduced to tell a fairly complicated story in a short length of film. The scenario is developed around the life of Prunella who lives with three maiden aunts. Prunella elopes with one of a straying band of mummers and is saved from her aunts' vengeance by the fortuitous intervention of a statue in the garden that appears to come to life. The film is now being edited and titled and will shortly be presented publicly in Lakeside.

News Notes

AT the second meeting of the Amateur Movie Club of Riverside, Calif., "Vienna," produced by the Austrian Amateur Movie Club and "The Norfolk Case," filmed by the Motion Picture Club of New Haven, Conn., were screened. A technical talk was given by Avery Edwin Field. Dr. L. A. Fraser has been selected president, Milton Castleman, secretary, and Hudson Martin, treasurer. At the next meeting "A Trip Through Filmiland," will be projected.

¶ Milton H. Bernstein, League member, is producing a photoplay based on high school life which will be called "Collegiana." The picture will be shot on 9 mm. film and will run about five hundred feet. The cast includes Milton Weinstein, Pearl Klein, Eva Dunn, David Hoffman and Bernard H. Eisenberg. After their first production this group is planning to form a club.

¶ The Chicago Cinema Club recently held a day's club outing, reports Dwight R. Furness, secretary. Members brought their cameras and filmed the trip over the sand dunes on the lake shore near Chicago.

¶ "Blind Man's Bluff," the last production of the Sattelites in Brooklyn, N. Y., is now being edited, writes George S. Goldberg. The club's next production will be a bur-

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lesque news reel. The club's membership now numbers forty-five.

¶ The Movie Makers' Club of Detroit has finished its current production which will be released under the title, "Impossible," states Stanley Johnson, president of the club.

¶ Stanford Studios, the amateur motion picture club of Stanford University, is planning to hold the premier of "The Fast Male" on the Stanford campus in the fall. After the first public presentation the film will be available to other clubs through the Club Film Library.

¶ Preparatory to the formation of a cine section the Netherlands Amateur Photographic Society of Amsterdam has been holding a series of amateur movie contests. Leo R. Krijn, secretary of the Society, reports that excellent amateur work has been uncovered by the contests and that the cine section will be organized this month.

¶ At the late election of the California Camera Club in San Francisco. Calif., R. V. Wilson was chosen chairman of the motion picture committee and Edward H. Kemp, Miss M. J. Belvel, Carl Siegel and M. E. Taylor were appointed to act with him.

¶ The first Danish amateur movie club is under way in Copenhagen. writes Bjorn Bendorff. An organization committee has been appointed and invitations for the initial meeting have been sent out to all Copenhagen amateurs.

¶ L. E. Lieber, League member in Montreal, Canada, has made plans for the production of an amateur photoplay preliminary to club formation. The Friendly House Players in Davenport, Iowa, are planning an amateur photoplay. Miss Jeanne E. Taylor is leading in club organization in Jacksonville, Florida; Walter Stevens in Reno, Nevada; Ralph Waldo Hiatt in Toledo, Ohio; Horton W. Hall in Lynn, Mass., and Emerson Grimler in Wesleyville, Pa.; Clubs have also been planned in Lancaster, Pa.; Cincinnati and Portsmouth, Ohio; Albury, Australia and Tokyo, Japan.

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Salem: Robb Motion Picture Service, 214½ Essex St.
Springfield: Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

*Detroit: Clark Cine-Service, 2540 Park Ave.
Detroit Camera Shop, 424 Grand River, W.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
Fowler & Slater Co., 156 Larned St.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
United Camera Stores, Inc., 14611 Jefferson Ave., E.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., N. W.
Jackson: Royal Film Service, 178 Michigan Ave. W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 201 American State Bank Bldg.
Muskegon: Beckquist Photo Supply House, 885 First St.
Saginaw: Hesse's, Genesee at Jefferson

MINNESOTA

Duluth: Zimmerman Bros., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.

Owatonna: B. W. Johnson Gift Shop, 115 W. Bridge St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.
Zimmerman Bros., 320 Minnesota St.
Winona: Van Vranken Studio, 57 W. Fourth St.

MISSISSIPPI

Meridian: Hammond Photo Service, 2115-21 Sixth St.

MISSOURI

Kansas City: Z. T. Briggs Photographic Supply Co., 916 Grand Ave.
Z. T. Briggs Photographic Supply Co., 1006 Main St.
Z. T. Briggs Photographic Supply Co., 21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 513 Olive St.
Erker Bros., 707 Olive St.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.

Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Camden: Parrish & Read, Inc., 308 Market St.
Newark: L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
Schaeffer Co., 103 Halsey St.
Plainfield: Mortimer's, 317 Park Ave.

NEW YORK

Albany: E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway
Binghamton: A. S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Buffalo Photo Material Co., 41 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Whinhan Bros. & Co., Inc., 746 Elmwood Ave.
Corning: Ecker Drug Store, 47 E. Market St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
Abe Cohen's Exchange, 113 Park Row.
*Columbus Photo Supply, 146 Columbus Ave.
*Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
Devoe & Reynolds Co., Inc., 34 E. 42nd St.
*Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway
Gall & Lembke, Inc., 7 E. 48th St.
*Gillette Camera Stores, Inc., 117 Park Ave.
Gillette Camera Stores, Inc., 16 Maiden Lane
Glockner & Newby Co., 9 Church St.
*Herbert & Huesgen Co., 18 E. 42nd St.
B. M. Levoyn, Inc., 127 W. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., 600 Madison Ave.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
George Murphy, Inc., 57 E. 9th St.
*New York Camera Exchange, 109 Fulton St.
Pickup & Brown, 41 E. 41st St.
Rab Sons, 987 Sixth Ave.
C. F. Ray, 296 Fifth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
H. F. Waterman, 63 Park Row.
*Willoughby Camera Stores, Inc., 110 W. 32 St.
Wyko Projector Corp., 33 W. 60th St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Stamford-in-the-Catskills: E. S. Burris.
Syracuse: Clark Music Co., 416-20 So. Salina St.
Utica: Edwin A. Hahn, 111 Columbia St.

OHIO

Akron: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Cincinnati: Ferd Wagner Co., 113 E. 5th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 144 E. 4th St.
L. M. Prince Co., 108 W. 4th St.
Cleveland: Eastman Kodak Stores, Inc., 1126 Euclid Ave.
Escar Motion Picture Service, Inc., 12804 Superior Ave.
Fowler & Slater Co., 806 Huron Rd.
Fowler & Slater Co., 347 Euclid Ave.

*Indicates dealers who are advertising in MOVIE MAKERS

105 WEST 40th ST. **MOVIE MAKERS**, NEW YORK CITY
\$3.00 a Year (Canada \$3.25, Foreign \$3.50) 25 Cents a Copy (Foreign 30 Cents)

DEALERS—Continued

Fowler & Slater Co., 1915 E. 9th St.
Home Movies Co., 1501-7 Superior Ave.
Solomonson Optical Co., 735 Euclid Ave.
Stone Film Laboratory, 8807 Hough Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St., Arcade
Norwood: Home Movie Service Co., 2128 Cathedral Ave.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonald, 1103 Detroit Ave.
Youngstown: Fowler & Slater Co., 7 Wick Ave.

OKLAHOMA

Oklahoma City: Roach Drug Co., 110 W. Main St.
Tulsa: Camera Shoppe, 519½ Main St., S.

OREGON

Corvallis: Lynn's Photo Shop, 1555 Monroe St.
Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
J. K. Gill Co., 5th & Stark Sts.
Lipman Wolfe & Co., Kodak Dept., Fifth, Washington & Adler Sts.

PENNSYLVANIA

Erie: Kelly & Green, 116 W. 11th St.
Harrisburg: Maxwell H. Hite & Son, 422 S. 13th St.
Johnstown: F. W. Buchanan, 232 Franklin St.
Philadelphia: Amateur Movies Corp., 2114 Sansom St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann's Dept. Store., Dept. 62 Fifth Ave.
Reading: Alexander Kagen, 641 Penn St.
Wilkes-Barre: Ralph E. DeWitt, 60 W. Market St.
Zwiebel-Stenger Sales Co., 203 S. Main St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Memphis: Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

El Paso: Schuhmann Photo Shop, P. O. Box 861.
Ft. Worth: Chas. G. Lord Optical Co., 704 Main St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.
E. Hertzberg Jewelry Co., Houston at St. Mary's Sts.

VERMONT

Burlington: Robert T. Plarka, 231 S. Prospect St.
Rutland: Geo. E. Chalmers Co., Inc.

VIRGINIA

Norfolk: S. Galeski Optical Co., 209 Granby St.

WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Motion Picture Service, 903 Lloyd Bldg., Sixth Ave. and Stewart St.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: Shaw Supply Co., Inc.
Yakima: Bradbury Co., 19. S. Second St.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Eau Claire: Davis Photo Art Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Berthe Photo Service, 125 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
H. W. Brown & Co., 87 Wisconsin St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.
Photoart House of Milwaukee, 220 Wells St.
Waukesha: Warren S. O'Brien Commercial Studio, 353 W. Broadway.

FOREIGN

AUSTRALIA

New South Wales
Sydney: Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty. Ltd., 379 George St.

New Zealand

Wellington: Kodak (Australasia) Pty. Ltd., Box 1474, G.P.O.

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Place.
Harringtons, Ltd., 266 Collins St.

CANADA

ALBERTA

Calgary: Boston Hat Works, 109 Eighth Ave.

BRITISH COLUMBIA

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

MANITOBA

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.

ONTARIO

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Can., 156 King St., W.

QUEBEC

Montreal: Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 147 Peel St.

DENMARK

Copenhagen V: Kodak Aktieselskab, Vodroffsvej 26.

DUTCH EAST INDIES

Java: Kodak, Ltd., Noordwijk 38, Weltevreden

ENGLAND

London, S. W. 1: Westminster Photographic Exchange, Ltd., 119, Victoria St.
London, W. 1: Bell & Howell Co., Ltd., 320 Regent St.
London, W. 1: Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111, Oxford St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

HAWAII

Honolulu: Honolulu Photo Supply Co., P. O. Box 2999

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Den Haag: Capi, 124 Noordeinde
Groningen: Capi, 3 Kleine Pelsterstraat
Nijmegen: Capi, 13-17 Van Berchenstraat
Capi, Broerstraat 48.

INDIA

Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.

JAPAN

Kobe: Honjo & Co., 204-5 Motomachi 6-Chome
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 218 Dojima Bldg.
Tokyo: Home Movies Library, 515 Marunouchi Bldg.
T. Uyeda, No. 4 Junkeimachi Shinsaihashi-suji, Minami-ku.

MEXICO

Mexico City: American Photo Supply Co., S. A., Avenida F. I., Madero, 40.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.

NORWAY

Oslo: J. L. Nerlien A/S, Nedre Slotsgate 13
University Book Shop

REPUBLIC OF PANAMA

Panama City: Lewis Photo Service, 1 Fourth of July Ave.
Geo. L. Price, Laboratory No. 12 Ave.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., Nr. Renfield St.
J. Lizars, 101 Buchanan St.

SPAIN

Barcelona: James Casals, 82, Viladomat St.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.

SWEDEN

Stockholm: A. B. Nordiska Kompaniet, Photographisk Dept.

SWITZERLAND

Zurich: Zulauf (Vorm, Kienast & Co.), Bahnhofstr. 61.

TRAVEL PICTURES

By GARDNER WELLS



Filmed especially for the amateur. 100 feet of picture; scenario of each reel on the box; main title only, thereby adding 15% to 30% of scenic material to each reel.

Mr. Wells has taken these pictures from the amateur point of view. He has made the films which you would make yourself. They may be spliced into your own travel films. Series A will cover the entire Mediterranean. First releases on Egypt and Spain as follows:

EGYPT—No. 1—Native Life.

A CASTLE IN SPAIN—No. 11—The Alhambra at Granada.

They are priced at \$7.50 and may be seen at any of the following dealers:

CHICAGO ST. LOUIS
Almer Coe & Co. A. S. Aloe Co.

LONG ISLAND
B. Gertz Inc.
162-10 Jamaica Ave., Jamaica

WATERBURY SYRACUSE
Curtis Art Company Lindemer's

FALL RIVER
Smith Office Equipment Co

HOUSTON
Star Electric & Engineering Co.

BOSTON PLAINFIELD
Solatia M. Taylor Co. Mortimer's

PHILADELPHIA
Williams, Brown & Earle, Inc.

SPRINGFIELD
The Harvey & Lewis Company

REPUBLIC OF MEXICO
American Photo Supply Co., S. A.
Mexico, D. F.

NEW YORK CITY
Wm. C. Cullen Gillette Camera Stores, Inc.
12 Maiden Lane Park Avenue at 41st

PITTSBURGH
United Projector & Film Corp.

LOS ANGELES
Leavitt Cine Picture Co.

ERIE NEWARK
Kelly & Green Schaeffer & Company
103 Halsey St.

ALBANY BROOKLYN
E. S. Baldwin Fred'k Loeser & Co.

SAN FRANCISCO
Leavitt Cine Picture Co.

FLORIDA
Tampa Photo & Art Supply Co.

MINNEAPOLIS
American Film Corp.
Loeb Arcade

ROCHESTER
A. H. Mogensen
University of Rochester

PROVIDENCE
Starkweather & Williams, Inc.

NEW HAVEN
The Harvey & Lewis Company

WESTERN CANADA
Regina Films, Limited
Regina, Sask.

BRIDGEPORT
The Harvey & Lewis Company

BUFFALO
Buffalo Photo Material Co.

HOME FILM LIBRARIES

INC.

100 East 42nd St., New York City

Some Recent Kodascope Library Releases

—Briefly Reviewed for Your Convenience



The Night Club

Raymond Griffith and Vera Reynolds in the delightful story of a man who flees to a foreign land to escape women—and falls head-over-heels in love.

Number 8142; five reels; base rental \$10.00.

The King on Main Street

Adolphe Menjou in the particularly appropriate role of a bored king, who, in search of money for his country's treasury, finds love—and forgets the money.

Number 8143; five reels; base rental \$10.00.

The Covered Wagon

One of the truly great classics of the silver screen. Based on Emerson

Code of the Sea

A thrilling tale of the men who go down to the sea in ships. Rod La Rocque and Jacqueline Logan are featured.

Number 8149; five reels; base rental \$10.00.

The Spanish Dancer

Pola Negri as a gypsy lass who befriends a nobleman in his hour of need. A delightful tale of love in old Spain.

Well acted and set in scenes of lavish splendor.

Number 8145; five reels; base rental \$10.00.

The Grand Duchess and the Waiter

Adolphe Menjou and Florence Vidor in a satirical tale of after-war aristocracy. One of Menjou's best.

Number 8150; five reels; base rental \$10.00.

Ten Feature Paramount Pictures

The Fighting Coward

An engrossing film story of the Old South, featuring Cullen Landis, Ernest Torrence and Mary Astor. Thrills, humor and drama abound in this unusual story.

Number 8148; five reels; base rental, \$8.75.

Manhandled

A fast-moving tale of New York night life, featuring Gloria Swanson and Tom Moore.

Number 8141; five reels; base rental \$10.00.



Miss Bluebeard

Bebe Daniels as a petite French actress who falls desperately in love with her husband—and doesn't know it!

Number 8144; five reels; base rental \$10.00.

Behind the Front

Wallace Beery and Raymond Hatton in their funniest co-starring picture. Beery is cast as a dumb detective, Hatton as a blundering crook. Through no fault of their own, they land in the army.

It's a scream from start to finish, and forms ideal entertainment for any occasion.

Number 8151; five reels; base rental \$10.00.

Hough's novel of the same name.

Number 8146; six reels; base rental \$12.00.

KODASCOPE LIBRARIES, Inc., 33 West 42nd Street, N. Y. City

And in forty leading cities of the United States and Canada

HAYDEN AUDIBLE FOOTAGE METER

Better Movies---Eliminates All Guesswork

THE EYE FOLLOWS THE PICTURE—THE EAR TELLS THE FOOTAGE

Price Complete, Only \$7.50, Cine-Kodak, Victor or Filmo 70

Manufactured Under A. C. Hayden Patents and Patents Pending

A. C. Hayden Company

"Movies in the Home"

A. C. Hayden
Mechanical Engineer

Brockton, Mass., U. S. A.

July 17th, 1928.

HAYDEN PRODUCTS

For Home Film

CURTAINS

Two sizes 3x4 and 4x5
and special cloth

CURTAIN STANDS

Collapsible and adapted
to any curtain

CURTAIN ATTACHMENTS

To adapt other curtains
to our curtain stand

PROJECTOR STANDS

Interchangeable arms for
different projectors

HUMIDORS

attachable to stand,
holds ten reels

HUMIDOR SPRINGS

Invented to hold
100 to 200 ft. reels

REELS

Two sizes 200 & 400 ft.
self-threading

SELF-THREADING FINGERS

Adaptable to all reels
for self-threading

SPRING FILM CLIPS

To hold loose end
of film

BROKEN FILM CONNECTORS

To mend temporarily
broken film

VIEWER, SPlicer AND REWIND

A whole editing laboratory
in a little machine

EDITING REELS

12 in set very handy
editing film

SPLICER

Used only for splicing,
very compact

TABLE TRIPOD

Very handy to hold
and film camera on table

AUTOMATIC PANORAM

For Filmo camera, the only
way broad panoramas can be taken

PROJECTOR THREADING LIGHT

Attachment for Filmo Projector
to thread film in the dark

REEL HOLDERS

For Filmo Projector only

NEW ADDITIONS

We expect many additions
to our line so if you do not
see what you want write us.

Gentlemen:

Enclosed you will find circular on the Hayden Audible Footage Meter for three different models of Movie Cameras.

We believe the biggest black eye the Home Movies can have is thousands of feet of wasted film, due to too short an exposure. No one can guess accurately as to seconds or film footage, but the Hayden Audible Footage Meter can, and it entirely takes the worry away from the novice.

The Customer - How do I know when I have taken ten seconds of film, I haven't the slightest idea of seconds.

The Clerk - Just hear four clicks.

The person that takes satisfactory films buys more in the long run. Don't make the mistake that the person spoiling the most film is the best paying customer, he is liable to quit any time, and perhaps prevent others from starting.

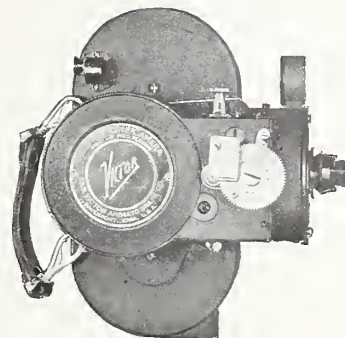
Think this over and insist that your customer use the Hayden Audible Footage Meter.

Yours very truly,
A. C. Hayden Company.

A. C. Hayden

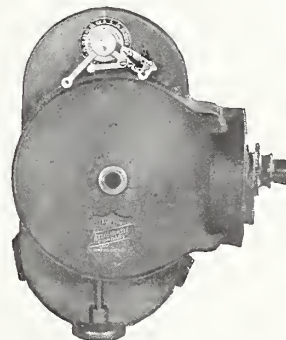
ACH/B.

(NOTE - YOUR DEALER HAS RECEIVED OR
WILL RECEIVE THIS LETTER.)



*One Click is One Foot of Film
Exposed and Wasted*

*Four Clicks Four Feet of Film
Exposed. Ten Seconds of
Projection.*



League Address
175 West 40th St.
New York City

FILM LOG FREE

A. C. Hayden Co.

Brockton, Mass.

Gentlemen:

Please send me FREE, your Second Edition of booklet containing Film Log and all other Hayden Accessories.

Name.....

Street.....

Town.....State.....

Camera used.....

Projector used.....



CINE-KODAK

NOTE: If sending direct give us the name of dealers you tried to purchase our goods from. Best Service comes from the High Grade Dealer who carries our goods. Buy from him.



KODACOLOR

Home Movies in Full Color

History repeats itself—glamorously! Forty years ago, in 1888, we announced still pictures in black and white for the amateur. The whole story of the system was told in the one line, "*You press the button; we do the rest.*"

Today we announce motion pictures in full color for the amateur, and the whole story is told in the one line, "*You press the lever; we do the rest.*"

All the amateur needs to do is to load his Ciné-Kodak f.1.9 with Kodacolor film instead of with the usual film and then slip the Kodacolor Filter attachment into place. He then proceeds to take pictures just as he would with the regular film. It's all as simple as that. "*You press the lever; we do the rest.*"

Ask your Ciné-Kodak dealer about Kodacolor. Descriptive booklet on request.

EASTMAN KODAK COMPANY, Rochester, N.Y.

MOVIE MAKERS

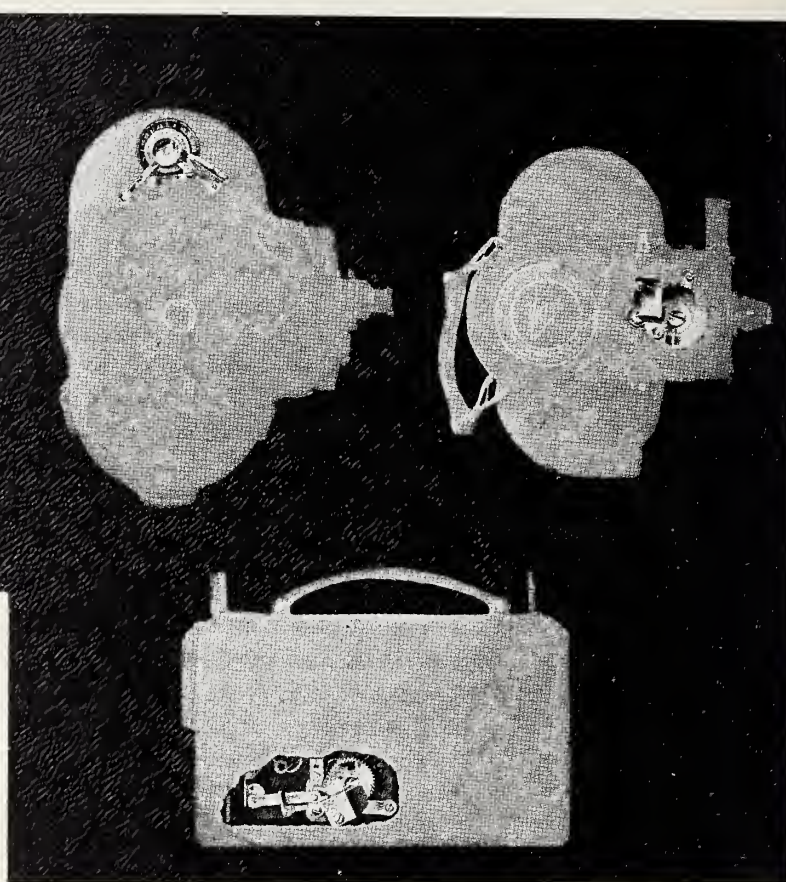
Magazine of the Amateur Cinema League, Inc.

OCTOBER 1929

5¢

o. hofman

The Eye Follows The Picture - - - The Ear Tells The Footage



Now!
Perfectly Timed
 16 MM
Moving Pictures
HAYDEN
Audible
Footage Meter

The footage meter comes
 in a smart satin-lined case



THE success of your picture depends upon proper Footage! No matter how excellent your movie equipment may be, accurate timing is the difference between mediocre pictures and those of professional finish.

The HAYDEN AUDIBLE FOOTAGE METER will replace guesswork with certainty. You will be able to give each scene just the proper amount of film.

Hitherto, following the picture and accurately timing have been an impossibility. Now, with the HAYDEN AUDIBLE FOOTAGE METER, your eye follows the picture you are shooting; your ear automatically gauges the footage.

Wastage of film or disappointments need no longer be endured. With the HAYDEN AUDIBLE FOOTAGE METER every subject is properly timed. As each foot of film, representing 2½ seconds of projection, passes through the camera, the meter clicks once; 5 seconds, 2 clicks; 10 seconds, 3 clicks, etc.

Your saving in film alone will more than pay its moderate cost. The added satisfaction in securing perfectly timed pictures is priceless.

Scientifically designed, it is made of the best materials obtainable. It can be attached in a very few minutes. No need to remove any part of the camera. Under ordinary care it will last indefinitely and is unconditionally guaranteed for three years.

Model F.....For Filmo Movie Camera.....\$7.50
 Model K.....For Cine-Kodak Movie Camera.... 7.50
 Model V.....For Victor Movie Camera..... 7.50

You are cordially invited to visit the display of the entire Hayden line in our New York Office, located in the New Salmon Tower Bldg., 11 West 42nd St., New York City.

Distributed by
 HAYDEN SALES CO. 11 West 42nd Street New York City
 Please send additional information about the HAYDEN FOOTAGE METER.

☐ Filmo ☐ Cine-Kodak ☐ Victor

NameAddress

City & State Dealer.....



Campus Knights—a college comedy in the modern manner. The scene is laid at a fashionable girls' school and the plot is replete with unusual complications. An excellent comedy.



The Sky Rider—with Champion, one of the greatest of dog actors. A remarkable picture both in conception and in the picturization of the feats of this remarkable dog. An exceptional supporting cast.



The Adorable Cheat—with a cast headed by Lila Lee. A clever plot, admirably acted. Miss Lee plays the part of a delightful deceiver to win the man she loves.

This season too! the same low prices, but more and better pictures from these leading dealers

Your response last season to our policy of fine pictures at the lowest cost was so satisfactory that we are able to announce *exactly the same low prices again this season*. And we offer still better pictures through an expanded group of dealers.

We have purchased new features, new short subjects. There are new travel pictures. There is "Felix," the children's favorite. In short, we have a complete assortment ready for you at these dealers on the same chain system plan.

DEALERS

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Arthur F. Breisch

BOSTON

Eastman Kodak Stores Solatia M. Taylor

EASTERN MASSACHUSETTS

Alves Photo Shop, Braintree

CLEVELAND

Home Movies, Inc. J. C. Freeman & Co.

FALL RIVER

Smith Office Equipment Co.

DETROIT

Detroit Camera Shop

PROVIDENCE

Starkweather & Williams

NEW HAVEN, BRIDGEPORT,

HARTFORD, SPRINGFIELD

The Harvey & Lewis Company

WATERBURY

Curtis Art Company

ALBANY

E. S. Baldwin

OSSINING

Hudson Radio Laboratories

LONG ISLAND

B. Gertz, Inc., Jamaica

GREAT NECK

Lovett Cine Studio

NEW YORK CITY

Wm. C. Cullen

Gillette Camera Stores

Eastman Kodak Stores, Inc.

A Few of Our Current Releases for Outright Sale



<i>Felix Goes West</i>	100'	\$5.00
<i>Felix on the Trail</i>	100'	\$5.00
<i>Felix All at Sea</i>	100'	\$5.00
<i>Felix at the Fair</i>	100'	\$5.00
<i>Felix, the Ghost Breaker</i>	300'	\$22.50
<i>Felix Crosses the Crooks</i>	300'	\$22.50

Hindu Life and Sacrifices

<i>Delhi, Agra and Benares</i>	100'	\$5.00
<i>Fokirs and Snake Charmers</i>	100'	\$5.00
<i>Cremation of a Hindu Girl</i>	100'	\$5.00
<i>Sacrifices to Goddess Kali</i>	100'	\$5.00

<i>The Phantom Express</i>	2030'	\$125.00
with Ethel Shannon		
<i>The Checkered Flag</i>	2400'	\$150.00
with Elaine Hammerstein		
<i>Brooding Eyes</i>	2400'	\$150.00
with Lionel Barrymore		

Next month's issue will contain the complete list of Modern Features which will be released on the rotating chain plan, beginning November 1st.

BROOKLYN Fred'k Loeser & Co.	NEWARK Schaeffer Company
PHILADELPHIA Williams, Brown & Earle	
PLAINFIELD Mortimer's	POUGHKEEPSIE Willheide Movie Service
PITTSBURGH United Projector & Film Corp.	
UTICA Cunningham's	SYRACUSE Lindemer's

Here are some comments regarding last year's program:

(From a Dealer)*

"Seven rentals in eleven nights; keeping each picture now for three weeks instead of two because of demand."

(From a Consumer)*

"Your library certainly makes my home movie outfit worthwhile. I think you have our viewpoint more than any concern I've dealt with. Good luck to you!"

(From a Dealer)*

"Have had five or more rentals from each picture and during the holidays took on an extra feature with eight rentals in eleven days."

* Name on request.

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Buffalo Photo Material Co.

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HOME FILM LIBRARIES

INC.

GRAND CENTRAL TERMINAL BLDG.

NEW YORK CITY

WILLOUGHBYS

HEADQUARTERS FOR AMATEUR MOVIE MAKERS' SPECIALTIES

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For your indoor pictures, auxiliary lights are a necessity. The Fotolite, with its special reflecting surface, produces a steady, powerful light and will enable you to take perfect movies right in your home even on dark, wintry days or at night.

No. 5 Fotolite Reflector

Complete with stand and 500 watt bulb

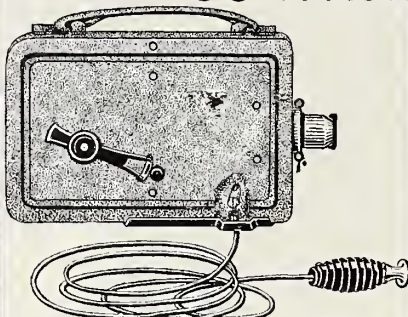
\$16.00

No. 10 Fotolite Reflector

Complete with stand and 1000 watt bulb

\$28.50

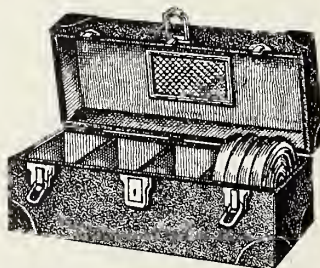
Northeast REMOTE CONTROL



FOR CINE KODAKS MODEL B

It is now possible to take movies with a Cine B Kodak without someone having to stay out of the picture to operate the camera. The Northeast Remote Control attaches very easily to the Kodak, the wire being of sufficient length to place the camera at a distance to take in a large group. Starting and stopping the camera is controlled by a plunger at the handle end.

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For 8 reels—\$7.50

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The better way title-maker for the amateur movie maker. With the Signtac Title Board and letters, it is now possible to make your titles in any way desired—straight lines, curves or at any angle. The pins fitted to the back of each letter hold it firmly in place—titles can be set up in a few moments. Letters and designs stand out in relief, which is a distinct feature of this outfit.

Outfits can be supplied with black boards and white letters for use with reversible film or with white boards and black letters for direct titles on negative film. Special designs or special types of letters can be supplied on request.

Outfit comes complete, 29 designs and 271 letters and numerals.

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Extra objects or designs—10c each, large size

Extra objects or designs—5c each, small size

Letters $\frac{5}{8}$ " or $\frac{3}{4}$ "—35c per dozen

THE LEITZ DISTANCE METER



The most accurate distance meter on the market today! It is an absolute necessity when using fast lenses of f:1.5 or f:1.8 speed, saving its cost many times over in films that otherwise might be out of focus. Extremely simple in operation, it gives correct distance reading at a glance. Made to last a lifetime.

Complete in leather case

\$11.60

MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME IV

OCTOBER, 1929

NUMBER 10

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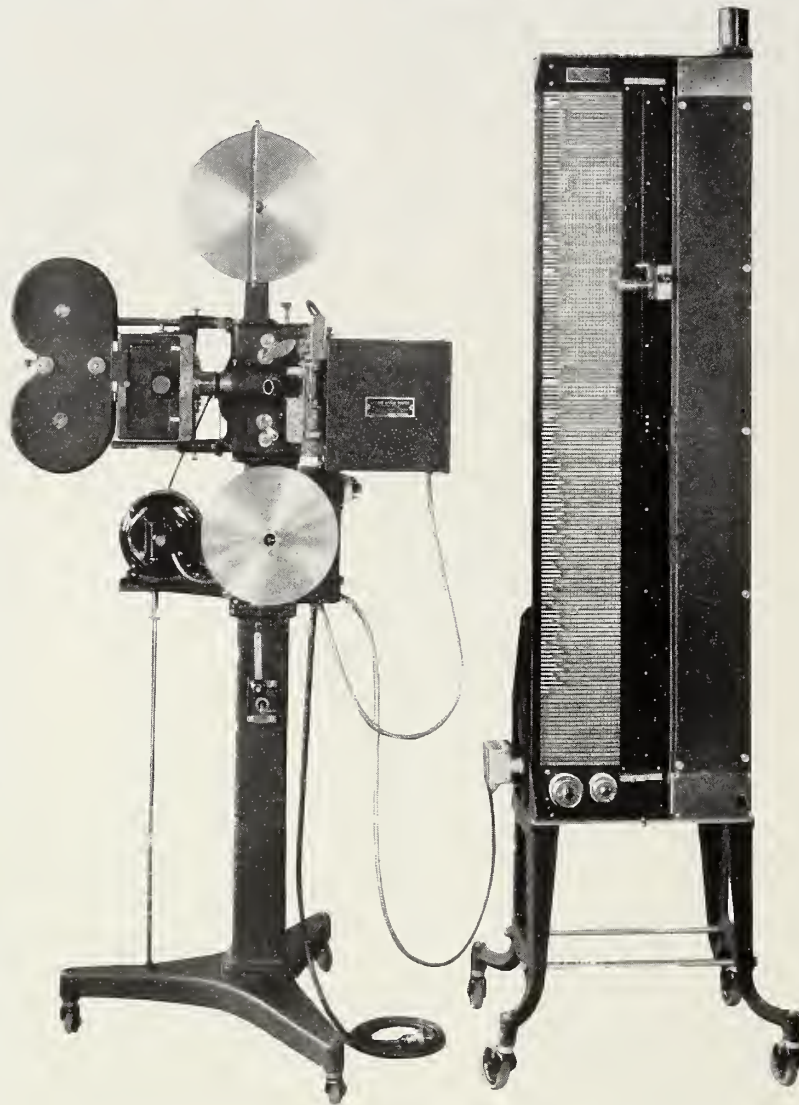
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Daylight and Dark Room Models will give you a complete laboratory equipment for printing both 35 millimeter and 16 millimeter sizes. The daylight feature of the Reduction Printer is now well-known in Europe, the Orient and throughout the United States. The complete equipment of this printer will enable you to—

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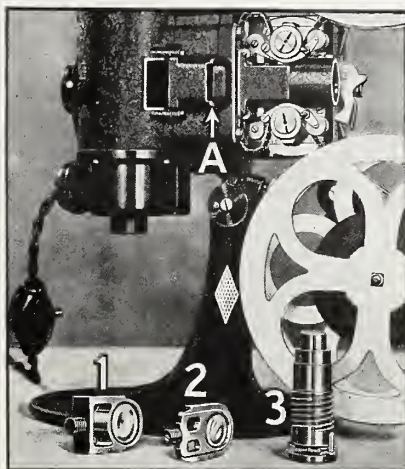
Formerly Depue and Vance

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TRADE IN

*Your
Old
Film
Projector
For*



a new model 57-G projector

THE FILMO 57-G PROJECTOR is the result of many months of work on the part of BELL & HOWELL engineers. It is a projector ideally suited for the showing of Kodacolor films as well as monochrome pictures, setting a new high standard in projection results.

In addition to the usual FILMO 57 specifications, this projector has a highly refined optical system including a new special projection lens assembly for Kodacolor (including Kodacolor filter), the 45-50 condenser and an auxiliary condenser for Kodacolor. The special lens contains the ultimate degree of color correction for Kodacolor.

DREMOPHOT EXPOSURE METER



WE especially recommend the Dremophot Exposure Meter for determining correct exposure and light values, those ever essential constituents of good photography. The Dremophot is especially designed for use with the Bell & Howell Filmo Cameras and it gives us great pleasure to be able to provide this device with each camera purchase because a Dremophot user means another satisfied moviemaker. Get the best that is possible from your camera—use a Dremophot.

Price, complete with sole leather case \$12.50

CULLEN "RADIANT" SCREENS

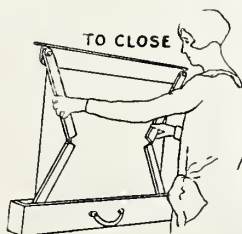
COMPARABLE with the best for projection efficiency, the Radiant Screen offers beaded screens of the portable and roller wall screen type in many varying sizes.

PORTABLE SCREEN
22" x 30"..... \$17.50

In varying sizes to
45" x 60"..... \$45.00

WALL SCREEN
22" x 30"..... \$7.50

In varying sizes to
54" x 72"..... \$40.00



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We carry complete equipment for this work

Bell & Howell Title Writer
Magnetic Title Board
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Here It Is!

A Moderately Priced
Title Board—"Sign-
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Heyde's new model Distance Meter is a necessity for all cameras having adjustable focusing mounts. This pocket meter, the accuracy of which is guaranteed, is scaled from 4 feet to infinity.

Eliminates out-of-focus pictures, quickly pays for itself by saving film, and increases your photographic pleasures.

Price \$7.50

(Including leather carrying case)

"Special Free 5 Day Trial Offer"

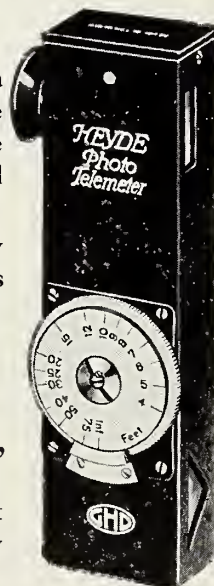
Send Money Order and try this instrument at our expense. If not satisfactory money will be cheerfully refunded.

We carry a complete line of 16mm. projectors: Bell & Howell—Kodascope—Victor—De Vry—Duograph.

A Liberal Allowance on Your Old Projector

HERBERT & HUESGEN CO.

18 EAST 42ND STREET
NEW YORK



FEATURED RELEASES For Home Projectors

ARC FILM CO., New York City. Together with *Cristus* in seven 16 mm. reels, a very fine religious film of the life of Christ, *Zeppelin Flight*, *Romance in Spain*, described as the greatest bullfight picture ever made, and nearly 150 other interesting film subjects are offered by this new home entertainment source.

BELL & HOWELL COMPANY, Chicago, Ill. Larry Semon in *The Dome Doctor* and Lupino Lane in *Howdy Duke*, each picture in two 400 foot reels, carry on hilariously in these delightful burlesques. *Square Deal Sanderson*, in five 400 ft. reels, is a William S. Hart feature packed with thrills and authentic western atmosphere. A Lyman Howe offering, *The Story Teller*, in one 400 foot reel, presents in a unique and interesting manner the experiences of an old fisherman as related to his boy companion. Felix the Cat in *Felix in the Cold Rush*, one amusing 400 foot reel, imagines himself in Iceland where he has some remarkable experiences with the natives and wild animals. Other comedies: *The Prince of Whales*, *Felix the Cat Ducks His Duty*, *Who's Which*, each in one 400 ft. reel, and Neal Burns in *Dodging Trouble*, two 400 ft. reels, complete the special offerings for October.

BURTON HOLMES LECTURES, INC. Featured this month from this ever interesting travel film library is *Surfing—The Famous Sport of Waikiki* in which the charm of Hawaii is caught by means of telephoto photography at night.

EASTMAN KODAK CO., Rochester, N. Y. Beginning with glimpses of the strange natives of the Tibetan Plateau, *The Epic of Everest*, in 400 ft., takes one up Mount Everest with the expedition that came nearest the top of this world's highest peak. Awe-inspiring scenery at a sheer wall of ice, 1,000 feet high, and composite diagrams, which make the progress clear, invest this Cinegraph with interest and value for the home and school projectionist. *Madeira*, an interesting tour of this beautiful island, and *The Thrilling Rescue*, a hairbreadth Doodlebug comedy, each in 100 ft., are also offered.

HOME FILM LIBRARIES, INC., New York City. Judging by the list of home film possibilities offered by this library, the coming season should prove very interesting. Among the six reel features offered for rental or sale are *Campus Nights*, an excellent college comedy in the modern manner; *The Sky Rider*, with Champion, one of the greatest of dog actors, and *The Adorable Cheat*, with Lila Lee. *The Phantom Express*, with Ethel Shannon, *The Checkered Flag*, with Elaine Hammerstein, and *Brooding Eyes*, with Lionel Barrymore, are features offered for sale outright, together with six *Felix Cartoons*, ranging from 100 to 400 ft. in length, and four 100 ft. films of Hindu life and sacrifice.

HOME-TALKIE MACHINE CORP., New York City. In addition to synchronized acts and popular song hits by such stars as Phil Baker, Miss Patricola, Erno Kapee, Eddie Dowling and a host of others equally prominent, the Home-Talkie Machine Corp. announces as now in production a colorful revue of song, dance and comedy, featuring a score of talented children. Popular opera arias are also being recorded.

KODASCOPE LIBRARIES, New York City. In *The Lost World*, a First National picture, the strange monstrosities of prehistoric animal life are projected into the modern world, thus providing a thrilling story of evolution in its early stages contrasted with the world of today, when one of the monsters is captured and taken to London where it raises havoc, until its escape to sea via the River Thames.

PATHE EXCHANGE, PATHEGRAMS DEPT., New York City. West Point is always interesting but Bessie Love and William Boyd make it particularly so in *Dress Parade*, a seven reel feature especially suited for home projection because of its wholesome plot. A comedy, *House of Mystery*, 400 ft., is funny as only Farina and his cohorts can make one. Three Aesop's Fables, *Outspeeding Speed*, 100 ft., *City Slickers*, 200 ft., *Coast to Coast*, 200 ft., and two novelties, *Old Iron Hides*, 200 ft., and *Breath Takers*, 100 ft., are also offered. Further recent releases include *Tarpon Fishing*, 100 ft., *The Magnetic Bat*, 200 ft., *The Flying Age*, 200 ft., *Hair-Raising Moments*, 100 ft., and *Walking Back*, in five reels.

PATHE EXCHANGE, EDUCATIONAL DEPARTMENT, New York City. Pathe Exchange, in addition to the Pathegrams, entertainment films, also offers for school and home projection its extensive library of educational. Leading educators helped in the preparation of these subjects, including nature study and human and physical geography. Especially interesting and stimulating should be a series entitled *Children of All Lands*, made by Mrs. Madeline Brandeis. These films are all 16mm.

ERNEST M. REYNOLDS, Cleveland, Ohio. Featuring the cross-country air derby for women and including closeups of the winner, the *National Air Races*, 100 ft., 16 mm., is a most interesting addition to the records of aviation progress in America. Many other entertaining Gold Seal Subjects are also available.

new values
new horizons
new perspectives

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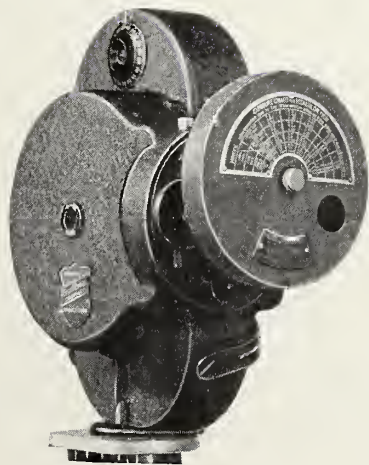
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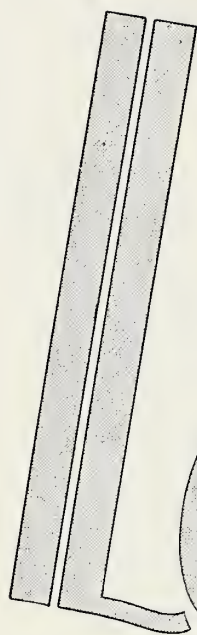
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610-12 Baronne Street
New Orleans, La.

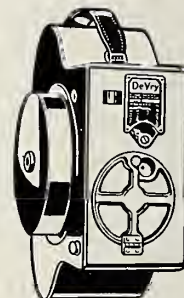


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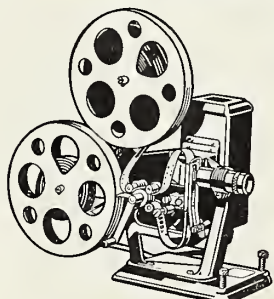
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Cameras *and*
Projectors



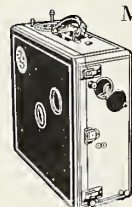
Look \$22.50



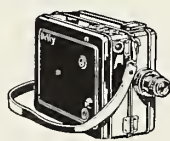
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camera film to
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Yourself
as Others
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ACCURATE
RELIABLE
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Anywhere

The Cinophot matches the exposure speed and lens markings of the Cine-Kodak

The Cinophot indicates lighting for Kodacolor exposures



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FOR SALE—Professional Debie camera, six magazines, precision ball-bearing tripod, two carrying cases, new condition, \$425.00. Holmes Standard Projector, new condition, \$225.00. Darling Motor-Driven 35mm. Step Printer, \$150.00. DeVry 35mm. Automatic Camera, with Carl Zeiss *f*: 2.7 lens, new, \$150.00. Filmo 70—New, \$125. Will accept new Eyemo on any of above. D. D. Monaco, 2434 Leavenworth St., San Francisco, Calif.

BASS offers unusual values in rebuilt and trade-in cine cameras. Victor 16mm. cine camera, three speed, including slow motion combination, carrying case, fitted with 1" *f*: 3.5 lens; price, \$85.00. Victor 16mm. cine turret front with 1" *f*: 3.5, 3" *f*: 3.5 and 4" *f*: 4.5 telephoto lenses, carrying case; price, \$174.50. Bell & Howell Filmo Model 70 with Cooke *f*: 3.5 lens, carrying case; price, \$97.50. Bell & Howell Filmo Model 70, equal to new condition, Cooke *f*: 1.8 lens, carrying case; price, \$110.50. All the above fully guaranteed subject to ten days' money back trial. Still cameras taken in as partial payment. BASS CAMERA COMPANY, Motion Picture Headquarters of America, 179 West Madison Street, Chicago, Illinois.

DE VRY 16mm. projector; stop feature; fitted with 3" extra light lens and 2" standard lens, \$70.00. Cine-Kodak Model A (brand new case and four rolls of unexposed 100 ft. film are included), \$98.00. Motor for Cine-Kodak Model A (run by battery), \$25.00 gets it. Talkie unit, used a few times (300 ft. of talking films included), worth \$74.00—\$45.00 gets it. All of the above are brand new. M. De Martino, 533 Paige St., Schenectady, N. Y.

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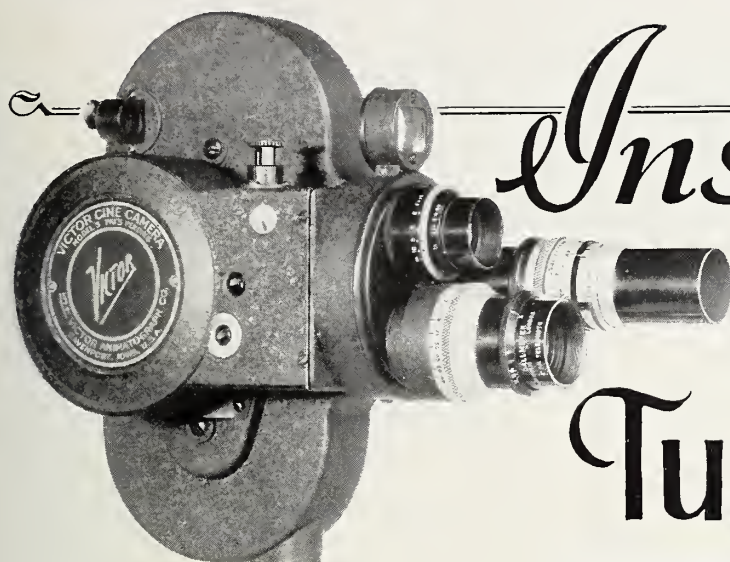
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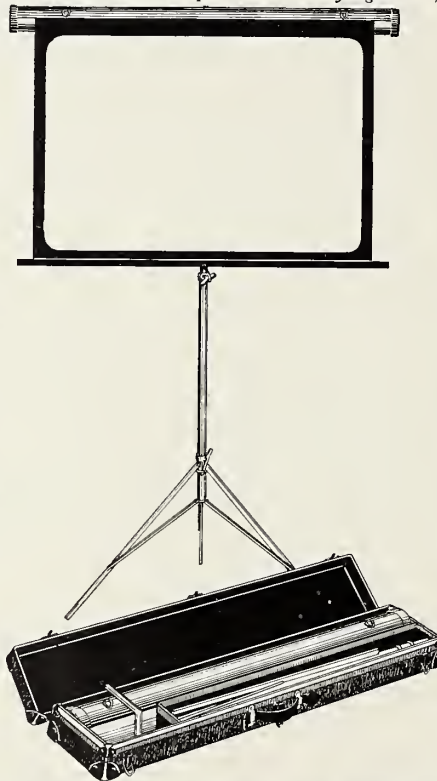
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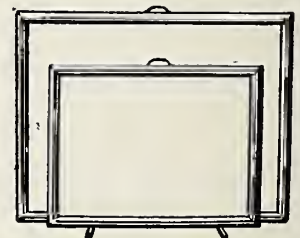
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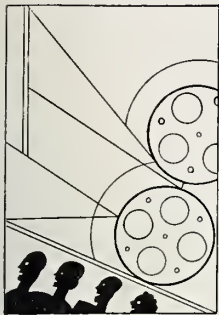
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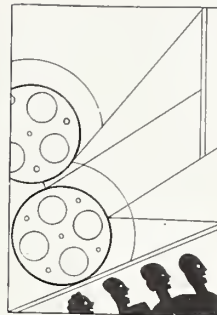
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EDITORIAL



IF a manufacturer bought a new machine for his factory to turn out a new product and then, finding that this new product required a further investment of money in another type of machine to finish it for the market, declined to make the additional investment and kept filling his shelves with the manufactured but uncompleted articles, it is pretty likely that his banker would be on his neck before very long.

¶ If a housewife bought a fine, new phonograph, a set of records and a package of needles and refused to change the needle in the machine because she thought the old one was good enough, it is probable that her family and friends would very soon find excellent excuses whenever she proposed that they listen to some of her records.

¶ The average movie maker will unhesitatingly say that this manufacturer and this housewife are unintelligent; yet a large enough number of movie makers to give dangerous validity to the term "average" are doing the precise equivalent of these foolish acts. In golfing language, they are neglecting their "follow through" and, because of that neglect, they are playing as poor a game of amateur movies as they would of golf if they let "follow through" go hang.

¶ This "follow through" of amateur movies is, of course, editing and titling—preparing films for proper projection. There is no denying that it is a chore, compared to the ease of taking movies, and there is also no denying that it is a chore which cannot be turned over, *in toto*, to anyone except the person who made the pictures. There must be a decision as to the order in which scenes will appear and as to the titles, if any, that will be inserted. The actual labor will be gladly done by any number of excellent laboratories.

¶ This chore, by a happy paradox, can become a pleasure and delight if every amateur will realize

that movie making is both a recreation and an art. The recreation comes in the excitement of hunting good subjects and scenes and in the competent handling of a mechanism that is not too complex and yet not too simple. It may be compared to driving a motor car into new country. The art comes in planning, in advance, the continuity of a definite amount of footage, in planning each shot for composition, lighting and focus and in arranging the rough material, thus secured, into a finished product for screening.

¶ The camera owner who neglects the factor of art and who is satisfied with the factor of recreation is in the same class with the manufacturer who loads his shelves with half-finished products and the housewife who renders her records worthless and tortures the ears of her family and friends with scratchy reproduction on her phonograph.

¶ Of course, the ideal amateur will plan before filming and edit as well. This requires a generous amount of leisure. Most of us will find that our actual filming is often done hastily, because of the pressure of other circumstances. Frequently we can only achieve the planning before each shot and we must depend on editing to pull our footage into some continuity and order. At the time our scenes are recorded we have the firm intention to edit and title. When we get back to town for the winter, dinners, theatres and bridge have a way of crowding into our editing time and we wind up with our films having jelled into an amorphous shape that satisfies neither ourselves nor our friends.

¶ This October resolution is offered for the consideration of every amateur:

¶ *I solemnly promise myself to do one night of editing each week from now until Christmas. Amen.*

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateurs' contribution to cinematography as an art and as a human recreation. The League spreads over fifty countries of the world. It offers a technical consult-

ing service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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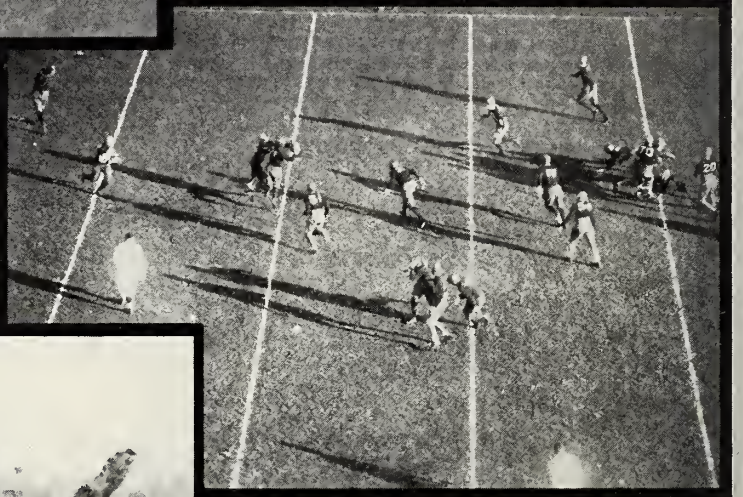
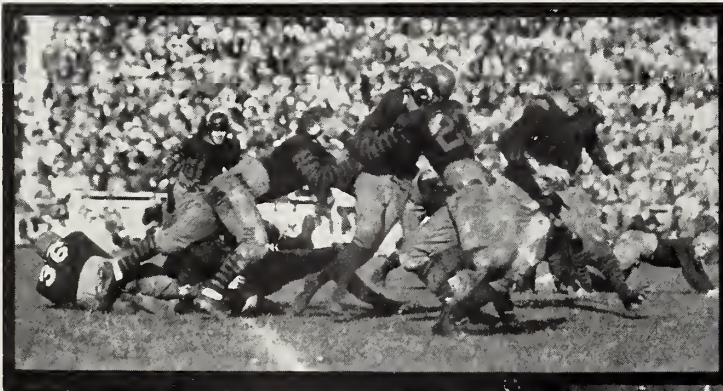
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FLASHES
FROM
FOOTBALL
FILMS



MOVIE MAKERS



OCTOBER, 1929

FILMING FOOTBALL

A Sensible Summary Of A Seasonable Subject

By H. Syril Dusenbery



FALL is football season. Nothing makes a more exciting movie than a hard fought game. Football filming is not particularly difficult—it is all in knowing how. Unfortunately, the game does not wait for the movie maker. He must be alert to what is going on and shoot whatever and whenever he can. Once the final gun sounds, the game is history—there can be no retakes. This fact greatly adds to the fascination and sport of filming a game and the movie maker who does not take his camera along is missing a great deal of fun.

While it is seldom that you have much choice in the selection of seats, the most desirable ones from the standpoint of picture taking are those close to the center of the field and about half way up. Seats at the end of the field behind the goal posts are not to be recommended unless they are very high up. End seats are theoretically ideal for shooting a touchdown but in actual practice it may happen that the only scoring is done at the opposite end of the field. Try to get your seats on the side, as near to the center of the field as possible.

During the shooting of the game, the light must be carefully watched. As the game progresses the light at this season of the year slowly wanes. In the excitement this fact is sometimes forgotten and the same lens setting is used all afternoon. The result is that, very often, the pictures taken in the second half of the game are dark and underexposed. If your seats are on the sunny side of the field be sure to shade the lens, otherwise, especially late in the afternoon, you are likely to find the sun shining directly into the camera. This will cause white flare marks and perhaps even fog the film entirely.

Hardly do we begin to discuss the

subject of football when someone mentions telephoto lenses. A great deal of misinformation exists about these long range lenses and many a movie maker regrets spending considerable money for a six-inch telephoto when a two or three-inch one would have given better results. Many excellent football films have been made from the bleachers without any special equipment whatsoever! If you own a six-inch lens leave it home. It has many good uses but they are not at a football game. If you use a lens larger than three inches a tripod is absolutely essential for good results. This is seldom possible or practical at the usual football game. The field of a larger lens is quite small and one or two players will fill it completely. These long range lenses are excellent for taking closeups of the players from the bleachers but the most desirable pictures are those that show the entire team in action, or the line formation at least. With a large telephoto lens it is very difficult to follow the players as they move rapidly, making it necessary to keep the camera in constant motion in order to keep them in the field of view. How this would look on the screen we shall leave to your imagination. On the other hand, a small telephoto, like the two-inch lens, will bring you near enough to the players and, yet, enable you to include most of the line formations. With a little care such a lens can be successfully used without a tripod. Naturally, the camera must be held more firmly and moved less than when the customary one-inch lens is used but, with reasonable care, quite passable results can be obtained. If a three-inch lens is used endeavor to rest the camera on

some firm support. There is a combination cane and tripod on the market that is just the thing for this sort of work. However, unless you are seated some distance from the players, try to get along without any special lenses and your results will be more satisfactory.

The first thing to do at a game is to get some atmosphere into your film. Shoot the crowds with their flags and banners. Take some pictures of the bands as they enter the field. Film the entrance of the teams with the cheering crowds in the background. Take a few feet of the rival captains meeting, in the middle of the field with the officials, to select the goals. A telephoto lens may be used on this scene if a real closeup is desired. Then comes the kick-off! Of course, you will want that. Then, it would be a good idea to pause for a few minutes until the game gets under way. It is not necessary nor desirable to shoot every play. Watch out for the spectacular ones. In football the teams are constantly moving from one end of the field to the other. Sometime during the course of the game the line of scrimmage will be directly opposite the point at which you are sitting. Watch for this opportunity and then shoot the play. A pass or kick usually shows up better on the screen than a line play. It is not very difficult to follow the ball on a forward pass showing both the passer and the receiver but, when a kick is made, be satisfied to get a good shot of the kicker and forget the ball. Keep your wits about you and don't get excited. Be ready at all times in case some unexpected spectacular play develops. Intersperse your action pictures with a few side-line shots. Shoot the score board as it is changed after a

(Continued on page 671)

PROPS

All That Story Filmers Need Know About Him—And Them

By Epes W. Sargent



Of all unsung and unseen heroes of the movie lot, perhaps the most valuable aid to a director is the Master of Properties, otherwise, Props. With hard work you can make raw material into a passable leading man but a real prop man is a gift of the gods to a sorely tried director. No amateur company should be without one, but pick him carefully and cherish him. Unless he is fat enough to qualify for a sideshow exhibit, he's worth his weight in gold. And he's as necessary to a small troupe as to a big one.

A property, as you probably know, is anything used on the stage that is neither scenery, nor costume. The stage carpenter knows pretty exactly what he is required to supply. The costume department makes clothes. Props gets anything from an ant to an elephant, from a pin to a pineapple, and he has to make it snappy. He must be a jack of all trades and master of each, or else know how to get someone else to do it for him.

The wranglings of five hundred years have resulted in a practical ruling on props, for there are times when props and costumes are more or less debatable. Here's the stage rule. If it is something necessary to the action, other than straight dressing, it is a prop. For example, if your hero is a military man, he may wear a revolver in a holster as part of his costume. If he has to shoot it, then it is a prop. If a coat lies on a chair, it is a prop. If it is donned by one of the characters, it becomes costume but, if two or more wear the coat, it again becomes a prop.

In the same way, the stage carpenter builds a room or an exterior set, but Props dresses it. He supplies and hangs the curtains, he gets the clock and vases for the mantel, he brings on the tables and chairs, rustles the bookcase and then digs up the books. He generally has a staff of helpers, technically known as clearers, who work under his direction.

Properties are divided into set and hand props. The latter are articles

brought on the stage or carried off by some player. The revolver and the coat, mentioned above, are both hand props but furniture and general dressings are



Photograph by Warner Brothers

AN ESSENTIAL PROP

Louise Fazenda Would Look Even More Startled If Props Had Forgotten Her Ouija Board

set props. It is up to Props to see, before each scene, that the hand props are given the proper player, that the hero has his trusty gun and the villain his cigarette. On the stage there is also the classification, perishable props. The cigarette is a perishable prop, as would be food to be eaten, articles to be broken or anything which must be replaced for each performance.

It is important that the director supply Props with a property plot as far in advance as possible. As soon as possible after that, he should provide a property plot by scenes and sets. It is permissible to generalize the stage dressing, as, "fashionable drawing room" or "cottage interior," but, if that drawing room must have a violin on the piano, it must be written in, as, "fashionable drawing room. Essen-

tial, a piano with violin on top." If this is not done, it is no fault of Props that the violin is lacking. Lots of fashionable drawing rooms lack violins. The best way to make out the plot is to describe the room or the set and then follow with the essentials and add the hand props. It should run something like this:

"Fashionable drawing room. Essential: violin on piano, book on table, two cigars in humidor on side table, matches, tray with afternoon tea, six cups. Hand props: sure fire gun for Jack (specify just what sort of gun, whether rifle, shotgun or, if revolver, what type), cigarettes in May's case and bloody handkerchief for George." A "sure fire" is a gun that will shoot. It must be loaded with black, and not smokeless, powder.

If there is more than one scene in the set, it is a good plan to specify in what scene the hand props are to be used. This can be done by putting the scene number in parentheses. Then Props makes certain that the article is supplied just before that scene. If some things are used in one scene and not in another on the same set, specify this.

When he gets the first, or full plot, Props begins to assemble the things required. When amateur

companies work in the open or use actual homes, he is not required to procure much furniture or dressing but he may be required to have a rustic bench or an invalid chair for an exterior and it is up to him to make arrangements accordingly. He borrows a bench from someone and rustles the invalid chair from the hospital, the railroad station or wherever he can locate one. For amateur production it is better practise to make assemblage only of the material needed for immediate work, but he should have everything marked down. He must know, in advance, just where to go for it. Then, if the director suddenly changes his mind and wants the rustic bench for next Saturday, instead of making the scenes calling for the invalid chair, Props hustles off to the

owner of the bench instead of going after the chair.

These lists should be itemized to the slightest detail. Do not trust to chance that someone will have cigarettes for use in the play. Probably someone will, but don't take a chance. In the same way, call for a pin if a pin is needed. Don't trust to luck; look to Props. That's what he's for. Before setting out for location he should check over the list and make certain that he has everything.

More than this, it is up to Props to see that things are just right. If he sets the stage for an evening party he wants to look at the clock and check the time. Not one person in a thousand may note that the party starts at two o'clock and that they go in to supper at four but that thousandth person is precisely the sort who will advertise the fact to the world.

Props needs to be careful of little things. If a candle is supposed to have been burning through the night he wants to whittle it down to match the lapse of time. A character should not leave a room with a freshly lighted cigar and appear on the porch in a scene timed a moment later with the stogie half smoked. Props should note, from the script and from observation, the condition of the cigar in each scene and provide one to match. At the end of a scene he should report these details to the script clerk who makes a note against the proper scene.

It's a sort of divided responsibility but the burden rests on Props.

It is part of Props's job, when working under the lights, to see that nothing halates. Highly polished surfaces, such as china vases, should be rubbed with putty to kill reflection but not so heavily as to leave a dead surface. Mirrors should be "killed" and other faults corrected, generally with the co-



A HAND PROP

A Diamond Engagement Ring Is Probably The Ingenue's Favorite In This Prop Classification

operation of the cameraman.

As soon as a set is constructed, Props dresses it. As soon as it is ready to be struck, he clears it. In between, he should see that nothing is disturbed.

SET PROPS

The Atmosphere Of This Cottage Scene Is Established By Their Authenticity

Photograph by Warner Brothers

In an amateur company there probably will be little building but even an amateur production requires some work. One picture called for a polo helmet for the hero. That was costume but they came to Props after failing to find a helmet anywhere in town. He made one from the crown of an old derby hat, a pasteboard brim built up with *papier-mache* and a can of white paint. It looked great in the picture. Much can be done with *papier-mache*, which is nothing more than bits of newspaper soaked in a thin flour paste. The object is built up, bit by bit, and permitted to dry before being painted. Much can also be done with modeling clay and the composition of whiting, glue and varnish known as *gesso*. It would take a volume to give directions for making props and it probably would not be needed much. However, in an emergency, Props will generally manage to come through. He may be required to make rubber and cork imitations of sledge hammers, pistols, crowbars and the like. You can't very well brain the hero with a crowbar; you'll need him for the final fade out. You can make a sub-

stitute crowbar out of a piece of rubber hose, stiffened with a dowel or a cut-down broomstick and provided with a wooden point. A sledge hammer may be trimmed from a rubber bath sponge if you do not come so close to the camera that the honeycombing

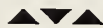
(Continued on page 669)



WATCH YOUR STOP

The Importance of Correct Exposure For Film Reversal

By C. W. Gibbs



IN presenting a note on the subject of exposure it is necessary that the reader know the theory of the film reversal process. To those who are not acquainted with this, the information in the next paragraph will offer a brief resume of the reversal process.

The photographic emulsion consists of gelatine containing silver bromide crystals. When developed, the silver bromide, which has been acted upon by the incident light, is reduced to metallic silver. In the usual chemical treatment the negative, after development, would be placed in a hypo bath to remove the unreduced silver bromide. In the reversal process, instead of being placed in a hypo bath, the negative is given a bleach bath which removes the metallic silver and leaves unaffected the silver bromide crystals which are still light sensitive. At this stage the film has the milky appearance of an unexposed emulsion, but, viewed by transmitted light, it shows a weak positive image. In those portions of the film which received the intense light from the highlights of the subject photographed, a large percentage of the silver bromide will be reduced. This gives considerable density on the negative at that point. When the silver is bleached out, only a few silver bromide crystals are left at that particular area. In those portions of the film which received the light from the shadows of the subject, only a few grains are acted upon by the developer and, consequently, after bleaching, a great proportion of the sensitive crystals are left in the emulsion. If, then, these two areas of the film are exposed to light and developed again, that portion of the film that had a high density in the negative is now of low density because there were very few grains left in the emulsion for the second light to work on. That part of the negative which was originally represented by a very light density thereon is now an area of high density. The original densities of the film are thus reversed. A series

of simple graphic illustrations will show this more clearly.

Figure 1 shows a cross-section of an exposed but undeveloped emulsion on which two intensities gave the exposure, a light intensity and a heavy intensity. The silver bromide crystals are represented by dots.



FIGURE 2

Figure 2 illustrates the cross-section after the two intensities have been developed. The black area representing the developed silver grains.

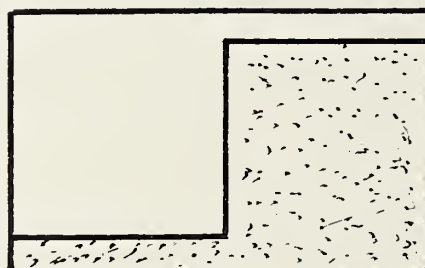


FIGURE 3

In figure 3, the developed grains have been removed by the bleach, leaving the sensitive crystals previously unaffected by the light.

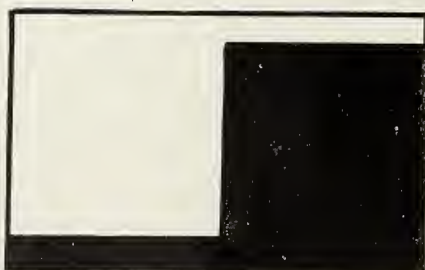


FIGURE 4

Figure 4 shows the appearance of the image after the remaining silver bromide has been reexposed and developed, the densities now being reversed.

Many people using cine cameras do not have much knowledge of exposure

and shoot all their film at the same stop or follow some simple rule given them by the camera salesman. These procedures may be followed with a still camera but not with reversal film. The drug store finisher may choose between thirty different chloride papers for the proper emulsion to fit a certain negative, but, in the reversal process, the finisher has only those grains to work with that were left after the bleach bath removed the negative image. There must be an exact balance between the grains exposed on the film in the initial camera exposure and the grains that are unaffected. When your films come back from the finisher too flat or too "contrasty," do not blame anything but the exposures you gave the film. The manufacturers of reversal emulsions have spent many thousands of dollars on research, perfecting delicate instruments for use in finishing to help correct, as much as possible, errors in initial exposure. When exposures are very far off, it is next to impossible to correct them in finishing.

Diagrams, a little more elaborate than the preceding, will show why over and underexposure will not give satisfactory positives. We will use the same type of figures as before but represent the densities by a straight line, with the shadow intensities on the left gradually increasing up to the maximum density of the film on the right, which represents the highlights. The figure, therefore, represents an infinite number of tones in the negative instead of the two tones we had in the preceding figures.

In figure 5, showing the appearance of the negative after it has been given a correct exposure and development, we see that the black area of the film is evenly balanced with the unexposed grains left in the emulsion. After bleaching, if the unreduced grains are given a normal reexposure and a second normal development, the result will be a positive of good quality, with clear highlights and deep shadows.

(Continued on page 668)



FIGURE 1



FIGURE 5

HOW To GOVERN EXPOSURE

An Answer To Every Beginner's Prayer

By Carl L. Oswald



THE PRODUCT OF BRIGHT LIGHT
The Shadows Are Heavy And Black

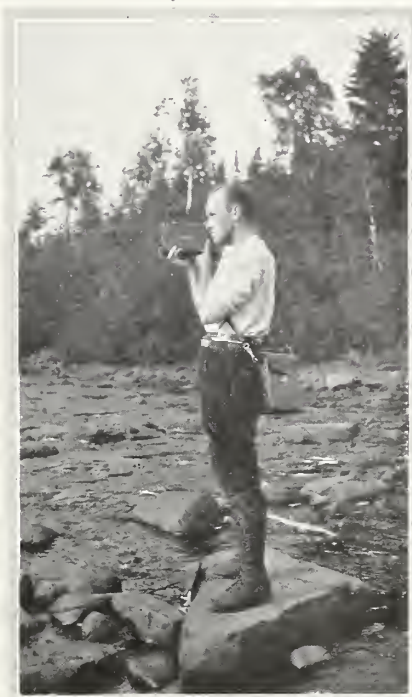
follows: *bright*—a clear, cloudless sky with the sun shining brightly and casting heavy shadows which appear black when the eyes are squinted; *gray*—sky overcast but no heavy clouds and with the sun shining through strongly enough to produce a faintly visible shadow; *dull*—sky overcast and no shadows being cast but with not enough mist or fog present to seriously obscure distant objects.

The above conditions apply to ordinary daylight between about two hours after sunrise and two hours before sunset. When mist or fog are present it is better to avoid shooting if possible. Obviously there are conditions which are between the ones defined but, with these main points well in mind, the amateur should secure a high average of satisfactory results. Experience helps and, after a short time, he will find himself deciding his exposures as a matter of course.

Most cameras are equipped with lenses having a variable opening or diaphragm, the lens mounting being marked with numbers to indicate the exact diameter of the opening and, therefore, the relative amount of light being passed through the lens to the film. The brighter the light condition, the smaller this opening must be. Also, remember that large numbers are used for bright light and smaller ones for dull light. These numbers are known as *f* numbers and the lens openings are so designated as, for example, *f*:11, which corresponds to the opening for *bright*.

If you have such a lens and have determined your light condition by the above definitions you will find that the diaphragm or *f* numbers correspond roughly as follows: *bright*, *f*:11; *gray*, *f*:8; *dull*, *f*:5.6. Placing the indicator above *f*:11 at about *f*:16 will take care of unusually bright conditions such as are found at the beach or on the sea when the sun is shining brightly. Numbers below *f*:5.6, if your lens provides for a lower *f* number, will take care of unusually dull conditions. There will undoubtedly be a certain amount of trial and error in all this, but the method given, if followed out logically, will supply a dependable means of making the important basic determinations.

Variations in exposure requirements are well covered in charts which may be had on application at any well sup-



HERE THE DAY WAS GRAY
The Shadows Are Only Faint

THE modern amateur movie camera is provided with everything possible to make good picture-taking automatic. However, there is one adjustment that must always be dependent on the operator of the camera, and that is the adjustment governing exposure. This means that the amateur must become accustomed to the proper interpretation of light conditions.

Many cameras are fitted with exposure guides on which an indicator can be set to correspond with the prevailing light conditions. This device controls an opening which increases or decreases the amount of light passing through the lens, so that on bright days the opening can be made smaller and on dark days larger. If set properly, the amount of light reaching the film is, thus, always of the quantity necessary to insure proper exposure.

Exposure guides on cameras usually have three main divisions—"bright," "gray" and "dull"—to correspond with the daylight conditions most commonly met. There are also intermediates such as "very bright," "cloudy bright" and "very dull." If, however, the camera user will understand the three main divisions the rest should be simple because the intermediate designations are then self-explanatory. These main divisions can be rather clearly defined as

plied photographic store. These charts are a dependable guide to the exposure needed for a specific case under the main conditions here outlined. For example, you may have determined that your basic light condition, as above defined, is *gray*. Reference to your exposure chart will then give you all of the variations of subject such as close-ups, long shots, beach scenes, etc., with the corresponding stop or *f* number. If in doubt between two basic light conditions, it is generally better to err on the side of the darker of the two.

On those cameras which provide only the three basic indications on the exposure guide it is well to confine one's picture-taking to those conditions and to leave the more unusual shots to those who are equipped for making them.

While the foregoing is written in an effort to set the feet of the amateur in the right path, it is not intended as a cure-all for every exposure problem. Unquestionably the best way to determine exposure is by means of a dependable exposure meter.

However, the amateur who wants bright, snappy pictures should confine his shooting to bright or, at least, gray light. Pictures made in dull light are inclined to appear flat and lifeless and shooting under these conditions should be avoided by the beginner unless he wishes to shoot on chance.

THOSE GOOD OLD DAYS

A Sentimental Film Story Of Two Ages

ROSE.....*A modern flapper*
 JACK.....*The boy friend*

GRANDMA AS A GIRL
 GRANDMA OF TODAY
 GRANDPA AS A SWAIN
 GRANDPA TODAY
 MOTHER

By Epes W. Sargent

and stamps on it. She looks at him admiringly. Isn't he the big, brave man! Puts arm confidently through his and they exit.

through scene. She has his coat over her shoulders.

Scene 14: Porch as in scene one. Grandpa and Grandma enter scene. She is about to enter house. He begs her to wait a moment. They sit on steps.

Scene 15: Closeup of couple on steps.

Grandpa is talking very earnestly. Proposing. Grandma coy. She blushes but says, "Yes." Grandpa takes ring from finger and slips it on hers. Their lips meet. Iris or fade.

Scene 16: Return to *Scene 3*. Grandma, now old again. She should be in much the same attitude as the young girl in previous scene. Grandpa enters. Kisses her. She opens eyes. Smiles. Takes his hand and holds against cheek.

Scene 17: Curb as in *Scene 2*. A car comes in. Stops. Rose gets out. Jack says, "Good-bye." She grabs him by hair, pulls him toward her and kisses him carelessly. He exits in car. She waves. Turns to house.

Scene 18: Return to *Scene 16*. Rose enters quickly. Dances gaily up to Grandma. Kisses her. Mother enters. Rose kisses mother. Shows engagement ring. All delighted. Rose looks down at Grandma. Says—

Spoken title: "Gee, Grandma, I bet you never had the fun we have, when you were young."

Return to scene: Rose enters house with mother. Grandma looks at Grandpa and smiles knowingly.

Note: Beautiful scenery will greatly improve *Scenes 5 to 13*, inclusive. If possible, get idyllic woodland vistas for the background. However, do not let the scenery obscure the action. Be sure that Grandpa and Grandma are close enough to the camera so that expressions on their faces can be recorded.

If a brook or pond is not available for *Scenes 9, 10, 11* and *12*, an accident in a high swing, hung from a large tree, could be substituted. While Grandpa is swinging his future wife, she could slip out and sprain her ankle. The proposal could take place when Grandpa was carrying her home.



"GRANDPA STARTS TO LEAD HER ACROSS"

Scene 9: Brookside. Stepping stones, if possible. If stepping stones, Grandpa starts to lead her across. If stones not available, they merely move along the bank.

Scene 10: Middle of brook. Grandpa helping Grandma across. He claims a kiss. She resists. They both splash into brook. If there are no stepping stones, play scene on bank and they slip into water.

Scene 11: Closeup of them floundering in the water.

Scene 12: Brookside. They come out of water, drenched. To get clinging effect, Grandma should be very lightly underdressed. They exit from scene. Grandma humorously reproofing.

Scene 13: Country road. Grandpa and Grandma, still bedraggled, trudge

Scene 1: A porch or a bench in the open. Grandma sits in chair, resting. Rose enters from house. She carries golf clubs or tennis racquet and is in sport clothes. The typical flapper. Kisses Grandma. Waves toward camera and past it. Exits toward camera, down walk. Grandma smiles after her. Mother comes from house and looks.

Scene 2: Curb. Jack, in sporty roadster, waiting. Rose enters. Gay greeting. Climbs in car, waves back to house. Car out of scene.

Scene 3: Return to *Scene 1*. Grandma and Mother smilingly look after car. Grandma looks up. Shakes head. Says—

Spoken title: "It was different in my day, my dear."

Return to scene: Mother nods. Exits to house. Grandma nods, dozes. Iris or fade.

Scene 4: Another house, should suggest 1860. Grandpa comes into scene, dressed in style of the '60's. (Get costume data from library or old prints.) Grandma, now about eighteen, comes from house. White dress in old style. Grandpa greets her very ceremoniously. They exit.

Scene 5: Woodland or park walk. Grandpa and Grandma stroll in. Her slipper ribbon is unfastened. Timidly she asks him to tie it. He kneels and ties ribbon. Grandma terribly fussed that he should see her ankles. Grandpa rises. She thanks him. He carries her hand to his lips. They exit.

Scene 6: Another walk. Grandpa and Grandma enter. She shrieks. He is alarmed. She points excitedly.

Scene 7: Closeup of any innocent bug or worm on Grandma's skirts.

Scene 8: Return to *Scene 6*. Grandpa plucks off offender. Shows her. She shudders. He throws it on ground

FORWARD *With* MEDICAL FILMS

*How Improved Film, More Flexible Equipment And The Talkies
Are Advancing Medicine And Surgery*

WITH the recent rapid increases in technical scope of amateur movie equipment the usefulness of this medium of visual instruction has greatly enlarged for the medical profession, with resultant advances in its effectiveness, according to reports received by MOVIE MAKERS from many doctors and surgeons among the thousands now employing the camera in their work. Panchromatic film, for instance, it is stated, has made possible the registration of true chromatic values, a factor of vital import in the study and diagnosis of filmed surgical cases. Here the distinction between tissue, blood clots and diseased matter in incisions must be clearly indicated if the record is to be of value. This was not possible with ordinary orthochromatic film on which an incision registered a uniformly dark area. However, since the introduction of "pan" a true rendition of actual conditions is achieved and the elements revealed by the incision are made clearly distinguishable.

Concerning this use of film, Dr. Paul Appleton, assistant visiting obstetrician of the Providence, R. I., Lying-In Hospital and member of the Amateur Cinema League, says, "One of the greatest difficulties in the photography of surgical operations has been that blood stains show in monochrome as ugly black smudges. This, however, is now overcome by panchromatic film and the use of various degrees of ray filters which give colors relatively true representation. Too, the average motion picture lens is so fast, $f:3.5$ up to $f:1.5$, that the addition of the filter does not require such an increase of exposure as to interfere with indoor hospital and laboratory photography."

Another epochal step in the progress of medical photography, made possible by development of amateur cine processes, is reported by the Post-Graduate Hospital, New York City, where a series of color films on plastic surgery is being made under direction of specialists in this field. Here, again, a true rendition of color values is vital and

By Louis M. Bailey



this new development is to be utilized in reproducing these intricate and delicate operating room activities with life-like reality for surgical students.



A SCENE FROM A MODERN CASE RECORD MADE WITH
A CINE CAMERA

Nor is surgery the only branch of medicine to benefit by the camera's growing flexibility. Dr. Smith Ely Jelliffe, eminent neurologist of New York, says of his work, "No phase of medicine has found the cinema of so much value as the field of nervous and mental disease. The student of the nervous system is almost exclusively guided by his studies of sensation and motion. Behavior is primarily founded on sensation and sensation is essentially represented by some form of motion. This simple principle is the basis of all behavior."

"There is no movement that is meaningless. Every movement, even one that outwardly seems as slight and inconsequential as the manner in which a man twiddles his fingers, raises his

eyebrows or taps his foot, tells a story that can clearly be read, provided one has the appropriate training. Motions demonstrate what a man really is—his actual status—and, consequently, nothing is so valuable to the neuropsychiatrist as adequate records of such motion. Cinematography is able to provide and establish these records and, therefore, modern motion picture equipment is proving to be of infinite aid in the interpretation of, and hence in the treatment of, mental and nervous disorders."

And, of course, in this field the variable speed cameras are invaluable, having been developed to such a high degree that, in one, seven different speeds are available to the student.

Further indication of the interest of the medical profession, fundamentally a conservative and intensely practical body, in the newest phases of motion pictures is contained in a letter from Dr. Joseph B. De Lee, Chicago Lying-In Hospital, who writes, "One of the great developments in educational motion picture films is the talking picture. We are going to wire our new hospital for the eventual talkie." This progressive viewpoint is invaluable to modern medicine and undoubtedly instruction of the future will widely utilize films of actual surgery, later synchronized

with the desired comment by eminent authorities, to replace the old and necessarily ineffectual operating-room surgery lesson.

The value of the closeup here can truly be appreciated in contradistinction to the occasional glimpse of the subject now permitted the distant student, required to keep away from the operating table in deference to necessary antiseptic measures.

Nor should the highly developed equipment now available for microcinematography be overlooked in a consideration of the intensive uses being made of the motion picture in medicine. The recording on film of the activity of micro-organisms provides study material of the greatest value and the

(Continued on page 664)

POINTERS *On* PLANNING

Recipes For Making Interesting Film Fare

By Arthur L. Gale



WHILE the amateur is mastering the rudiments of camera technique — exposure and focus—he takes pot shots of any subject near at hand which strikes his fancy. Subject interest and the story-telling possibilities of the camera are, rightly, not considered because his first step is to learn to handle his camera. However, the amateur will certainly lose a great deal if he accepts this method as a precedent. He will miss as much as if he had bought an expensive accessory and did not learn how to use it.

The second step in making films more interesting is to avoid splicing together shots on dissimilar subjects. A first reel might include, in succession, a long shot of the Washington Monument, a closeup of the baby and a dramatic scene of a fire engine racing past your house, but your later reels should not. Putting it briefly, your second step is to get all of your scenes of the same, or of a similar, subject together in one reel. This can be done by editing. However, it will soon be found that scenes which would greatly add to the interest of the reel are missing and hence you will come to the third step as you make progress in adding interest to your films—you will make a mental plan of your film before you begin to shoot. Just as you figure out your exposure, focus and lighting, you should figure how each scene will fit in the reel in relation to other scenes, that is, you should plan the film as a whole.

When you are planning a film, look at the subject as a unit, remembering that, in order to avoid a scramble of pot shots in all of your reels, you are going to splice all of the shots on this subject together. The first thing that will strike you is that you will have an opportunity to tell a connected story. Whether the subject in question be a day's outing, the baby, a football game or an extended tour, a connected story will make it more interesting than an unplanned scramble of scenes.

Search for some connecting thread to hold the story together. If you jot

down a few notes of shots that you would like to get or shots that you have already taken, perhaps some connecting thread will suggest itself which will



Photograph by H. Armstrong Roberts

CHOW!

An Intriguing Moment In A Film Story Of The Baby's Day

guide you in selecting additional shots. This connecting thread is called continuity. In some cases a possible continuity is quite obvious. For example, if you are about to make a film of a trip, you could use the itinerary for continuity. Thus, the film would begin with a shot of your friends entering the railroad station or piling luggage in the car, then follow with the high lights of the trip in the order that they were presented and end with a scene of the return. This, you might complain, is quite obvious but how can one arrange a connecting thread or continuity for a reel of scenes of the baby? The answer is that there are devices for such subjects that are just as obvious and even more interesting. For example, you could use the time of day as your connecting thread.

You might begin with a shot of sunrise and then you could show scenes of the baby waking on the sun porch, follow with the major events of its day in their proper order and close the reel with the baby being put to bed. There are innumerable continuity themes. The seasons might furnish the connecting thread for a long film of a ranch, or the rules of a game might serve in making a sport film.

The use of a simple plot opens wide possibilities and adds enormously even to a reel of exceptionally fine photographic quality. For example, a League member who wished to present a reel of exceptional, but otherwise unrelated, fishing shots made use of this simple plot. A veteran sportsman, out with his rod, finds a youngster fishing a little stream and, after making his acquaintance, tells the boy of his fishing experiences over the world. On the screen come scenes of fishing in Maine, in the Gulf of Mexico and in the West. At the end, the scene returns to the veteran of many waters and the little boy side by side on the bank. Additional dramatic emphasis would have been given if, just at the close of the reel, the boy had caught a brook trout. The amateur who filmed this had studied his theme and had found a

continuity that fitted his purpose and brought human interest to his shots which they did not have before. It was no more difficult than planning his exposures. He simply figured out a connecting thread that would fit the general nature of his shots and used this central idea to assemble his random fishing pictures more interestingly. This could have been planned in the same manner before any of the shots were made.

Besides planning a film as a whole, individual scenes and groups of scenes or sequences should be planned to make the best use of them. There are many bits of simple technique that gradually will be learned as you strive to make your films more interesting. First of these is the closeup. It is so

(Continued on page 666)



FILM FLAM

By Louis M. Bailey

Foiled

WE have noted with interest that picture companies frequently send out statements of the birthplaces of their stars in the expectation, we suppose, that local pride will induce publication of the items. With this thought in mind we took a census of our amateur company in East Teabone, N. J., the other night, in the hope that we might be able to secure enough data for publicity notes in the neighborhood columns of our local newspapers.

Much to our horror, we found that Lily La Rooke, our lovely star, had been born in a district which had been enveloped by the stockyards, years after her family had moved. She insisted on secrecy. Following this, Timothy Tantrum, our juvenile, firmly requested that no mention be made of where he first saw the light of day but gave no reason. The villain drew personal sympathy when he then admitted that his birthplace, still the family home, was scheduled to go on the auction block the following week, due to financial reverses. And so it went.

Our final conclusion was that the pasts of our particular luminaries would bear no inspection and, certainly, their futures no prophecy.

Loyalties

THE triumphal entry of professional movie art into the American home is recorded by *Variety* in the following note:

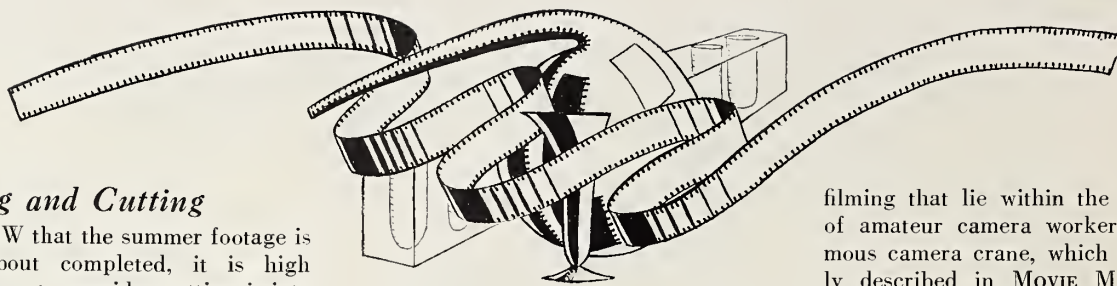
"A promoter has approached a number of studios for permission to photograph film stars and use the pictures for wall paper prints. Plan is to create a vogue for homes. Special combinations are being arranged for many moods and fancies. The Shebas may have a John Gilbert room or a group of panels carrying portraits of many screen idols. Movie-struck shiek can have his selection of screen flaps. Hoot Gibson is being sought to fill the demands of the kid lovers of Westerns, and the prominent child players are being sought for decorating the nurseries. Chaney will look after the bad little boys and girls."

The idea back of this may be part of the national conservation program—to make the paint and calomine on Hollywood faces do double duty.

Personally, however, we still prefer the conventional wall coverings and to confine movie art in the home to amateur films.

Home Movies Through the Ages

THE inaccuracy of historians is notorious and it is with the feeling that *Film Flam* is contributing to the eternal verities that we present the above reproduction of an ancient woodcut. This unique relic of the heyday of the Roman Empire has lain for nearly a score of centuries immersed in the depths of Lake Nemi, that smart watering resort for the elite of ancient Rome. It had evidently been a decoration of one of the imperial pleasure-galleys, which, it is believed, was sunk one night when the gang was making whoopee, and only revealed again upon the recent draining of the lake by the Italian government.



Splicing and Cutting

NOW that the summer footage is about completed, it is high time to consider cutting it into a reel or two which will be worth seeing from the point of view of your friends. And this means that you should not only consider continuity but should also provide yourself with the facilities which will enable you to turn out a workman-like film that does not jump or break during projection.

¶ In cutting and editing, a rewind is desirable in which both rewinding elements are provided with geared spindles.

¶ Tin typewriter-ribbon boxes are very useful for the storage of short lengths of film. Most of them are just the right height and, for a protracted storage period, they may be converted into miniature humidors by inserting a one-inch square of slightly moistened blotting paper, separated from the film by a sheet of waxed paper.

¶ For temporary classification of film while being spliced, some amateurs have suggested egg boxes of which the small squares are labeled or numbered. Others employ pegs on a board or pill boxes. The main thing is to keep the little film rolls from uncoiling and becoming unidentified. Nothing is more annoying than carefully to complete a fully-spliced reel only to find that you have left out one or two sequences that have slipped away into a dark corner. Lacking anything else, the rolls may be coiled and clipped firmly with a paper clip to which has been attached an appropriate label.

¶ The convenience of an illuminated magnifying device in editing film is so great that it is almost a necessity when splicing up more than a few short lengths.

¶ Take care to scrape the emulsion off cleanly when making a patch. Cement will not adhere properly on a moistened surface. Therefore, if you use water to soften the emulsion, be very sparing with it and make sure that the film is dry before applying the cement. Experts in splicing seldom use moisture but scrape the dry emulsion.

¶ Do not apply too much cement to the patch. A single dexterous wipe of the half-filled brush is enough if pressure is applied immediately.

¶ Do not leave the bottle of film cement uncorked as the cement evaporates rapidly.

¶ Do not be afraid to test the splice thoroughly, a moment after it is made. This is done by applying a good steady

THE CLINIC

By Russell C. Holslag



pull to both sides of the splice, then bending it slightly to see if the edges are secure. If the splice is properly made it should not be affected at all by this treatment. If one edge comes loose, it is an indication that the cement has not been uniformly applied. Take a bit of cement on the end of the brush, touch it to the uncemented edges of the film and press tightly together with the fingers for a moment. This applies only to the edge of the film; if the uncemented portion extends into the picture, place the film again in the splicing device, supply cement where needed and apply pressure.

¶ A piece of soft cloth that is not linty, doubled into a pad, should be kept handy to remove surplus cement from both sides of the film immediately after the splice has been made. This will prevent the embossed finger prints that sometimes occur on carelessly spliced film.

¶ Thin white cotton gloves, worn while rewinding and splicing, keep hands and film clean.

¶ A piece of soft, lintless cloth, moistened with any of the liquid film cleaners now on the market and held with a loose pressure in the hand, is useful in cleaning film. The film is passed slowly through the folds of the moistened cloth so that it may have time to dry before being rewound. It is a good idea to do this with a newly spliced reel, since the separate pieces have probably accumulated dust and dirt through handling and splicing. Besides, this is a good final test for detecting open or poorly-made patches.

Amateur Enterprise

AN alert amateur, not infrequently heard from in these columns, has again demonstrated his enterprise by making a 16mm. film record of the huge Universal camera crane. Hyman M. Fink, of Los Angeles, has, thus, demonstrated the possibilities of topical

filming that lie within the capabilities of amateur camera workers. The famous camera crane, which was recently described in *MOVIE MAKERS*, was taken to a prominent Los Angeles theatre for a demonstration in conjunction with the showing of *Broadway*, the feature in which the crane was first used. Mr. Fink appeared as the apparatus was being set up, made friends with the operators and secured his film. His subject is appropriately announced by a closeup of the huge banner, describing the crane, which was flaunted over the theatre marquee. Next comes a shot of the completed apparatus, mounted on two trucks, one of which supports the crane while the other carries its power plant. As the action progresses, the crane is shown in motion, carrying the camera and operator with smoothness and rapidity in any direction. The surprising flexibility of the huge device is well shown and the final shot from its "crow's nest" is most effective. Mr. Fink states that the operator of the crane is really as much in control of the camera angle as the cameraman himself and that the two work in unison; the operator panoramas and tilts in conjunction with the pre-arranged motion of the crane. Mr. Fink is fortunate in having achieved this outstanding amateur subject, a copy of which has been given to the League Club Film Library.

Asked and Answered

Question: In taking pictures of crowds from a distance, I sometimes desire to select individual closeups. For this purpose I use a six-inch telephoto lens but often find that the magnification is not enough. Could I use a nine or twelve-inch lens for this work with any better results?

Answer: I would advise against the use of lenses of nine or twelve-inch focal lengths for this type of work. It is possible to secure, on special order, lenses up to twenty-four inch focal length, but they are so large and clumsy that they may only be used with camera and lens clamped rigidly to a special support. The work of photographing crowds calls for mobility and a quick set-up, which would be out of the question with this type of lens equipment. Furthermore, it is difficult to follow and "spot" a small moving subject with lenses of such high magnification. You will gain much more satisfactory results by approaching the subject more closely, and employing a lens of moderately long focus only.

(Continued on page 672)



PROCESSIONAL

Illustrating The Sad Plight In Which Professional News Reel Cameramen
Find Themselves Nowadays At Any Public Event Worth Filming

MR. PEEBLE'S "PERDUCTION"

A Short Story For Cinemakers

By Ernest W. Page



CLARENCE was stumped. His older brother leaned again on the megaphone, which came nearly up to his waist, and eyed his partner.

"Who's directin' this perduction, me or you?"

"I know, Bill, but you gotta think of the s'nario! Burt and me and Jim all crawl into the secret hut together and then you sneak up behind us."

"Then who's going to run the camera?"

The Ellis and Ellis Superart Studios were temporarily in a dead-lock.

"Don't you see?" continued Bill, "you have to be killed off in the next scene or we won't have a cameraman."

"How about me?" piped up Burt.

"You don't count," the director decreed. "Dad says only me and Clarence can run the camera."

The chief scenario-man sat swinging his foot from the top of the piano box. Strictly speaking, it was no longer a piano box, for it had been changed, after much hammering, into a secret hut. Standing alone in the center of Mr. Peeble's lot, it made quite an imposing edifice — too much so, according to the lot's owner. In the estimation of the Superart Studios, Mr. Peeble could easily have won the medal for the neighborhood's all-champion grouch. Why should he have kicked about using one board from his fence for a door to the hut?

Clarence stopped swinging his foot and sat engaged in deep thought. "Bill," he said, "what we need is more men!"

"Where'll we get 'em?"

"Well, there's always a mob of kids over in the schoolyard, but I don't know just how we'd get them over here."

"I know," said Jim. Jim was always full of ideas, but no one paid any attention to them. He was too young. "Why not take the camera over there and pretend to make movies and get them interested and everything?"

There was a moment's silence, then Bill spoke up. "I got an idea. Let's all change location to the school-yard and fake some action. You see, Clarence, we'll shoot a fake scene and then, when they want to know what it's all about, we'll tell 'em to come over to

that he would burn down their piano box if it wasn't taken away at once, all to no avail. What was a vacant lot good for, anyway, if you couldn't use it for a movie studio?

Bill reached the school yard first, and sat down in his folding canvas chair in the center of the baseball diamond, thus interrupting a game which was in its third inning. He turned his cap around backwards and, with one

elbow resting on the top of his megaphone, waited while Clarence set up the tripod and fastened the camera to it. Burt and Jim trailed behind, lugging with them a slate on which to number the scenes, a box containing two false moustaches and some borrowed make-up, a thick notebook, a large sign bearing the name of the corporation with a notice to the effect that there was to be positively no handling of properties, and four reels of standard size scrap film. What these last were for, Bill and Clarence had not yet decided.

All protests against the interruption of the baseball game ceased and the scattered youngsters began to form a circle of interested but puzzled spectators as Burt and Jim donned the mustaches and began to wrestle on the ground. Clarence busily panorammed with the

camera, while the director called upon the bystanders to wave their arms and register excitement. After a few moments of fighting, Bill stood upon his canvas chair and held up his hand for silence.

"Men, this is just one of the scenes from a moving pitcher which we are now perducting called *The Trail of Blood*. The fighters which you have just witnessed—" Burt, covered with dust, blew his nose. "The fighters which you have just witnessed," repeated the director, "were battling to save the life of a billionaire's son who is tied and s'pended from the ceiling of the secret hut which is in Mr. Peeble's lot."

At the mention of the lot, all eyes



"A BILLIONAIRE'S SON WHO IS TIED AND S'PENDEd FROM THE CEILING—"

Mr. Peeble's lot and we'll feature all of 'em in the movies!"

"Good idea, Bill. I'll run the camera and you direct and Jim and Burt will fight each other."

If Mr. Ellis could have been informed of this new expansion program of the Ellis and Ellis Superart Studios, he might have been tempted to call back the loan of his new home movie camera. And certainly if Mr. Peeble could have known about the proposed increase in the size of the cast, he would have shut down on the use of his lot next door. In fact, he had already told the rising young movie makers that they were not wanted and



"OH, IT'S A MOVIE COMPANY"

turned toward the corner a block away. Not only did they see the rude structure in the center, but they also noticed a wisp of black smoke arising from it. With shouts of "Fire!" the crowd broke into a run and headed down the street, leaving Bill standing on his canvas chair. Clarence took one look and sat plump down on the ground.

"It's the hut, Bill. Mr. Peeble has set fire to it. It'll only last a minute on account of all that packing straw I left in it."

The crowd of boys had now reached the lot and were running around the hut.

"Why not take pitchers of it?" suggested Jim.

Bill turned his cap around to shade his eyes as he looked down the street. Suddenly he jumped down off the chair. "Grab the camera, Clarence. I've got an idea. Burt, you and Jim pack the stuff and follow us back to the lot." So saying, he whirled his cap around again, seized his megaphone and his chair and was off.

Within two minutes, Bill had a small mob besieging the rendezvous of the dastardly gang. He had succeeded in dividing the crowd into two factions, the kidnapers and the rescuers, and each began to attack the other with clods of dirt, empty cans and whatever else was loose. The smoke from the hut rolled in billows and the flames fed by the packing straw leaped skyward. Clarence was kept busy winding the camera and running around to

obtain different angles on the big "fire scene." The noise made could be heard for blocks around and occasionally the parent of an unfortunate participant appeared and withdrew her offspring from the fracas.

During the peak of the battle, a stray clump of dirt found its way into Mr. Peeble's garage by way of a closed window. Really only a small matter, but the sound of shattering glass must have disturbed Mr. Peeble, for his head appeared over the board fence and narrowly missed making connections with a somewhat battered orange. Operations were suspended for the time-being.

"Young man," he called to Bill, "I want you to know that I am going to stop these monkey-shines immediately!"

"Yes, sir. We'll be through in about five minutes."

"You'll be through in less time than that, young man! Your noisy crowd is a menace to the well-being of the community, and, unless my lot is vacated instantly, I'll phone the Chief of Police! Your father, if no one else, should curb this nonsense!"

"Yes, sir. I'll order a change in location right away."

Upon Mr. Peeble's departure, a conference was called for the board of directors. The entire cast attended. The worries and cares of a director's responsibilities seemed to show upon Bill's face.

"Men," he said, "there has been a request put in for a change of location on account of noise. Before we go any farther, will the Chief Photographer give a report on the footage shot?"

Clarence looked at

the dial on the camera. "Twenty feet left," he announced. "I took six flashes of the fire and everything, which took twelve feet, and we shot sixty-eight feet this morning."

"Then we've only got a few more scenes to shoot?"

"Yes."

"H'mm." Bill crossed his legs and rested his chin on his hand.

By this time, the hut was only a smoldering mass of ashes, and the smoke began to clear away. One of the boys looked thoughtfully into the remains and then turned to the director.

"Say, Bill, didn't you say we was rescuing a billionaire's son from the hut? Well, what happened to him? Did he burn up?"

Bill turned to Clarence. "You're scenario editor. How about it? What's happened to the hero?"

Clarence hesitated. "Well, I kind of forgot about him temporarily, but I guess he must have escaped. Don't you think so, Bill?"

"He must have got out some way, but how?"

Everyone began to rack his brain for an idea. That is, everyone except Jim. Jim never did have ideas.

"Let him crawl out alive from under the ashes," suggested someone. This solution was soon ruled out and further deliberation followed.

"Secret passage," suggested Jim.

There was a moment's silence. "Clarence," said Bill, "we gotta have
(Continued on page 667)



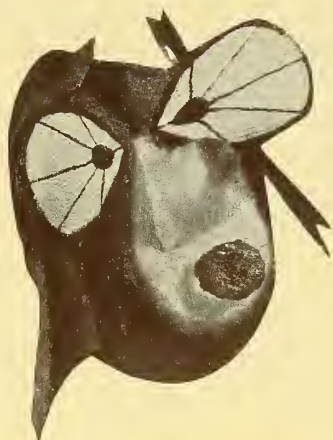
"A KIND OLD LADY MET MR. PEEBLE COMING OUT OF THE GROCERY STORE"

MASKING Your MOVIES

A Diverting Answer To "What To Film Next?"

By C. W. Gibbs

*Masks Designed and Executed
By The Author*



THE SPIRIT OF FRIGIDAIRE?
Now It's Your Guess

MASKS have been used all over the world for hundreds of years by various groups from medicine men to dancers and actors. Of late, due primarily to the wonderful masks made by the famous illustrator, W. T. Benda, they have had quite a vogue in this country. They are now used in dances, the theatre, pageants and motion pictures. Nearly every artist has one or more of these masks hanging on the wall to add a decorative note to his studio. The cinematographer could make an odd picture by having the entire cast wear masks. The picture could have a fantastic or impressionistic theme or could be a grown up, glorified, Doodlebug comedy. The actors wearing the masks could be simply dressed in long cloaks reaching to the ground, thus centering the interest of the audience on the masks, which should be symbolic of the types with which the story might deal. If the picture were made indoors the background could be draped or made modernistic. In any case, the results would be sure to be unusual.

It is a good idea to show the scenario to the people you wish to include in the cast and to let each one make his mask according to his fancy. When all the masks are completed, assemble the cast. As an amusing variant of the carefully planned scenario, an impromptu story could be made up as the picture progressed and the theme built around the character of the masks. In any event, use of masks is likely to awaken more interest than the usual photoplay because, as the actors are all masked, they are placed on the same footing. The homely actors are now as photographically good as the more favored ones.

Masks may be made of various materials. They can be carved from a block

of wood, molded in paper or built up by utilizing tiny pieces of gummed tape. The simplest method is to buy a cheap false-face and cover it with ges-



CAMEMBERT AT DAWNING?
Or Perhaps Just A Whimsy

so or plastic wood, afterwards painting it with oil colors. The making of masks does not require any art training and a lot of fun can be had doing them.

The most common method of making a mask is by the use of gummed paper. This may be purchased in rolls about two inches wide. The first step is to take a piece of tape about two feet long and cut it through the middle so there are two strips one inch by two feet. One piece is then shaped in the form of an oval large enough to fit the face. The other long piece is stuck around the first so as to strengthen it

and form the oval shape. Another long, narrow piece is fastened at the crown and bent, following the oval lines of the sides, down to the chin. Shorter strips are cut and fastened to either side of the frame and to the center strip. These pieces should be shaped carefully, as it is this part of the process that can cause failure in the mask. If the sides are not shaped evenly, the mask will look lopsided.

Smaller pieces are fastened in a crisscross manner over the framework. These pieces are cut one quarter of an inch by two inches and are termed finishing strips. When the mask is covered with these, the interesting part of the work arrives. Holes are cut for the eyes, the nose is built on and any other embellishments, thought necessary, are added. After these things have been put on, it is best to go over the mask again with a layer of finishing strips. The mask is then ready for a coat of gesso. Gesso is a substance that can be obtained in art stores. It is put on with a brush and allowed to dry and may then be painted with oil colors.

In the process outlined, the cost of materials will be about two dollars.

Some may prefer modeling in clay and then making a cast of the model in plaster of Paris, after which a mask is formed from plastic wood in the cast, but this requires a greater outlay of money and the results are not as fantastic as when paper is used in fashioning these interesting accessories.

The making of masks will consume very little time and their use will result in unusual movies. Then the masks will make pleasing ornaments for the den.



AND THIS IS PROBABLY A HIGHLY
STYLIZED ADOLPHE MENJOU

CONTROL of LIGHT And SHADE

A Beginner's Sailing Chart To Photographic Quality

By Carl L. Oswald

Photographs by H. Armstrong Roberts



HAVING mastered his camera to the point where he is reasonably sure that each shot will give a well-exposed picture, the amateur movie maker may properly consider the question of how best to manage light and shade so as to give the pictures a more pleasing quality or "balance."

The first consideration is the direction from which the light is coming and its relation to the direction in which the camera is pointing. This relation has five main divisions—front lighting, forty-five-degree front lighting, cross lighting, forty-five-degree back lighting and back lighting.

Front lighting is that condition in which the light is falling full on the subject from a point directly in line with the camera and from the same side of the subject as the camera.

Forty-five-degree front lighting is produced when the light is coming from a point on the same side of the subject as the camera so as to produce a shadow slanting about forty-five degrees from a straight line between the camera and the subject. This shadow is thrown in a direction *away* from the camera.

Cross lighting is produced, as its name implies, by light striking the subject from such a direction as to cast shadows directly across the picture from right to left or *vice versa*.

Forty-five-degree back lighting is the reverse of forty-five-degree front lighting and, therefore, the shadow is cast at forty-five degrees from a straight line between the camera and the subject, but, this time, it is cast on the side *toward* the camera as the source of light is back of the subject.

Back lighting is the reverse of front lighting and the shadow of the subject is cast in a straight line directly toward the camera.

Front lighting is generally unsatisfactory because everything is evenly lighted and there is a minimum of that combination of light and shadow best suited to a pleasing pictorial effect. There is also danger that the photographer will get his shadow in the picture unless the light is high enough.

Forty-five-degree front lighting is perhaps the most generally satisfactory average lighting and it is recommended that the amateur use it whenever possible, although cross lightings may also



BACK LIGHTING



SIDE LIGHTING

the one which would normally be used, under similar conditions of illumination, for a front lighting shot.

The lightings previously mentioned have had little reference to the altitude of the sun and have rather supposed a light source at about camera level, but the same relations can be seen to hold in connection with the sun for all times of the average photographic day, that is, from two hours after sunrise until about two hours before sunset.

When closeups are being made, especially out of doors, and special lighting effects are desired, a few small mirrors will be found to be very useful. With these the light can be reflected to the subject from several angles and many pleasing effects can be secured. The means are merely suggested here. It is up to the user to make the most of them that his own ingenuity may suggest. However, a warning should be noted. Avoid heavy shadows. Such shadows as you may have in the picture should be rather light to the eye because they will appear darker on the finished film.

If no reflectors are used in photographing a person or group, it is well to have the individuals remove their hats because the shadow of a brim, especially when the sun is high, will produce hard, heavy shadows devoid of detail and generally unpleasant.

Frequently in photographing action, especially on the spur of the moment, one is forced to confine himself to securing proper exposure. In many other cases, however, the balance of light and shade may be considered and used in securing excellent pictorial

be made with safety, thus giving a more pleasing variety to the finished film. It is obvious that any angle of front lighting, from direct to almost cross lighting, may be used to produce varying effects from minimum shadows with direct light to maximum shadows with cross light.

However, all back lightings should be used with extreme care and with special precaution that a lens shade of some sort be used. Never allow direct light to strike the glass of the lens. It is also advisable that a white sheet or other good reflecting surface be placed facing the subject on the side farthest from the light so as to reflect some of this light to the shadow side and, thus, prevent black shadows in which no detail is present. In a direct back lighting it is advisable to open the lens at least one stop larger than



FRONT LIGHTING

(Continued on page 670)

AMATEUR CLUBS

News Of Group Filming

Mrs. Hoover Belongs

THE letter from Mrs. Herbert Hoover to Waterloo Movie Makers, reproduced elsewhere in this department, indicates that the President's wife has entered the amateur cinema club movement. Mrs. Hoover's interest in personal cinematography has long been known and MOVIE MAKERS felicitates the Waterloo, Iowa, organization on the honor which it has been given and also upon the fact that it may look forward to the participation of a high-grade amateur technician in its future activities.

Nippon Reports

THIS department is very happy to present the first definite information of the activities of the Nippon Amateur Cinema League whose headquarters is at 509 Marunouchi Building, Marunouchi, Tokio, Japan. We are indebted to Masao H. Kawamoto, consultant, and to Masami Nishimura, editor of *Amateur Movies*, the publication of the Nippon League, for the news reports here presented. Regular news is promised to MOVIE MAKERS by these gentlemen.

A recent contest of the Nippon Amateur Cinema League awarded prizes as follows: Masuji Tejima, first prize, 125 meters, 16mm., a cinematic review of Tokio covering an entire day's time of visiting, which is said to compare favorably with Ruttman's *Berlin*; Koji Tsukamoto, second prize, 94 meters, 9½mm., a study of snow scenes and winter sports, including scenes of athletic performances of visiting Norwegian skimen; third prize, Class A, awarded to The Little Film Producing Association (cameramen, K. Yomada and H. Kameda, titles by H. Morita), 63 meters, 16mm., a motion picture study of Osaka, Japan's great industrial center; third prize, Class B, awarded to Sakunosuke Kiyosaka, 35 meters, 16mm., a sketch of a zoological garden.

By Arthur L. Gale

THE WHITE HOUSE
WASHINGTON

July 25, 1929.

The Board of Directors,
Waterloo Movie Makers,
225 West Fifth St., Box 26,
Waterloo, Ia.

Gentlemen:

Mrs. Hoover wishes me to thank you for your letter of July 19th and for the honor which you have done her in making her a life member of Iowa's First Amateur Movie Club. I am sure when in Waterloo again, she will enjoy meeting with the movie makers and even in the direction of a scenario.

Your sincerely,

Robert S. Maddox

Secretary to Mrs. Hoover.

Under the sponsorship of the *Jiji Shimpō*, a great Japanese daily newspaper, a public showing of amateur films was held at the newspaper's auditorium by the Nippon Amateur Cinema League before an audience of 1,000 persons. Kodascope and Bell & Howell projectors were used and the prize films referred to previously were shown, together with films by S. Kawai, a film review of Tokio, S. Nakamura, an excursion to Hakone, and Y. Mochida, a study of camera magic. The evening was completed with showings of commercial pictures in 16mm. editions.

TYPES OF AMATEUR STILLS DESIRED FOR THIS DEPARTMENT

Left, Scenes From Productions (Example From *Trustworthy*, Filmed By The Birmingham Amateur Movie Association); Right, Production Groups At Work (Example From The Same Photoplay); Center, These Two Types Combined (Example From *Opportunity Knocks*, Filmed By J. V. D. Bucher, Peekskill, N. Y.).



Civic Film Ready

WITH *Inherited Money*, 400 ft., 16 mm., the Flower City Amateur Movie Club of Rochester, N. Y., has made a very definite contribution to the well-being of its community. This film, produced with the cooperation of the Chamber of Commerce and the Rochester Better Business Bureau, is designed to warn audiences against the wily ways of sellers of worthless securities. The cast includes Bernard Heatherly, Helen Kimball, Cleto Lochner, Marion Cushing, Howard French, L. W. Murat, Rowland Potter, Mrs. Davis, Captain Steinmiller and William Cushing. Frank J. Buehlman, member of the Amateur Cinema League, directed and photographed *Inherited Money* with the assistance of William Cushing. Mrs. Rowland Potter also aided in the direction and Blanche Rexicker was script clerk. The club's last meeting featured the screening of educational films.

Followed Paul

A FLORIST of Dorchester, Mass., F. W. Holbrow, submitted *A Modern Ride of Paul Revere*, 400 ft., 16 mm., to *Photoplay*'s last contest. Getting the help of his friends, Mr. Holbrow took his audience over the route of the historic ride and showed the modern appearance of the old New England trail of freedom.

Tried New Medium

HAVING won prizes in the still photographic field, Ralph Oggiano's offering to the last *Photoplay* contest, *The Dreams of an Artist*, 400 ft., 16 mm., was his first venture into the field of pictured motion. This film, completed in eighteen days, was made by Mr. Oggiano at small cost with the assistance of S. Finocchiaro as cameraman and Miss Gerry Gaines as leading lady. The entire production was filmed in Mr. Oggiano's studio in New York.

(Continued on page 673)



THE MOST BEAUTIFUL AMATEUR STILL OF THE MONTH

As An Example Of The Quality Of Stills From Amateur Film Stories Desired For Publication In This Department, MOVIE MAKERS
Presents This Study From *Bayou d'Amour*, Production Of The New Orleans Cinema Club

This picture was taken with ordinary film. Note the absence of well defined clouds, and the lack of contrast in the color tone of the trees.



CINÉ-KODAK PAN

brings new beau

EVEN movies that would be good if taken with ordinary film, would be surprisingly better if taken with Ciné-Kodak Panchromatic Film. This holds true in practically every type of amateur motion picture photography—for “Pan” has picture possibilities not present in ordinary film.

Ordinary film is chiefly sensitive to blue and violet. Green and red, colors that to the eye are brighter than blue and violet, are not recorded correctly on ordinary film. Consequently, there is a great difference between the brightness of colors as seen by the eye, and as reproduced on the screen. This difference is largely corrected by Ciné-Kodak Panchromatic Film, because it, like the eye, is sensitive to all colors.

EASTMAN KODAK COMPANY



This picture was made with Panchromatic Film and a filter. The clouds are now brought out sharply, and there is much more color contrast in the foliage.

POCHROMATIC FILM

amateur movies

Except for portraiture, the use of a filter is recommended for general use with "Pan." A filter should not be used for portraiture.

Ciné-Kodak Panchromatic Film is \$7.50 per 100-foot roll, \$4.00 per 50-foot roll, including processing and returning to the sender at any point in the country in which it was processed.

The Color Filter for Ciné-Kodak, Model B, *f*.1.9, is \$2.50; for Model B, *f*.3.5 or *f*.6.5, \$1.50. A Special Front to accommodate the Color Filter on such *f*.3.5 models as do not have a projecting ring in front of the lens is \$1.00.

You can get Ciné-Kodak Panchromatic Safety Film at Ciné-Kodak dealers everywhere.

ROCHESTER, NEW YORK

This picture was taken with ordinary film. Note the absence of well defined clouds, and the lack of contrast in the color tone of the trees.



This picture was made with Panchromatic Film and a filter. The clouds are now brought out sharply, and there is much more color contrast in the foliage.



CINÉ-KODAK PANCHROMATIC FILM

brings new beauty to amateur movies

EVEN movies that would be good if taken with ordinary film, would be surprisingly better if taken with Ciné-Kodak Panchromatic Film. This holds true in practically every type of amateur motion picture photography—for "Pan" has picture possibilities not present in ordinary film.

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You can get Ciné-Kodak Panchromatic Safety Film at Ciné-Kodak dealers everywhere.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

CRITICAL FOCUSING

Bulldog Drummond

UNITED ARTISTS

INTRODUCTION: An unusually good introductory sequence opens the story which uses the idea of carrying the scene from the general to the particular, which we have frequently recommended to the amateur. A long shot of London streets is first given, followed by a closer shot of a city square, then a building is picked out by the camera which moves to a closeup of the door of the building. The next scene is the interior of the club and, from a closeup of a "Silence" placard, the camera moves through the club's reading room, passes by groups of drowsy club members, reading or dozing in their chairs, and finally we come to a semicloseup of Bulldog Drummond. This sequence locates the story in time and place, it establishes the atmosphere that motivates the first plot development and it brings to the audience the feeling that the story is being selected out of actual current events.

SHADOWS: In many instances shadows are used to heighten the effect of mystery and danger and to provide, at the same time, a decorative and semi-symbolical background for the action, but the atmosphere thus created does not overwhelm the action. This picture contains the best examples of the cinematic use of shadows that this reviewer has ever seen and many of these examples could be duplicated on a smaller scale by the amateur.

LIGHTING: The film is well lighted throughout and, since the story takes

Technical Reviews To Aid The Amateur

By Arthur L. Gale



place largely at night, many different lighting effects are presented. Although it would be difficult, through seeing the film, to discover the arrangements of the lights which were used, this picture supplies the amateur with excellent and varied criteria of good lighting.

CONTINUITY: Smooth flowing action distinguishes *Bulldog Drummond* throughout. One sequence fits into the next in even progression. In general, amateurs will find this picture a splendid example of good continuity, direction and editing.

Betrayal

PARAMOUNT

CAMERA STUNT: In filming a slide down a toboggan, the camera substitutes for the eyes of the merry-makers, giving the spectators the sensation of being on the toboggan as it darts down the mountainside. When the sled is suddenly swerved from the tracks to avoid hitting a child, who has fallen in the course, and hurtles through the forest, finally crashing against a tree, the camera records the approaching doom of the riders as seen through their eyes, even to the moment of the

THE MENACE OF SHADOWS
This Is Powerfully Exemplified
In *Bulldog Drummond*
Photograph By United Artists

impact. While the latter part of this sequence was undoubtedly made with an automatic camera strapped to an empty sled, its dramatic reality on the screen is startling. Similar episodes are possible to the amateur cameraman, although to film accidents of this type might mean the expenditure of a camera. However, modification, without this requirement, can be planned and the idea suggests many dramatic and thrilling scenes.

Four Feathers

PARAMOUNT

PHOTOGRAPHY: The remarkably dramatic shots of wild animals and the excellent compositions in movement contained in *Four Feathers* will be of value to all amateur cameramen interested in photographing wild life. Although the animals in this picture were controlled and stimulated by artificial means, many of the cinematic compositions could be duplicated by ambitious amateurs.

CONTINUITY: The major portion of the dramatic action of this picture takes place in four episodes in the latter part of the film. Here, too much action and too many major incidents are compressed in the footage allowed. The story in book-form was too long to be told in the length allotted the picture. This results in lack of dramatic pauses and explanatory scenes, which, although not confusing, detract from the interest and realism of the story. Amateurs will be interested in studying, in a professional picture, this defect which is too common in amateur work.



PATHEGRAMS PRESENTS FOR OCTOBER

ANOTHER **7** REEL
FEATURE

WILLIAM
BOYD
AND
BESSIE LOVE
IN



DRESS PARADE

On a visit to West Point, "Vic" Donovan, famous all-around athlete is attracted by the charming daughter of the commandant. In order to be near her, he forsakes his championship hopes and enters the Academy. Keen rivalry for the hand of Janet soon develops between Vic and Stuart Haldane, an upper classman, with bitter feeling on both sides. Arguing during a sham battle, Vic and Haldane forget their duties and Vic's life is endangered by shrapnel fire. Haldane saves him, and then,

in order to clear Haldane before a court of inquiry, Vic exposes himself to expulsion by assuming the blame for the mishap. Janet intercedes with her father. Vic is punished but not expelled, and in the fade-out seems well on the way to winning the heart of his lady. A splendid picture for home projection because of its wholesome plot and the emphasis laid upon West Point traditions and its high code of honor. Rent it from your dealer for projection on any 16 mm. projector.

OUR GANG COMEDY "HOUSE OF MYSTERY"

400 FT.

The Gang is out on an Indian hunt. Taking refuge from a severe storm, they prepare to pass the night in what appears to be a vacant house. But what a surprise they get! The house is really owned by an inventor, and is simply crowded with all sorts of electrically operated trick devices. Every step the



\$30.00

Gang takes seems to let loose some new hair-raiser! What with trap doors, queer looking figures and weird noises, it's a night of terror for the young terrors! The entire 400 feet of film are packed with uproarious fun that will keep you laughing every minute. A worthy addition to your film library!

AESOP'S FABLES

Outspeeding Speed . . . 100 ft. \$7.50

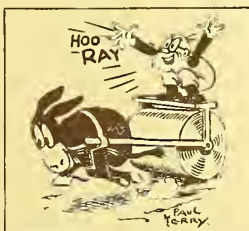
A cat and a mouse in a flivver, a speed cop, and farmer Al provide the fun in this fast moving fable. The climax finds Al spilled head first into a puddle of mud when his rattletrap car goes wild.

City Slickers 200 ft. \$15.00

Old Al goes to town to see the sights, followed by faithful Danny Dog. Adventures come thick and fast. Al gets into trouble with a taxi driver, loses his wad to a pick-pocket, gets mixed up in a gambling den, and finally loses his clothes in Chinatown.

Coast to Coast • 200 ft. • \$15.00

Old Al, Slick Slim and Henry Cat are well up front in a coast to coast race until Al has tire trouble, Slim's car blows up, and Henry is sideswiped. Making up lost time, Al and Henry are neck and neck on the final stretch. Then the great surprise finish takes place! You must see it to appreciate it!



Old Iron Hides • 200 ft. • \$15.00

A comedy of domestic life in the jungle, played entirely by animal actors—Old Man Elephant, the barber, Mrs. Elephant and the Baby, Mr. and Mrs. Monk Man and Baby Monk, and a couple of mischievous dogs. An exceptionally entertaining picture to show children, because the antics of the animals are hilarious and the parts most cleverly played.



THRILLS AND NOVELTIES

Breath Takers • 100 ft. • \$7.50

Action shots! A man getting out of a straight-jacket in mid-air, hanging head down from a plane—"broncho-busters" at work—upside down flying—refuelling as it looks to the men who do it—the new Dornier passenger plane in flight—and a shot of Ray Keech's fatal smash at Altoona, Pa.

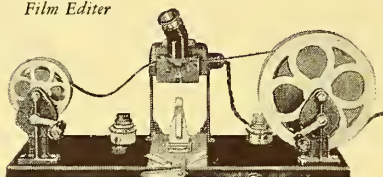
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ASK YOUR DEALER OR WRITE FOR CATALOGS + PATHE EXCHANGE + 35 WEST 45th STREET, NEW YORK CITY

THESE FILMO

will help you make

B & H Picture
Viewer and
Film Editor



Put Punch in Your Films with B & H Film Editor

Out in Hollywood they pay men fabulous salaries to cut films up in little pieces and put them together again. You see the result on the theater screen. There's no secret to putting punch and interest into your films. Half a dozen random shots, uninteresting, perhaps, by themselves, can be made into a regular movie hit with Bell & Howell film editing equipment.

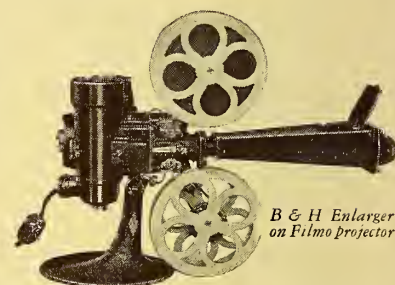
With the B & H Film Editor you can run your film from one re-wind arm to another and through the picture viewer where the frames are illuminated and enlarged nine times actual size. When you've selected and separated the sections you want, the splicer, right below, cements them together in sequence (and with titles, if you have them). There you are. It's easy. It's fun. And it makes real movies where you might have had just "shots" before. Mark coupon.

B & H Film Editor Complete. Price \$40.00. Code MISPB.
Picture Viewer Attachment alone, \$21.50. Code MISPD.
Combination Rewinder and Splicer outfit, \$14.00. Code MISPA.
Convertible Film Splicer alone, \$7.50. Code MISBU.

The B & H Character Title Writer *has a dozen other uses*

The Bell & Howell Character Title Writer for Filmo 70 Cameras is composed of camera mount, title card holder, and two special-light-bulbs with reflectors, mounted on a sturdy base. In addition, there is furnished an automatic prism compensating focuser to mount on the camera. Filmo 70 is quickly adjusted to exact focus and fastened firmly in correct position. Lamp cord, switch, white ink, penholder, ball pen-point, and 12 title cards are also furnished. The whole device folds up neatly into its attractive leather carrying case. Beside filming titles, the Title Writer forms a setting for scenes in miniature, for cartoon moviesketches, and for scores of scientific and trick exposure subjects, such as walking dolls, moving toys and plants that grow before your eyes. Illustrations and clippings from papers and magazines—in fact *anything* that illustrates your story can be filmed with the help of this Title Writer. Mark Coupon. Code MISIO. Price complete, \$36.00.

B & H Character
Title Writer



B & H Enlarger
on Filmo projector

Make a Library of Stills with Filmo Enlarger

Sit down at a table and take snapshots? It's easy. . . snapshots of anything you've ever taken with your Filmo. . . snapshots you couldn't get with a still camera! The new Filmo enlarger enlarges any scene from a 16 mm. film up to $2\frac{1}{4}$ " x $3\frac{1}{4}$ " in size.

The operation of the Enlarger is simple in the extreme. The Enlarger, containing a special enlarging lens, is attached to the Filmo Projector as illustrated. It is automatically focused for sharp reproduction of any frame in your movie film on the film pack which you insert in the holder at the large end. The hinged cover is raised and you see your movie film projected on the white surface of the film pack adapter slide. When the desired scene is selected, the projector clutch is disengaged, the Enlarger shutter closed, and the slide removed. Then, the mere pressing of the shutter gives a $1/25$ th of a second exposure, producing a properly exposed negative from any correctly exposed frame of your movie film.

The Filmo dealer or your local photo finisher will develop the film and make prints for you. With sharp pictures on your film, your $2\frac{1}{4}$ " x $3\frac{1}{2}$ " prints will rival the best you ever made with a still camera. Mark the coupon. Prices: Filmo Enlarger, complete \$28.50. Code CARDA. Extra film pack 50c. Code CARDC.

Catch Those Football Plays With These Telephoto Lenses



T-H.C. $3\frac{3}{4}$ -
inch F 3.3
telephoto lens



T-H.C. 4-
inch F 4.5
telephoto lens

When the Graf Zeppelin sailed over Chicago, the roof of one building looked like a "forest" of telephoto lenses. What an opportunity! And thousands of Filmo owners took advantage of it! A close-up of one of the motor gondolas showed a news-reel man grinning and waving at the throngs below. Few of them saw him. . . but the telephoto-equipped Filmos did! A whole new realm of photography is yours with telephoto lenses. And you can start in this fall on football, a great subject for telephotography. You'll learn

a lot about football you never knew before if your Filmo is equipped with a Taylor-Hobson Cooke telephoto lens.

Mark coupon. Prices:

T-H.C. $3\frac{3}{4}$ -inch F 3.3 telephoto lens for Filmo 70, \$85. Code IDBUA.

T-H.C. 4-inch F 4.5 telephoto lens for Filmo 70, \$60. Code IDEYD;
for Filmo 75, \$55. Code GLIMD.

Paint Your Own Autumn Pictures— in Kodacolor

Autumn, that superb artist in color, will not be lost to the Filmo equipped for Kodacolor process. It takes a special speed lens and filters to catch the glowing hues of this colorful season—and the Taylor-Hobson Cooke Special 1-inch F 1.8 lens does the job to perfection.

With a formula especially corrected for Kodacolor photography, this new lens permits the Filmo owner to take full advantage of the newest and most interesting of photographic arts. Results are achieved that cannot be obtained with lenses designed primarily for black and white work. Yet, with the filters for Kodacolor removed, this lens cannot be surpassed for black and white photography. Prices—Special 1" F 1.8 T-H.C. Lens for Kodacolor, for Filmo 70. Code IDPKA. Price, \$60.00. Same for Filmo 75. Code GLIKB. Price, \$62.50. Same, special 1" F 1.8 Lens, for Filmo 70, including Kodacolor Filters, complete. Code IDPKB. Price, \$82.50. Same, for Filmo 75. Code GLIKA. Price, \$85.00.



T-H.C. "Special" 1 inch
F 1.8 lens for Kodacolor

ACCESSORIES

better fall movies

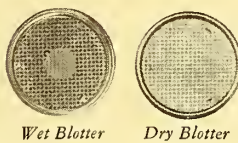
Your movie isn't really finished until it's on the screen, each scene titled and in sequence. Get busy this fall and work those long distance shots and your Kodacolor films into the kind of movies you see at your theater. Only half the fun is over when you've made the shot; the other half comes in your home editing studio.

And have you really tasted the sport of telephotography or of movies in color? The Filmo movie maker who owns T-H. C. telephotos and the special lens for Kodacolor is set for turning out autumn movies that can rival the best on the professional screen.

Read about these Filmo fall accessories on this page. You can make better movies with any of them.

The New B & H Humidor Can Tells You When It's Dry

No need to tell you to keep your films in a humidor, but how were you to know when your humidor was dry—that was the problem! And it has been solved very simply, without extra cost to you. In the center of the colored blotter has been inserted a smaller disc of hard, non-porous material. When you moisten your blotter, this center disc stands out sharply in a lighter color than the wet blotter. But when the blotter is dry, it assumes the same color as the center disc. Thus, a glance at the disc tells you immediately whether your humidor needs water or not. This arrangement (patent pending) is now standard on all Bell & Howell humidor cans, already famous for their strong, ribbed construction and for ease in removing the lid. Price, 400' humidor can, 75c. Code PROAC. With one Bell & Howell 400' reel, \$1.50. Code PROAB.



For Kodacolor Projection—the "Bub" North Screen



"Bub" North Screen

"What you see you get" is never so true as when you see it on the "Bub" North Screen, for its high reflective power gives every advantage to the film you're showing. This screen is ideal for Kodacolor, and of course, equally fine for black and white. Special metallic aluminum powder, applied to a 14-gauge sheet aluminum base, gives an unmatched brilliancy and clearness to your pictures.

Projection surface can be faced in for protection while not in use. Pivoting feet fold flush for storing screen. Mark Coupon.

No.	Size	Code	Price
1	12" x 16"	SKODL	\$15.00
2	18" x 24"	SKODM	21.00
3	24" x 32"	SKODO	27.50
4	30" x 40"	SKODP	39.00



"Bill" Hart in "Square Deal Sanderson" is Filmo Library feature for October

Any of these nine October Filmo Library releases may be rented or purchased from your dealer. Mark coupon.

"SQUARE DEAL SANDERSON." "Bill" Hart in a superb western thriller with horse thieves, gunmen, a pretty girl, valuable water rights, and an incomparable villain. 5-400 ft. reels, \$200. Code SFABD.

"THE DOME DOCTOR." Larry Semon turns beauty specialist. The results are screamingly funny. 2-400 ft. reels, \$70. Code MUFHK.

"HOWDY DUKE." Lupino Lane in a burlesque on some of our visiting nobility. 2-400 ft. reels, \$70. Code MUFHS.

"THE STORY TELLER." A Lyman H. Howe pictorial travelogue linked together by the story an old fisherman tells his boy companion. 1-400 ft. reel, \$35. Code MUFJC.

"FELIX THE CAT DUCKS HIS DUTY." Felix tries war and then marriage. He chooses war. 1-400 ft. reel, \$35. Code MUFFZ.

"FELIX IN THE COLD RUSH." Felix has some high adventures in Iceland. 1-400 ft. reel, \$35. Code MUGFD.

"THE PRINCE OF WHALES." Nibbins and "Pal," his dog on a whaling expedition. 1-400 ft. reel, \$35. Code MUFJH.

"WHO'S WHICH." Phil Dunham in an elaborately staged comedy of mistaken identity. 1-400 ft. reel, \$35. Code MUFJP.

"DODGING TROUBLE." Neal Burns in a big laugh, dodging a subpoena server on the eve of his trip to Europe. 2-400 ft. reels, \$70. Code MUFKB.

BELL & HOWELL

Filmo

WHAT YOU SEE, YOU GET

Bell & Howell Co., Dept. J, 1828 Larchmont Avenue, Chicago
New York, Hollywood, London (B. & H. Co., Ltd.)

Established 1907

BELL & HOWELL CO., Dept. J
1828 Larchmont Ave., Chicago, Ill.

Please send particulars on:

☐ Character Title Writer ☐ Film Editor editing equipment
☐ Telephoto Lenses ☐ F 1.8 Lens for Kodacolor
☐ "Bub" North Screen ☐ Filmo Enlarger ☐ New Humidor Can ☐ October Library Releases

Name.....
Street.....
City..... State.....



Photograph by Metro
SIMPLE BUT EFFECTIVE

This Set And Lighting Effect From *A Man's Man* Could Be Duplicated By Any Clever Amateur

PHOTOPLAYFARE

A Man's Man

THE combination of James Cruze, William Haines, a locale that both know intimately and an absence of "big scenes"—possibly due to production economy and possibly due to what the producers have learned from the talkies—succeeds in making *A Man's Man* a photoplay of sincerity, not lacking in subtleties, that the intelligent movie hunter will find pleasing.

Haines is either rescuing himself or is being rescued from the "smart aleck" roles that have made him unpopular with all photoplaygoers except cheap youths and silly girls. He is not an eagle as an actor but he has an undoubted capacity for portraying those characters of which the American woods are full—the heedless, vain and dumb but well-intentioned boys who take a whale of a lot of beating from life either to come out average Babbitt successes or inconspicuous failures.

Since there are so many of these youths in the country, a study of them in any art medium is desirable. Vidor accomplished a fine one in *The Crowd* but Vidor's concept of the American performance is full of irony. Cruze, in *A Man's Man*, if at all ironic, is ironic in so subtle a fashion as to leave the audience guessing about what may have been in his mind. It is quite certain that the author, adapter and scenarist had no hint of the irony that resides in the tale. That Cruze was able to stir up doubt of the prevailing Hollywood saccharinity is much to his credit.

A Hollywood youth has a screen-struck wife. Both carry their stupidity to the verge of farce. The youth hopes

Reviews

For The Cintelligenzia

By Roy W. Winton



to acquire "personality" and the wife is pretty sure that she has "it." Both get tricked by a villain of manifold parts and the trickery is about to break up the marriage when the youth discards "personality" and depends upon a "punch" which lays out the villain in fine style. This is a simple tale and, without the intelligence of Cruze, would have produced a syrupy and inconsequential film. Cruze gave it something of the generality of application that is found, in overdoses, in Sinclair Lewis's stories.

One will find no cinematics in *A Man's Man* and only photography of the ordinary type. It is not a technical accomplishment at all. This film proves that any director, who is as intelligent as the average American business executive of the third or fourth rank, can take an unimportant story and can tell it so that the telling gives meaning to the whole thing. This type of business executive would extract the ironic quality in the events of his associates' lives and he would convey that ironic quality in any discussion of them. His life experience would provide him with the quality of ironic appreciation. Mr. Cruze—a director of first rank—happened to do this film, but a hundred others could also have done it if they had been told to do it sincerely.

Metro-Goldwyn-Mayer—the producers—Mr. Cruze and Mr. Haines will remember, let us hope, that America is full of incidents that can be treated in the fashion of *A Man's Man*. George Horace Lorimer has built the *Saturday Evening Post* into a great magazine by remembering this. It is at least a fifty-fifty bet that *Soul Romances* will prove, in the long run, a poorer model for Hollywood than Mr. Lorimer's weekly commentary.

Bulldog Drummond

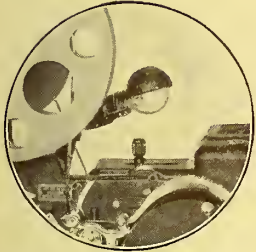
THIS reviewer's stubborn insistence that the talking movies are of the stage, that silent pictures are of the cinema and that never these twain shall merge has been badly shaken by United Artists' *Bulldog Drummond*. In this all-talking photoplay the oil of speech and the water of sight—reverse the figure if you want to—have been whipped into some kind of emulsion which, if not an authentic art form, is at least a pleasurable experience as entertainment.

In *Bulldog Drummond* one finds the values of the cinema, varied angles of vision, closeups—for emphasis and not for sex-appeal—dissolves, moving cameras, play of light and shade, ubiquity of locale. Here are also the values of the stage, selected situations of climactic possibilities presented with moving speech and gesture. Here also is a technical achievement in good photography and good voice presentation. There is lacking a great story or an austere dramatic treatment of the story and the critical film-viewer regrets that the fine cinematics, stage

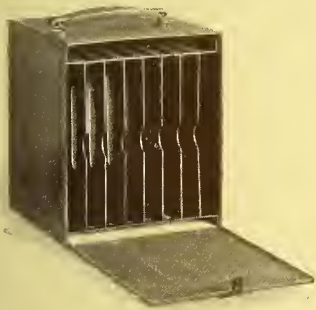
(Continued on page 670)

HELPFUL ACCESSORIES

for Amateur Movie Makers



Although an integral part of the Library Kodascope, earlier models of Kodascope B do not have the Threadlite. It gives ample illumination for changing reels. Price, \$6.50.



The metal, imitation leather covered Kodascope Film Humidor will keep eight 400-foot reels of 16 mm. film in proper condition. Price, \$10.00.



Overhead View Finder for Ciné-Kodak, Model B, only.

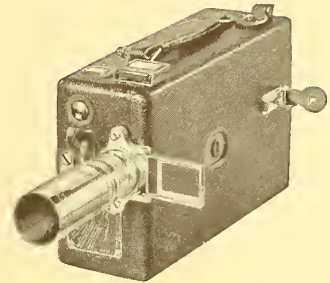
Fine for use when crowds obstruct the eye-level view. Price, \$7.50.

THE proper accessories not only add tremendously to the pleasure of making and showing amateur movies; some of them also make possible better movies and more varied and interesting projection results.

The accessories shown here are as practical for the novice as they are for the advanced amateur. They are all designed to help the amateur movie maker get the greatest satisfaction and enjoyment from his equipment. They are neither complicated nor expensive. Each is designed to fill a definite place in any amateur's movie-making outfit.

These and other accessories, together with Ciné-Kodaks and Kodascopes, are described in detail in the booklet "Equipment for Taking and Showing Home Movies," a copy of which may be obtained from any Ciné-Kodak dealer, or from Rochester, upon request.

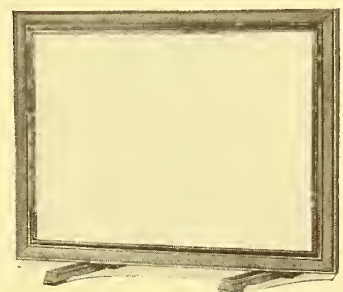
EASTMAN KODAK COMPANY
Rochester, New York



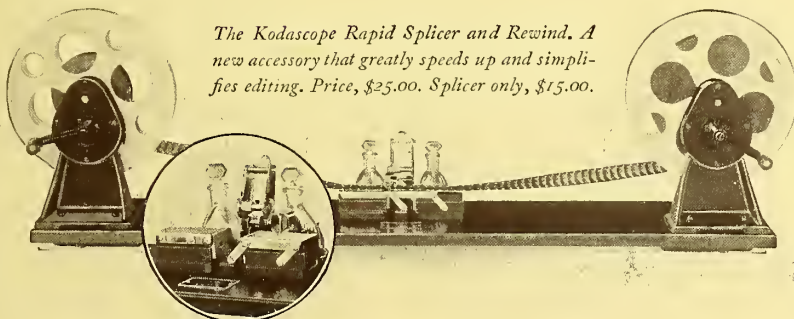
The f.4.5 long-focus lens is instantly interchangeable with the f.1.9 lens on Ciné-Kodaks A, B and BB. Ideal for movies of football games. Price (specify camera), \$45.00.



Excellent indoor movies can be made at night with the Kodalite. Price, \$25.00.



A Kodacolor Screen is essential for good Kodacolor projection. Brilliantly surfaced, beautifully mounted. Price, \$25.00.



The Kodascope Rapid Splicer and Rewind. A new accessory that greatly speeds up and simplifies editing. Price, \$25.00. Splicer only, \$15.00.

EDUCATIONAL FILMS

News Of Visual Education In Schools And Homes

New Civic Servant

USING a Cine-Kodak for educational propaganda, the Providence, R. I., Safety Council has filmed violators of motor traffic regulations in that city and has presented the evidence, thus secured, to the Board of Police Commissioners as the chief exhibit to prove that additions to the police force are essential to prevent disregard of the city's ordinances. In addition to using this effective testimony in behalf of police increase, it is said that the silent witness will also be employed in trying the cases of those violators who were filmed *in flagrante delictu*.

Museum on Wheels

TWO large delivery trucks equipped for the transportation of motion pictures and other visual aids from a central "Educational Museum" to the various schools constitute an important feature of the visual education project of the St. Louis Public Schools.

"Our slogan," said Amelia Meissner, speaking at the De Vry Summer School, "is to make possible in the school room just the illustration which is wanted at the time it is wanted."

To fill this demand, it is said, there have been issued, since the inauguration of the service, approximately 2,210 reels, mostly 16mm., and ten 16mm. projectors are in use. Fifty per cent of the schools are equipped with 35mm. projectors but, while there is a

By Louis M. Bailey



distinct appeal in this type of machine, the museum is said to prefer the sub-standard size because of the difference in expenditure from the first cost all down the line. Miss Meissner considers 16mm. projection the solution of supplementary visual aid instruction.

Another interesting feature of the St. Louis school-film service is the employment of a school photographer who takes pictures of such work as the supervisors select. Great possibilities are foreseen along this line of visual education.

Color Films

SURGICAL films, employing the Vitacolor process, recently reviewed by this department indicate the alertness of the medical profession in employing color to record, for future study, the technique of the unusual surgical case. The films were each two hundred feet in length, compressing the operation time into, approximately, only eight minutes screen time and, yet, telling the complete story of the operation. The methods of the surgeon could be followed closely and in detail and the color reproduction was nothing short of startling.

On viewing the films the operating surgeon remarked that the diseased tissue was clearly recognizable on the

AT THE DE VRY SUMMER SCHOOL
Miss Amelia Meissner Of The St. Louis Public
Schools, Left, Discusses Visual Education

screen by its difference in color from the surrounding tissue.

That color films are of infinite value in supplementing previous methods of study is a fact which both medical and teaching professions are rapidly recognizing.

Summer School

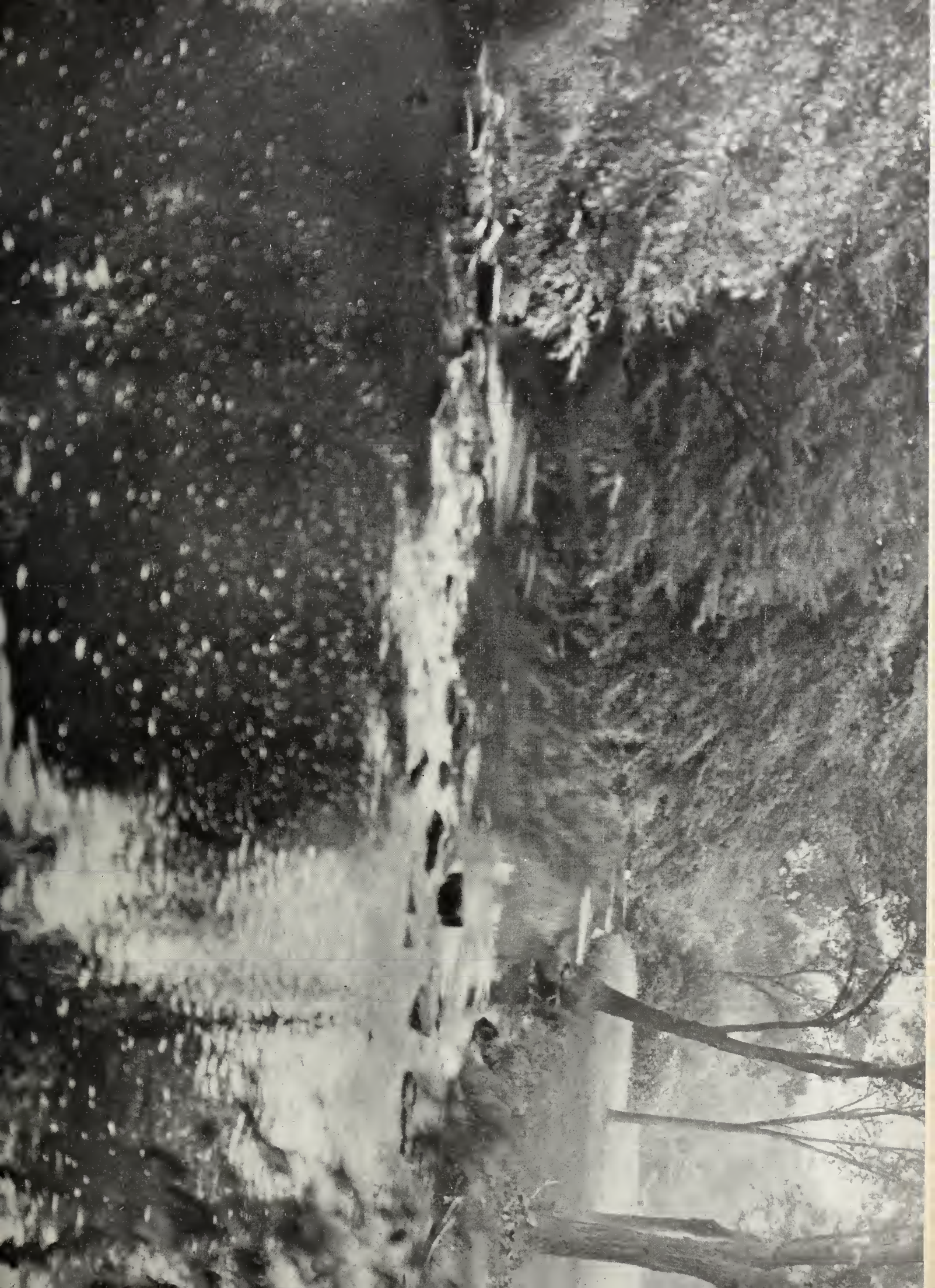
A STIMULATING and very helpful session is indicated in letters from various educators who attended the De Vry Summer School, convened at the Medical and Dental Building, Northwestern University, Chicago.

The session included lectures on various phases of educational film work delivered by authorities in their particular branches of activity. Demonstrations of and instruction in the operation of projection mechanism were given and tours to motion picture production laboratories and the Department of Visual Instruction of Chicago Public Schools with a trip on Lake Michigan, as guests of Herman De Vry on his yacht, gave variety to the course.

Religious Film

A NEW religious film, *Cristus*, in seven 16mm. reels, is a valuable addition to available religious library-film subjects. This authentically-costumed and well-acted feature was filmed in the Holy Land and, as nearly as possible, in the locations where the events portrayed actually occurred. The film is offered by The Arc Film Company, 729 7th Avenue, New York City.







Foresight, Not Luck!

"It was certainly a lucky thing that I took out this 'all risks' policy on my movie camera. As it was, I didn't lose a cent."

Thus one amateur movie enthusiast explained to another how insurance reimbursed him when his movie camera came to grief during a week-end trip.

It wasn't luck . . . it was foresight. For a small sum, you, too, can insure your complete outfit against "all risks" except wear, tear, depreciation, and war under an

"All Risks" Camera Floater Policy

DEALERS! You can do your customers a favor by assisting them to insure the equipment you have sold. Ask your insurance agent or broker to tell you how he can provide this service.

AUTOMOBILE INSURANCE
COMPANY

or

STANDARD FIRE INSURANCE
COMPANY

of Hartford, Conn.

Affiliated with

ÆTNA LIFE INSURANCE
COMPANY



A FALL TITLING AID

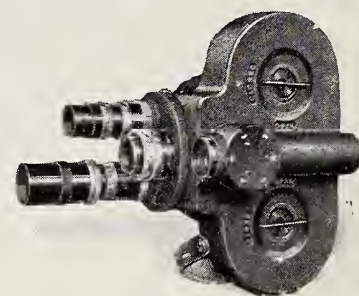
The Art Title Background On The Preceding Page May Be Useful In Titling Your Summer Films. Photograph By Arthur Hebert; Titled By Ralph R. Eno.

FORWARD WITH MEDICAL FILMS

(Continued from page 643)

possibilities of this field may truly be said to have so far merely been glimpsed.

Concerning camera work in the operating room, Dr. Appleton also presents data which will be helpful to other medical cinematographers. He says, "Operating room pictures require the extra fast lens equipment. Most operating rooms are well lighted and the walls are usually white. Dressings and drapery of patients, surgeons' and nurses' gowns are also usually white which provides additional helpful light reflection. During many operations an artificial spot light is also used by the surgeons on the field of operation. This light, while constructed especially for surgery and not for photography, is, however, of considerable actinic value and enhances the brilliance of the operative field to be pictured. The so-called 'Scyalitic Light,' which is almost universally used today in operating rooms, will be found to have very good actinic value. Other light supplied by the photographer is not only unnecessary but undesirable and, in most cases, if the daylight is brilliant, regardless of the season, the lens should be stopped down to $f:2$ or $f:2.5$. If the day is extremely bright, especially in summer, $f:3$ is usually enough lens opening. A dull day in winter or late afternoon of any season, with waning daylight, will require $f:1.8$ or $f:1.5$ —the full opening. If possible, the cameraman should stand on a fairly high stool quite close to the table and point his camera down upon the field or subject. In surgical work, medium closeups are much more effective than medium or long shots, the latter being of no value in this class of photography. An accurate focus is very necessary because one is using a high speed lens at, or nearly at, full aperture and the depth of focus is therefore very limited. It is here that a focusing microscope is a very helpful ad-



FILMO 70D

To you . . . advanced movie workers . . . Bass offers this astonishing new Filmo 70 D. A super 16 mm. Camera made by Bell & Howell, master camera builders. A camera which incorporates these astonishing features . . . seven speeds from eight per second to slow motion . . . a finder variable for six different focal lengths of lenses . . . a compact new style of turret front for three lenses . . . an attached winding key . . . a carrying case to carry the complete outfit. A remarkable value including 1" Cooke F. 3.5 lens and carrying case at \$245.00.

Telegraph your order for immediate delivery or write for full information to Filmo Headquarters.

BASS CAMERA CO.

179 W. MADISON STREET
CHICAGO, ILL

"Movie Headquarters for Tourists"

HOME MOVIES

Now Easier Than Ever

New Ciné-Kodak equipment and our service features increase home movie pleasures

HERE are some items that make home movies more enjoyable than ever:

Library Kodascope Cabinet: a splendid piece of living room furniture of modern design, providing storage space for all you need for both taking and showing pictures, thus concentrating it at a single spot.

Telephoto lens: an $f.4.5$ lens that gives you clear, sharp close-up pictures of scenes in the distance—interchangeable with the $f.1.9$ lens. Excellent for use at football games.

Enlargements of interesting "shots" from your movie films at very little cost.

Keep posted on these advances in home movie convenience. Pay frequent visits to either of our stores.

All Ciné-Kodak equipment on convenient terms, if desired

Eastman Kodak Stores, Inc.
TWO STORES

The Kodak Corner—Madison at 45th
235 West 23rd, near 7th Ave.
New York City



junct in getting accurate results and in saving much film.

"Surgical motion pictures cannot be staged to any degree. The photographer must be ready at a moment's notice and extreme care is essential as to exposure and focus, not only because one does not wish to waste film but because it is equally easy to waste an opportunity. A really good picture of an interesting or rare operation under good surgical teamwork is not the easiest picture to get. It will pay the photographer to practice a little in the operating room in which he is expecting to work, if it is possible. A few test exposures under various conditions will give the observant worker information enough to assure him of very creditable results thereafter, whenever the opportunity presents itself. It is most reassuring when the important time comes to have the satisfaction of knowing what one may expect in results."

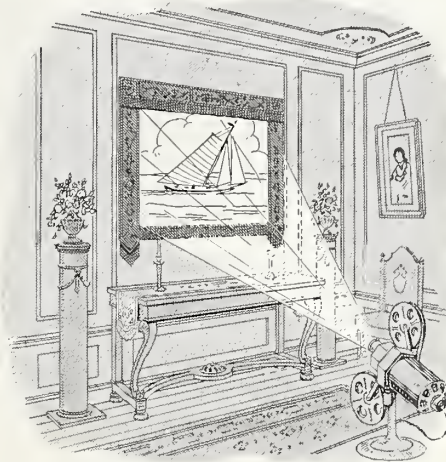
In conclusion Dr. Appleton states, "Amateur motion picture making for the doctor is simpler than it sounds. Extremely helpful in teaching, it is a fascinating activity. No elaborate scenarios, makeup or costuming and no expensive sets are required. The bulk of the expense is in the first cost of the apparatus, which is not great, and needs no further outlay save for the occasional addition of needed accessories and for film supply.

"And picture making is no mean hobby. It leads to all sorts of interesting by-ways and experiments which relieve one's mind from the trials of his usual vocation. The work may be taken up at any time to be left again until another chance presents itself. One needs no partner in this game but any number may play. The knowledge acquired in the making of a film is helpful and interesting and the maker is amply repaid by the pleasure derived and the general advancement which he gains.

"The accurate medical teaching to colleagues as well as to lay audiences through this medium is excellent educational propaganda and reacts favorably to the reputation of the maker of the pictures. Boards of trustees that are alive to modern trends are encouraging motion picture production in the hospitals over which they benignly reign, realizing, as they do, that good clinical movies reflect credit upon the institution and properly advertise its character and influence."

Thus, the medical profession, ever alert to new scientific developments, is finding in the amateur motion picture an ally which is constantly growing more effective. It is a tribute to the amateur motion picture industry that a profession with such high ideals of perfection has found its products so helpful and so worthy.

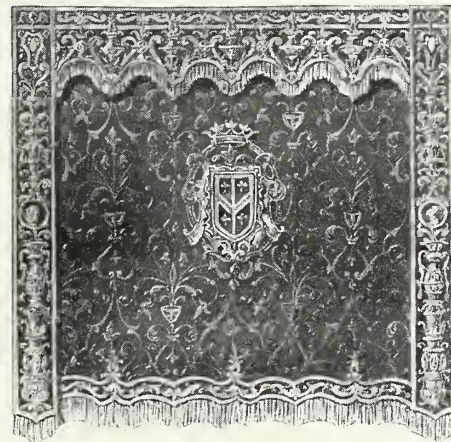
The screen is simply lowered like a window shade.



It's a Projection Screen for Your Films

Patent Applied For

When the picture is over, the screen is raised out of sight.



~and a Beautiful Panel for Your Wall!

NOW you can *simplify* and *beautify* the showing of your films. You can have a *permanent* projection screen—completely *concealed* in a beautiful Coutard Wall Panel. Before the showing of a film, you simply *lower* the screen like a window shade. And when the picture is over, you simply *raise* the screen *out of sight*—revealing in its place a

wall panel of *tapestry* beauty! Think of the *convenience* of a Coutard Projection Screen Panel! Think of the atmosphere of *dignity* and *charm* it will lend to every performance in your home! From a wide range of motifs, colors and fabrics you can choose a panel that is in perfect harmony with your decorative scheme. Write today for full information.

B. SAUBIAC & SON, 305 E. 46TH STREET, NEW YORK
Manufacturers and Distributors

COUTARD

Projection Screen Panel

POINTERS ON PLANNING

(Continued from page 644)

obvious it can hardly be called technique, yet so important that it is dramatically, perhaps, the most important device of the motion picture. "Take plenty of closeups" like "eat plenty of sugar" is good but indiscriminate advice. Closeups should be used much more freely than they usually are but they have specific uses. They should be used for emphasis, to bring out details, to identify characters and particularly to give an opportunity to the spectator to fix his attention on an interesting subject in the same way he would do it if he were himself looking at the scene in real life. The closeup should fit with the other scenes preceding and following it. Thus, it would be jarring to come from a very long shot of a building to a closeup of one of the pillars supporting it and then return to a medium distance shot of the same building.

In each group of scenes on a given subject, plan to lead up to your dramatic or superlative scene with explanatory scenes which give the background of the situation and answer the questions "why" and "where." Then the dramatic scene will have even more interest because it will be better understood. Titles can add a great deal to a film but they can greatly detract if they but serve as labels. For example, *The Eiffel Tower*, preceding a shot of the tower in a travel film, answers no purpose and detracts from whatever feeling of pleasant recognition the audience may have in seeing the structure. It is doubtful if anyone in your audience would fail to recognize the tower without such a title. Use titles only where some explanation is really needed either for record or for the information of your audience. Foreign travel films are almost always over-titled if they are edited at all and films of other types are generally not sufficiently titled.

You can do much to make your films more interesting by editing them but you can do even more by planning them before you shoot, by thinking of some continuity or connecting thread to give interest to the reel as a whole and by arranging each shot in a sequence with consideration for the other shots in that sequence. This will add more to your films than you imagine. The chief point to remember is that, after all, whether in a film of the baby, a trip, a game or a fire, you are telling a story with your camera and if you do not tell that story connectedly and dramatically your films will have little interest.

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MOVIE MAKERS

MR. PEEBLE'S "PERDUCTION"

(Continued from page 649)

him escape through a hidden tunnel. From how I see it, that's the only way out."

"Where's the tunnel?"

"We'll dig one. Listen, fellows. All of you go home and rake up some picks and shovels, but when you come back, don't make any noise so we won't bother Mr. Peeble."

The order was quickly carried out and, although some could not find a pick or a shovel, everyone returned with at least two tools. Included among the implements were several saws, two or three hammers, a wedge and an axe. Work began and, since there was not enough room for all to work on the tunnel itself, some began to make braces for the walls of the trench.

Within five minutes everyone was so busily engaged that no one noticed a red automobile stop on the other side of the street. In fact, it was not until a man in a blue uniform tapped Bill on the shoulder that work stopped.

"Are you the boss of this construction gang?"

Bill turned and stammered. "Well, me and Clarence are together. It's a movie company."

"Oh, it's a movie company. Where is your camera?"

Clarence pointed to the case under his arm. "It's here, sir."

"I see. And you're just digging trenches for a war." The Chief of Police smiled.

"Something like that. You see, it's this way." The director reached for the notebook containing the scenario. "A billionaire's son is kidnapped by this gang and they tie him up in the secret hut. He leaves a trail of blood which a detective discovers—"

Jim interrupted. "Too bad we can't use a p'leeceman in the movie."

Bill hesitated. "Say! I got an idea. . . ."

Two weeks later, a kind old lady, who resided in the neighborhood, met Mr. Peeble coming out of the grocery store with a pile of bundles.

"Good afternoon, Mr. Peeble. Nice day."

"Oh, it might rain," he answered.

"I thought I would drop in at the school-hall tonight and see your movie. I think it's so nice for you to encourage the children that way."

"My movie!" exclaimed Mr. Peeble from behind his bundles.

"Why, yes. I was just reading a large sign on the telephone pole in front of your house. It announced a local photoplay — something about blood—and it said that the picture was filmed on your property and featured the Chief of Police."



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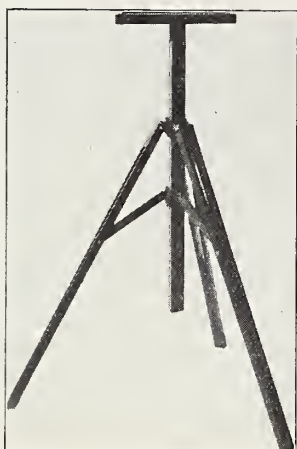
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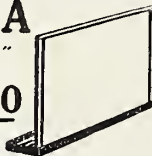
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WATCH YOUR STOP

(Continued from page 640)

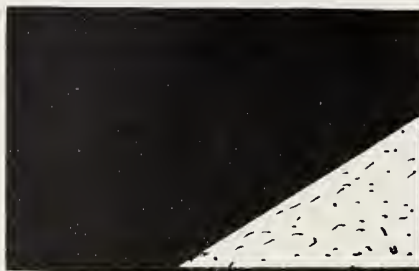


FIGURE 6

In figure 6, showing overexposure with a normal development, too many grains are reduced. The negative image shows the highlights without detail and the shadows covered by a veiling density. The second exposure has such a few grains left to work with, even in those portions of the film that received the least intensities, that, no matter what intensity of reexposure is given, it is not sufficient to build up any great density on the positive. The resultant image will be flat and lacking in detail.



FIGURE 7

Figure 7 illustrates the effect of underexposure. This does not affect enough grains to give sufficient density in the negative; thus too many grains are present to receive the reexposure. In the finishing of films which were underexposed it is customary to give them a very short reexposure. The positive resulting from this procedure is one of very high contrast.

The drawings mentioned previously do not take the effect of the compensating reexposure into consideration. The silver bromide crystals in a photographic emulsion are not all of the same speed or size. The larger grains in an emulsion are usually faster and are hence the first to respond to the camera exposure. In cases of extreme overexposure, where the densities are very heavy, there are always some small crystals that are not affected by the camera exposure and yet are sensitive enough to respond to the reexposure. The density of the image on the positive is represented by the black area on figure 8. The arrangement of the tones is different from what we would naturally expect from seeing the extent of the developed silver in the negative image as shown in figure 6.

The contrast is flattened out by the heavy reexposure intensity and the result is a positive that has no deep shadows nor highlight gradation. A short reexposure, though giving slightly higher contrast, would give a positive of too weak character for projection.

Figure 9 illustrates the effect of a short reexposure on underexposed films. On underexposures, considerable silver bromide has been left in the emulsion after bleaching. If the bleached image were given a normal reexposure the positive would be correct in contrast but too heavy to use for projection. As the shadows have had very little or no exposure there are many of the larger and more sensitive crystals left and the normal exposure would affect these areas very strongly. The short reexposure is insufficient to overcome the inertia of the smaller grains left in the highlight regions, so there is a falling off in the density of the positive corresponding to these areas. This results, as seen in figure 9 as compared with figure 7, in a positive of high contrast.

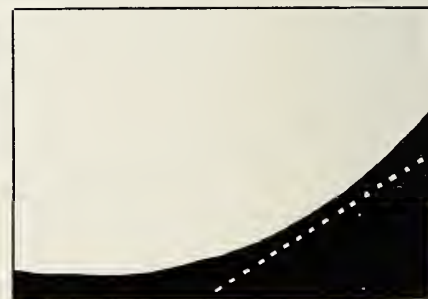


FIGURE 8

The effect of exposure may be tried experimentally if desired. On a scene where the exposure meter reads $f:8$ or $f:11$, shoot some film at the indicated stop. Then shoot a few feet with the lens wide open and a few more with the lens stopped down as far as it will go. This experiment will give a practical illustration of the effects I have spoken of in this article.

If the cine user is interested in obtaining prints of the best quality he should not think of an exposure meter as a useful accessory but an essential part of his outfit. Personally, I would not shoot a foot of film without recourse to a meter.



FIGURE 9

PROPS

(Continued from page 639)

is noticed. If it is painted black this will help to conceal the counterfeit.

Breakaway bottles are not difficult to make. Get the properly shaped bottle and a box very little larger. Make a bed of wet plaster of Paris and let the bottle sink into the mass exactly halfway. Let this set, then remove the bottle and grease the mould. Now replace the bottle and pour in plaster to cover. This will harden without adhering to the greased half. You now have a bottle mould. But before the first cast hardened you should have stuck four four-inch pieces of wooden dowel exactly upright into the plaster. These, too, should have been oiled. When the second half of the mould hardens, these pins fit in to hold the cast steady.

Cut an inch-square vent in the bottom. Tie the two halves of the cast together, after oiling the second cast, and pour in rosin mixed with lamp-black. Use just enough to give a coating about an eighth of an inch. This is done by turning the mould. When it cools you will have a cast of the bottle, plus the vent plug. Cut this plug off with a hot knife blade and you have a bottle that can be bounced on the most sensitive cranium without even causing a headache.

Special furniture that cannot be borrowed from some family may be hired from a furniture store for from five to ten per cent of its value, plus any unusual wear.

If there is room at the club headquarters a property room should be established and a nice line of properties can be accumulated in the course of time by inculcating in the minds of the members the thought of using the prop room instead of the rubbish pile. Old clocks, furniture, hangings not too badly worn and the like will all come in handy some time and the wise Props will always ask, "Do you want it back, or can we keep it?" when borrowing anything, from a cup to a cookstove.

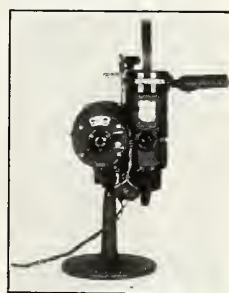
There is not much glory in being a property man, at best just a line on the credit title, but if you get the right sort of a man he'll love the work and his property room will be as dear to him as a flock of old masters are to the wealthy collector. We recall in the good old days "putting the Indian sign" on a packing box that had posed as a gas stove in a dozen comedies in six months. The box went out in the alley, after an argument, but Props went on a three-day drunk. His heart was in his work. That's the sort of man you want to get for your cinema club, or as close to him as you can come, minus the thirst.



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CONTROL OF LIGHT AND SHADE

(Continued from page 651)

effects. While it is beyond the scope of this article to discuss this matter in detail, a few leading points may serve as a suggestive guide. Avoid extreme contrast of light and shade. Balance your contrasts, that is, have your picture, at most, one-third shadow and the rest light, or vice versa. So arrange light and shade in the picture space that the principal part or area of the smaller ingredient (light or shadow as the case may be) will be above or below and to the right or left of the center of the picture. This spot or area is called the center of interest. It should be placed at the mathematical center very rarely, as, for example, when an effect of utter quiet is desired in a pastoral scene.

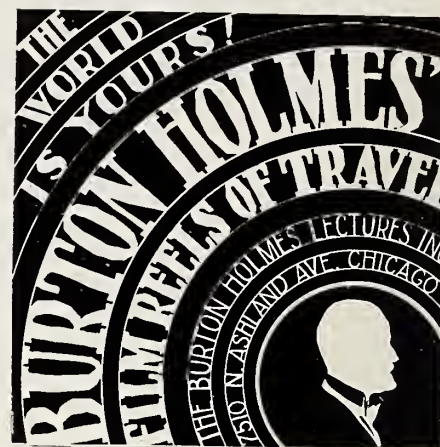
It is dangerous to discuss art rules like the above in a short article of this general nature because it is difficult to generalize without promptly meeting an exception. However, it is hoped that a suggestion of the factors involved in securing pictorial effect by means of light and shadow will lead the amateur to the production of pictures which will be increasingly pleasing to him as time goes on.

PHOTOPLAYFARE

(Continued from page 660)

and picture technique could not have adorned something with more meat in it. Yet *Bulldog Drummond* is not pretentious and honestly advertises itself as a "comedy-melodrama," making good the advertisement in an honest and intelligent way. Incidentally, Ronald Colman is admirable in a new and much improved manner. This film stands out for two reasons. First, it is the only satisfying mixture this reviewer has seen combining silent pictures and speech by machinery, as it does not jar one's critical appreciation by abrupt jumps from one medium to another. It achieves a synthesis of two art forms that is convincing and pleasing. Second, the story is a mild burlesque and it presents its incredibilities not as things the audience must take seriously but as things that are essentially fantastic without being broadly farcical.

Art must be something more than painless and pleasing. The previous "talkies" have been neither whenever they attempted any cinematics whatsoever. *Bulldog Drummond* shows us that cinematics and dialogue can be mixed in such a fashion as not to give offense to the critical and to provide pleasing entertainment. To this reviewer the only artistic uplift or esthetic thrill in



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the whole play was the opening sequence which was entirely silent. Here he had that indefinable but definitely recognizable feeling that he was assisting at the presentation of something of superior excellence in an understood medium. This sensation did not return throughout the rest of the evening. When United Artists and the director—whose name, because of the absence of printed programs at the expensive Broadway showing, is not now to be determined—or when other companies and other directors manage to arouse that esthetic thrill in this reviewer with sequences both cinematic and dialogistic it will be time for him to talk about art and the talkies as possible marriage-mates. He can only report, now, that the *Bulldog Drummond table d'hôte* has not called for any sodium bicarb.

FILMING FOOTBALL

(Continued from page 637)

touchdown. These are the things that will add interest to your football films.

Between the halves you will want to take some pictures of the stunts. Many colleges put on very elaborate bleacher stunts that photograph excellently. Perhaps the band will take the field and drill. Perhaps there will be other entertainment. Shoot it at all events. This will add the spirit of the day to your films.

Unfortunately the autumn light is seldom favorable for shooting the excitement that follows the final gun. The mad rush of the victorious rooters to greet the winning team and escort it back to the dressing room is a sight that should be recorded whenever the weather conditions permit. Here is where the reserve speed of an $f:1.9$ lens saves the day. It is seldom possible to get a successful picture late on an autumn afternoon with an $f:3.5$ lens. If your camera has a speed adjustment it should be slowed down a bit, thus giving your film more exposure and at the same time making the movement of the crowds appear more rapid, which is often very effective.

After the film has been returned from the finishing laboratory it should be carefully edited. Undoubtedly some scenes will have to be discarded entirely while others will have to be rearranged for the proper dramatic effect. A flash of the cheering crowd should be inserted after an exciting play. The plays should be arranged to work up to a climax even if it is necessary to change the order in which they actually happened. Remember that long after the game is forgotten you will still be showing your film to the supporters of the victorious team. Let them see their favorites at their best!



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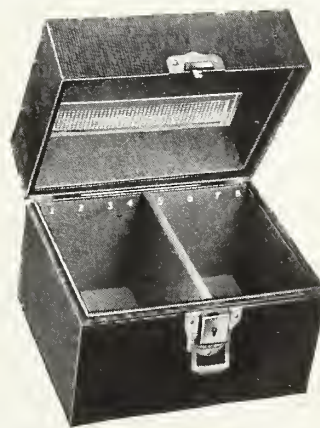
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THE CLINIC

(Continued from page 646)

Question: I have had reasonable success in indoor filming with two 1000-watt incandescent lamps and with my $f:3.5$ lens wide open. Recently I have purchased an $f:1.8$ lens. How shall I set this for indoor pictures?

Answer: In general, the usual advice given to the amateur for indoor filming by artificial light is to use whatever lens he has wide open. This is because, with the limited power supply usually at his command, it is considered impossible to get too much light. It is a fact that most amateur interiors tend to underexposure. However, the $f:1.8$ lens will enable you to include a larger area in the picture with a given amount of light. If your combined incandescent units draw approximately eighteen amperes (2000 watts at 110 volts) and your light sources are backed by efficient reflectors, you should already have been able to illuminate a space six or seven feet square with your $f:3.5$ lens wide open, and should have secured well exposed pictures. However, if you desire to photograph a larger area than this, or if you wish to illuminate an interior with dark walls and hangings, your $f:1.8$ lens will prove invaluable. Other things being equal, you should be able to illuminate an area twenty-five to fifty per cent larger with your present lighting equipment through the aid of this fast lens. With it, you will also gain a greater flexibility of lighting arrangement and will be able to place one of your light sources farther away from the subject so as to avoid that flat illumination that comes from a light source at an equal distance from each side of the subject. Use panchromatic film for best results with incandescent lamps.

Question: On receiving a recent film from the processing station and running it in the projector, I noted that a number of white flashes occurred at one side of the picture. On examining the film closely, I found these to be spots of perfectly blank film extending from the edge halfway into the picture. Could this be a processing defect?

Answer: No. Apparently you have not been very careful in loading this film in the camera, for the symptoms you give are those of "edge fog." I'll wager that if you can remember the occasion, you will find that you loaded the film in sunlight without shading the camera, or were careless in allowing the tightly rolled film to become loose. You will find that if you send a film to the processing station in good condition, it will be returned to you the same way.



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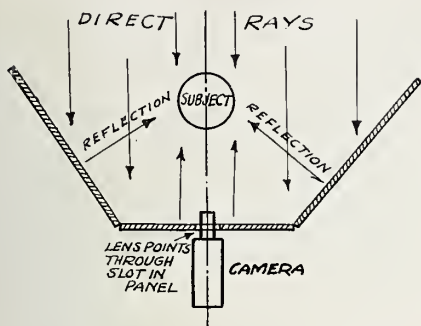
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AMATEUR CLUBS

(Continued from page 652)



COAT OF ARMS OF THE CLEVELAND
MOVIE CLUB

Heraldry

THE coat of arms shown in this department this month is the proud possession of the Cleveland Movie Club. Worked out by R. L. McNelly, the club's executive secre-

THIS LENS FAITHFULLY REPRODUCES EVERY TINT AND HUE



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tary, and modeled in clay by Joe Ramsey, club member, this armorial bearing is a club project completely. Omitting the very interesting significance attached to the different parts of the coat of arms, for lack of space, the heraldic description composed of ancient and modern language must certainly be quoted—"The Cleveland Movie Club beareth, upon a shield per fesse or and azure, on a chevron gules, between a camera sable in dexter chief, a projector of the same in sinister chief and a sun of the first in splendor eclipsed in base, three reels argent; an infinity vert per pale from middle chief to fesse point!" For the badge and crest—"A crooked fore-arm proper, clutching a bludgeon proper; the whole supported by a crest-wreath or and azure." Mr. McNelly comments thusly: "This fantastic and seemingly meaningless jargon was read by educated classes five to six hundred years ago, and even much later, with the ease with which we read the daily paper and, strange to say, it was understood."

Driving determinedly at its ambitious project of making a national film record of the National Air Races, the Cleveland Movie Club secured the co-operation of clubs in every city of this country in which the air races were started. A fuller report of this amateur filming adventure will be given in later numbers of MOVIE MAKERS.

Contest Later

WHEN its membership is increased the Foto-Cine Production Club of Stockton, Calif., expects to announce a local contest for movie amateurs and, having done this, to send challenges to other western clubs. New officers for this active producing unit are Edwin J. Fairall, president; Wallace W. Ward, vice-president; Alice Buckle, secretary, and Robert Burhans, treasurer.

Home-Made

HOME-MADE inventiveness came to the fore in *Alias Jimmy Valentine*, 400 ft., 16 mm., filmed for the last Photoplay contest by F. Jared Bennett, vice-president of the Volney G. Bennett Lumber Company of Camden, N. J. Lights made of old iron lamp-stands and five-and-ten-cent store aluminum bowls and reflectors of painted wall-board were a part of the equipment used; actors were personal friends of the producer and a friendly bank offered its vault and interior as sets. Sundays were devoted by the director and cast to production work and the locations were filmed one after another, all scenes in one location being photographed at the same time. Only one retake was required. Featured in the cast were Elmer H. Sweeney, Peggy Sharpley and Stanley Matheson.



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Shown in West

WATSON AND WEBBER'S *Fall of the House of Usher* was screened by the Portland, Ore., Cine Club whose members are greatly interested in its technique and artistic quality. The Club Film Library expects shortly to have *Reel Golf*, the Portland unit's latest production, available on the club film circuit.

From Modesto

LEAGUE member Richard L. Bare of Modesto, Calif., reports the latest production of the Golden Bear Tec-Art studios of that city, *The Lady Higher Up*, filmed on 35 mm. This group, whose business is the production of advertising films, has interested itself in the amateur field and contemplates another story to be filmed later in the autumn. Mr. Bare was responsible for the photography of this film. The dramatic direction came from Leo Matesky; the interior lighting was supervised by N. L. Duckart and the laboratory work was done by Albert Shoemaker and Mr. Bare. Leads were taken by Miss Bonnie Bare and George Moore of Lodi, Calif., where the film has its setting.

Auckland Cine Branch

FROM E. I. Maclaren, of Auckland, New Zealand, member of the Amateur Cinema League and of the Society of Motion Picture Engineers, comes news of the establishment of a cine branch by the Camera Club of Auckland. A recent meeting featured a *Flight Over Auckland*, filmed by R. G. H. Manley.

Island Entry

ANOTHER contest entry, a comedy running 1000 ft., 35mm., and entitled *Oscar Comes Galloping In*, was produced in the interior of Catalina Island by Malcolm Renton. In the cast of the cowboy comedy are Arthur Renton, Ruth Billheimer, Tony Enriquez, Harry Brentford and Bill Provance.

Outdoor Meeting

TAKING advantage of the outdoor season, the Movie Makers Club of Springfield, Ill., held a recent meeting in the flower and rock garden of its president, E. E. Bradley. This club now has sixteen members and plans an early first production. It recently saw a film produced by one of its members, Dr. A. C. Baxter, consisting of telephoto lens studies of the Grand Canyon. This organization offers technical discussions to its members at its meetings. The President of the Amateur Cinema League and the League's photoplay consultant acknowledge, with gratitude, the honorary membership bestowed upon them by this club.

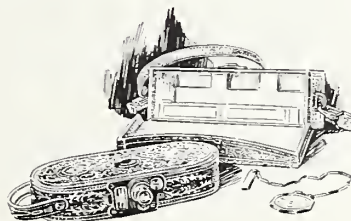
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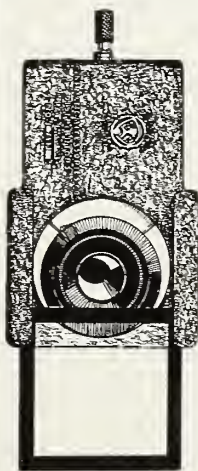
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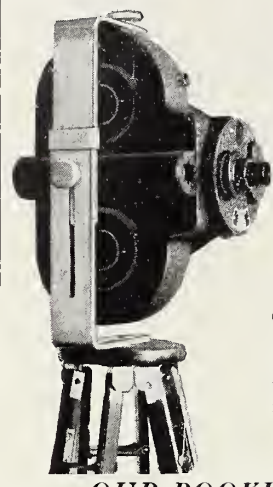
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Special Theatre

THE last regular meeting of the St. Louis, Mo., Amateur Cinema Club was held in the private theatre of Robert Laughlin, a club member. This theatre in Mr. Laughlin's home is completely equipped for the screening of both 16mm. and 35mm. silent and talking films. The club's program featured the projection of amateur and professional talking pictures and a short business meeting at which plans were made for general club activities for this fall.

Far South

FROM New Orleans, La., comes the report of the organization of the Orleans Cinema Club, the first amateur movie club to be formed in the state. The premiere of the club's first two productions, *Bayou d'Amour* and *Air Buddies*, each running 400 ft., 16mm., was recently held in the club's studio. In the cast of *Bayou d'Amour*, a love story of an artist and a country girl, are Janice Pixley, Michael Luizza, Ernestine Watkins, Dumont Paul, Mrs. Charles Richards, Mrs. J. A. Guillot and Elise Levy. The leads in *Air Buddies*, a story of the world war, were played by Maurice Paillet, Polly Leitch and John Luchessi. Plans have been made for the club's third picture.

Toledo Contest

IN Toledo, Ohio, the Toledo Cinema Club has its contest under way and many films have already been submitted. Other departments of the club are active and a short film story is now being produced preparatory to filming a newspaper feature story planned by the club in cooperation with a Toledo daily. *The Fall of The House of Usher* was screened at a recent meeting.

Illawarra Starts

FROM George K. Aldersley, its director, comes word of the formation of the Illawarra Film Society in Hurstville, Sydney, New South Wales. "We are commencing shooting," writes Mr. Aldersley, "in a week or so on 35 mm. film and, so far, our story is entitled *The Love Test*. We find the climate here excellent for exterior work which the story, in the main, demands. Apart from the general fun of making a movie, a very fine sense of sportsmanship seems to prevail among the members. We hope to make Australia known to the movie makers of the world through our activities." Here is an excellent statement of purpose which shows very clearly some of the many-sided values of amateur movie club organizations.

Young Laurels

FOUR productions are already to the credit of an ambitious, youthful, amateur group in Grosse Point

Park, Mich., working under the leadership of Jack Navin. Their last picture, *Sophistication*, 400 ft., 16mm., has been submitted to *Photoplay's* contest. The story is a modernized Cinderella tale wherein Prince Charming is a tabloid newspaper. The lead is delightfully handled by Elizabeth Sutherland with perhaps an unconscious satire of professional roles of this type.

The group is now producing *Alimony Mary*, in which Catherine Anne Currie is playing the lead. The plot concerns the back stage life of a dancing team.

Previous pictures are *The Tragedy*, *The Devereau Diamond*, *There's No Place Like Home* and *The Maelstrom*, the latter running 1200 ft., 16mm., and based upon the effect of the world war on a group of young people. In the cast of this feature were Theodore Newman, Elizabeth Sutherland, Margaret Newman, Virginia Simmons, William Laurie and Jack Navin. Photography and direction of all productions of the Grosse Point Park unit are to the credit of Jack Navin.

Accessions

RECENT accessions of the Club Film Library: *Headlines*, 700 ft., 16mm., a tale of two boisterous youths who become reporters on a city daily and their subsequent adventures; has a well-planned continuity and interesting story, produced by the Palisades Picture Players, Grantwood, N. J.; *Freshman Days*, 1200 ft., 16mm., a story of the competition between two boys, with an abundance of local color, some excellent photography and good direction, produced by the Flower City Amateur Movie Club, Rochester, N. Y.; *Universal's Camera Crane*, 50 ft., 16 mm., scenes taken from Universal's camera crane, used in the professional production, *Broadway*, and *The Grebe Radio*, 400 ft., 16 mm., a film record of radio construction, an excellent example of an entirely amateur made industrial, both filmed by Hyman Fink of Los Angeles.

Rushes

Progress is reported on *Muddy Waters*, the production of the Hawthorne Club of the Western Electric Company of Chicago.

Freshman Days was screened recently before the Neighborhood Movie Club of Amarillo, Texas, formerly known as the Amarillo Movie Club.

D. A. MacNair, of Johannesburg, South Africa, has taken steps to bring about the formation of an amateur movie club in his city.

Hugh V. Jamieson in Dallas, Texas, recently screened *The Lugger* and the *Fall of The House of Usher* for mem-

MOVIE MAKERS

bers of the Dallas Little Theater who are planning with Mr. Jamieson to organize a movie club and to begin photoplay production. The Dallas Little Theater has a most enviable reputation among amateur dramatic groups and their entry into the amateur movie field holds rich promise.

☐ The Heart of Texas Cinema Club in Waco, Texas, recently screened *Nuggett Nell*, 800 ft., 35mm. production of the Cumberland Cinema Club, at a program conducted on Baylor University campus.

BRITISH AMATEURS

A. C. A. Programs

LATE programs of the Amateur Cinematographers Association in London include the projection of *Safety First*, produced by S. J. Meadows, *Standing the Raquet*, made by the production sub-committee of the A. C. A., *Sibford*, a film of school life made by a group at Sibford, a Quaker school, and various professional industrial films designed as models for amateur industrial producers. Technical discussions on various subjects have been presented and program projections have been interspersed with the clinical screening of members' films.

Railway Location

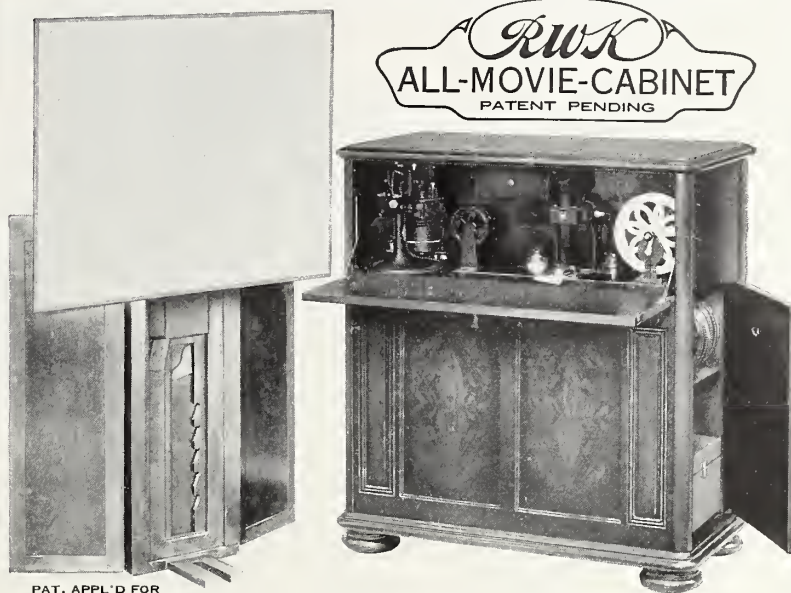
TWO stories, *One Week*, to run 1600 ft., 16mm., and *In The Neck*, a farce to run 400 ft., 16mm., have been placed in production by the Bristol Amateur Film Production Society. Both are being directed by H. Leadbeater and photographed by J. Leo Rippin. *One Week* involves a railway station location and the club has been at work at the Bristol station.

The first production of this very active unit, *Queer Island*, was written and directed by Horace W. Gwilliam and photographed by J. Leo Rippin. The plot is based upon the ingenious and mysterious tale of an old fisherman concerning a sudden death at a picnic party on "Queer Island."

Use Trams

SHEFFIELD tram cars have been used as settings in the recent production, *Adventures*, by the Sheffield branch of the A. C. A. Conductors and motormen obligingly played their roles as the action went on, under the direction of R. E. Marshall. The sequence involved a scrap between two would-be Romeos for the attention of a chic young lady who complicates matters by meeting her husband in the tram. J. W. Berry, the cameraman, had to avoid registering the large audience that appeared when the Sheffield producers took possession of the car.

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2. As a field selector it enables you to pre-determine the size field or the size object you wish. You turn ring as you view the scene. When desired field is selected merely read off the nearest focal length lens to use.

NOTE: The varying view sizes are obtained by a moving lens system within the tube, in relation to a stationary window. Hence the field is always magnified to the eye and plainly visible even with the longer focal lengths. The Goerz Viewfinder slips into place within the finder tube of the Filmo 70. Price \$27.00

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NEWS *Of The* INDUSTRY

For Amateurs And Dealers

New Camera

THERE is shortly to appear on the market a radical development in the 16 mm. field. The Kodak Electric and Manufacturing Company of Cincinnati, Ohio, already well-known in the radio field, is the protagonist of the new apparatus, which consists of both camera and projector. In operation, the camera divides each present 16 mm. frame into four pictures, which are exposed consecutively, the process being repeated for each frame. Each picture is, therefore, one-quarter the area of the present frame, but it is claimed the apparatus has such lens and mechanism refinement that the definition is entirely satisfactory. The projector, in addition to the projection of the small-size picture film, will also project 16 mm. film of normal framing at the turn of a lever. The apparatus will be known as the Kodak Homovie, and, while this department has not yet had an opportunity to examine its actual construction and working, the plan offers prospects of opening the field of home movies to those who desire less expensive operation.

The Cine-Nizo

A NEW importation makes its appearance in the form of an extremely well-built and carefully designed 16 mm. camera. This is the latest model of the Cine-Nizo, which is made in Germany and seems to possess the customary German thoroughness and precision. Among the important points of this camera are listed the following: special features to insure rapid and ac-

curate loading of daylight 100 foot spools; spring motor with minimum of vibration, which exposes thirty feet of film at one winding; hand-drive at standard speed, or one-turn-one-picture, used at any time without letting the spring run down; three speeds, from eight to sixty-four; dustproof openings for the various drives; safety locking device; two sight finders, one of which may be corrected for lens displacement; starting lever may be locked in operating position; direct focus-on-film device available and a number of other features which cannot fail to commend themselves to the serious worker and to all those who wish to realize the utmost from a motion picture camera. Burleigh Brooks, 136 Liberty Street, New York City, is importer of the new Cine-Nizo and expects an enthusiastic response to the product in this country.

Eastman Accessories

THE Eastman Kodak Company this month emphasizes the value of accessories with specific examples of some of its well-known and valuable products. These include the Threadlite, now available separately, which is invaluable for rapid threading and inspection of the projector; the metal Kodascope Film Humidor which contains and preserves eight reels; the $f:4.5$ telephoto lens and finder for sport work; the overhead viewfinder for the model B Cine-Kodak, which locates the image when crowds obstruct the eye-level view; the efficient Kodalite for indoor movies and the Kodascope Rapid Splicer and Rewind for film editing.

New DeVry Filters

NEW Orthoplan filters in special Rhaco holders have been added to the DeVry line of still and motion picture equipment. These filters are made of optically flat glass, the color being a part of the glass itself. This means an absence of distortion and assured permanency of performance. The graduated filters are made by fusing two pieces of optically flat glass, one white and one yellow, which are ground in such a manner that a wedge is formed, beginning with clear glass and gradually merging into yellow. The Rhaco spring holders, made especially for these filters, can be used on lenses of varying diameter, and the holders for the graduated filters may be rotated about the lens.

Telltale Humidor

BELL and Howell this month offer a new feature in humidor cans which will be found to be of great advantage in the proper preserving of your valuable films. This is a clever "telltale" humidor blotter, that, when moistened, shows a white disc in its center which is invisible when dry. Other seasonable accessories recommended are the well-known Bell and Howell Film Editor, the Taylor-Hobson-Cooke Special $f:1.8$ lens for Kodacolor, and the $3\frac{3}{4}$ inch $f:3.3$ and 4 inch $f:4.5$ telephoto lenses for sport work.

Hayden Sales in New York

EXPANSION of the Hayden Sales Company, announced in these columns last month, has now been furthered by the opening of New York City offices in the Salmon Tower, 11 West 42nd Street, that city.

Pathex Improved

NINE and a half millimeter has taken a new lease on life with the recent Pathex reorganization and the redesigning and improvement of the well known Pathex camera and projector. The Pathex Motocamera is now extremely compact and includes, among its other features, an accurate built-in viewfinder, safety lock for the starting lever, lens cap with fastening which may be seen in the viewfinder field, improved gate, double claw intermittent and special "Motomazines" which make loading extremely

(Continued on page 681)



Johnny Downs, Young Professional Movie Star, Who Is Known As "The All-American Boy," With His Birthday Cine Kodak.



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all-purpose
16 mm cine film**



USERS of Agfa 16 Mm. Cine Film make their movies confident in the knowledge that Agfa means sure results. This fact is convincingly emphasized by the large number of perfect rolls processed in our Binghamton Laboratory.

Sunny, cloudy, and rainy weather, earlier or later in the day—all these varied light conditions are adequately cared for by the unexcelled speed of Agfa. Even when the exposure is not perfectly timed the remarkable latitude allows for slight differences in light values.

Agfa 16 Mm. Cine Film has a rich super-Orthochromatic emulsion that registers colors in their truest relation to visual values. It has been said to compare favorably, in many ways, with a Panchromatic emulsion.

Many movie-makers are interested in making telephotos, long-shots, close-ups, interiors, home-made titles, etc. Agfa 16 Mm. Cine Film is particularly suitable for this class of photography as all shots have a beautiful smoothness with everything clearcut and distinct.

It is in projection that the real value of Agfa 16 Mm. Cine Film is recognized. All details from the darkest shadows to the highest lights are reproduced with outstanding faithfulness. This insures the most pleasing effect of life, tone and naturalness.

No matter what movie camera is used, Agfa signifies the difference between good and better brilliancy in the screen projection of amateur movies. It is the basis of all-around better movie-making.



**speed
latitude
color value
adaptability
brilliancy
detail**

**they solve all
amateur movie-making problems**

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Agfa Ansco Corp'n, 205 W. Wacker Dr., Chicago
Agfa Ansco Corp'n, 223 W. 3d St., Los Angeles
and 12 Finishing Laboratories Abroad.

AGFA ANSCO CORPORATION, BINGHAMTON, N. Y.

**CALIFORNIA**

BERKELEY: Berkeley Commercial Photo Co., 2515 Bancroft Way.
FRESNO: Potter Drug Co., 1112 Fulton St.
GLENDAL: Mowry's Photo Service, 223 S. Brand Blvd.
HOLLYWOOD: Fowler Studios, 1108 N. Lillian Way.
 Hollywood Movie Supply Co., 6058 Sunset Blvd.
 Pacific Film Service, 6306 Sunset Blvd.
LONG BEACH: Winstead Bros., Inc., 244 Pine St.
LOS ANGELES: California Camera Hospital, 356 S. Broadway.
 Eastman Kodak Stores, Inc., 643 S. Hill St.
 Fitzgerald Music Co., Motion Picture Division, 727 S. Hill St.
 John R. Gordon, 1129 S. Mariposa Ave.
 T. Iwata Art Store, 256 E. First St.
 Leavitt Cine Picture Co., 3150 Wilshire Blvd.
 Earl V. Lewis Co., 226 W. 4th St.
 Marshutz Optical Co., 518 W. 6th St.
 B. B. Nichols, 731 S. Hope St.
 Schwabacher-Frey Stationery Co., 734 S. Broadway
OAKLAND: Davies, 380-14th St.
 Russell-Carlton Co., 3259 Grand Ave.
 Sherman, Clay & Co., 14th and Clay Sts.
PASADENA: Flag Studio, 59 E. Colorado St.
 F. W. Reed Co., 176 E. Colorado St.
POMONA: Frasher's, 158 E. Second St.
RICHMOND: LaMoine Drug Co., 900 MacDonald Ave.
RIVERSIDE: F. W. Twogood, 700 Main St.
SAN DIEGO: Bunnell Photo Shop, 414 E. St.
 Eastman Kodak Stores, Inc., 419 Broadway
 Harold E. Lutes, 958 Fifth St.
SAN FRANCISCO: Eastman Kodak Stores, Inc., 545 Market St.
 Hirsch & Kaye, 239 Grant Ave.
 Kahn & Co., 54 Geary St.
 Leavitt Cine Picture Co., 564 Market St.
 San Francisco Camera Exchange, 88 Third St.
 Schwabacher-Frey Stationery Co., 735 Market St.
 * Sherman, Clay & Co., Kearney & Sutter Sts.
 Trainer-Parsons Optical Co., 228 Post St.
SAN JOSE: Webb's Photo Supply Store, 94 S. First St.
SAN PEDRO: Sunset Photo Supply, Inc., 319 W. 6th St.
SANTA ANA: Clyde H. Gilbert, Jr., 1428 W. Fifth St.
SANTA MONICA: Bertholf Photo Finishing, 1456 Third St.
SIERRA MADRE: F. H. Hartman & Son, 25 N. Baldwin.
STOCKTON: Pepper Music Co., 40 S. California St.
WHITTIER: Maxwell C. Peel, 226 E. Philadelphia.
YOSEMITE NATIONAL PARK: Best's Studio.

COLORADO

DENVER: Eastman Kodak Stores, Inc., 626-16 St.
 Ford Optical Co., 1029-16 St.
 Haanstad's Camera Shop, 404-16 St.

CONNECTICUT

BRIDGEPORT: Fritz & Hawley, Inc., 1030 Main St.
 Harvey & Lewis Co., 1148 Main St.
DANBURY: Danbury Elec. & Radio Shop, 155 Main St.
GREENWICH: Gayle A. Foster, 9 Perryridge Rd.
 Mead Stationery Co., 249 Greenwich Ave.
HARTFORD: Harvey & Lewis Co., 852 Main St.
 D. G. Stoughton Co., 255 S. Whitney St.
 Watkins Bros., Inc., 241 Asylum St.
MIDDLETOWN: F. B. Fountain Co., 483 Main St.
NEW BRITAIN: Harvey & Lewis Co., 85 W. Main St.
NEW HAVEN: Fritz & Hawley, Inc., 816 Chapel St.
 Harvey & Lewis Co., 849 Chapel St.
NORWICH: Cranston Co., 25 Broadway
STAMFORD: Thamer, Inc., 87 Atlantic St.
WATERBURY: Curtis Art Co., 25-29 W. Main St.
 Wilhelm, Inc., 139 W. Main St.

DELAWARE

WILMINGTON: Butler's Inc., 415 Market St.
 Frost Bros., duPont Bldg.

DISTRICT OF COLUMBIA

WASHINGTON: Reid S. Baker, 1429 H St., N. W.
 Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
 Eastman Kodak Store, Inc., 607-14th St., N. W.
 Fuller & d'Albert, Inc., 815-10th St., N. W.

FLORIDA

JACKSONVILLE: H. & W. B. Drew Co.
LAKE WALES: Morse's Photo Service, Rhodesbilt Arcade.
MIAMI: Miami Photo Supply Co., 12 N. E. First Ave.
 Red Cross Pharmacy, 51 E. Flagler St.
ST. PETERSBURG: Barnhill's Camera Shop, 17-3rd St. N.
 Robinson's Camera Shop, 115 Third St., N.
TAMPA: Burger Bros., Inc., 608 Madison St.
 Tampa Photo & Art Supply Co., 709-11 Twigg St.

GEORGIA

ATLANTA: Eastman Kodak Stores, Inc., 183 Peachtree St.
 Visualizit, Inc., Erlanger Theatre Bldg., 581 Peachtree St.
ROME: Macon A. Brock, 231 Broad St.

IDAHO

BOISE: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

* **CHICAGO:** Bass Camera Co., 179 W. Madison St.
 Brentano's, Inc., 63 E. Washington St.
 Camera Exchange, 68 Washington St.
 Almer Coe & Co., 78 E. Jackson Blvd.
 Almer Coe & Co., 18 S. LaSalle St.
 Almer Coe & Co., 105 N. Wabash Ave.
 * Central Camera Co., 112 S. Wabash Ave.
 Eastman Kodak Stores Co., 133 N. Wabash Ave.
 Fair, The, Dept. 93, State, Adams & Dearborn Sts.
 * Fischer's Camera Service, Rm. 202, 154 E. Erie St.
 Ideal Pictures Corp., 26 E. 8th St.
 Illinois Radio Appliance Co., 1426 E. 70th St.
 W. W. Kimball Co., 306 S. Wabash Ave.
 Leonard Lynn Co., 302 S. Wells St.
 Lyon & Healy, Jackson Blvd. & Wabash Ave.
 Post Office News Co., 37 W. Monroe St.
 Seamans, Photo Finisher, 1953 E. 71st St.
 Stanley-Warren Co., 908 Irving Park Blvd.
 Von Lengerke & Antoine, 33 S. Wabash Ave.
DECATUR: Haines & Essick Co., 122-128 E. William St.
 Pfle's Camera Shop, 240 N. Water St.
EVANSTON: Almer Coe & Co., 1645 Orrington Ave.
 * Hattstrom & Sanders, 702 Church St.
FREEDPORT: Hartman's Camera Shop, 17 S. Chicago Ave.
GALESBURG: Illinois Camera Shop, 84 S. Prairie St.
ROCKFORD: Johnson Photo Shop, 316 E. State St.
SPRINGFIELD: Camera Shop, 320 S. 5th St.
STERLING: Ray Hart, 8-10 E. 4th St.

INDIANA

ANDERSON: Reed Drug Co., 37 W. 11th St.
EVANSVILLE: L. E. DeWitt, 613 Monroe Ave.
 Smith & Butterfield Co., 310 Main St.
FORT WAYNE: Biechler-Howard Co., 112 W. Wayne St.
FRANKFORT: Pathex Agency, 206 E. Walnut St.
INDIANAPOLIS: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
 H. Lieber Co., 24 W. Washington St.
KENTLAND: Boone Pharmacy, on the Square
SOUTH BEND: Ault Camera Shop, 122 S. Main St.
 Ault Camera Shop, 309 S. Michigan St.
 Schilling's Photographic Supply, 329 S. LaFayette Blvd.
TERRE HAUTE: Snyder's Art Store, 21 S. 7th St.

IOWA

BURLINGTON: Sutter Drug Co., 307 North 3rd St.
CEDAR RAPIDS: Camera Shop, 220 Third Ave.
DAVENPORT: Eastman Kodak Stores, Inc., 318 Brady St.

DES MOINES: Eastman Kodak Stores, Inc., 808 Locust St.
 Hyman's News and Book Store, 407 Sixth Ave.
GRINNELL: Child Art Rooms, Cine Dept.
IOWA CITY: Rexall & Kodak Store, 124 E. College St.
ST. LOUIS: Eastman Kodak Stores, Inc., 608 Pierce St.
 Lynn's Photo Finishing, Inc., 419 Pierce St.
WATERLOO: Macks Photo Shop, 225 W. Fifth St.
 Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

COFFEYVILLE: Dale Movie Shop, Dale Hotel Bldg.
TOPEKA: Hall Stationery Co., 623 Kansas Ave.

KENTUCKY

LEXINGTON: W. W. Still, 129 W. Short St.
LOUISVILLE: W. D. Gatchel & Sons, 431 W. Walnut St.
 Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

BOGALUSA: Dixie Motion Picture Co., 446 Harper St.
NEW ORLEANS: Eastman Kodak Stores, Inc., 213 Baronne St.
 Harcol Motion Picture Industries, Inc., Harcol Bldg., 610-612 Baronne St.
SHREVEPORT: Southern Cine Co., Inc., 310 Main St.

MAINE

BANGOR: Francis A. Frawley, 104 Main St.

MARYLAND

BALTIMORE: Amateur Movie Service, 853 N. Eutaw St.
 Eastman Kodak Stores, Inc., 223 Park Ave.
 Stark-Films, 219 W. Centre St.
 Zepp Photo Supply Co., 3044 Greenmount Ave.

MASSACHUSETTS

BOSTON: Dadmun Co., 1 Washington St.
 Eastman Kodak Stores, Inc., 38 Bromfield St.
 Eastman Kodak Stores, Inc., Hotel Statler.
 Ralph Harris & Co., 30 Bromfield St.
 C. F. Hovey Co., 33 Summer St.
 Iver Johnson Sporting Goods Co., 155 Washington St.
 Jordan Marsh Co.
 Andrew J. Lloyd Co., 300 Washington St.
 Montgomery-Frost Co., 40 Bromfield St.
 Patescope Co. of the N. E., Inc., 260 Tremont St.
 Pinkham & Smith Co., 15 Bromfield St.
 Solatia M. Taylor Co., 56 Bromfield St.
BRAINTREE: Alves Photo Shop, 349 Washington St.
BROCKTON: Raymond C. Lake, 218 Main St.
LOWELL: Donaldson's, 77 Merrimack St.
NEW BEDFORD: J. Arnold Wright, 7 S. 6th St.
SALEM: Robb Motion Picture Service, 214½ Essex St.
SPRINGFIELD: J. E. Cheney & Staff, Inc., 301 Bridge St.
 Harvey & Lewis Co., 1503 Main St.
WORCESTER: J. C. Freeman & Co., 376 Main St.
 Harvey & Lewis Co., 513 Main St.
 L. B. Wheaton, 368 Main St.

MICHIGAN

BAY CITY: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
 * **DETROIT:** Clark Cine-Service, 2540 Park Ave.
 Crowley, Milner & Co., Sixth Floor, Dept. Detroit Camera Shop, 424 Grand River, W.
 Eastman Kodak Stores, Inc., 1235 Washington Blvd.
 Fowler & Slater Co., 156 Larned St.
 J. L. Hudson Co., Dept. 290.
 Macumber-Smith and Co., General Motors Bldg.
 Metropolitan Motion Picture Co., 2310 Cass Ave.
 E. B. Meyrowitz, Inc., 1516 Washington Blvd.
 United Camera Stores, Inc., 14324 Jefferson Ave., E.
LANSING: Linn Camera Shop, 109 S. Washington Ave.

(Continued on page 682)

MOVIE MAKERS

simple and sure. Standard equipment is an *f*:3.5 lens in universal focus mount. The projector has been improved along similar lines, with special attention to improved electrical equipment for the domestic current supply. All Pathex users henceforward are to receive a copy of the new Pathex organ, to be called *Pathextracts*, which will appear regularly and will be devoted to information specifically for nine and a half millimeter film workers. A new library of current releases is being built up and Pathex projector owners will now be able to enjoy, by rental or purchase, special film features similar to those found in the best 16 mm. libraries. The New York office of Pathex is located at 35 West 45th Street, with M. H. Schoenbaum as eastern sales manager and R. H. Horn as manager.

Canadian Q. R. S.

APPPOINTMENT of F. Holmboe, Chicago, as sales manager of the Q. R. S. Canadian Corporation of Toronto, the Canadian distributors of all Q. R. S.-DeVry products, has been announced. Mr. Holmboe was formerly sales manager for the DeVry Corporation and is widely known for his practical and thorough knowledge of dealer and consumer requirements, gained by twenty-five years of intimate contact with the motion picture field. His new address is, Q. R. S. Canadian Corporation, Ltd., 310 Spadina Avenue, Toronto.

Kodascope—First National

THE Kodascope Libraries, Inc., 33 West 42nd Street, New York City, announce a series of special features for home projection during the coming season that rank among the top-notchers in entertainment. It is announced that Kodascope Libraries have arranged with First National Pictures to reduce to 16 mm. some of their famous feature films. The first of these releases is the remarkable film, *The Lost World*.

New Fotolite

A NEW design of interior lighting unit is claimed for the Fotolite No. 15, recently announced by the Testrite Instrument Co., 108 East 16th Street, New York City. It is said that this unit is so efficient that its light value compares favorably with that furnished by the usual 1000-watt devices. It is finely finished and comes complete with stand and carrying case. Prices for this unit, and also for Fotolite No. 10, a 1000-watt unit, have now been revised so that it is possible for the amateur to possess one of these complete interior lighting outfits at a very reasonable figure. No. 10 now sells at \$19.00 and No. 15 at \$16.00.

(Continued on page 683)

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NEW YORK CITY

(Continued from page 680)

Vans Cine Service, 600 Prudden Bldg.
MARQUETTE: Ray's Photo Service, 335 Harrison St.
MUSKEGON: Beckquist Photo Supply House, 885 First St.
SAGINAW: Heavenrich Bros. & Co., 301 Genesee Hesse's, Genesee at Jefferson.

MINNESOTA

DULUTH: Eastman Kodak Stores Co., 330 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
MINNEAPOLIS: Eastman Kodak Stores, Inc., 112 S. Fifth St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.
OWATONNA: B. W. Johnson Gift Shop, 115 W. Bridge St.
ST. PAUL: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., 380 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
Ray-Bell Films, Inc., 817 University Ave.
St. Marie Cigar & News Co., 96 E. 5th St.
WINONA: Van Vranken Studio, 57 W. Fourth St.

MISSOURI

KANSAS CITY: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
Eastman Kodak Stores, Inc., 21 E. 11th St.
Harold Edwards Radio & Cinema Co., 6239 Brookside Blvd.
Hanley Photo & Radio Shop, 116 E. 10th St.
ST. LOUIS: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

HASTINGS: Carl R. Matthiesen & Co., 713 W. 2nd St.
OMAHA: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

NEWPORT: K. E. Waldron, 1 A Main St.

NEW JERSEY

ATLANTIC CITY: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
CAMDEN: Parrish & Read, Inc., 308 Market St.
EAST ORANGE: Main Radio Company, 142½ Main St.
ELIZABETH: William C. Golding, 219 Broad St.
JERSEY CITY: Hugo Bermann, 13 Exchange Pl.
MONTCLAIR: Edward Madison Co., 427 Bloomfield Ave.
NEWARK: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
PLAINFIELD: Mortimer's 317 Park Ave.
TRENTON: Barlow's—Music, 130-132 E. State St.
H. E. Thompson, 15 Newkirk Ave.
UNION CITY: Heraco Exchange, Inc., 611 Bergenline Ave.

NEW YORK

ALBANY: E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
BINGHAMTON: A. S. Bump Co., 180 Washington St.
BROOKLYN: Geo. J. McFadden, Inc., 202 Flatbush Ave.
* J. Navilio, 1757 Broadway.
BUFFALO: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
CORNING: Ecker Drug Store, 47 E. Market St.
GLEN FALLS: M. Lapham's Sons, 2 Rogers Bldg.
GREAT NECK: Lovett Cinema Studio, 66 Middle Neck Rd.
HAVERSTRAW: E. H. Vandenberg, 3 Broadway.
ITHACA: Henry R. Head, 109 N. Aurora St.
Tremam, King & Co., care of Geo. E. Houghton.
NEW ROCHELLE: Ye Little Photo Shoppe, Inc., 457 Main St.
NEW YORK CITY: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Exchange, 113 Park Row.
Columbus Photo Supply, 146 Columbus Ave.
* Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
* Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
* Gillette Camera Stores, Inc., 117 Park Ave.
Gloekner & Newby Co., 9 Church St.
* Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
* Lugene, Inc., Opticians, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.

* Luma Camera Service, Inc., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 41 E. 41st St.
Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
* Stumm & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
* Willoughby Camera Stores, Inc., 110 W. 32nd St.
POUGHKEEPSIE: Marshall's Gift Shop, 27 Market St.
Willheide Movie Service, 281 Main St.
ROCHESTER: Marks & Fuller Co., 36 East Ave.
A. H. Mogensen, Dept. of Mechanical Engineering, University of Rochester.
Sibley, Lindsay & Curr Co., Camera Dept.
SCHENECTADY: J. T. and D. B. Lyon, 236 State St.
SYRACUSE: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
UTICA: Edwin A. Hahn, 111 Columbia St.
WATERTOWN: Edson E. Robinson, Inc., 111-113 Washington St.

OHIO

AKRON: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard St.
ALLIANCE: England Drug Co., cor. Park and Main
CANTON: Ralph W. Young, 139 S. Cleveland Ave.
CINCINNATI: Burck-Bauer, Inc., 11 W. Seventh St.
Fountain News Co., 426 Walnut St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 144 E. 4th St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
CLEVELAND: Conger-Latta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 1126 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Fowler & Slater Co., 806 Huron Rd.
Fowler & Slater Co., 347 Euclid Ave.
Fowler & Slater Co., 1915 E. 9th St.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
COLUMBUS: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply Co., 62 E. Gay St.
DAYTON: Dayton Camera Shop, 1 Third St. Arcade.
NORWOOD: Home Movie Service Co., 2128 Cathedral Ave.
SALEM: Butcher's Studio, 176 Jennings Ave.
TOLEDO: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
YOUNGSTOWN: Fowler & Slater Co., 7 Wick Ave.
ZANESVILLE: Zulant's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

DURANT: B and B News Co., 142½ W. Main St.
OKLAHOMA CITY: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co.
TULSA: Camera Shoppe, 225 Atco Bldg., 519½ Main St. S.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

CORVALLIS: Lynn's Photo-Art Shop, 1555 Monroe St.
EUGENE: Steven's, Inc., 764 Willamette St.
PENDLETON: Floyd A. Dennis.
PORTLAND: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.

PENNSYLVANIA

ALLENTOWN: Geo. E. Phillips, 36 N. 6th St.
BETHLEHEM: Arthur F. Breisch, 527 Main St.
ERIE: Kelly & Green, 116 W. 11th St.
James Lett Co., 225 N. 2nd St.
JOHNSTOWN: F. W. Buchanan, 320 Walnut St.
LANCASTER: Darmstaetter's, 59 N. Queen St.
MT. CARMEL: Stecker's Book Store, 20 N. Oak St.
PHILADELPHIA: Amateur Movies Corp., 132 S. 15th St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
* John Wanamaker, Dept. 56.
* Williams, Brown & Earle, Inc., 918 Chestnut St.
PITTSBURGH: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann's Dept. Store, Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave., Arcade.
READING: Alexander Kagen, 641 Penn St.

SCRANTON: Jermyn Bros., 205 N. Washington Ave.
WILKES-BARRE: Ralph E. DeWitt, 60 W. Market St.

RHODE ISLAND

NEWPORT: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
PROVIDENCE: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.

TENNESSEE

CHATTANOOGA: Englerth Photo Supply Co., 722 Cherry St.
KNOXVILLE: Jim Thompson Co., 5 Journal Arcade
MEMPHIS: Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
NASHVILLE: G. C. Dury & Co., 420 Union St.

TEXAS

ABILENE: W. C. Cosby, Box 338.
AMARILLO: C. Don Hugues, 1019 Oliver-Eakle Bldg.
BEAUMONT: Thames Magnolia Store, 2599 Magnolia St.
DALLAS: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1519 Main St.
EL PASO: Fred J. Feldman Co., 308 E. San Antonio.
Schuhmann Photo Shop, P. O. Box 861.
FORT WORTH: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
HOUSTON: Camera Shop, 1310 Walker Ave.
Star Etc. & Eng. Co., Inc., 613 Fannin St.
PARIS: R. J. Murphy, So. Side Square.
SAN ANTONIO: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
E. Hertzberg Jewelry Co., Houston at St. Mary's Sts.
Hugues-Combes, Inc., 407 E. Houston St.

UTAH

SALT LAKE CITY: Salt Lake Photo Supply Co., 271 Main St.
Shiplers, 144 S. Main St.

VERMONT

BURLINGTON: Robert T. Platka, 231 S. Prospect St.
RUTLAND: Geo. E. Chalmers Co., Inc.

VIRGINIA

NORFOLK: S. Galeski Optical Co., 209 Granby St.
G. L. Hall Optical Co., 257 Granby St.
RICHMOND: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

SEATTLE: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Motion Picture Service, 903 Lloyd Bldg., Sixth Ave. and Stewart St.
Frank B. Wilson, Inc., 319 Pike St.
SPOKANE: Joyner Drug Co., Howard & Riverside Ave.
TACOMA: Shaw Supply Co., Inc.
E. W. Stewart and Co., 939 Commerce St.
YAKIMA: Bradbury Co., 19 S. Second St.

WEST VIRGINIA

WHEELING: Twelfth St. Garage, 81-12th St.

WISCONSIN

EAU CLAIRE: Davis Photo Art Co.
FOND DU LAC: Huber Bros., 36 S. Main St.
GREEN BAY: Bethel Photo Service, 125 Main St.
MADISON: Photoart House, 212 State St.
MILWAUKEE: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.
Photoart House of Milwaukee, 220 Wells St.
OSHKOSH: Coe Drug Co., 128 Main St.
SUPERIOR: Greenfield Photo Supply Co., 1328 Tower Ave.
WAUKESHA: Warren S. O'Brien Commercial Studio, 353 Broadway.

AFRICA**Cape Province**

CAPE TOWN: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

AUSTRALIA**New South Wales**

SYDNEY: Filmo Stores, 142 B King St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

New Zealand

AUCKLAND: Frank Wiseman, Ltd., 170-172 Queen St.
INVERCARGILL: New Zealand Book Depot, 49-51 Esk St.
WELLINGTON: Kodak (Australasia) Pty., Ltd., Box 1474, G. P. O.
Waterworths, Ltd., 216 Lambton Quay.

(Continued on page 684)

Heinz Details

AN announcement from the Movie Specialty Manufacturing Co., Ltd., 1361 Flower St., Los Angeles, California, concerning the new Heinz mask box and effect specialties, states that widespread interest in the actual working of the device has been aroused. The Heinz Micro-Focus-Meter attaches to any 16mm. camera having a focusing lens mount. It picks up the image thrown by the camera lens on a ground glass, erects the image, corrects it as to right and left and so provides the operator with a view of the photographing, fifteen times enlarged, permitting very accurate focus. It also has a magnifying device enabling the operator to secure a magnification of twenty-two times for exceptionally exacting subjects. By turning a button an exposure meter is thrown into place. This new device for exact focus and correct exposure can also be used advantageously with the Heinz Matte Box which is equipped with every device necessary for securing special effects. This box is adjustable vertically or horizontally, close to the lens or extended for centering and governing the size of a "spot" filter. It is made to use with any lens of 1 to 9 inch focal length and has three filter holders and an eccentric iris opening on any spot in the picture field. It is also equipped with horizontal and vertical frame dividers, making double or multiple exposures a simple matter.

The third of the Heinz devices is the Title Hood, a pre-aligned, instantly attachable device for making titles as the picture is photographed. Titles are written, printed or drawn on transparent paper of special pattern or upon special optical glass transparencies permitting straight titles, titles that fade in and out and titles with moving atmospheric backgrounds. A feature of this title hood which should appeal is that titles written in the spirit of the moment can be photographed in place directly on each reel so that subsequent separate titles are not necessary.

These three Heinz attachments are rapidly being distributed to dealers throughout the United States and Canada, it is said.

Lios in the Air

BURLEIGH BROOKS, 136 Liberty Street, New York City, has again demonstrated his enterprise by placing an order for a shipment of Lios exposure meters, which were sent to him via the Graf Zeppelin. Mr. Brooks has found that these meters are greatly in demand. They are packed in a special box and stamped "Via Graf Zeppelin," thus combining an interesting souvenir with a useful exposure meter.

Sigtac

A NEW, simple and effective titling device has made its appearance. It provides a title board with a felt background to which may be affixed a great variety of characters and designs, supplied with the outfit. These characters are made of composition material, with sharp-pointed backs, which enable them to be fastened easily to the felt. A black ground with white letters is normally furnished, but black letters on a white ground are available for direct positive work. The Sigtac is featured in this month's MOVIE MAKERS by Willoughbys and by Herbert & Huesgen of New York City.

Bing Abroad

IN a recent letter to the League's technical consultant, Joseph M. Bing, General Manager of the Drem Products Corporation, with offices at 152 W. 42nd Street, New York City, sent from Vienna his best regards and compliments to all his American friends. Mr. Bing has made a study of amateur movies in most important European countries and states that the time is now ripe for a spontaneous, rapid development in the foreign field. As an illustration of the rapid adoption of accessories designed to improve the amateur cinema, Mr. Bing states that Houghton-Butcher, Ltd., of London, makers of the "Autokinecam" camera, the Pathescope Co., of Great Britain, and J. H. Dallmeyer, Ltd., the famous lens makers, have all officially endorsed the Cinophot. Their endorsements, moreover, have been quite as emphatic as were those of American firms on behalf of this well-known meter.

New Sekaer Service

PINGEMANN SEKAER, well known title-maker for amateurs, with studios at 1472 Broadway, New York City, announces that he has now adopted facilities for producing moderately priced printed titles in addition to his complete line of hand-lettered and distinctive art titles. Mr. Sekaer will be glad to answer inquiries and give advice on the most suitable titles for vacation or other films.

Eno Complimented

"RUTLAND BOY is a Pioneer Title Builder." So runs a two column headline in a recent issue of the *Springfield Sunday Union and Republican* of Springfield, Mass. To say that a prophet is without honor in his own land is, therefore, without foundation in the case of Ralph R. Eno, well-known figure in the 16mm. title building field. A complete account of Mr. Eno's entry into the industry is given, together with just praise for his foresight and ability.

(Continued on page 685)

MAKE PERFECT, BRIGHT INDOOR MOVIES At f:3.5



Easy to Do With

LITTLE SUNNY TWIN



Your f:3.5 lens and one Little Sunny Twin carbon arc lamp will make bright, clear, evenly lighted, professional quality movies indoors at night! Picture above shows results obtained at f:3.5 normal camera speed with Little Sunny Twin 10 feet from subject. This amazing lamp delivers 20,000 candle power and draws only 15 amps. at 110 volts, AC or DC. Double the illumination given by other lamps drawing more current and costing twice as much. No special housewiring or fuses required. Operates semiautomatically. Starts by pull-down knob. Read what users say, then act on FREE Trial 10 Day Guarantee Offer at once.

Thousands Would Use No Other

**\$25.00
COMPLETE**

Outfit includes lamp, nicked extension stand, long cord, and six "Pan" or "White Flame" carbons. (Specify kind wanted). Extra carbons \$2.00 a dozen. Complete, weighs only 11 pounds. Collapsible reflector makes Little Sunny Twin easy to take wherever you go.

"I think Little Sunny Twin will be the favorite of the amateur movie cameraman as it is sturdy, efficient and gives more light than others using more current."—A. F. S., Berkley, Ill.

"Little Sunny Twin is essential to the production of superior industrial motion pictures."—J. S., Director, Graphic Art Film Co., Hollywood, Calif.

"Little Sunny Twin eminently fills the need of amateur cinema photography."—J. I., Salt Lake City, Utah.

"Little Sunny Twin is plenty fast for home movies."—H. B., Muskegon, Mich.

"Little Sunny Twin is a perfect wonder. All its possible tests have proven it."—R. B., President, Kino Club, Claremont, Calif.

FREE 10 DAY TRIAL

Order Little Sunny Twin at once. Try it 10 full days. Make large group shots, closeups, double exposures, titles. Put Little Sunny Twin to every test. If you are not more than pleased, money refunded instantly. Send check or money order. We pay expressage. Indoor movietime is here. Clip coupon. Mail today.

LEONARD WESTPHALEN
438 Rush Street Chicago, Ill.

Leonard Westphalen
438 Rush St., Chicago, Ill.
☐ \$25.00 enclosed. Send Little Sunny Twin with ☐ "Pan" ☐ "White Flame" carbons on 10 day money back guarantee offer.
☐ Send me—dozen ☐ "Pan" carbons
☐ "White Flame" carbons at \$2.00 dozen.
☐ Send me literature on Little Sunny Twin.
Name
Street
CityState

Children enjoy these!

You can entertain the youngsters and further their education at the same time by showing Pathe Educational Pictures right in your own home. These films are unusually interesting and stimulating to the young mind. Many of the world's leading educators helped in their preparation. Subjects on 16mm. films include nature study, human and physical geography and the famous Children of All Lands Series. If you have children of school age, be sure to write for complete details. Use handy coupon below.

PATHE MOTION PICTURES

Local agents
now being ap-
pointed. Appli-
cations invited.



Pathe Exchange, Inc. (Dept MM10.)
35 West 45th St., New York City.

Please send me complete information concerning Pathe Educational Pictures for home projection.

Name

Address

Autumn's here!

Filmo Rental Library Releases
provide ideal entertainment
for these first cool evenings.

4 big feature releases

Representative of our complete 16 mm. library are four dramas selected from the Bell & Howell Filmo Library. These were chosen from a group of the best Thomas H. Ince productions. Powerful and gripping in dramatic story, they provide excellent vehicles for character portrayal by some of our greatest cinema stars. Each film is in five 400 ft. reels, 16 mm.

No. SF-1 *The Busher*—a baseball story with Colleen Moore, Chas. Ray and John Gilbert.
No. SF-2 *Soul of the Beast*—Madge Bellamy, Cullen Landis and Noah Beery starred in a distinctive Canadian north woods drama.
No. SF-3 *The Cup of Life*—Hobart Bosworth, Madge Bellamy and Tully Marshall in a story of the sea and the Orient.
No. SF-4 *Square Deal Sanderson*—William S. Hart in one of his best western "thrillers."

A completely equipped Motion Picture Department and Library facilities to serve you. Send today for rental and sale prices.

Hattstrom & Sanders, Inc.
702 Church Street
Evanston, Illinois

(Continued from page 682)

Queensland

BRISBANE: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

ADELAIDE: Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

HOBART: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

MELBOURNE: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
Kodak (Australasia) Pty., Ltd., 161 Swanston St.

West Australia

PERTH: Kodak (Australasia) Pty., Ltd., Hay St.

CANADA

Alberta

CALGARY: Boston Hat Works and News Co., 109 Eighth Ave.

British Columbia

VANCOUVER: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

Manitoba

WINNIPEG: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., Paris Bldg.
Strain's, Ltd., 345 Portage Ave.

Ontario

HAMILTON: W. Hill & Bro., 90 W. King St.
TORONTO: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Can., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

MONTREAL: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
T. Eaton Co., St. Catherine St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 147 Peel St.

CENTRAL AMERICA

Canal Zone

ANCON: Lewis Photo Service, Drawer B.

CHINA

SHANGHAI: Chiyo Yoko Photo Supplies, 470 Nan-king Rd.
Eastman Kodak Co., 64 Kiangse Rd.

CUBA

HAVANA: Havana News Co., Neptuno 2-B.

DENMARK

COPENHAGEN V: Kodak Aktieselskab, Ostergade 1.
COPENHAGEN K: Kongsbak and Cohn, Nygade 2.

EGYPT

ALEXANDRIA: Kodak (Egypt) Societe Anonyme, 23, Cheriff and Pasha St. and Ramleh Sta.

ENGLAND

BRISTOL: H. Salanson & Co., Ltd., 20 High St.
HARROGATE: A. R. Baines, 39 James St.
LIVERPOOL: J. Lizars, 71 Bold St.
LONDON, S. W. 1: Westminster Photographic Exchange, Ltd., 119, Victoria St.
LONDON, W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
LONDON: W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
SHEFFIELD: Wm. McIntosh (Sheffield) Ltd., Change Alley.
Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

PARIS: Grande Librairie Universelle, 84 Boulevard Saint Michel, Vle.

HAWAII

HONOLULU: Honolulu Photo Supply Co., P. O. Box 2999.

HOLLAND

AMSTERDAM: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
DEN HAAG: Capi, 124 Noordeinde.
Fotohandel Ter Meer Dervall, Fred. Hendrikaan, 196.
GRONINGEN: Capi, 3 Kleine Pelsterstraat.
NIJMEGEN: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.

ROTTERDAM: Bollemeijer & Brans, Korte Hoog-straat 25.

HUNGARY

BUDAPEST, IV: Pejtsik Karoly, Varoshaz U-4.

INDIA

AHMEDABAD: R. Tolat & Co., Bawa's St., Raipur
BOMBAY: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort
BOMBAY 4: Movie Camera Co., Walker House, Lamington Rd.
BURMA: Y. Ebata & Co., 200 Phayre St., Rangoon.
CALCUTTA: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuram-tolla St.
LAHORE: Watch Materials & Tools Supply Co., Gondiwali St., Delhi Gate, Chauk Wazir Khan.

ITALY

MILAN: Kodak Societa Anonima, Via Vittor Pisani N. 6.
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (105).

JAPAN

KOBE: Honjo & Co., 204 Motomachi 6-Chome.
KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.
OSAKA: Fukada & Co., 218 Dojima Bldg.
T. Uyeda, No. 4 Junkeimachi Shinsabash-suji, Minami-ku.
TOKYO: Home Movies Library, 515 Marunouchi Bldg.
OSAKA: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.

MEXICO

MEXICO CITY: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.
PUEBLA: Casa "Hertes," Av. Reforma 109.

NORWAY

OSLO: J. L. Nerlien A-S, Nedre Slotsgate 13.
University Book Shop.

PHILIPPINE ISLANDS

MANILA: Denniston, Inc., 123 Escolta.

SCOTLAND

EDINBURGH: J. Lizars, 6 Shandwick Pl.
GLASGOW: Robert Ballantine, 103½ St. Vincent St.
J. Lizars, 101 Buchanan St.

SIAM

BANGKOK: Bangkok Central Book Depot, Sikak Phya Sri, New Rd.
Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AMERICA

Argentina

BUENOS AIRES: Conmo, Gattamorta & Cia, Maipu 456.
ROSARIO de SANTA FE: Enrique Schellhas Y Hijos, San Martin 764.

Chile

SANTIAGO: Casa Heffer, Estado 150.
VALPARAISO: Eckhardt & Pieper, Casilla No. 1630.
Laverick & Co., Casilla 244.

Venezuela

MARACAIBO: MacGregor & Co., Apartado Postal No. 197.

SPAIN

BARCELONA: James Casals, 82 Viladomat St.
MADRID: Kodak Sociedad Anonima, Puerta del Sol 4.
Kodak Sociedad Anonima, Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

PENANG: Kwong Hing Cheong, 1c Penang St.
Y. Ebata & Co., 77 Bishop St.
SINGAPORE: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 55-3 High St.

SUMATRA

MEDAN: Y. Ebata & Co., 69 Kesawan.

SWEDEN

STOCKHOLM: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

BASEL: H. Strubbin & Co., Cine Service, Gerbergasse 25.
GENEVA: Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
LAUSANNE: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
WINTERTHUR: Alb. Hoster, Marktgassee, 57.
ZURICH: Ganz and Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Merkurstrasse 25.

* Indicates dealers who are advertising in

MOVIE MAKERS, 105 West 40th Street, New York City

\$3 a Year (Canada \$3.25, Foreign \$3.50)

25 Cents a Copy (Foreign 30 Cents)

Important Merger

A COMBINATION which is of great importance to the home movie trade has recently been formed. Its component firms are the Atlas Radio Stores of Cleveland, Detroit and Akron, the City Radio Stores of Greater New York, the well-known sporting-goods firm of Davega, and Abe Cohen's Camera Exchange, of 120 Fulton Street, New York City. It is interesting to note that this latter firm will be the headquarters for buying and servicing all the photographic goods sold in the fifty-nine stores of the chain.

Goerz Effect Device

THE C. P. Goerz American Optical Company, of 317 East 34th Street, New York City, announces certain improvements in the well known Goerz Effect Device, the pioneer before-the-lens device for 16 mm. film. This apparatus clamps rigidly to the tripod and forms an integral part of the camera, providing for extremely critical focusing, for all kinds of masking effects, for dissolves and iris-in and out, for title making, for special filters and, in short, for all kinds of work which can be accomplished by a rigid device which will provide before-the-lens effects.

Dallmeyer Superspeed Lens

THIS department has just received information direct from Messrs. J. H. Dallmeyer of London that this well known firm of lens makers has brought out a new 16 mm. lens working at the unheard-of speed of $f:0.99$. Several samples of the new lens are to be shipped to the United States in the near future and will be distributed by Herbert and Huesgen, 18 East 42nd Street, New York City.

All-Movie-Cabinet

A NEW and beautifully made container for one's entire home motion picture outfit is found in the R. W. K. All-Movie-Cabinet which is marketed by the National All-Movie Sales Company, of 333 North Michigan Avenue, Chicago. The cabinet is nicely finished in walnut and is large enough to hold projector, film, splicing outfit and all accessories. A novel feature is an incorporated screen, twenty-four by thirty inches in dimension, which may be set up independently.

Depue Advances

THE last word in optical and contact printers is claimed for the new Depue daylight and darkroom models. The daylight feature of the reduction printer is now well-known throughout the world. The special fea-

tures of this machine include enlargements from 16mm. positives to 35mm. negatives, or the reverse; reduction prints from 35mm. negatives to 16mm. positives; contact prints from both negatives and positives, and a number of other points which are convenient and exclusive.

Correction

THROUGH a regrettable error, the address of the Buffalo Cinema Laboratories, makers of the new B. C. L. Film Cement, was listed incorrectly in this department last month. The correct number is 405 Elm St., Buffalo, N. Y. Also, the price of the cement is thirty-five cents per bottle, instead of twenty-five cents. William E. Bureau, head of the laboratory, will be glad to advise amateurs on special treatment of their film.

Nordiska Catalog

MOVIE MAKERS has received from one of its Stockholm, Sweden, dealers the *Nordiska Kompaniet*, a very attractive cine catalog. This well printed booklet, with a blue and silver art cover, contains the advertising of both Eastman and Bell & Howell, in prominent positions, as well as that of various English and German manufacturers, among them the Agfa Company.

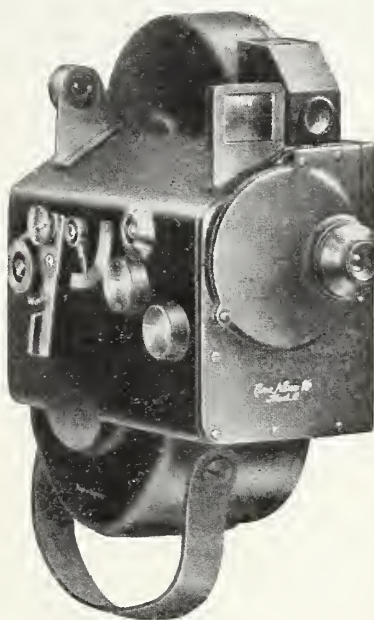
Low Price Outfit

INTERNATIONAL TALKING FILMS, Inc., of 11 West 42nd Street, New York City, has entered the 16mm. field with a small and inexpensive movie outfit. This consists of a camera and projector, each of which is made to sell for ten dollars. Both are of the simplest possible construction compatible with simple photography and projection, but are satisfactory for their purpose. The camera holds a fifty-foot spool of film and is hand-cranked. The lens is of the simple fixed-stop, fixed-focus type, which, of course, limits the taking of pictures to reasonably bright scenes. Although the outfit is of simple construction, successful motion pictures on 16mm. film may be taken and projected. The projector is equipped with a special lamp drawing very little current, a rheostat being incorporated for this purpose. The drive is by hand and there is no shutter, which permits the fullest possible utilization of the available light. This principle, of course, introduces "travel ghost," but with a reasonably small picture, this effect is negligible, it is claimed. Our idea of an ideal use for this outfit would be as a present to some youngster, who could then film and project pictures of his "gang" at the least possible expense.

ANNOUNCEMENT

A shipment, slightly in advance of regular stock delivery, will place a display model with a limited number of prominent dealers early in October.

Cine Nizo
16_{mm}



Introducing six important new and exclusive features in addition to those already popular on domestic cameras, among which is a feature held by professional cameramen to be of greatest importance—that of focusing directly on the film and observing the picture directly on the film all during the time of exposure by means of a magnifying finder tube with prism.

BURLEIGH BROOKS

AGENT U.S.A

136 LIBERTY ST., NEW YORK CITY



Introducing **First National Pictures** To Kodascope Library Patrons

Imagine a group of explorers discovering a spot where animals the size of fifteen elephants and flying reptiles the size of aeroplanes—monsters of 10,000,000 years ago—still live! In this remarkable picture one sees them fiercely battling each other and their discoverers, who capture one of the monsters and bring it back to London, where it escapes and, after raising havoc in the streets, plunges into the Thames and swims off to sea!

NEW (THIRD EDITION) DESCRIPTIVE CATALOGUE

contains many new subjects, drops many of the older ones and reduces rentals of many others. More than 400 reels at average rental of less than \$1.00 each! Average rental entire library (nearly 1000 reels) only \$1.22 each. You can rent twenty to forty reels for the cost of one!

ATTRACTIVE PROPOSITION

To Dealers who desire Profits from operation of their own Film Rental Libraries. Our Experience and Resources assure Success of our Distributors. No risk.

LIBRARY MEMBERSHIP NOT REQUIRED

But recommended because of extra advantages and economies afforded

KODASCOPE LIBRARIES, Inc.

33 WEST 42nd STREET, NEW YORK

Branch Libraries and Distributors in Forty Leading Cities of the United States and Canada





Ciné-Kodak, Model BB, f.1.9, equipped with Kodacolor Filter. The filter is substituted for the regular lens hood.



Kodacolor Assembly for Ciné-Kodak, Model B f.1.9.



Kodacolor Assembly for Kodascope B. It takes just a moment to adapt Kodascope A or B for showing Kodacolor.

KODACOLOR

(Home movies in full color)

Color—brilliant, accurate—is brought to your screen by Kodacolor

KODACOLOR has two outstanding characteristics—the ease with which the pictures are made, and their truthful beauty when projected on the screen.

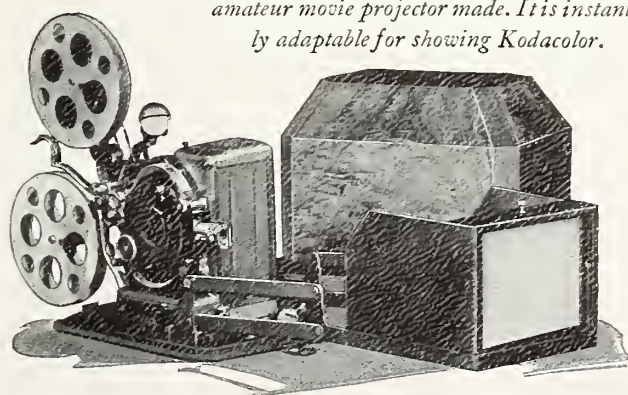
It is just as easy to make Kodacolor as it is to make black and white movies. All you need is Ciné-Kodak, Model B or BB f.1.9, Kodacolor Film, a Kodacolor Filter and bright sunlight. With Model BB f.1.9 you can even make Kodacolor in the open shade by using the half-speed device.

Kodacolor reproduces colors as they actually are, from soft flesh tones to the vivid coloring of costumes and flowers. It brings all of nature's beauty to your screen—the deep blue of sun-lit lakes, the riot of reds, greens and yellows in autumn foliage.

Kodacolor may be shown with Kodascope A, Kodascope B or the Library Kodascope, equipped with a Kodacolor Filter. The Library Kodascope, shown below, projects Kodacolor on either the small translucent screen that is an integral part of the projector, or on a regular Kodacolor screen.

To realize the true beauty of Kodacolor you must actually see the pictures yourself. Any Ciné-Kodak dealer will gladly give you a demonstration.

The Library Kodascope. The most complete amateur movie projector made. It is instantly adaptable for showing Kodacolor.



EASTMAN KODAK COMPANY

ROCHESTER,

NEW YORK



Used by
Charles Chaplin
personally
and professionally



A derby, a mustache, big boots, a cane . . . the Charlie Chaplin America loves has been brought to us for twelve years by Bell & Howell Cameras.

For making *personal* movies outside of his studio, it is but natural that Charlie Chaplin should also choose a Bell & Howell Camera—his personal Filmo.

Benefit from his experience, and from the judgment of most of Hollywood's leading producers. Choose the personal model of the camera that professionals have used for twenty-two years. Choose Filmo.

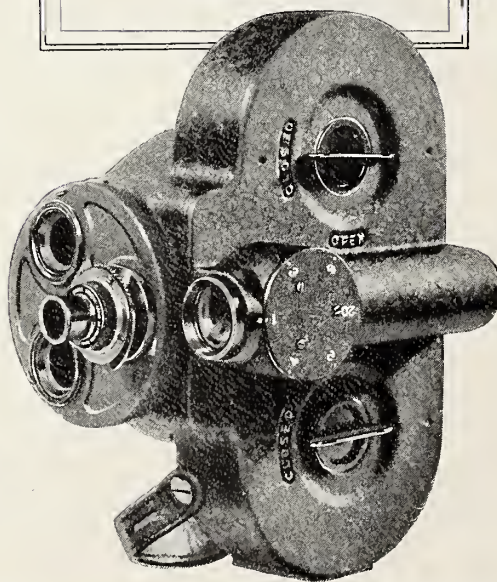
Every Filmo motion picture camera is guaranteed for two years against defects in materials and workmanship. That is the best expression that Bell & Howell can possibly make of its confidence in the craftsmanship, the precision machinery, and the sturdy, scientific design which combine to make the Filmo camera.

Amateur movie makers need no introduction to Filmo 70-A and Filmo 75. And now is offered Filmo 70-D, "master of them all," with seven speeds, three-lens self-locking turret, relative exposure indicator, variable spy-glass viewfinder, and aristocratic Mayfair Case. The great

It is only just, after twelve years faithful service in my studios here, that I now say a word in commendation of the Bell & Howell cameras. That I am now using three of them in filming my latest production, "City Lights", is evidence they have given me entire satisfaction.

With best wishes, I am
Cordially,

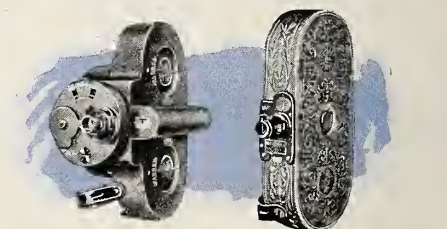
Charles Chaplin



flexibility of this instrument under every conceivable photographic condition makes it the one camera every amateur movie maker would own.

Ask your dealer to show you the new Filmo 70-D, or write for literature.

BELL & HOWELL COMPANY
Dept. J 1828 Larchmont Ave. Chicago, Ill.
NEW YORK • HOLLYWOOD • LONDON
(B. & H. CO., LTD.), ESTABLISHED 1907



Filmo 70-A, the original personal movie camera, surpassed only by Filmo 70-D, \$180 and up with carrying case.

Filmo 75, pocket size and of patrician smartness, \$120 and up with carrying case. Your choice of three colors.

Filmo 70-D comes complete with one Taylor-Hobson Cooke 1" F3.5 lens and smart Mayfair carrying case of English saddle leather, equipped with SESAMEE lock, at \$245. Eight other models with various lens combinations, range upward in price.

(See pages 658 and 659 for information regarding Filmo Accessories)

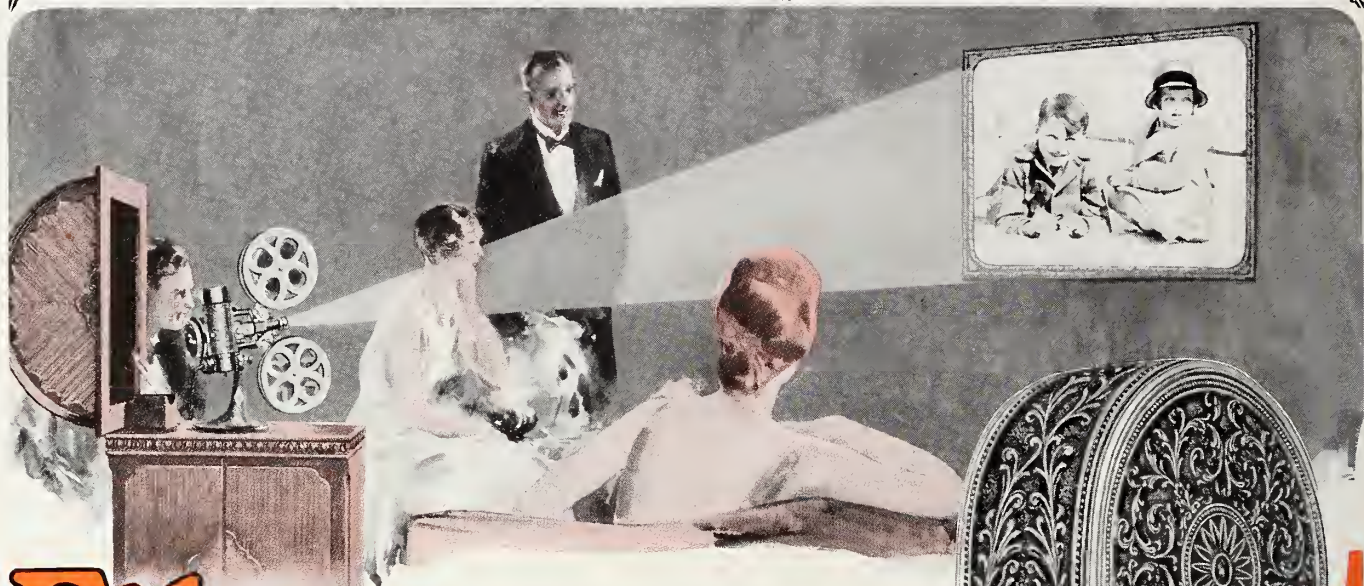
BELL & HOWELL
Filmo

WHAT YOU SEE. YOU GET

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.





Filmo... the Gift

*made by the recognized leaders
in motion picture equipment*

WHEN you select Bell & Howell equipment for the amateur movie maker, it is with the foregone conclusion that the gift will both please and be lastingly useful.

Filmo cameras and projectors are built to the highest standards of motion picture precision. People highest in social standing prefer them for this reason.

Bell & Howell have for 21 years been the recognized leaders in building professional movie cameras for most of the big producing companies of the world. The great feature pictures you see in the leading theatres are made with this equipment.

This experience has made possible the building of a camera for the amateur just as outstanding in its field as the studio camera is in professional work.

In a Filmo Camera, for instance, is exemplified the wonderful degree of perfection achieved through this experience. It is a finely constructed

precision instrument with moving and registering parts as mechanically perfect as a watch. In fact, Bell & Howell Cameras and Projectors are built to a measured precision of one ten-thousandth of an inch!

Every Filmo accessory, devised to broaden the usefulness of these two famous machines and to enhance the pleasure of their use, is built with the same scientific accuracy.

Such equipment naturally costs more. But the better results make it price-worthy. The beauty, clarity and brilliance of Filmo are astonishing to those viewing them for the first time. Results are *what count*. They unfailingly justify the price.

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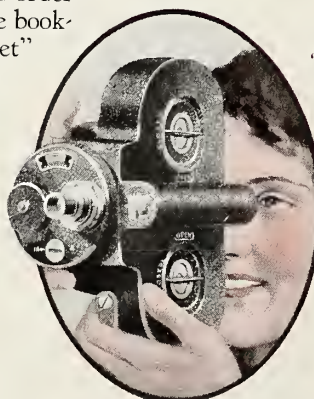
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The beautiful, pocket-sized camera that has revolutionized amateur movie making. Holds and operates easily in one hand. Wonderful for vacation, field and sports use. Price \$120 with case.

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we recommend
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Because it has fullest color correction making it the perfect Anastigmat; it is satisfying our customers with its high speed efficiency, and is a useful item for their equipment at all times.

3/4" FOCUS.....	\$60.00
1" ".....	60.00
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because they give our customers excellent projection results. They are strong, durable, washable, good-looking, easy to open, and to carry around, and take up so little storage room when not in use.

22" x 30".....	\$17.50
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we recommend
CULLEN FILMO CARRYING CASES



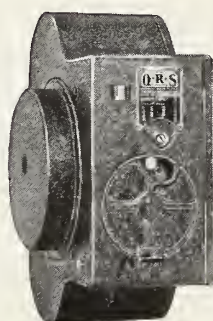
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TRADE MARK
REGISTERED
**Combination Movie Camera
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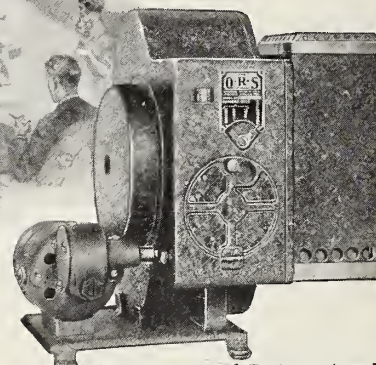
Your Camera



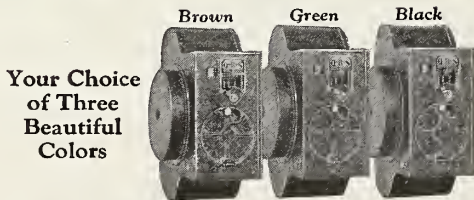
As You Take
the Movies



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the Movies



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MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

Volume III

NOVEMBER, 1928

Number 11

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WALTER D. KERST, *Technical Editor and Consultant*

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Editor

JOHN BEARDSLEE CARRIGAN

ACL

now - a a 20 minute home show without changing reels

WITH the New Super Pathex films you can now obtain 20 minutes of home movie entertainment on a *single reel*, at the regular Pathex price of \$9.50!

These new Super Pathex Pictures are all over 300 feet in length. Due to a special patented system of titles, each picture is equivalent to a 400-foot picture on 16mm. film or a 1,000-foot picture on standard film.

The following new releases are now available in Super Pathex 20-minute single-reel pictures. They will make delightful additions to your film library.

WESTERN

Harry Carey in "THE FRONTIER TRAIL" - - - 1 Super Reel \$9.50
The thrilling romance of a U. S. Army Scout in the days of Indian fights on the old frontier.

Leo Maloney in "ROUGH GOING" - - - 1 Super Reel \$9.50
The famous Western star in a fast-moving, red-blood tale chuck full of action and real thrills.

DRAMA

"THE GOLDEN CLOWN" - - - 1 Super Reel \$9.50
The gripping tragedy of a celebrated musical clown whose antics kept all Paris laughing while his own heart was slowly drained of all joy.

Buddy Roosevelt in "RIDE 'EM HIGH" - - - 1 Super Reel \$9.50
The story of a plucky cowboy who rode into Happy Valley to enter the rodeo, and stayed to rid it of its bad man and win its sweetest girl.

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Douglas MacLean in "THE YANKEE CONSUL" - 1 Super Reel \$9.50
One long crescendo of chuckles involving Doug MacLean in a succession of highly amusing situations.

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A hilarious comedy in which these famous and loveable kids sharpen their wits to save their pet and pal from the dread clutches of the Dog Catcher.

If not available through your dealer, write direct to us.

Pathex^{INC.}

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A interesting new Pathegrams Releases

PATHEGRAMS are *edited* in the Editorial Rooms of Pathe by the same staff who edit Pathe Pictures for the big theaters.

PATHEGRAMS are *printed* in the Pathe laboratory by the same skilled experts who print standard Pathe releases.

To these two factors, PATHEGRAMS owe their uniformly high entertainment value and the superior quality of their photography!

All the more reason why you will wish to add several or all of these new Pathegrams releases to your home film library! They are noteworthy for their technical quality and interesting object matter.

No. 6013. THE MAKING OF A CHORUS GIRL—

One 100 ft. - - - - - Price \$6.00

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A thrilling visit to the desert homes of the wildest, most picturesque denizens of the great sandy wastes of Africa. All the color and romance of the Sahara are concentrated in this beautiful camera study.

No. 6015. LOVE AND KISSES (Mack Sennett Comedy with Alice Day)—One 400 ft. - - - - - Price \$25.00

The delightful tale of a poor little rich girl who was coaxed out of the kitchen by the town's best "catch."

No. 6016. BIG GAME HUNTING IN AFRICA—

One 400 ft. - - - - - Price \$25.00

Exclusive and sensational views of the great royal sportsman, Prince William of Sweden. The hunt for strange, wild animals in the darkest jungle will thrill you to the marrow.

Pathegrams

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TRY THIS ART BACKGROUND FOR THE LEAD TITLE ON YOUR MOUNTAIN FILMS

On the Facing Page Is An Enlargement on which You Can Place Your Own Lettering. The Photograph is from the Collection of League Member Charles J. Belden of Pitchfork, Wyoming. The Titling is by Ralph Eno.



FEATURED RELEASES For Home Projectors

BELL & HOWELL Co., Chicago, Ill. Filmo Library again stresses in its straight sale announcement four films for children, each 100 ft. The individual films are "The Story of a Little Native Boy," descriptive of a child's adventures with jungle animals; "The Jungle Samaritan," the story of a hermit in the jungle, and a sequel to the latter, "An Elephant's Gratitude." "Trapped by Tigers," the story of the rescue of a girl trapped in an African hut, completes the announcement.

The last Filmo Library rental releases featured were Big Boy in "Funny Face"; Bobby Vernon in "Don't Fire"; Felix the Cat in "Hunts the Hunters"; "Drama de Luxe," with Lupino Lane, and "Hot Cookies," a Cameo comedy.

BRAY STUDIOS, New York, N. Y. A Christmas Special is offered called "A Little Friend of the World." It is the story of a little boy who plays Santa Claus to the wild creatures of the woods. Also a listing of 500 quality subjects is called to amateur attention.

CINE ART PRODUCTIONS, INC., Hollywood, Cal. and New York, N. Y. Here the outstanding offering is "Carlsbad Cave," 400 ft. of filming said to be out-of-the-ordinary in interest. "Jack and the Bean Stalk" is another 400-ft. film produced for the pleasure of children and grownups as well. There are three new numbers in the Major Hammond Adventure Films, "Birds of North America," "Fleet Wings," and "Nomads of the Ocean," 100 ft. each. Christmas films having early announcement are: "Twas the Night Before Christmas," 400 ft., and "The Story of Santa Claus," 100 ft.

EASTMAN KODAK COMPANY, Rochester, N. Y. Last month a series of especially prepared Cinographs for children got under way with three releases. Now come the second three: Snap, the Gingerbread Man in "Mush On"; Snap's adventures in the Arctic in search of the North Pole; Chip, the Wooden Man, in "The Land of the Wooden Soldiers," a sequel to his October feature, and "A Doodlebug Romance," all 100 ft. A travel film which should be unusual is "China," as it is said to touch on comparatively unknown places in the interior as well as the great cities better known to the casual traveler. "Unreal Newsreel No. 3" follows the path laid out by reels No. 1 and No. 2, said to have been well received.

EMPIRE SAFETY FILM Co., INC., New York, N. Y. A feature of especial interest to war veterans is announced this month, "Official War Films," listed especially for the buddies of yesterday. You may wish to go to the Cannibal Isles on a personally conducted "Zobelog." These are available for the Fiji, Hawaiian and Samoan Isles. Travel films for Switzerland and Palestine are also offered, as well as the following general films: "So simple," "Hey Taxi," "Believe Me," "The Joke's on You," and "Raizin Trouble." The announcement concludes with Charlie Chaplin comedies, Tom Mix films, cartoons, Lindy's historic reels, "The Bremen Flight," "Oh! So Simple," "Paper-Hanger's Helper," "Hop To It, Bellhop," "Newlyweds," "Uncle Tom's Cabin," and "The Great Arctic Seal Hunt."

(Continued on page 694)

How to Have Winter Enjoyment from your Movie Outfit

I

A GOOD Screen easily opened—compactly stored—brilliant



THE "ONE MOTION" SCREEN

Prices:

No. 20, 22"x30", \$17.50; No. 21, 30"x40", \$25; No. 22, 36"x48", \$30

II

Well TITLED Reels

You can do it yourself with any of the standard titling outfits, which we will gladly show you how to use, or you can simply bring us your reels with a few "editorial" suggestions, and we will

CUT—EDIT—TITLE

just as it is done for the big producers, by professionals.

III

Equip your Camera for SHORT Days and LONG Shots



2 in. f-1.9—\$75.00
With Matched Finders

For Football Games, Winter Sports and Waning Light—Fully timed exposure and double sized image with this new

DALLMEYER
DOUBLE-DUTY LENS

IV

Get your MOVIE Equipment where Service is based on 20 Years' Experience

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Sole Dallmeyer Distributors for the United States

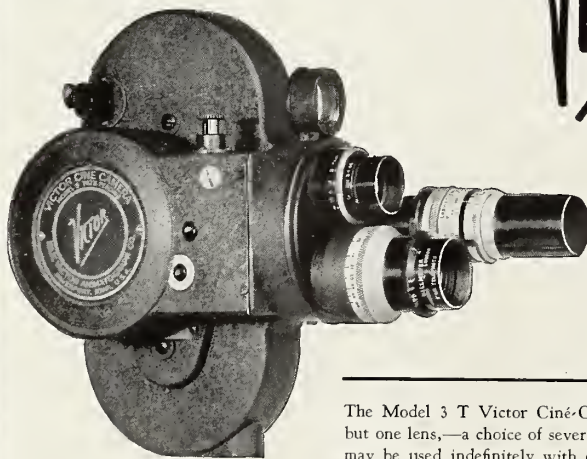
Still Another Valuable Feature Is Added!

THE Victor Ciné-Camera was the first and is still the only Camera which at a turn of a button takes SLOW-MOTION pictures on the same film with natural action shots.

And now again the Victor Ciné-Camera leads with another new feature heretofore confined only to professional studio cameras—a Multiple-Lens Turret.

The Model 3 T Victor Ciné-Camera, turret equipped, includes all the features of the original Model 3; but, in addition, provides for three different lenses being in position on the camera at the same time.

The Model 3 T Victor Ciné-Camera is by all standards of comparison, the most complete, most universally serviceable amateur motion picture camera ever built.



VICTOR

The Model 3 T Victor Ciné-Camera may be purchased with but one lens,—a choice of several different makes. The Camera may be used indefinitely with one general-duty lens, and another lens or two may be added any time.

Several combinations of three lenses may be used to great advantage—one for general duty, preferably of a speed of $f/3.5$,—another of greatest possible speed for slow-motion and interiors,—and a telephoto for long distance shots.

Selection according to individual preference may be made from the many interchangeable lenses of six different makes, Zeiss, Dallmeyer, Hugo Meyer, Wollensak, Goerz and Schneider.

Victor Animatograph Co., Inc.

242 West 55th St., New York

Davenport, Iowa, U. S. A.

FEATURED RELEASES

(Continued from page 693)

BURTON HOLMES LECTURES, INC., Chicago, Ill. This company adds to its long list of travel films: "Estes Park, Colorado," "Rocky Mountain National Park," and "Yellowstone Park Revisited," and is prepared to supply a complete catalog upon request.

HOME FILM LIBRARIES, New York, N. Y. On the rental side are William Russell in "Big Pal"; Leo Maloney in "Across the Dead Line," and Jobyna Ralston in "Pretty Clothes." The company is stressing particularly its series of fifteen 1929 Feature Releases in 5 and 6 reels, of which series "Brooding Eyes" is a part. On straight sale are the Gardner Wells travel pictures, 100 ft. lengths.



"CONGRATULATIONS ON YOUR NEW MOVIE HOUSE, FOXEY, OLD MAN; I DON'T KNOW A TEA ROOM THAT CAN TOUCH IT."

KODASCOPE LIBRARIES, INC. A new 192-page descriptive catalogue (third edition) is to be had, with additional subjects listed. It is said that it calls attention to substantial reductions in rental prices and that many earlier subjects have been eliminated. The particular features stressed this month are "The Lucky Devil," starring Richard Dix and Esther Ralston, and "Dancing Mothers," with Clara Bow, Alice Joyce and Conway Tearle.

PATHEGRAMS, Jersey City, N. J. Announced this month is the 400-ft. film "Big Game Hunting in Africa," through which amateurs may "stalk" Prince William of Sweden, the royal sportsman, through the jungle in his thrilling hunt. Other offerings are: "The Making of a Chorus Girl," a 100-ft. film showing chorus girls in action under tutelage; "Caravans of the Sahara," also 100 ft., which takes one to the desert homes of Africa, and "Love and Kisses," a 400-ft. Mack Sennett Comedy, featuring Alice Day.

PATHEX, INC., Jersey City, N. J., calls attention to the New Super Pathe films, 20-minute single-reel pictures. Westerns are: Harry Carey in "The Frontier Trail," a story of a United States army scout in the old days, and Leo Maloney in "Rough Going." The dramatic offerings are "The Golden Clown" and Buddy Roosevelt's film, "Ride 'em High." In comedy are Douglas MacLean in "The Yankee Consul" and Our Gang in "Love My Dog." Due to a patented system of titles, each picture is stated to be equivalent to a 400-ft. picture on 16mm. or a 1000-ft. picture on 35. Each is over 300 ft. in length.

ERNEST M. REYNOLDS, Cleveland, Ohio. A number of films are available here but the special offering of the month is "Speed-boat Thrills," a 100-ft. film which is evidently filled with action. It is described as "60 miles an hour in a boat."

TRAVEL MOVIE FILMS, INC., New York, N. Y. The 100-ft. film stated in the October issue of MOVIE MAKERS to be available November 1st, "Tarpon Fishing Off Boca Grande," may now be had. New travel offerings are: "A Pacific Cruise," "Streets of London," "A North Cape Cruise," and "London From the Thames."

ZENITH CINEMA SERVICE, Chicago, Ill. This company, in its introduction to MOVIE MAKERS film users, offers a see America first "Auto Camping Tour," which takes one through the west by means of twelve 400-ft. reels of 16mm. film. A descriptive catalogue is available.

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HUGO MEYER

f4.5 Plasmal

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for FILMO,
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etc.



3 Focal Lengths in
ONE outfit to meet
every lens need.
Each element a
perfect Plasmal
by itself.

Little more than the cost of ONE lens
for complete outfit

Complete lens *f4.5*, $3\frac{1}{2}$ focus

Rear element *f8*, $4\frac{3}{4}$ focus

Front element *f6.5*
focus 6"

A 2x Meyer filter
and
Eye piece for
each lens in-
cluded

\$125.

Total

For Your
FILMO
or **VICTOR**
Camera



A highly corrected anastigmat, com-
bining extreme speed with excep-
tional qualities for so rapid a lens.

It is particularly adapted for Koda-
color work due to its construction
for color correction and does not
cause flare when stopped down, and
is now available for Kodacolor on
your Filmo.

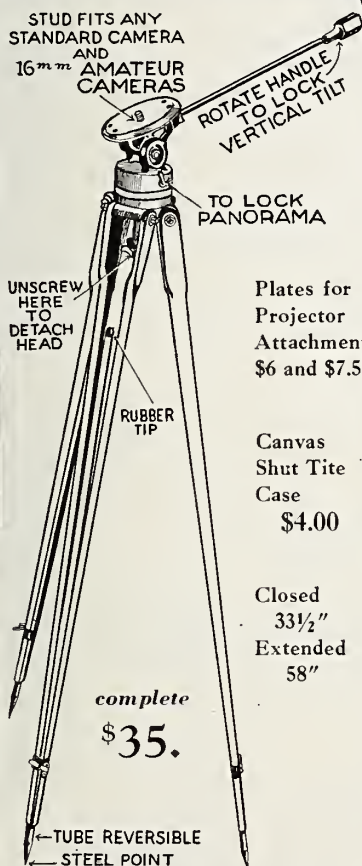
Interchangeable with regular lens on
B. & H. Filmo or Victor cameras.

f-1.5 In micrometer focusing mount *f-1.5*

Focus	Price
$\frac{3}{4}$ "	\$60.00
1"	60.00
$1\frac{3}{8}$ "	69.00
$1\frac{3}{4}$ "	75.00
2"	85.00

Eye pieces included for Filmo Camera only

STUD FITS ANY
STANDARD CAMERA
AND
16mm AMATEUR
CAMERAS



complete
\$35.

Plates for
Projector
Attachment use,
\$6 and \$7.50.

Canvas
Shut Tite
Case
\$4.00

Closed
 $33\frac{1}{2}$ "
Extended
58"

The KINO-PANO

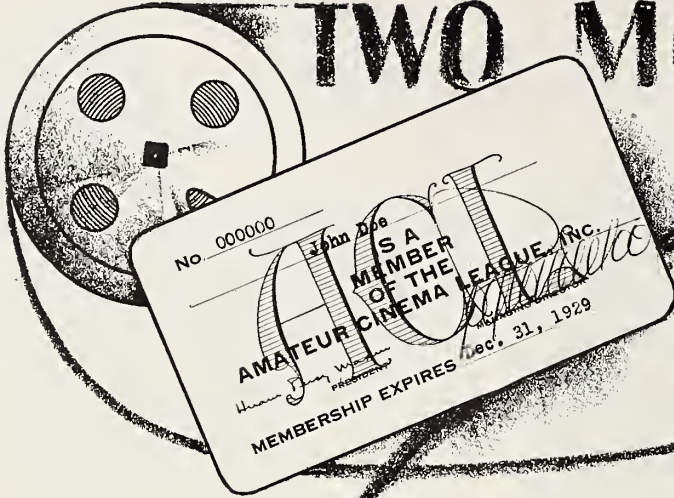
A sturdy wood tripod, aluminum
extension legs. Very light, only
 $4\frac{3}{4}$ lbs.

Tilt and panoram
head. Only
\$17.50

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WILLOUGHBYS

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TWO MONTHS ONLY TO GET A MEMBERSHIP AND LEADER FOR FIVE DOLLARS

OUR Christmas spirit is at work early and, inspired by holiday thoughts, we present this special two months' privilege of securing entrance into the inner arcanum, the veritable illuminati, the exclusive group of the world's best cinematographers, the *Amateur Cinema League*, of course. All you need is the following blank, legibly and promptly filled out, and your check, like the inviting sample below. The League membership card you know already. The leader is a special animated twenty-foot certificate of your membership in the great international movie organization. And if a member sends in a gift membership to a friend, not only the friend but the generous member, as well, will receive a leader.

John Doe	No. 841...	Date November 15, 1928
	THE NEW NATIONAL BANK	
	Pay to the order of The Amateur Cinema League	
	Five + $\frac{00}{100}$	Dollars
	\$ 5.00	John Doe

DO THIS SIMPLE ADDITION

To the Date.....
AMATEUR CINEMA LEAGUE, Inc.,
105 West 40th Street, New York City.

I accept the invitation of the Amateur Cinema League, Inc., to become an annual League member. My check for Five Dollars payable to Amateur Cinema League, Inc., is enclosed in payment for the dues, \$2.00 of which is the special membership rate for a year's subscription to MOVIE MAKERS (Non-member rate \$3.00; Foreign \$3.50.)

It is understood that immediately upon my election I am to become entitled to all the privileges of the League. It is also understood that there are no duties or obligations connected with this membership other than those which I may voluntarily assume from time to time.

Name.....

Street..... City..... State.....

AMATEUR CINEMA LEAGUE, Inc.
105 WEST FORTIETH STREET
NEW YORK, N. Y.

EDITORIAL

AS noted in last month's MOVIE MAKERS, Mount Vernon is now open to movie amateurs. For some six months the League had been waiting to make the announcement. Our hearty thanks to the Grand Council of the Mount Vernon Ladies' Association of the Union! Our congratulations to the League and to amateurs in general.

¶ Where else should bars be let down? Are there historic shrines, places of local and national interest, great public works in your vicinity to which movie amateurs are not admitted? The League wants information concerning each of these. We believe that our organization is strong enough and dignified enough to secure proper recognition for movie makers and that, once the question is stated clearly and in a friendly way, all governing bodies will act with the generosity and courtesy that animated the Mount Vernon Ladies' Association of the Union.

MOVIE MAKERS records two interesting facts. Our foreign members, subscribers and dealers have increased fifty per cent since July 1. Our foreign circulation is now one-seventh of our entire reader list. This forecasts a great world interest in amateur cinematography and definitely establishes the Amateur Cinema League as the newest of the great international organizations that have capacity, through mutuality of interests, to bind nations together.

¶ The League is truly international and it must look at everything broadly. But our members in the United States may well ask themselves whether their country, which established leadership in amateur cinematography, will keep that leadership or will let it pass elsewhere. How long, they may pertinently inquire, before the preponderance of League membership will lie outside of the nation of its birth? Our organization is completely member owned and must be

ever responsive to the majority of member sentiment. If that majority passes to foreign lands, what will be the language of the League and what the tongue in which MOVIE MAKERS shall speak?

PHOTOPLAY magazine has announced another amateur movie contest. The Amateur Cinema League urges its members to send entries. These contests are dignified, the judges are men who understand amateur movies, the prizes are suitable and the renown which comes to winners is the amateur's best payment for effort. Let us double the number of entries from League members this year and keep League leadership here as elsewhere. Particularly are the members of the League resident outside of the United States urged to compete. You are getting stronger and stronger in our association. Let the works of your hands cross the water to be seen by your fellow amateurs here.

THE true artistic liberty of movie making is to be found in two of its phases—composition and cinematic treatment. Technical intangibles, vague areas where the tools are not precise, are no more desirable in this art than are uncertain pigments and undependable brushes in painting. Therefore, amateurs should welcome every device that makes exposure, focus, various effects such as masking, fading and dissolving, capable of precise decision on the part of the artist to be followed by equally precise action after decision. MOVIE MAKERS welcomes the tendency of manufacturers to improve devices for automatic focusing, automatic exposure setting and automatic effect-making. We urge amateurs everywhere to abandon the guess-work attitude concerning these technical parts of our art and to use every device that can turn vagueness into precision. There remains plenty of opportunity for the artist's self-expression in composition and cinematics.

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateur's contribution to cinematography as an art and as a human recreation. The League spreads over fifty countries of the world. It offers a technical consulting service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited, if you are not already one of us.

AMATEUR CINEMA LEAGUE, INC., DIRECTORS

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*"Now, far beyond all language and all art
In thy wild splendor . . .
The secret of thy stillness lies unveiled
In wordless worship."*

HENRY VAN DYKE

FILMING *With* FLARES

By Katherine M. Comstock



"It must be seen to be appreciated" is a slogan applied to various things ranging from bargains in clothes and apartments to the greatest marvels of the world. A tourist returning from the west will say, "The Grand Canyon is marvelous, but I can't describe it. You'll simply have to see it to appreciate it." It is true! You can't catch all its grandeur, color and beauty in a camera—not even with the new developments in color photography. The same statement applies to the Carlsbad Caverns, for the movie camera cannot depict its vastness, nor the beauty of its coloring. Nevertheless, the movie camera has caught much of the wonder and delicacy of its limestone formations, and, by means of a carefully lighted and cleverly titled film, you are enabled to obtain an excellent conception, right in your own home, of one of the marvels of the world.

I could write a long and graphic description of these wonderful caverns which are situated in the Guadalupe Hills in the southern part of New Mexico. At the end of several pages you would know that such caverns do exist, that they contain marvelous formations of limestone and marble resulting from calcium carbonate deposited by drops of water, that many of these stalactites and stalagmites are gigantic in size, resembling various objects, but the 400 feet of this film will give you a more definite and lasting picture of the Caverns as they really are than a bookful of descriptions.

The film, "Carlsbad Caves", is one of a series entitled "Marvels of the World" which is being made by Edward Ferguson, a well known author and explorer, especially for 16 mm. release. Mr. Ferguson has hit upon a clever idea of filming places of interest that he comes upon in his travels and, by means of careful and instructive titling, is turning out a series of very worth while educational films. Here is a suggestion for the interested and painstaking amateur photographer. There are little known places of

interest in all parts of the country, near where many of you live. They may be caves, or mines, or canyons, Indian villages or any number of



Photograph by H. Armstrong Roberts

WINTER IN THE FAIRYLAND OF FLARES
A Snowy Silhouette Which Illustrates Their Outdoor Use

other things, but they are places that people who can't visit them would thoroughly enjoy seeing and becoming acquainted with through the aid of their home projectors. Mr. Ferguson utilized this knowledge and marketed his set of films, nor has the market for this type of unusual, yet universally interesting type of subject yet become surfeited.

In this particular film the greatest problem was lighting, for the caverns which extend for many miles go to a depth of 750 feet and only a few of the smaller caves are lighted at all. They have electric flood lights advantageously placed for displaying particular formations but of no use for movie lighting, and the Big Room which is three-quarters of a mile long, 625 feet wide and reached a maximum height of 348 feet, is totally dark. How then could a motion picture be filmed successfully there?

While traversing the seven miles of

cavern trails already open to the public last June I remarked to "Jim" White, the discoverer and official guide, "What a pity more people can't see this wonderful place. You could never make people believe it really existed without showing it to them."

"Soon can," said Jim, "we have a movie of it."

"How could anyone take a movie here," I queried.

"Flares," he answered. "You'll soon see."

I was skeptical. It seemed impossible to get sufficient light from flares to film a satisfactory picture of that vast place. About mid-afternoon, however, all the tourists were called to a halt while one of the left-over flares was used to light up a section of the Big Room, which up to that time we had seen by lantern light only. We marveled at the beauties we had missed, which were vividly brought out by the flare. I began to be hopeful about the possibilities of a film, and when in Hollywood tried to see Mr. Ferguson but was not successful in locating him.

A few days ago, however, I did see the film and was amazed at its

success in portraying not only individual formations but in giving a very comprehensive idea of the caverns. It shows the gypsum walls, the King's Chamber (a room of great beauty, more like an ornate ice palace than anything else that I can recall), the Baby Hippo, Totem Poles (which rise to a height of 50 feet), Twin Domes (which scientists say give evidence of having been forty or fifty million years in forming), Lily Pads, Fairy's Pool and many other interesting formations of marble and limestone. The pastel shades of yellow and pink onyx cannot be recorded but the almost lacelike delicacy of rock roses, grapes, and other formations are portrayed in detail. It is an excellent film and will prove a great joy to any of you who are interested in seeing nature's marvels. Mr. Ferguson's titles locate and detail the discovery of the caverns, and describe the formations without being either

verbose or trite.

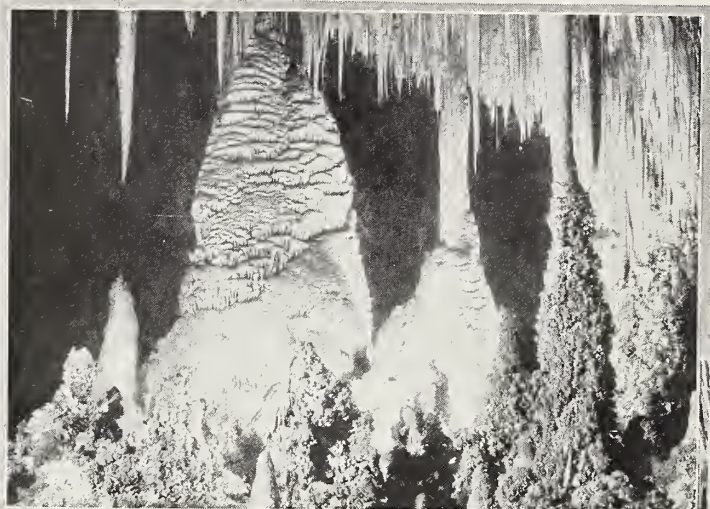
One of the very interesting things suggested by this film and one to which the amateur can well afford to give some study, is the effect of lighting by flares. In practically all of the scenes the flares are kept out of sight, or at least behind the object which is

picture people and with good results. In all probability this type of flare was the one employed by Mr. Ferguson in filming the "Carlsbad Caves." New developments, first with incandescent and later with filament lights, have done away to a large extent with the need for flares in the professional

fumes, except in very large fire-proof buildings, such as foundries, or forges, and that carnivals or sporting events are also good subjects for night filming. The coming election with its political meetings and torch-light parades, should give plenty of opportunity for practice in night photography. Night snow scenes and sports can now be filmed and it should be remembered that in snow pictures one flare does twice the work that it would ordinarily do because the snow reflects the light, while the darker colors of earth and trees absorb it. Ordinarily the flare burns with about the steadiness of an arc light during filming of objects in a cave or any similar spot, Mr. Marshall suggests two or three lights placed on one side of the object, and one on the opposite side to soften the shadows.

He further advises that for straight lighting effects one flare should be placed on each side of the scene, and far enough to the side so they will not shine into the camera, and that placing one light a little further back than the other will do away with flat effects. The use of reflectors aids greatly in obtaining professional results and increasing illumination.

With a $f/3.5$ lens one flare at eight feet gives ample illumination outdoors. If the distance is doubled use four times as many flares, and so



A MAGIC UNDERWORLD IS REVEALED
BY FLARE PHOTOGRAPHY

These Stills Show How the Weird Beauty of the Carlsbad Caverns Has Been Caught in Motion Pictures Through the Use of Flares.

being photographed, and the effect is one of a steady light which brilliantly illuminates the picture. In one or two instances a man carries the flare between the object and the camera. While this gives a new and interesting angle to the picture it would be very tiresome if used to any extent, mainly because the camera photographs the bright light and the smoke to a greater degree than it does the actual objects that are desired.

Deeply impressed by the different effects obtained by the lighting in this film I went to talk to an authority, Mr. John G. Marshall, about flares—their uses in general and how practical they are for an amateur. He says that they are as practical for an amateur as for anyone else since they are absolutely simple to use. All you have to do is touch a match to the fuse, wait ten seconds until the white light blazes and then begin filming. Besides the match-ignited flare there is a flare ignited by electricity. The advantage to this is that the white light comes instantly, and for a brilliantly lighted scene fifteen of these flares can be hooked up in sequence to one small battery and set off by one man. Except in cases where a number of flares are needed, however, the match ignited one is sufficient. They come in five sizes — $\frac{1}{2}$, 1, 2, 3, and 4 minute lengths. Before these were available for amateur cinema lighting they were used almost exclusively by the professional moving



field, but to the amateur who cannot afford such expensive lighting equipment, they are a great boon. They still have an extensive use among the newsreel cameramen in the filming of night events.

Mr. Marshall suggests that excellent campfire scenes can be filmed at night with the aid of flares; that interiors can be filmed by allowing the light to shine through the window (it is not safe to use the flares indoors because of the smoke and the sulphur

forth. With a $f/2.7$ lens use one flare at twelve feet and with a $f/1.8$ one flare at sixteen feet.

This practice of filming with flares should prove an interesting and beneficial game, and the cost is far from prohibitive. When the amateur photographer obtains results that even approximate the beauty of detail of the scenes in "Carlsbad Caves," he will feel that the cost is very small and the experiment worth while.

EDUCATIONAL FILMS

News of Visual Education in Schools and Homes

Edited by Louis M. Bailey



Painless Education

BY far the most interesting subject on a typical theatrical program recently seen was a short Ufa offering entitled, "Good Old Times." The slight story, that of two children on a summer vacation in the country, was delightfully handled with a sense of its true value in relation to the more important theme, the insect life about them as seen through a microscope. No attempt was made, as is so often disastrously the case, to give a pedantically scientific presentation of the subject. Rather it was shown, although faithful to fact, through the eyes of the children. For example, the evolution of a butterfly was traced. Its various stages of development from caterpillar, creeping and feeding in the grass, to a gorgeous moth, with heavy downy wings, reposing in a slumbrous existence until launched upon its career as a fully developed butterfly, had the effect on this reviewer, because of the way the film was planned, of creating keen appreciation where he had formerly felt not even the slightest interest. Through allied adventures among bees and flowers and bugs of various sorts the film leads to a delightful conclusion. The children finally spy

an old woman with her cat as she gathers sticks in the forest, and, thinking she is a witch, they scurry away.



Photograph by Paramount
BUILDING THE TIGER TRAP

A Scene from Chang, a Film Worthy of Its Theatrical Success and of Wide Educational Use

The entire picture is done with a light touch and a consummate artistry whose sole excuse for being is but to give pleasure, so that one comes to appreciation subtly unawares and to knowledge painlessly. This is in itself an achievement to be encouraged and rightly gives rise to the paraphrase, at least where "short subjects" are concerned, "Ufa uber Alles."

Success of Chang

CHANG, that marvelous film of the struggle of man against nature in the Siamese jungle, has to date been shown, unaltered, completely around the world. The title has remained Chang, or an equivalent of that word so spelled as to preserve the original pronunciation.

The appeal of this film seems universal and its success should be very gratifying to those interested in the potential possibilities of the motion picture as an educational force. It is also a proof that films can be produced in which the subjects are so elemental that they may be readily grasped by the great mass, without the necessity of the conventional concessions to the groundlings, thus combining artistic achievement with valuable informative content.

College As Producer

REPORT of the use of motion pictures as a medium of instruction both among teachers and students at The Agricultural and Mechanical College of Texas is conveyed in a recent letter from D. Scoates, head of the Agricultural Engineering Department. For several years a standard projector has been used for showing educational films secured from the various film rental libraries and the U. S. Department of Agriculture. This summer, however, a decision was made by the college to produce films itself of the agricultural methods employed there, and a 16mm. camera was purchased for that purpose. Several pictures are now in production and have so far greatly stimulated interest among the students, who hail the cinema as an ideal method of recording agricultural data for out of season reference and study to supplement regular text book instruction.

Sennett As Educator

HIS publicity agent informs us that through the influence of Max Sennett's well known bathing beauty comedies the slim hipped, flat chested, boyish profiled bodies of the

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Photograph by Victor

TEACHING DANCING WITH
A CINE CAMERA

Ivan Tarasoff, Famous New York Ballet Master,
is Author of this Successful Plan



AIDED TO FAME BY FILM

Mary Eaton, Lovely Musical Comedy Star, is One of the Many Dancers Who Have Been Helped by Tarasoff's Cine Method

PHOTOPLAYFARE

Reviews for the Cintelligenza

Four Walls

I N recommending theatrically shown photoplays to our readers this department requires that any offering here reviewed shall, because of one or more of its general characteristics, be of real interest to the *cintelligenza*. One film will have this interest because of its excellent direction, another because of its cinematic and photographic quality, a third because of the scenario, a fourth on account of the action. The great photoplay will be superior in each of these fields.

"Four Walls" belongs to the fourth category. This Metro-Goldwyn-Mayer film is adequately but not strikingly directed; the cinematic quality is thin; the photography is satisfying but without specific interest; the scenario is well written but has no outstanding merit. But John Gilbert, Carmel Myers and Vera Gordon, supported by a very excellent cast, make it possible for the M.G.M. casting director to present his breast confidently for a medal-pinning.

The story is New York gang melodrama—very popular this year on stage and screen—honestly told and minus hokum. Bits of metropolitan Jewish life are splendidly presented. The objective of the tale is clean and the triteness of plot is relieved by an apparently deep sincerity. There are big moments, but big moments of action and not of natural catastrophes, mobs and Hollywood grandeurs. It is much to the credit of the producers that every action is intelligently and honestly motivated and that no character performs any of those incredible feats which movie audiences are too often asked to accept as proceeding from the normal psychology of the average person.

John Gilbert is happily freed from the "plush horse" roles to which he has lately been condemned. We see this young actor, whom we had about made up our minds to consider as one of those impossible film

asses hired to give the nursemaids of the nation a vicarious sentimental shake-up, doing a fine and sincere bit of straight acting in a role that calls

he does not often find this possible. Therefore, a tribute to M.G.M., their casting director, John Gilbert and his companions in "Four Walls" is offered with genuine pleasure.

Stark Love and Moana

THIS reviewer recently saw two of the well-known racial films on the same program, "Stark Love" and "Moana." Both are products of Paramount and both were made by directors of independence and good taste. Karl Brown's "Stark Love" is less epic than Robert Flaherty's "Moana" but it catches the essence of a people just as successfully.

These are both films that have been widely exhibited but they are films which, if you have missed them and get a chance to see them, you should not omit. Chiefly they are interesting because they present graphically the daily life of out-of-the-way minorities. Secondly they are natural pictures with a minimum of posed and directed action. They are photographically excellent and both show indications of cinematography, which is not carried to the extent to which we have become accustomed in later films.

Flaherty had a clearer concept than Browne of what he wanted as a compelling motif for his offering. He shows us a Polynesian people, giving us their daily life in an almost unselective filming until he wishes to record their outstanding performance which is the stern test they require before a youth is admitted to manhood. We see these islanders gay, laughing, casual and uncompeled by any force beyond the desires for food, activity and compensating rest and sleep. Next we are shown the tribal ordeal of tattooing and we see that the entire population is stirred by it. The film then recedes to a peaceful close. Here, the drama is impersonal and epic.

Browne was more interested in securing a tale of specific human beings under dramatic pressure and he

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Photograph by Columbia

PICTORIAL POWER IN POTENTIAL TRAGEDY
The Men in the Sunken Craft Beg for Air in this Stirring Scene from *Submarine*

for much mimetic intelligence. It is the best work we have seen him do since the days when we watched him march on with a spear or a tea tray as stock company stage manager and utility actor in Spokane some fifteen years ago. We hope M.G.M. will set him at more work of this kind and leave to John Barrymore and Ronald Colman the picturesque role of male mush-vendors. Carmel Myers did excellently—as well as in "Sorrel and Son"; Vera Gordon exhibits her successful "Humoresque" technique. The roles of Bertha and Sully, a detective, are in the hands of two actors—whose names we could not get from the quick program screen flash—who should be and possibly are renowned.

This reviewer has not often written of photoplays chiefly from the point of view of the actors. Frankly,

CRITICAL FOCUSING

Technical Reviews to Aid the Amateur

Beggars of Life

PARAMOUNT-FAMOUS-LASKY

Directed by William Wellman
Photographed by

Henry Gerrard, A.S.C.

INTRODUCTORY SCENE: This film opens with a shot of a pair of ill-clad feet trudging along a muddy road. This dissolves into a scene of the character, a tramp, begging for food at a farmhouse door. Similar introductory scenes could be used by amateurs with effectiveness in their own films by first giving merely a suggestion of what the story is to concern and then cut, iris or dissolve to more complete explanation.

CUTTING AND TEMPO: One sequence in this film is fascinatingly cinematic in its cutting and timing. It is where the tramp discovers the farmer dead at the table, a bullet through his temple while his adopted daughter, the murderess, stares down at the two from a stairway above. There is a quick change of scene to the viewpoint of the girl on the stairs, giving a long shot down at the tramp below. This scene is merely flashed and a short, fast dissolve brings the tramp to a close-up, showing the terror in his heart at the discovery he has made. The cutting of these scenes and the timing of their length is so perfectly done that the suspense of the moment is emphasized a hundredfold. Amateurs would do well to study this particular sequence showing how good cutting and timing will help a film.

COMPOSITION: Many scenes in this film are worthy of close study for their telling composition achieved by novel camera angles, particularly those of the tramp and the girl at the oil tower, waiting to hop the freight. First, in a shot of the tower, the camera is placed near the ground, showing the tramp and the girl peering out through a framework of timbers supporting the tower. The engine, with its mass of pistons, rods

and cylinders moving rhythmically, comes into the field of view in a close-up at right angles to the camera and comes to a grinding stop,



NOTHING BUT HANDS

Photograph by Universal

The Whole Story of Handicapped, a Universal Novelty, is Told in Closeups of Hands

the huge pistons and cylinders filling the screen. Then there is a flash to a beautiful angular composition, the camera pointing up from the ground to the top of the tower, showing the oiler, semi-silhouetted against a cloudy sky, loading the tank car. The effective composition, both moving and still, as well as the camera angles, makes the audience feel that it, too, was waiting with bated breath to hop the freight when it got under way again.

GAUZE MASKS: Attention should be called to the black gauze masks used on every scene in the film. Each scene appeared with a soft vignetting from half-tone to black, which obliterated the harsh, rectangular frame of the screen and helped to enhance the beauty of the photography. Ama-

teurs can easily construct masks of black gauze for use in their own filming. A square or circular frame of black cardboard and a piece of very fine mesh black gauze pasted over it with a circular aperture cut in the center of the gauze will do the trick.

The Fleet's In

PARAMOUNT-FAMOUS-LASKY

Directed by
Malcolm St. Clair
Photographed by
Harry Fischbeck, A. S. C.

DOUBLE EXPOSURE: A sailor due back on his "battle wagon" at midnight suddenly discovers it is 12:30. The clock face in close-up is then shown double exposed with the threatening face of the chief petty officer, who is the nemesis of this particular sailor. An excellent exposition of a state of mind without recourse to titling.

TITLING: If you are amused by the "wise-crack" type of title, there could be no better examples for study. If you don't like this sort of titling, then you can get a good idea of what to avoid.

CLEVER FADE-OUT: At the end of the picture the lovers are parted by the sailing of the fleet. She is on the landing float tearfully watching the de-

parture of her man in a motor-sailer, headed for the Vermont and sea duty. The sailor breaks out his signal flags and wigwags a farewell message. As he indicates each letter it is double exposed on the film, until the words *I Love You* are superimposed on a fade-out of the departing tender. Well done and a novel relief from the cliché of the clinch.

Forgotten Faces

PARAMOUNT-FAMOUS-LASKY

Directed by Victor Schertzinger
Photographed by

J. Roy Hunt, A. S. C.

LIGHTING: When Clive Brook cast as the gentleman burglar reveals himself to his terrified wife, he suddenly faces her in a semi-darkened room and holds his flashlight so that

(Continued on page 741)

TITLED FOLKS

A Tale for People Who Can Take a Moral or Leave It Alone

By Epes W. Sargent

Illustrated by Jorge Palomino

UP to the time of going to press there has been no report of the discovery of the mutilated body of Sam Crone, but don't be surprised if you pick up tomorrow's city edition and read all the ghastly details. For that matter if you read of the finding of the unrecognizable body of a man anywhere near the corporate limits of Ferndale, tip off the police to see if it's Sam. Most likely it will be. The bloodier the details, the more ghastly the mutilation, the greater the probability that it will be he.

If you ever have lived in a small town, you've met the village cut-up. Sam was—let's be charitable and hope he still is—Ferndale's affliction. It was Sam's jovial thought to put the calomel in the ice cream served the kiddies at the Baptist Sunday School picnic last year. It was Sam who advertised in the nearby city papers for a good looking housekeeper and signed Doc. Farley's name to the ad. And only eight days after Mrs. Farley had gone back to her mother!

That's Sam. That's what he is, but if Bill Hastings ever catches Samuel where the crime cannot be traced, Sam is going to be ain't with great promptitude and efficiency.

If you have a blackjack, brass knuckles, dirk, dagger, pistol, shotgun, or cannon you'd care to swap for a 16mm. camera, nearly new, you might be able to do business with Bill Hastings, always provided Bill has not carried out his threat to throw the infernal thing into the furnace.

Six months ago that camera was the idol of Bill's right eye, his left being entirely filled by his charming little wife. He thought so much of it that he took it all over Europe, with Mrs. Bill along for company and counsel.

That's one of the things that started the trouble—the counsel. Mrs. Bill counseled so well that she learned more about the camera than Bill knew himself. The reel she made up of her friends and neighbors after they got back was the other thing.

And it was a good job, at that. When it came back from the laboratory even Bill had to admit that she could do almost as well as he could. As a matter of fact it was better, for Mrs. Bill had the knack of getting in back of the features of her sitters and photographing their personalities. Talking pictures have not reached the 16mm. stage yet, but she really made talking likenesses.

Of course she did not expect Bill to admit that it was better than his work. That he admitted it was good at all was more than she had hoped for. When he really said it was good, and suggested that they throw a party for the display of her reel and his, she felt that life was indeed kind.



"NOW ALL IS WRACK AND RUIN."

It was so good that Bill insisted that she send her titles to the professional along with his, though Bill slung a mean title from his own home machine. But he wanted his travel reel to be the best possible, and he figured that these were worth art backgrounds and all the rest, so he and Mrs. Bill spent several happy evenings, he writing the titles for the travelogue and she laboring over nice introductions for the home folks.

As a matter of fact they spent so many evenings over the titles that they were late getting them off to the professional, and Mrs. Bill was half afraid they would not get back in time.

Bill spliced in some blank where the titles should go, and assured her that it would take only a little while to slip the titles in. All that was necessary was to put on the main title and then splice title A to blank A and so on. He could do it with his eyes shut, he assured her.

And thus reassured, she set the day and bid both the elite and the fringe of society to a picture evening. The list of guests read like a "Who's Who

of Ferndale." Not to be on that list was to be eligible for "Who Ain't." Nothing less.

While Mrs. Bill baked the cake, Bill went ahead and bought a couple of specials, hired more, and sent a wire every day to the title maker. But the title man was used to telegrams. He didn't even answer by mail. It looked pretty much as though Ferndale's first Cinema Soiree was going to be spoiled with spoken titles for the two chief features, and the night before the event Mrs. Bill got her pretty eyes all red with crying and Bill got his face all red from swearing. Both wanted the party to be something that even the aristocratic Mrs. James Horton-Horton could not beat.

You can figure Mrs. J. H.-H. from the fact that she was waiting for gold mounted lens barrels before she took up amateur cinematography. Nickel plate was too tawdry and common.

Bill had to go to the office the next morning, just as though this were not the most momentous day in their lives. And his last injunction to the better half was not to try to splice in the titles IF they came.

The warning was repeated when she called him up at half past eleven to delightedly tell him that the titles had come at last.

"Now don't you worry, and for heaven's sake don't touch them," Bill's bass boomed over the wire. "It's perfectly all right. I'll slip away on the 4:29 instead of the 5:18 and I'll have plenty of time—plenty—to slide those titles in before supper. So don't worry. Everything will be all right."

Possibly everything would have been all right had it not happened that Bill had to wait for a long-distance call from Chicago and barely swung aboard the rear platform of the 5:23, missing even his usual express and crawling out on the following local.

He made a record job splicing the titles in, thanking his stars that he had the forethought to insert the blanks. Instead of having to look at each tiny strip of film he merely matched letters and spliced in without having to look. Even at that, he had to rush through supper and finish off his coffee between shaving and putting the studs in his shirt. He barely climbed into his coat as the bell rang and the first guest arrived. After that Bill was busy, for there had been few refusals. Everyone wanted to see themselves on

the screen, and most of them had been included in a close-up or a group.

Of course, Sam Crone was there. Sam's father was the president of the First National Bank; which was one of the reasons why Sam had not suffered a painful death long before. Had Sam been born of poor and honest parents, he would soon have been cured or killed, but William B. Crone held mortgages on half the homes, for Ferndale was one of those places where you either took a mortgage or went without an automobile, and without an automobile you could not possibly belong to the Country Club, and without the Country Club you might as well not have lived in Ferndale. You know that sort of town.

The drawing room was packed to the French windows when Bill threw off the lights and started the first picture, a cartoon comedy. A Western followed and Mrs. Bill nearly burst with pride when no less a person than Mrs. James Horton-Horton commented on the fact that the pictures were "As good as they show at the Rialto—and cleaner." The Rialto was struggling along and got its service when everyone else was through with it.

Bill wasn't exactly depressed, either, and took to himself the praise bestowed upon the Lindbergh reel, a four-reel feature and a short comedy. The last numbers were to be Mrs. Bill's "The Family Album" and Bill's own "Strange Things We See." He was proud of that title, for he had thought it up himself after he had seen two other films carrying his original idea of "My Trip Abroad."

The Album was to run next to last and "Strange Things" close the performance, thus Mrs. Bill gasped when "Strange Things" flashed on the

screen ahead of her reel, and the main title faded to the first sub-title. Bill was too good a showman to stop and switch reels. He could tell her afterward that he thought they would be more interested in themselves for a closer.



"THIS HUGE PILE WITH ITS MASSIVE COLUMNS WAS ONCE THE ART WONDER OF THE WORLD."

"Great is the home movie," the title ran. "It brings to your own fireside the whole wide world. Let's look at some of the strange things we see. Look back down the vistas of the misty past. Recall the delights that are gone. For instance—" The preface changed to "Wine, woman and song. No longer familiar in dry America, but look at this—"

Bill figured he would open the reel with a laugh, and he wrote that title to cover a German beer garden on a Sunday afternoon. He had stepped back from the projector to speak to Paul Giddings, but he jumped for the switch when, instead of the beer garden, the screen showed Mazie Halstead, who had narrowly escaped losing her church membership when she had acquired an overload at a flapper party and had insisted upon singing "Among My Souvenirs" on the town hall steps. Mazie's dereliction was still too recent to have been forgotten by anyone—if it ever would be—and a gasp ran through the crowd.

This shot was to have read: "Our golden throated thrush, Miss Mazie Halstead," and it was the opener for the Album. Even as he jumped for the light switch Bill realized that he had spliced in the wrong titles.

He never reached the switch. Sam Crone's heavy hand fell on his wrist and pulled him away. "Don't spoil it, Bill," he urged. "This is going to be good."

Bill struggled like a madman, but Sam was fifty pounds heavier and ten years younger. Mrs. Bill was too far away to push through the crowd in

the dark, so the film ran on to the second title.

This was "Where the world's money is massed for good or ill—generally ill." This was to have preceded a shot of the Bank of England, but with uncanny patness it showed the First National with William B. Crone standing on the step.

Crone was accounted the worst usurer in seven states and Sam chuckled with delight at the dig, for only that afternoon his father had refused him a new car.

Not many dared more than titter at the patness of the title, for they feared Crone, but when the banker, who sat near the door, stamped out of the room with a none too sotto voce remark about Bill's overdue mortgage, they permitted themselves the luxury of a roar before the film switched to "Here centers the wickedness of all nations." It had been meant for a panorama from the Eiffel tower, but the Reverend Harris Chambers, generally accounted as just a trifle too fast for a minister, was by no means flattered to recognize himself on the screen.

Presently he had a mate in Ben Giddings, who followed the announcement of "The slowest form of locomotion." Ben might have endured his lameness more cheerfully had not everyone known that it came from having been shot in the leg as a boy while stealing watermelons. The original shot was of a pack mule.

This was not as hard on him as Ann Sprague's "This huge pile with its massive columns was once the art wonder of the world." Ann, who was six feet tall and as thin as the living skele-

(Continued on page 742)



"WINE, WOMEN AND SONG. NO LONGER FAMILIAR IN DRY AMERICA, BUT LOOK AT THIS."



"THIS GRAND OLD RUIN HAS ENDURED FOR CENTURIES. THE ONLY WOMAN WHO EVER KEPT HER MOUTH SHUT FOR 2,000 YEARS."

THE CLINIC



Telephoto Close-Up

THE telephoto lens, besides being used for the usual type of telephoto shots, can also be employed in conjunction with a one inch lens for making close-ups at the same time that a long shot is being made. This means, of course, that two cameras must be used but the results are worth the trouble of borrowing an extra camera for the occasion or calling for the assistance of a brother amateur. Set up the cameras alongside each other. Let us assume that a one inch lens and a four inch lens are used. One gives a long shot of the scene, the other a closeup of the character desired. When the film is edited the action of the close-up shot can be cut in with that of the long shot. Thus the jump from close-up to long shot is absolutely accurate and makes for a smooth flow of action.

Another use for the telephoto is that of photographing all close-ups with a four or six inch lens. The majority of amateur actors are camera-conscious. It's bad enough when the camera is 10 or 15 feet away but when it is placed only two, three or four feet from the subject for the close-up shot, in most cases nervousness and a self-conscious attitude are decidedly apparent. By using the telephoto lens the camera can be placed 30 or 40 feet away and the close-up made. Almost every shot made in this manner will eliminate that obvious nervousness on the part of the subject. Be sure not to say that the shot is to be a close-up and remember to limit the action of the subject to within the confines of the narrowed angle and small field taken in by the telephoto lens.



Easy Focusing

I HAVE mounted on my Filmo with the Goerz Focusing Finder two matched *f*-1.8 Cooke lenses in old style mounting. They are of one inch focus and because of each lens mount being only one and one-quarter inches in diameter both can screw into the finder and the camera. They are then coupled with a lever for focusing. The results are excellent.—*H. L. Ide.*

Edited by Walter D. Kerst



Shadow Titles

IN photographing our white on black printed sub-title cards in the direct sunlight we employ what might be termed a touch of shadow photography. We have discovered that the mere outline of an appropriate shadow on the sub-title card not only gives greater expression to the title itself but also brings many a smile from an otherwise critical audience. For example, in the editing of one of our recent comedy reels entitled, "The Human Race," we found it necessary to insert a spoken sub-title following the scene where the cop arrests the hero, a marathon runner, for racing past a traffic signal. A close-up of the cop and his awful words are flashed on the screen, "You'll get thirty days for this, you——." But the audience no sooner finishes reading the sub-title than the darkened shadow of a mighty hand clapping a policeman's club descends upon the screen, shakes a murderous warning and disappears again. Thus we re-model an otherwise commonplace sub-title into one of amusing interest.

—Ormal I. Sprungman.



Focusing Fixed Focus

NO doubt many amateurs using a Filmo, with a one inch fixed focus lens, have often wished they could get sharp pictures of objects closer to the camera than this type of lens permitted. League member George W. Clark, of Jacksonville, Florida, has carefully worked out the following table which shows how many turns the fixed focus Filmo one inch lens must be unscrewed from its mount to sharply focus objects at correspondingly close ranges to the camera:

Object Distance	Lens Turns
7 feet 6 inches.....	$\frac{1}{4}$ turn
6 feet 1 inch	$\frac{3}{8}$ turn
4 feet 8 inches.....	$\frac{1}{2}$ turn
3 feet 4 inches.....	$\frac{3}{4}$ turn
2 feet 9 inches.....	1 turn
1 foot 9 inches.....	$1\frac{1}{2}$ turns



Cutting and Editing

DON'T scrape too wide a patch of emulsion from film when splicing or a white flash will show on the screen wherever a splice is made.

☞ Don't use too much cement or it will spread to the adjoining frames.

☞ Keep the cement bottle tightly corked when not in use.

☞ Keep the splicer clean at all times by wiping it after each splice with a rag moistened with alcohol.

☞ If making your own titles, try positive film stock and make the titles on white cards with black opaque letters. Have this developed to a negative only and splice directly into the reel. On the screen will then be the usual white on black title. The same can be done with reversible film by telling the finishing station to process to a negative only.

☞ Use some sort of magnifying device to see the pictures when editing. It will save the eyes and enable more accurate cutting and editing.

☞ Cut out light frames from film when it comes back from the finishing station. They are most annoying when they show on the screen between each scene.

☞ In editing, put in plenty of close-ups with your medium and longshots. They make a film interesting.

☞ Don't make titles too long. Try to get by with as few as possible. Put in a title only where the action is not clear enough to tell the story.

The "Talkies"

THE American Society of Cinematographers, an organization of master cameramen of the motion picture industry, with headquarters in Hollywood, has inaugurated a cam-



paign of education among its membership of two hundred and fifty for the purpose of improving their technique in the photographing of sound pictures.

The A.S.C. is ten years old, publishes its own magazine, *The American Cinematographer*, and is made up of the men who have photographed the great masterpieces of cinema history.

For Industry

HERE'S a thought for industrial concerns on the use of movies in connection with their plants. The California Oregon Power Company of Medford, Oregon, issues miniature newsreels of interesting events that occur in the territory served by the company. It is called the Copco Current Events and is made on 16 mm. film. These newsreels are exhibited before school gatherings, service clubs, etc., and are said to be invariably well received.



Shadow Movies

SOME time ago I gave a surprise party for a young couple about to be married. After the party had been in progress for some time I conducted all the guests to the basement of the house which I had transformed into a miniature movie theatre with a seating arrangement for about thirty people.

Having previously made a short comedy suitable for the occasion, with the aid of a few friends, I started my projector and the show was on. When about a hundred feet of film had been projected, the projector stopped at a certain part of the comedy and to everyone's amazement shadows appeared on the screen, carrying on the action in silhouette without a break in the continuity of the story. This arrangement was made possible by using a white sheet for a screen behind which was placed an ordinary lantern projecting a white light. This lantern was turned off, the actors being in their positions behind the sheet.

The little comedy continued with the shadows acting and speaking their lines and lasted about seven minutes. At a certain point the shadow lantern was shut off and the projector started again to finish the show. It was agreeably surprising to me how this idea impressed all our guests and the enjoyment we all derived from it, to say nothing of the pleasure that my friends and I found in making the comedy, acting the shadow parts and building the cellar theatre.—William R. Hutchinson.

Professional Tips

DURING an extensive tour of the Hollywood movie studios, Mr. Syril Dusenbery emerged with the following interesting items in behalf of the amateur:

"Ever see soldiers marching in the movies? Now that we stop to think

of it, we have seen soldiers marching and yet always right before the camera. Going through one of the studio buildings we stumble on a military scene. A number of soldiers are marching and the camera is moving right along with them keeping one of the characters right in the center of the picture all the time. The camera is mounted on a little flat carriage with large rubber tired wheels. This carriage is being drawn by the assistant camera man whose duty it is to see that the camera and its carriage move along at the exact rate of speed of the marchers. A clever idea! Why can't we do something like that when the occasion demands? Two "scooters" or coasters with a few boards nailed together between them would make a dandy moving platform on which a tripod could be mounted. We wouldn't attempt to hold the camera in the hands for such a scene but with the camera mounted on a tripod it ought to work well and enable us to take some unique scenes of people in action.



While we watch our camera man and his movie soldiers, he takes several scenes. At the conclusion of each scene, he holds his hand a few feet in front of the camera and turns the crank a few times with the other hand. We ask why and he is only too pleased to enlighten us.

"That is how I identify the scenes," he informs us. "At the end of the first scene or rather the first 'take' I hold my hand up with one finger extended to represent number one. My finger shows up nicely on the finished film when I hold my hand at arms length in front of the camera. At the end of the next 'take' I hold up two fingers, and so on. If a scene is so very poorly done that the director immediately calls it N. G. and wants a re-take, I hold my hand in front of the camera with my index finger touching my thumb to form an 0 or a zero. As we seldom take more than five shots of a particular subject or scene, my five fingers are ample to identify the scenes after the film is developed. Of course the pictures of my fingers are finally cut out when the editing is done."

"On entering one of the large buildings, or rather stages, we find the camera man in the first set busy at work taking a close-up of John Barrymore's eyes. This famous actor has very expressive eyes and to take a real close-up of them isn't as easy as

it sounds. A special chin rest, padded to make it comfortable is required to hold his head absolutely in correct focus while the picture is being taken. We seldom think of doing such a thing when we take our own pictures, but when we compare our results with those of the professional camera man, we think it well worth while taking pains. We so seldom think of taking close-ups. Let's remember to take more of them. A close-up every now and then adds greatly to the interest of the picture,



especially if we know the person concerned. The most popular close-ups show more than just the eyes. They usually show the head and shoulders of the subject filling the picture. After all, the only reason that a professional movie appears to be better than one of our own is because we seldom take the care or make the effort that the professional does. After watching a few professionals at work, we resolve that hereafter when we make our own pictures we will plan them with great care and make a special effort to have every detail as nearly perfect as it is within our power. Haphazard picture taking is not only unpleasant to look at but very expensive as well."

A Movie Test

JUST by way of amusement, see how many of the following questions you can answer correctly without referring to books or magazines. The absolute beginner may have a little difficulty, but the seasoned amateur should be able to answer at least seventy-five per cent of the questions accurately without hesitation. Make this test and find out just how much you do know about movies.

1. How many frames or pictures are there to a foot of standard 35 mm. film?
2. To a foot of 16 mm. film?
3. Name three firms that produce talking pictures.
4. Why is it that 400 feet of 16 mm. film equals 1,000 feet of standard 35 mm. film?
5. What is the throw of a projector?
6. Which is the safety film; acetate or nitrate?
7. Can 16 mm. film be projected in a standard 35 mm. projector?
8. How does panchromatic differ from orthochromatic film?

(Continued on page 743)

ROY D. CHAPIN

Fifth of a Series of Studies of Leaders of the Amateur Cinema League

By Louis M. Bailey

IMAGINE a man who has been one of the presiding geniuses of automobile manufacturing almost since the infancy of the industry, who has been a dominant power in its financing and who is possessor of inventive and managerial abilities such as have startled even so progressive a group as the automobile manufacturers centered in Detroit. To this, add that in the private aspects of his life he is an amateur movie devotee of the first caliber in artistic and technical achievement and you have a revealing glimpse of Roy D. Chapin, chairman of the board of directors of the Hudson Motor Car Company and a director of the Amateur Cinema League.

In 1901 when motor cars and movies and a thousand other inventions destined to industrially revolutionize the world were first being launched, Roy D. Chapin was leaving college mid-term to begin his adventures among these new mechanical devices. He had heard of the fifteen miles an hour record just set by the Olds motor-car and was so intrigued and enthusiastic that he went immediately to the Olds plant and asked for a job in order to be near and working with this demon of speed and power.

Impetuous and excited he burst in upon Mr. Olds, a friend of the family, so insistent upon being put to work that he was indulgently given a job as demonstrator at thirty-five dollars a month, this more in deference to his seemingly momentary intensity of interest than to a probable tenacity of purpose. That other elements were there, let it suffice to say, is demonstrated by the fact that nine years later this same boy was not only heading a company of his own but the whole industry with the then sensational motor output of 4,000 Hudson cars annually. Since then

he has been responsible for many innovations in the construction of automobiles, producing one of the first smaller and consequently lower priced cars.



Photograph by Pirie McDonald

An example of his versatile interest and generally progressive attitude lies in the outcome of his drive from Detroit to New York in 1901 to attend the second automobile show. Encountering practically impassable roads the entire route, he came to the realization that the development of the automobile must go hand in hand with that of good roads. Thus was born the idea which later resulted in his heading the Lincoln Highway Commission and various other agencies, the efforts of which have done so much to promote the construction and improvement of our present national highway system. On our entering the World War his reputation as an authority on overland transportation was such that the government utilized his ability by

making him head of the Highways Transportation Committee of the Council of National Defense. In this capacity he inaugurated a regime of action so far reaching as to materially revolutionize the whole problem of highway traffic.

His interest in amateur cinematography is the flowering of one of his earliest activities. Fresh from college and engaged in the task of learning automotive mechanism and construction at the Olds plant, he was given the opportunity of illustrating a new sales catalogue for that car. To secure the photographs desired he set in with his usual indefatigable interest, constructing a laboratory and developing all the necessary stills. Mr. Chapin's effective use of the camera contributed in no small part to the success of the Olds, which attained the greatest sale of any car then available.

Today, when Mr. Chapin is no longer so actively engaged with his various industrial pursuits, he spends much of his time with a cine camera. His travels back and forth across this country and abroad

have presented unlimited picture possibilities which have taken form in a particularly interesting and extensive film library, whose subjects range from purely commercial reels concerning automotive construction to nature and travel films of rare educational and artistic interest.

So proficient, indeed, is Mr. Chapin in his handling of the camera that even among professional photographers of a high order much comment and praise has been occasioned by his skill and ability.

In view of these facts it seems rather superfluous to say that the Amateur Cinema League is indeed fortunate to number among its directors a man of such power, intellect and many faceted achievement.



Photographs by Gertrude Hirshfield

COLOR SEPARATION

The Manner in which a Plate Is Affected when Exposed Through Color Filters Is Shown Above. On the Left Is a "Blue" Photograph; in the Center Is a "Green" and on the Right a "Red." If These Three Were Projected Through Their Respective Color Filters and Superimposed, a Natural Color Picture Would Result.

COLOR PHOTOGRAPHY

By H. H. Sheldon, M. A., Ph. D.
Professor of Physics, New York University
(Courtesy of the New York Herald-Tribune)



NOW we can all take colored moving pictures, and that brings up many questions. If it is so simple to take colored "movies," why can't we take colored still pictures as well? How have those who have been taking colored pictures been doing it in the past?

There have been three fundamental ways of getting a colored picture. These might be called the Maxwell, Lumiere, and Lippman processes. They are all based upon the physiological fact, discovered by Helmholtz, that the eye is sensitive to three primary colors and all others are made up of suitable combinations of these. White is a combination of all three, and black is a total absence of all light.

Utilizing this fact, Clerk Maxwell, famous for his theory that light is of electro-magnetic origin, showed the first colored picture before the Royal Institution in England in 1861. His picture was made up of three separate exposures. One was taken through a green fluid to filter all but the green light, one through a blue filter and one through a red. By means of a projection apparatus using three lenses and the same filters as before, he was able to project the one on top of the other, resulting in mixing the colors and thus giving an image of the original object in something of its true color.

This would depend upon whether

the three plates were given the proper exposures, which would not be the same in all cases, as the sensitivity of the plates differed for different colors. Modern panchromatic plates, equally sensitive to all three colors, are now attainable, and so this process is simplified. Cameras which take all three pictures at once also have been devised.

If this system were to be used for motion pictures it would require that three films should be taken simultaneously and run in synchronism. It is to be noted that the film would have no color of its own, but in the case of the "red" film, where red light struck the negative, the corresponding positive would be transparent and would allow light to pass through, red light being used. If the wrong filters were used with the film the result would be ridiculous, but amusing. Green flowers might bloom on red bushes.

Such colored pictures are confined to projection purposes, and because of the expense of running three films they have been little used. A compromise between the three, resulting in two pictures, one on either side of

the film, has been used, but the taking and printing are complicated.

The next advance was to combine these three plates into one. This can be done by ruling fine colored lines on a filter plate, so close together that at a distance they cannot be distinguished. This is somewhat similar to newspaper pictures, in which the prints are made up of a number of fine dots, which are evident upon close scrutiny but are not troublesome. This was first used in 1892, when glass plates were ruled 200 to 300 to the inch with red, green and blue lines. The photographic plate was placed behind this, exposed and then projected on a screen through the same filter used in photography.

It is obvious that if such a plate were slid sidewise behind the ruled filter or grid that the colors would be false. As the distance tolerable was less than one two-hundredth of an inch, it is obvious that it would be difficult to line these up, especially in a motion picture machine.

An improvement on this is known as the Lumiere process. This avoids the necessity of ruling the filter by sprinkling dye transparent starch grains haphazardly over the filter plate. Each starch grain allows only its color to go through and affect the sensitive photographic emulsion behind it. If the starch grains are placed right on the same plate with the emulsion they will always remain

in position with respect to the plate and can be projected on a screen at will with no troublesome adjustments. This requires no special equipment and can be used in any camera. The cost has been its drawback.

Undoubtedly the most ingenious process and the most interesting theoretically is the Lippman process. This employs the wave characteristics of light. It is well known that if a wave is turned back on itself under proper conditions it will split itself up into regions of maximum vibration, called loops, and regions of minimum vibrations called nodes. If light passing through a photographic emulsion is turned back by a mirror in this way the nodal regions do not affect the emulsion, but the loop regions do. This leaves, on development, a kind of cellular arrangement of multiple layers which, when viewed at the proper angle in white light, breaks the light up into the component colors which originally struck the plate. While theoretically this is the ideal color plate, it has no practical value, as the colors are faint and the viewing angle critical.

The newest Eastman process has avoided most of the difficulties of the older ones. The film differs from that ordinarily used in having the side presented to the camera lens corrugated lengthwise the film, with ribs of the shape of cylindrical lenses, so narrow as to be invisible to the naked eye. The emulsion side is away from the lens. The camera lens performs

the same function as usual in creating an image of the object on the film. The cylindrical lenses embossed on the film are of such a focal length as to cast an image of the camera lens on the emulsion side—a very short focus. Now, if three color filters are placed in front of the camera lens, in juxtaposition, they will each allow a band of color to fall upon the lens, and the image falling upon the sensitive emulsion will then be divided into three narrow bands running lengthwise the film for each embossed lens. If only red is present for a particular spot on the film corresponding to a spot on the object being photographed, then at that point only the red portion of the lens image will strike the film and upon development only this portion of the film will be affected. When the negative is converted into a posi-

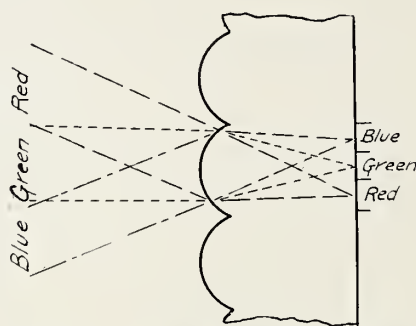
tive (it is not printed) this will be a transparent spot.

When the film is projected the path of light is just the reverse of that when the photograph was taken and the rays fall on the screen in the order in which they appeared on the original object.

To convert the ordinary motion picture camera into a color camera requires only a tri-colored filter, which slips into place in front of the lens. The drawbacks to the system are that only one picture is made, whereas the motion picture producer requires two or three hundred. Also the filter cuts the light intensity down to such an extent that the screen is limited to sizes too small for theatres. It is ideal for the amateur at present, and the objections of the professional will doubtless soon be overcome.

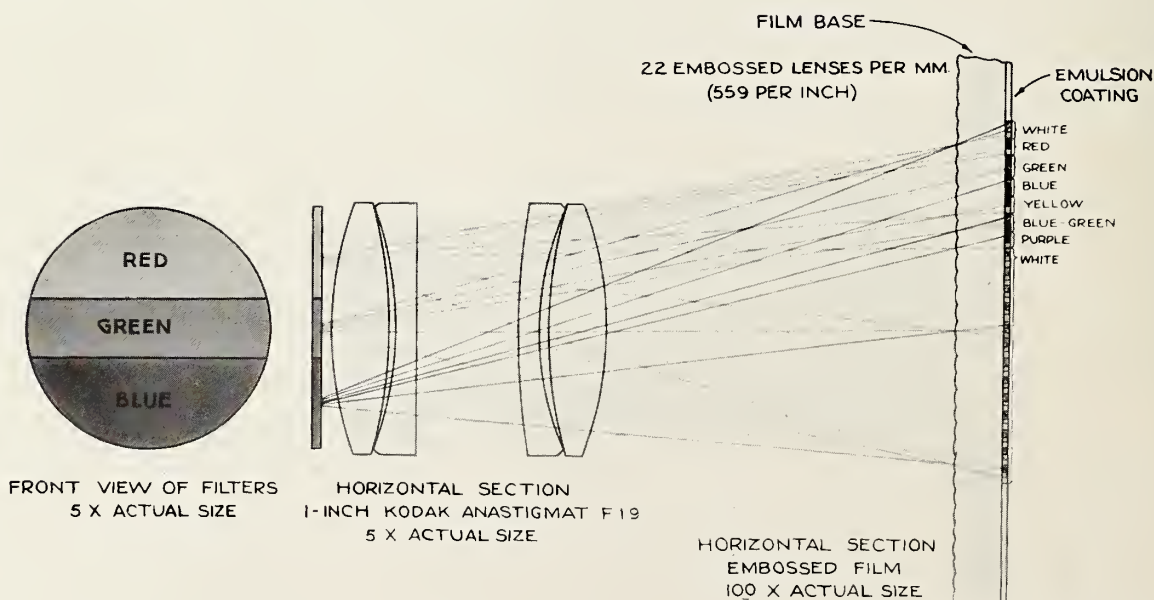
The advance in camera work made since the time of Professor Draper, of New York University, who, in 1850, took the first photograph of a human being made in America, has been one of the most interesting stories imaginable. Then an exposure of six minutes in bright sunlight was necessary to get an impression.

Now ultra-slow motion pictures of several hundred a second are possible. Colored films will soon be possible. Films with a voice record on the side are in daily use. Stereoscopic pictures have been produced. How long before colored, talking, stereoscopic pictures will be sent into our homes by radio-television?



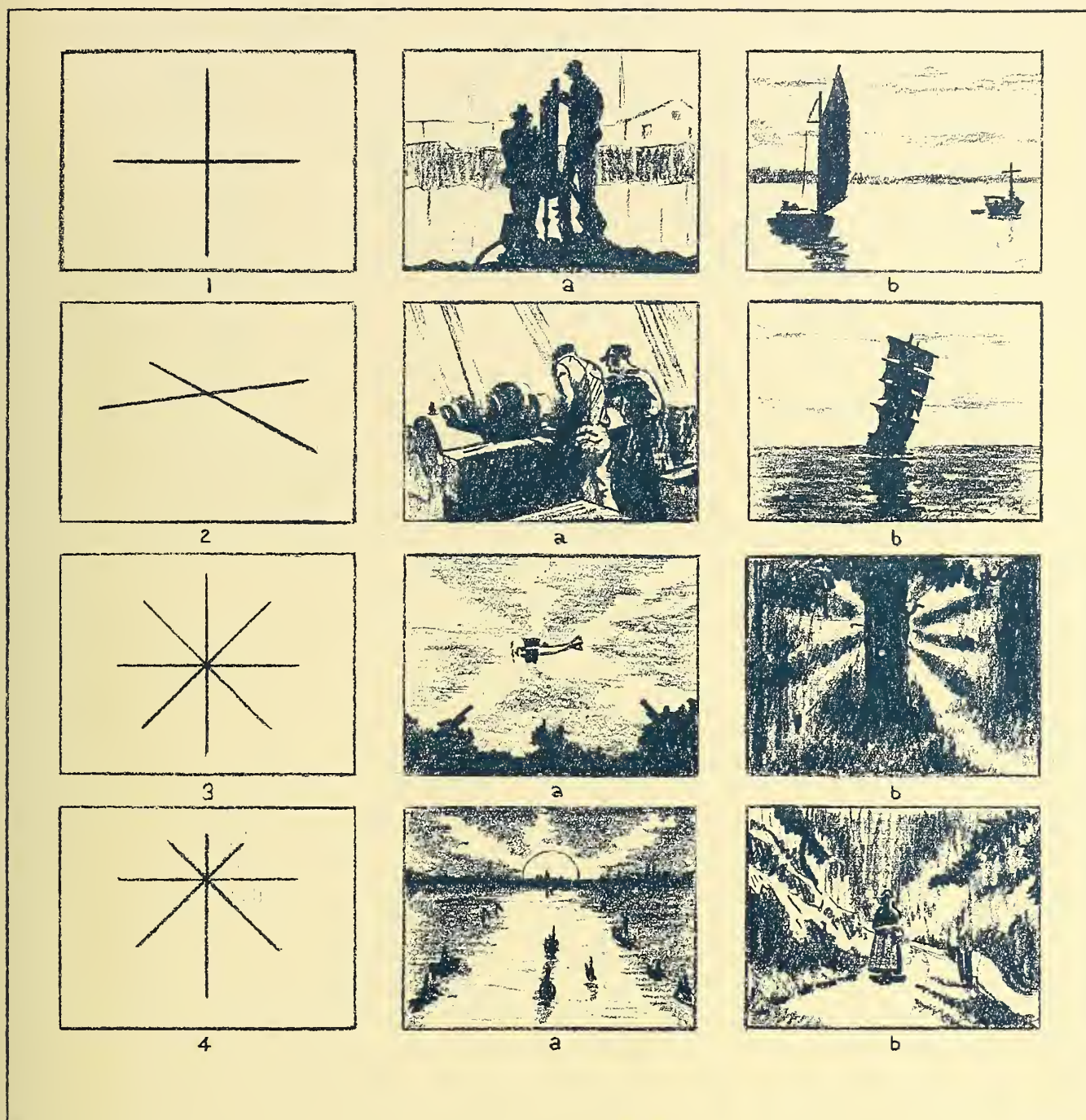
Courtesy Eastman Kodak Company

This Sketch Illustrates the Manner in Which the Embossed Cylindrical Lenses Refract the Blue, Green and Red Rays to their Respective Positions on the Film.



Courtesy Eastman Kodak Company

This Diagram Shows How the Rays from the Three Filter Colors are Laid on the Sensitive Emulsion by the Minute Embossed Lenses as One, Two or Three Distinct Impressions According to the Color That Is Being Reflected to that Point. Turn the Page in the Direction the Clock Hands Go Around, so that the Right of the Page Faces You, and You Are Then Looking Onto the Top of the Camera and Out Toward the Front.



A SIMPLIFIED GUIDE TO CINEMATIC COMPOSITION

First of a Series of Practical Diagrams

BY WALTER MARTIN

Figure 1 shows the cross on a vertical plane. Used in a composition it denotes mechanical resistance. Example a shows the principle applied to workmen drilling in a rock. Example b indicates a variation of the plan with the two boats forming a double resistance to the sky and water.

Figure 2 illustrates the principle of the cross used on the perspective plane. Example a interprets this rule through a composition of machinists laboring to overcome mechanical resistance of their lathes. Example b shows a ship trying to overcome the resistance of the sea, and is shown on both the vertical and perspective planes.

Figure 3 represents the form known as the radii which symbolizes concentration and radiation. Example a indicates the principle applied on the vertical plane and places the airplane as the center of attraction with the other factors in the composition pointing towards it. Example b is a good illustration of this plan.

Figure 4 shows the radii symbol as it appears on the perspective plane. Example a demonstrates the rule with the sun as the center of attraction and all other elements converging towards it. Example b uses a woman as the center of attraction.

The Second Plate of This Series Will Be Published in December.



For CHARITY'S Sweet Sake

By Epes W. Sargent

Author of "Picture Theatre Advertising" and co-author of "Building Theatre Patronage."

Illustrations by Alejandro de Canedo

IT is not assumed that the average man or woman buys a 16 mm. camera with the idea of earning money, though it is only reasonable to believe that of the scores of thousands who are purchasing these fascinating instruments there are bound to be developed some who may graduate into the professional cinematic ranks. Most purchasers merely seek the enjoyment of making movies of their own chosen subjects without thought of any financial return. Yet it is only human to want appreciation and the sincerest form of appreciation is the willingness of others to pay money to enjoy one's product.

Budding authors get a powerful kick out of five and ten dollar checks, not so much because the magic bit of paper is worth that much money, but because it proves that they can write articles and stories that are worth buying. The girl whose paintings sell at the Women's Exchange thinks more of the fact that her art *sold* than of anything else. And it is only natural that the amateur cinematographer should cherish the ambition to exhibit, not to a hand-picked group of personal friends, but to outsiders. If other people will pay to see what you have done, and pronounce it good, you have applied successfully the same test to which Cecil De Mille or D. W. Griffith put their massive productions.

Naturally you don't want to go into the exhibition business in a big and troublesome way. You could not if you wanted to. And you wouldn't enjoy it if you did. Ask any movie manager.

But you can put on a charity show,

and some clever amateurs have done very nicely with their 16 mm. films, though this size is not designed for exhibition in a large way. They simply scaled their enterprise to match the area of their film, and have been able thereby to subscribe substantial sums to some favored charity while enjoying that glow of satisfaction which is the reaction to popular applause. You cut your garment according to its cloth and plan your exhibition hall to fit the size of the picture you can project.

When you give an exhibition at home, you use the drawing room. If you give a charity show for a church auditorium. Most modern church buildings have smaller apartments which more closely duplicate home conditions. Use one of these.

Perhaps the best plan is to make your camera exhibition a special feature of a church fair, charity ball or similar event. If there is no small room available screen off a corner of the auditorium. Set up the screen, provide an adequate number of chairs, and run a program for ten or twelve minutes for an admission fee of a dime or a quarter, depending upon local conditions. Even at a ten cent admission you can make a good contribution to the organ fund or buy quite a few bricks for the new recessed chancel.

It might seem that this article could stop here. You know the rest.

All you have to do is run the show. Perhaps so, but showmanship counts for much even at a church fair and you will need to plan to get the fullest results. If you can turn in double the money you'll feel more than twice as proud, so perhaps these hints from an "old timer" will help you to a greater "gross."

One amateur who had added nearly a hundred dollars to the charity fund of his church was asked to repeat the performance for the benefit of a hospital drive a few weeks later. Figuring that if he could do so well with his home-made pictures he could secure even larger takings with professional work, he rented some of the newest features from a library, and each night he presented some of the best things from professional sources. The fair was to run a week and the first four nights he averaged about what he had made in two at the church fair. As he was paying for his films the net was still smaller. He figured that if he could not do better than \$25 a night, he might as well save money by using his own material. The next evening he put on a series of local views he had made himself. The receipts went to \$60, and for the last night, with a better selection, influenced by what he had heard his patrons say, he took close to ninety dollars with what he had first thought would prove too old, scenes of the High School football team, the volunteer fire department, the dedication of the Soldiers and Sailors Memorial Tablet and similar stuff. He showed to nearly 900 people.

In spite of the fact that the change



was made in response to inquiries, he could not quite understand it. The football picture had been made more than a year previously. None were very recent. Even when one woman told him she had seen the show three times because "My Henry was on the team," he did not realize that, while people could get professional films on a large screen at five local theatres, not one of these could offer them a chance to see themselves and their friends on the screen. Even the local scenes seemed to please more than a splendid travel picture he had shown the second night and of which he had been inordinately proud.

Any one of the five professional exhibitors could probably have told him that the greater interest lies in "local stuff," which is why so many clever exhibitors make a small local newsreel to go with the regular service.

If you want to make your show a success, play up the locals. Include local scenery and local people. If you can afford to donate a little film, make some special shots a little while before the showing. Get the crowds at the ball park. The management will permit you to shoot the stands during the intermissions of a football game or between innings, if it is baseball. It's a simple matter to shoot the players from the side lines. If you make your shots only a couple of weeks before the showing do a little advertising. Paint a sign big enough to be read by the people in the stands. Announce that the pictures can be seen at the Junior League Charity Fair and give the dates. After you have made the picture, park the sign at the main exit gate to remind them again.

If you can't film a ball game or track event, get the local paper to announce that you are going to shoot City Hall Park at a stated time, or visit the schools and film the children at dismissal. If the charity is a prominent one you might get the Principal to call a fire drill, if you explain that it will help to reassure the parents. A hundred feet of this will sell more tickets than any famous feature photoplay. Every

mother will have been told of the event and the whole family will come to see little Willie perform.

Of course you want to pick your crowd. It will do no good to shoot a bunch of mill hands if you want to interest society. Pick what you think will sell the best.

Professional showmen are making money with these stunts. So can you. But remember that the better you advertise the event, the better you will draw. For charity the newspapers will give you mention, the schools will make announcements, you can get Rotary and similar business clubs to help you, and it might pay to spend a couple of dollars for inexpensive handbills. You'll not only swell your own audiences but you'll help draw people to the fair itself. They'll pay a quarter to get in just to have a chance to pay a dime to see your pictures.

Carry showmanship into the ex-



hibition room. Show your pictures to the best advantage. If possible pick a room without very light walls. This may not be possible in a public building where light is generally sought. If your walls are too light to give the best production results, borrow dark drapes to cover the wall against which the screen rests and the side walls at least two thirds of the

distance toward the back. Nothing is more disturbing than too much light, either from light plaster or naked lights.

But don't get the idea that you want the room dark. That would be fatal. Keep the room light enough to discourage "necking" and its equivalents, and if you anticipate a large juvenile patronage have a couple of watchers in the guise of ushers.

Mask your lights with shades that reflect the light downward. You'll have to take whatever lighting you can get, but you can do a lot with crepe paper and shoe boxes. This is not meant to be facetious. Shoe boxes make excellent shades. Cut out a decorative design, back this with fairly dark paper, and let the light shine through the open bottom end. Don't put crepe paper directly against the bulb. It may char or possibly flame up. A shoe box will give a realistic lantern effect and has been the basis of more than one professional lobby display. Have more light for the "breaks" or changes between the shows, but put these out before you start again, keeping on only the lanterns for the run of the pictures.

Try to get uniform chairs. Place them so that patrons can reach their seats without crowding, and sacrifice a row or two for the sake of comfort if necessary. Providing the room is wide, do not throw the chairs all the way across. Hold the seats to where the spectator can enjoy proper projection. Don't let your early patrons go out and tell the others that the show is not good just because they have been uncomfortable.

Make a good "flash" outside the entrance. You can do wonders with a few strips of dyed cheesecloth, preferably red and yellow, or red, yellow and green. But here's a little tip. Unless your local exhibitors are all hard-shell crabs, you'll find one who will loan some of his lobby material. You are "opposition," and he may not welcome the fact, but the average exhibitor has been trained by the trade papers to realize that it pays in the long run to help rather than oppose.

(Continued on page 733)



Photograph by Metro

SUGGESTION FOR A NOVEL WATER SHOT

To Secure This Camera Angle the Professional Requires Elaborate Equipment;
the Amateur Need Only Lie Flat on the Shore or River Bank

Do You Focus Critically?

By Walter D. Kerst

Technical Editor

MOVIE MAKERS

I WONDER how many individual amateur cameramen or amateur move club members give any attention each month to a department of this magazine called Critical Focusing? After looking over the technical reviews of professional photoplays which have appeared since the first of the year the unbounded wealth of practical, workable material came home to me with such force that I lost no time in dusting off the typewriter to start emphasizing and amplifying the wonderful suggestions there which can be used in amateur camera work.

I have very little doubt that the individual worker, busy with his travel films, record films of friends and the family and types other than the story film, never thought there would be any practical assistance for him in Critical Focusing. He probably said that those reviews were all right for club members and others making story films but that for the life of him could not see how they might be applied in the making of one's personal movies.

I believe, however, that examples of professional camera work as given in Critical Focusing may be applied with equal success in the majority of cases to one's own filming problems. Whether the equipment consists of only a fixed focus lens and no tripod, or ten lenses and three tripods, all that is really needed is a camera and an active imagination.

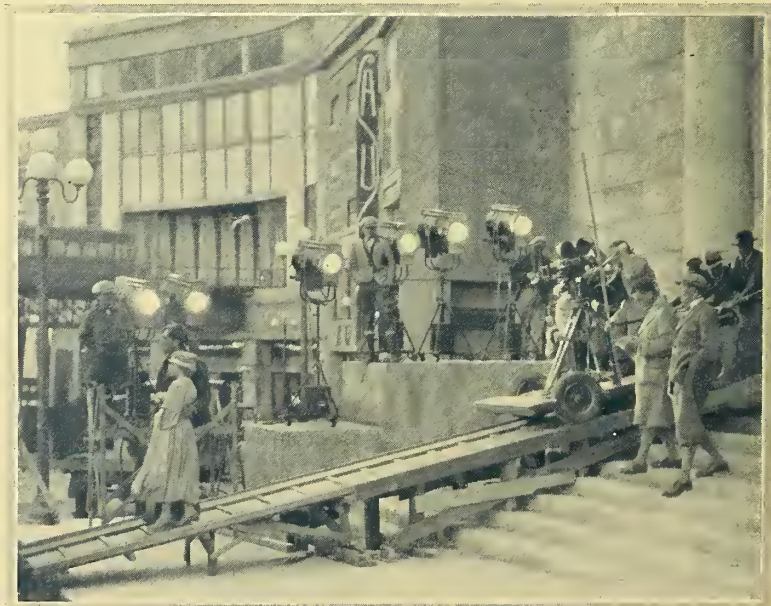
For instance, in the January Critical Focusing, there are two suggestions that obviously can be made use

of on many occasions. The first is to tint and tone film two or more different colors and thus enhance the beauty of a scene and add emphasis to it. With water colors and a brush, colored film base, or tinting and toning solutions, color may be added to a sunset in any of one's travel films, using this shot as the final fade-out of the reel. Or suppose a shot of the baby in his morning bath is taken. Use the imagination and let this tinting note suggest the use of bright, glowing yellow, thus increasing the beauty and warmth of the sunlight on the screen. Storm

tinted blue-black, woodland green, the deep blue of moonlight and many other colors used occasionally will add a new note to personal filming.

The second instance in this issue pertains to the use of close-ups for suggestion. The example in part recalls a close-up of two champagne coolers, close-up of a point of light making an arc against complete blackness, then a dissolve to, first, a cigarette, then a holder, then these and a woman's arm, and finally, a full close-up of the character. One doesn't need to make a photoplay to use the camera in a similar way. In a home film why not, for example, show Dad at the telephone, using the same technique? Instead of filming just one close-up of him phoning, first make a close-up of the bell ringing. Having no means of dissolving, use a fade-in and out, an iris in and out, or just a direct cut to the next scene which is Dad's hand picking up the telephone, then to another showing the receiver being lifted and finally a full close-up of him talking. The original example also suggests an application for a travel film. Suppose it is desired to show the quaintness of a certain town. Instead of the usual shots here and there of different well-known spots, use a close-up of a bell or door knocker, then the door itself, and finally a shot of the house of which they are a part. This effect may also be applied in many other instances.

Now let's look at some suggestions in the February issue. The first is headed "Ideas from Music." Art titles suggesting bars of music are used in a film dealing with music. The suggestion here is obvious. Make



Photograph by Fox

CAN THIS BE DONE BY THE AMATEUR?

"Trucking" or "Moving Camera" Shots Are Favorites with the Professional.
See the Facing Picture for a Practical Adaptation of the Plan to the Amateur

art titles emphasize the atmosphere of the film, whatever its main theme may be. The next suggestion is the use of repetition in a film. This idea can be adapted in many ways. Suppose that one is visiting a spot famous for its beautiful fountains but also having other interesting attractions. Without having to resort to a title stating that the place is famous for its fountains, repeated shots of the same fountain from various angles and a major portion of the film devoted to them, will register the idea effectively. Of course, this application of the idea of repetition is a long way from that in the Critical Focusing review which suggested the repetition of marching feet to achieve a feeling of monotony. This is simply a question of degree of emphasis.

The third suggestion in this issue recalls several shots of a crowd at a prizefight in which the cameraman achieved a mosaic pattern by eliminating the third dimension, thus making everything harsh and brutal as it should be in this particular scene. This immediately suggests, as example, how to film a desert scene on certain occasions. Stop the lens way down, shoot in a flat light and thus eliminate depth. This will give a mosaic effect and add atmosphere to that particular scene. The example also emphasizes in a general way that depth and lighting should be regulated in every scene possible so as to achieve the result desired.

In the March issue there is suggested moving of the camera along with the characters in a scene. The amateur can use his camera more easily in this way than the professional who has to build an elaborate



THE STAIRS THAT HAVE NO ENDING
This Picture is Reprinted from April Critical Focusing Where It Was Used to Demonstrate the Psychological Possibilities of the Camera Angle
Photograph by Metro

“trucking machine” to carry his heavy camera and tripod. With the hand-held camera, cuts can be eliminated from scene to scene by following the action with it. One can shoot the peasants of a quaint village from a motor car as it proceeds slowly, or follow Junior’s first toddling steps as he is initiated into the complexities of walking.

In April is given a splendid suggestion on the use of camera angles, with the warning not to use them merely for novelty but only where they are of definite value to a film. The forceful example given is of an angle shot down a long flight of stairs which a little boy is slowly

and fearfully mounting. This treatment emphasizes the mood of the scene. In another the camera is tilted so that one is looking straight up to the top of a very tall building, its height thus being stressed. When making a city film, it is to be concluded, one should not take just the usual postcard views. When filming a rushing stream shoot the water’s edge at an acute angle. Shoot lying prone on the ground or from the branch of an over-hanging tree. This rather unusual suggestion of the use of camera angles brings home how necessary it is to carefully consider the angles used in making every single shot in order to get away from the stereotyped forms of camera work and achieve an interesting individual use of camera technique.

Another example, that of a herd of stampeding cattle rushing towards the camera, suggests the employment of all sorts of violent motion towards the camera to increase dramatic effect. This can be applied to crowds of people, a roaring cataract, engines going to a fire, the 5.15 express, and so on.

In May the elimination of titles by the use of a map is described. In the example given the camera swings over a map of the United States, pausing above one particular state which becomes a medium shot. Next there is a close-up bringing the state to full screen size. The next scene shows the characters preparing for departure from this particular state. This example can be lifted bodily by all travelling amateurs. Or it can be varied. It suggests animating a map of one’s travel films. This idea could also be used in home films in
(Continued on page 732)



THE MOVING CAMERA SIMPLIFIED
Exactly the Same Effect Sought by All the Elaborate Equipment in the Facing Picture Can be Secured by Any Amateur as Suggested in this Photograph
Reprinted from June Critical Focusing

Photograph by Metro

AMATEUR CLUBS

Filmo Makers Unite

APPROXIMATELY one hundred and twenty-five executives and employees of Bell & Howell Company's main office and factory in Chicago, Ill., have formed the Filmo Movie Club. The club's purpose is to provide an opportunity for co-ordinated activity in all phases of amateur movie making. The initial effort of the new club will be the production of an amateur photoplay to be entitled "The Widow's Might." The scenario was prepared by a committee of club members.

The casting committee has already selected the eight leading characters and several sequences will be completed this month. The story involves a foursome of golfers who annually desert their wives throughout the golf season and who are finally cured of this American habit by the lonesome spouses.



Advance Art Plans

TWENTY amateurs in Youngstown, Ohio, have formed the Youngstown Cinema Club. The first activity of the new organization will be the production of "Disappointment," a subtle story film that will run about 400 ft. 16 mm. The plot, developing a single emotional theme, frustration, will be told in film without the use of subtitles. A moving camera, dissolves and other cinematic devices will be used. Clyde Hammond who produced "The Dragon Fly," winning an honorable mention in *Photoplay Magazine's* first amateur movie contest, has been elected president of the Youngstown club and will direct "Disappointment." The other officers of the club are Alexander Reeves, secretary, and Ralph Pincus, treasurer.

How Bruce Filmed

ROBERT BRUCE, professional producer of scenic and travel film, addressed the last meeting of Portland Cine Club, Portland, Oregon, on his experience in securing unusual

News of Group Filming

Edited by Arthur L. Gale



shots in Northwestern scenics. On the same program, Dorsey B. Smith, president of the Portland Rotary Club, gave a brief talk on the development of amateur filming, illustrating his talk with the screening of some of his film. The projection of natural color film with an explanation of the process closed an interesting program.

Ray La Fever, secretary of the club, recently addressed the Portland Camera Club on amateur movie making and projected "Princeton," production of the Princeton Undergraduate Motion Pictures, for the still photographers.

Maracaiban Movies

THE Caribbean Club Dramatic Society in Maracaibo, Venezuela, has just completed the production of the "Scarlet Woman," a 1200 ft. 16 mm. drama of mystery and intrigue. Several 1000 watt mercury vapour lamps supplied



"MASQUE"

Three Scenes Enlarged from Frames of the New Production of the Peabody Cinema Club of Nashville, Tennessee.

mented by a battery of spots were used in shooting interior scenes. Miniature models were built for complicated effects. The production was directed by W. F. Stewart-Singer and photographed by John S. Ridley who also wrote the script. The leads were played by Elaine Hall and Norman McLeod. Freda Webb wrote and designed the titles.

The members of the Caribbean Club Dramatic Society are officials on the staff of the Caribbean Petroleum Company and the picture will be screened at the various clubs of this company and the Dutch Shell Company at the oil fields in South America. It will also be projected for the British and American colonies

in Venezuela.

The first production of this active club was a farce also running 1200 ft. 16 mm., entitled "Mary and Mike." Local scenery was used as a background for a plot dealing with pirates and revenue men.

Tri-C Films Football

AFTER the very successful public screening of their first production, "Six Appeal," the Herald Cinema Critics Club is planning a second amateur movie venture. This time a photoplay with a football background is scheduled and both story and cast will come from outside Tri-C ranks. A photoplay synopsis contest with awards of \$15, \$10 and \$5, open to all Syracuse high school students has been announced and after the selection of the story, high school students will be invited to enroll for screen tests which will decide the cast.

Plan Reno Reels

UNDER the leadership of Walter Stevens, amateurs in Reno, Nevada, have held the initial meeting in the organization of a Reno amateur movie club. At the next meeting Anita Stewart, now in Reno, will address the club and permanent officers will be elected.

Mr. Stevens is producing an amateur feature that will run 6,000 ft. 16mm. when completed. The film is a drama laid in the early mining



days of Virginia City, Nevada. 1500 ft. have been shot and for several sequences the whole population of the little town turned out to act as extras. We are promised a detailed story of this amateur super-feature.

Princess is Star

LATE meetings of the Sheffield Amateur Movie Club, A. C. A. affiliation in Sheffield, England, featured the screening of a newsreel of the visit of H. R. H. Princess Mary to Sheffield, filmed by Harry Mottershaw; scenic shots of Norway fjords,

taken by Robert Unwin and "Westbourne Preparatory School Sports," made by H. Gerald Toothill. The Sheffield club has made a record of member's films available for exchange with other members.

Cine Service

AT the next meeting of the Chicago Cinema Club officers for the forthcoming year will be elected.

This pioneer amateur movie club is filling a distinct niche in the civic life of Chicago through a series of special programs well worth the attention of other clubs. The plan is to make it possible for amateur movies to serve special groups which are not necessarily composed of amateur movie makers. For example, the Chicago Cinema Club recently held a golf program, screening studies of golf technique and presenting talks by leading golfers. Members of golf clubs and representatives of sporting goods stores were invited to the meeting. Similarly, the club plans to conduct a Princeton evening, projecting "Princeton," the production of the Undergraduate Motion Pictures of Princeton University and to invite the Chicago Princeton alumni. Plans for

will be available for the amateur producing member seeking a cast. A recent meeting of the Association was devoted to the projection of the first amateur movie efforts of members.

Moving Minutes

AT a recent meeting of the Colorado Cinema League in Denver, Colorado, S. M. Robinson, secretary of the club, evaded the time honored custom of reading the minutes of the previous meeting. He made them into movie titles and projected them instead. "Fortunately," writes Mr. Robinson, "they were accepted as projected."

The club has already completed its first scenario film, a short comedy shot in Washington Park in Denver. The last meeting was devoted to a demonstration of movie making with interior lighting. With the aid of three thousand watt lamps portrait

a cast will be selected and actual work begun, reports Jack London, president.

¶ The Outing Committee of the California Camera Club plans to make an amateur movie record of all of the future club outings. Club members will scenarize the trip in advance so that a film record with continuous interest can be economically made. Raymond V. Wilson, president, has already filmed one of the club's outings.

¶ Milton J. Benjamin writes that the Miami, Florida, amateurs have organized the Motion Picture Club of



"SIX APPEAL"

Clever Framing Is Shown in this Still from the Production of the Herald Cinema Critics Club of Syracuse, New York.



"MUSHROOMS"

A Scene from the Latest Film of the Cine Court Players of Brooklyn, New York.



"FIREPROOF"

A Production Still from the Photoplay of the Shadows Studios of Minneapolis, Minnesota.

a film evening devoted to the interests of the medical fraternity have been made. In this way the club has not only provided programs of varied interest for its members but it has also made itself a widely known and respected Chicago organization.

Casting System

THE Amateur Cinematographers' Association in London, England, is making a photographic record of all members so that an indexed file

films were made by club members.

The scenario staff of the Colorado Cinema League is at present working on a story of the North that will be filmed near Denver this winter. In the meantime, two enthusiastic club members, Clarence L. Meyers and W. R. Jolley, Treasurer, are filming "The Climb to Long's Peak," a travel scenic which will run 600 ft. 16 mm. and will require a month in filming. Sequences showing the dangers and hardships of the climb will give the film dramatic interest. Airplane shots of the climbers will be included. The whole is being taken on panchromatic film with an *f* 3.5 lens.

News Notes

THE Birmingham Amateur Movie Association has selected "Man Shy," scenarized by Mrs. W. H. Yenni from the story "Personally Abducted," by David R. Solomon, both club members, for its first production. At the club's next meeting

Miami which will hold weekly meetings.

¶ Fineart Film Production, Ltd., in Sydney, Australia, has fitted a building, formerly the Sydney Public Chambers, as a studio. The equipment is complete and elaborate interiors have been built for the club's current production, "Pearl of the Pacific." Approximately two thousand pounds is being spent on this tropical island story. Club members devote every Sunday to production work.

¶ Camera work on "The Three Buddies" current production of The Dramatic Art and Movie Club in New York City, which has been delayed, owing to the director's illness, will be resumed this month, reports Marie Davirro, secretary.

¶ Shooting on "The Black Bear," the film version of a sixteenth century Chester legend, now being produced by the Manchester Film Society, Manchester, England, has almost been completed, writes Peter A. Le Neve Foster, director. The finished film will run 1,000 ft. 35mm. and will be publicly screened in Manchester theaters.



THE STILLMAN
EQUIPMENT
Above: Center, A; Left,
B; Right, C. Below:
Left, D; Center Circle,
E; Right, F; Center
Square, G.

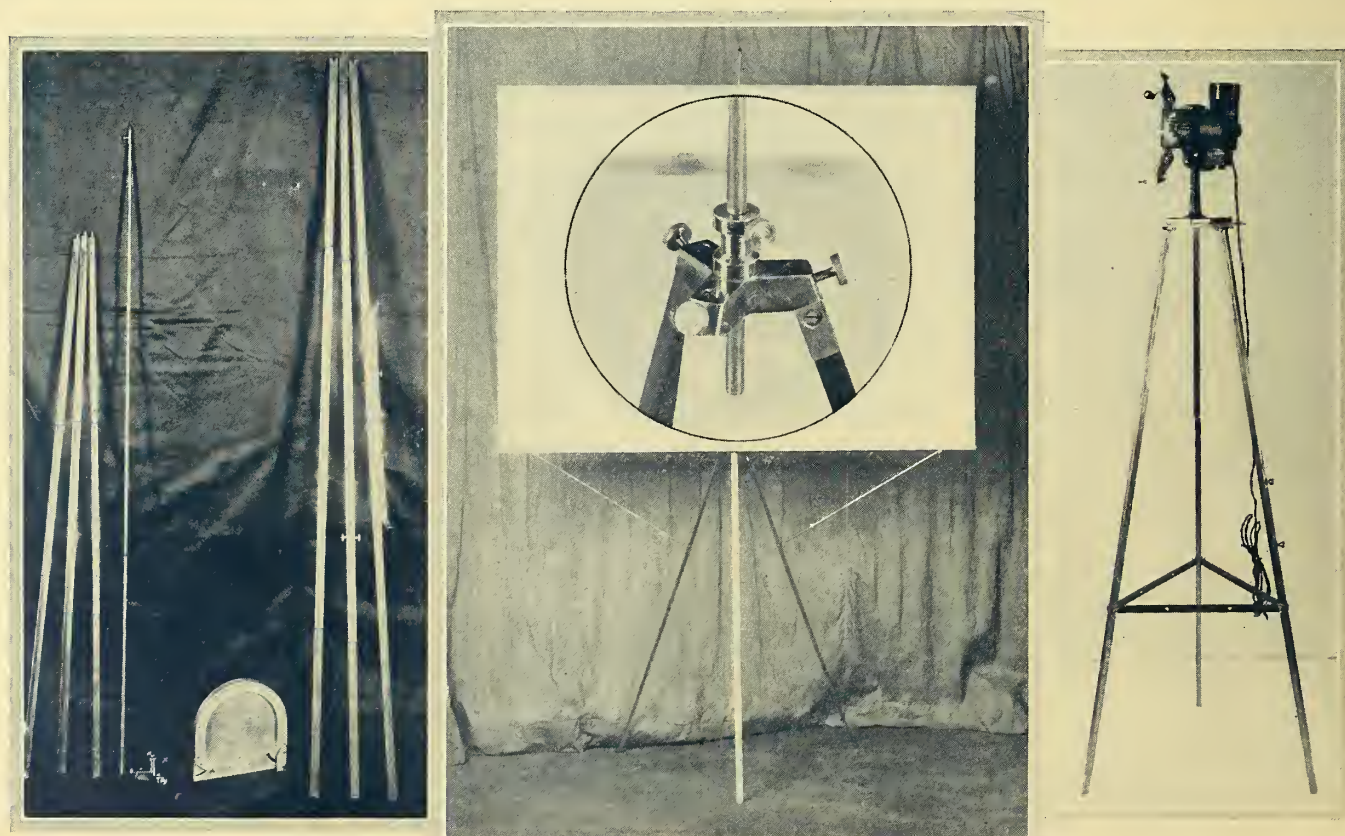
An Amateur Achieves Compactness

By. E. G. Stillman, M. D.

AS I travel long distances to attend meetings at which I wish to show 16 mm. movies I have designed a light, compact outfit to carry with me which may be of interest to other amateurs faced with the problem of increasing portability. Picture A shows the complete carrying unit made up of the projector box, with an extra aluminum container strapped beneath it, and the long blueprint can which carries the lengthy items, such as tripod legs, screen, etc. This has a wooden bottom, as the tripod legs would soon break through the ordinary tin. Picture B shows the smaller blueprint tube, contained in the larger tube, to protect the screen, which is made of uncoated blueprint linen. As seen from Picture C the aluminum container carries the two tripod heads, a twenty-five foot extension cord and emergency splicing

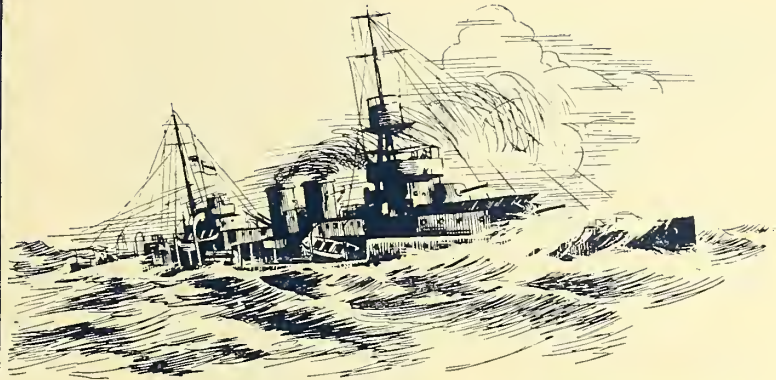
equipment. Ten 400-foot reels can also be carried.

In Picture D are seen the three tripod legs made of square brass tubing for the projector and the lighter tripod legs for the screen. Picture E, superimposed on the screen in Picture G, shows the detailed construction of the tripod head, and Picture F illustrates how the projector rests on its tripod. This tripod is firm and is made tall enough to easily project pictures over the heads of a seated audience. Finally, in Picture G, the screen is illustrated. The small springs attached to strings from the ends of the screen, prevent any movement of the screen. If any readers of *MOVIE MAKERS* would like further details of this original equipment I will be glad to furnish it to them if they will write me at 45 East 75th Street, New York, N. Y.





When the Amateur Scoops Professionals



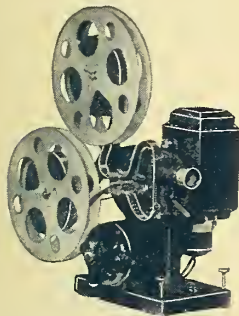
From a frame of the film of the wreck of the Dauntless as caught by Allen Fraser with the DeVry.

How the DeVry Movie Camera Can Be Made to Pay Its Way . . .



DeVry Standard 35 mm. Movie Camera

Easy to operate. You merely point the camera and press the button. The DeVry meets professional requirements so completely that expert camera men of Hollywood use it for their "difficult shots." The price is only **\$150**



De Vry Model G-16 mm. Portable Projector

Gives clear, brilliant, flickerless motion pictures. Besides your own personal movies, a wide selection of sport, nature, travel pictures and feature productions for use on this machine can be had at reasonable rental rates. Projector **\$95**

WHEN the Destroyer Dauntless was wrecked and sunk off Halifax, recently, Allen Fraser (photo above, left) happened to be on hand with his DeVry. Long before any of the newsreel staff men could get on the scene, Fraser had filmed the tragedy as it was enacted. He sold his negative immediately to the M-G-M News.

When you remember that the going price for negatives of this kind is \$1.00 to \$2.00 a foot, it is easy to see why so many amateur movie photographers with a standard (35 mm.) camera, can cover the cost of a DeVry camera with one shot of film!

In a recent release of the Amateur Cinema League, Inc., the opportunities for amateurs in this field are emphasized, as follows:

"Inasmuch as interesting events are apt to happen without warning anywhere, and since it is impossible to have staff camera men in all these spots at the same time, there is oppor-

tunity for scores of thousands of amateur movie makers residing in every part of the country to film events for posterity which would otherwise never be recorded.

".....there will be constant opportunity for the amateur to record events of a human interest nature for which the big newsreel companies are always on the lookout. Then there are the local newsreels, shown only in their own communities, which offer frequent opportunity to the amateur."

One more thought completes the story. The DeVry Automatic Movie Camera uses the film which these newsreel services require (35 mm.). Professional camera men have almost universally chosen the DeVry for their "difficult shots." A camera that is amateur in the simplicity of its operation but truly professional in results. For 16 mm. projectors reduction prints assure you pictures of greater clarity and sharpness.

Write now for literature and detailed information about the DeVry Motion Picture equipment. No obligation to you, of course.

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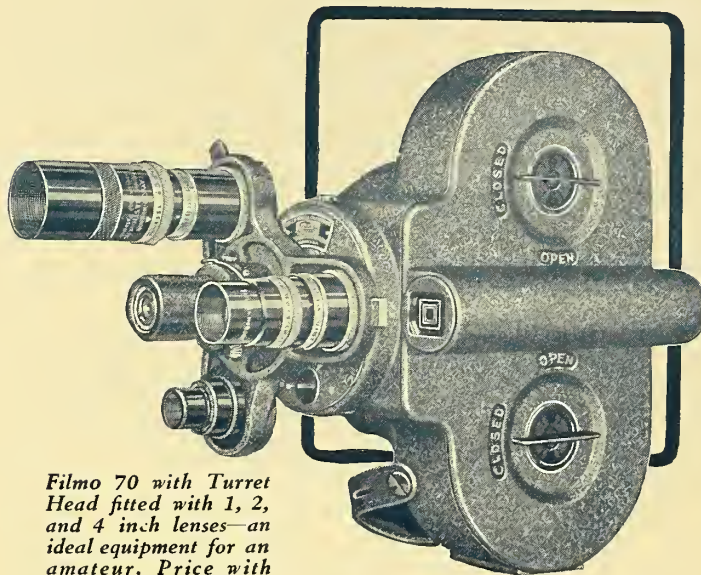
DeVry



World's Largest Manufacturer of Standard Motion Picture Cameras and Portable Projectors

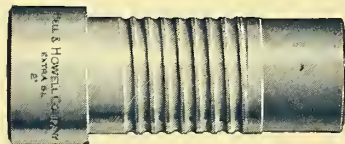
Bell & Howell Accessories for Amateur

TURRET HEAD for Filmo 70



Filmo 70 with Turret Head fitted with 1, 2, and 4 inch lenses—an ideal equipment for an amateur. Price with special case, \$342

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to screen with*



B. & H. "Extra-Lite" PROJECTION LENS

The new Bell & Howell "Extra-Lite" Projection lens, now available for Filmo Projector, delivers from 10 to 25 per cent more illumination to the screen than otherwise possible, using either the 200 Watt or 250 Watt Filmo Projector. Used with the 250 Watt projector it offers the greatest illumination possible in any 16 mm. projector. You have a choice of three focal lengths: 2", 2½" and 3". Price each, \$15.

Four new films for the children

Movies of animals never fail to thrill the children. Here are four you will want for your permanent library. Each complete in one 100 ft. reel. Price each, \$7.00—but little more than the cost of raw film.

- No. M-136 "THE STORY OF A LITTLE NATIVE BOY"
A little native boy has adventures with tigers, a friendly elephant and his pet monkey in African jungles.
- No. M-137 "THE JUNGLE SAMARITAN"
A hermit makes friends with various wild animals of the jungle through kindness and understanding.
- No. M-138 "AN ELEPHANT'S GRATITUDE"
A sequel to "The Jungle Samaritan." The elephant returns a kindness.
- No. M-139 "TRAPPED BY TIGERS"
An adventurous Miss is trapped in an African bamboo hut by a tiger. The rescue provides a thriller.
- See a Filmo dealer or mark coupon for further details.

Just imagine shooting a football game with a Filmo 70 equipped with the new B. & H. Turret Head! When the play is near you, use the regular 1" lens; for middle distance flip to the 2" lens; when the ball carrier breaks loose and the action goes far down the field, the four or six inch lens is right there to get the action. In *one second* either of the three lenses you choose can be turned into position for near or distant movie making. An outward push, a twist, and the lens seats itself in focus automatically, firmly . . . all this without removing the finder from your eye.

With this equipment the nature lover, sportsman, traveler or football follower need never lose a single important scene. The Turret Head is fitted to your Filmo 70 at our factory. A new viewfinder objective lens is provided which has three rectangles etched upon it, automatically showing correct field area for each lens used. Any three lenses chosen from our catalog, or your present lenses, may be mounted on the Turret Head.

Special cases are available to hold camera with Turret Head and all lenses in place. Price, equipping your camera with Turret Head, not including lenses, \$36.00. Filmo Camera ready equipped with Turret Head, including 1" lens, \$198.00. Case allowing for 6" lens, \$30.00; for 4" lens, \$24.00. See our special Lens catalog for lenses and prices. Every equipment should include an extra 1" F 1.8 lens with Kodacolor filter to be used when photographing Kodacolor pictures.

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*This unique device has taken the labor
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Looking through the elevated eye-piece you see each film frame enlarged *nine times* and caused by a prism to appear *right side up*. A lamp within gives the necessary illumination. With this device it becomes a joy to examine your film, cut out unwanted frames, correct the order of scenes, put in titles and otherwise perfect the films for showing. Price of Film Editor complete with splicer and rewinder \$40. Or Picture Viewer attachment alone for your present rewinder and splicer, \$21.50. See your dealer—or mail coupon.



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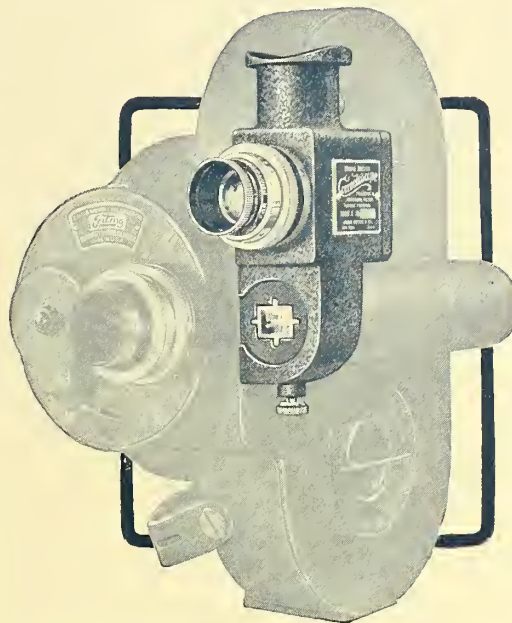
Create New Wonderlands

Movie Makers

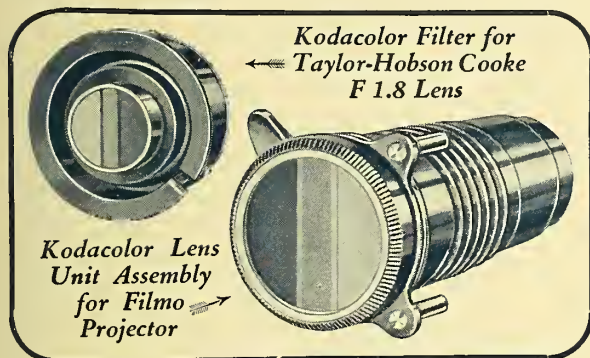
AMATEUR movie making is destined to become as much an art as *professional* movie making. In fact the effects found in featured theatre movies are now the only standards by which the amateur can judge his own work. Through Bell & Howell, who have provided the professional motion picture industry with cameras and equipment for twenty-one years, the amateur may approach equal results for his own movie endeavors. Bell & Howell know the needs of movie making, and *simplicity of operation* is the keynote of every B. & H. item suggested for your use.

New!—Correctoscope

This device obtains, simultaneously, *accurate focus* and *correct exposure* for either Filmo 70 or Filmo 75 cameras. May be used either with the regular camera lens, or as a complete unit when purchased with a special matching lens which remains permanently in the Correctoscope. Used in the latter manner, corresponding focus and exposure settings are quickly made on camera lens and you are ready for safe and certain movie making. What you see through the eye-piece determines settings. Price, Correctoscope Attachment alone, \$25. With separate lens, \$37.50 complete. Mark coupon for complete description.



CORRECTOSCOPE attached to Filmo 70 Camera



Kodacolor Filters for Filmo Cameras and Projectors

Under license from Eastman Kodak Co., Kodacolor, the natural color movie process for amateurs, is now available to owners of Filmo Cameras and Projectors. The Kodacolor filter has been specially adapted by us for use with the Taylor-Hobson Cooke F 1.8 lens on Filmo Cameras. If you have an F 1.8 lens of the type we are now distributing, send it to us for adaptation for Kodacolor use. The price, \$24.00, covers adaptation of the F 1.8 lens, the special Kodacolor filter, and the neutral density filter. Price of a new T-H. C. F 1.8 lens complete with set of Kodacolor filters ready to use on Filmo 70 Camera, \$77.50. Price for adaptation to T-H. C., Hugo Meyer, or Wollensak F 1.5 lenses on application.

For projecting Kodacolor with Filmo Projector an entirely separate lens unit assembly is used. It is, in itself, complete with objective lens, Kodacolor filter and compensating lens in special non-rotating focusing mount. Price, \$30.00 complete. Mark coupon for all Filmo Kodacolor particulars.

B. & H. Character Title Writer

To express your own individuality in movie titles use the Bell & Howell Character Title Writer. Dozens of tricks heretofore used only by professionals are made possible through its use.

The Character Title Writer is in reality a miniature movie stage before which the camera is clamped, with powerful electric lamps to give proper illumination. You photograph your own hand in the act of writing the title. You can produce animated cartoons. Small figures may be used and shifted between exposures to give them motion. Drawings or magazine illustrations may be used as title decorations for wonderfully artistic effects. Price of Character Title Writer outfit complete, with materials for title writing, \$36.



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HOW to Make A FOLDING SCREEN

MY bosom swelled with pride. I had just pulled my home made movie screen from its case and the automatic supports snapped instantly into place, holding it ready for use. "Clever," "pretty slick," were the remarks from my audience, a local service club which had asked me to project some movies for them at one of their weekly meetings. They had undoubtedly experienced delays and difficulties in the past when seeking a place to hang their screen in preparation for an event of this kind.

If you enjoy making things with your own hands, you will feel a great deal of satisfaction in building this folding screen. It can readily be assembled in one afternoon if all materials are secured before starting. The materials needed are as follows:

1 board, size $\frac{3}{4}$ "x $3\frac{1}{4}$ "x $4'1"$, for the bottom of the case; 1 board, size $\frac{3}{4}$ "x $3\frac{1}{4}$ "x $3'11\frac{3}{8}"$, for the top of the case; 2 boards, size $\frac{1}{2}$ "x $4\frac{1}{2}$ "x $4'1"$, for the sides of the case; 2 blocks, size $\frac{3}{4}$ "x $3\frac{1}{4}$ "x $3\frac{3}{4}"$, for the ends of the case; 2 cleats, size $\frac{1}{2}$ "x $3\frac{3}{4}$ "x $2\frac{1}{4}"$, to support the lid when case is closed; 1 cleat, size $\frac{1}{2}$ "x $3\frac{3}{4}$ "x $3'9\frac{1}{2}"$, to fasten screen to lid; 1 forty-eight inch shade roller with inside fixtures; 1 case handle by which to carry case; 1 flush ring for top of case, with which

By C. L. Kepler



to open screen; 1 screen, size $45\frac{1}{2}"$ x $45\frac{1}{2}"$; 3 pairs of hinges $\frac{3}{4}"$ wide by about 3" long when open; 1 pair of springs (see note below); 4 pieces of wood, $\frac{3}{4}"$ x $1"$ x $19\frac{3}{4}"$, for supporting rods.

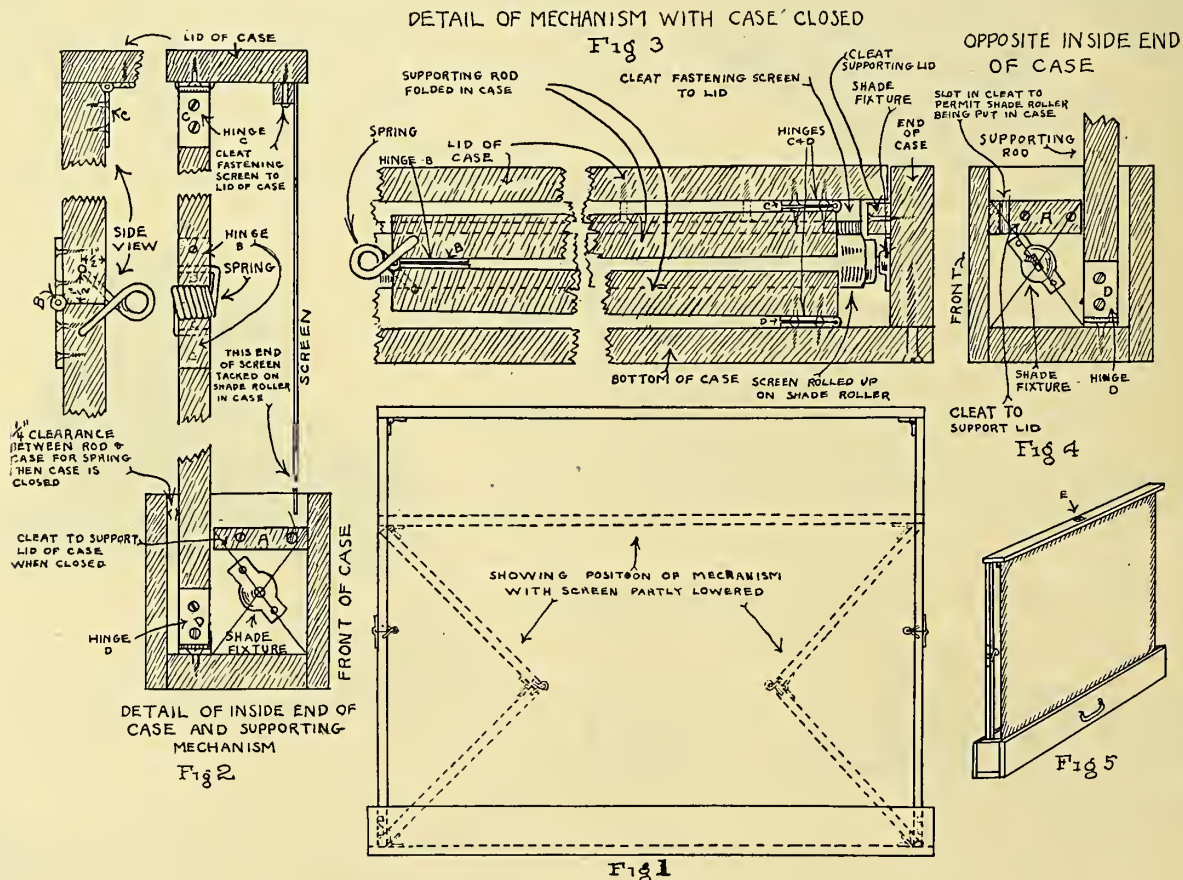
When this material has been secured, first assemble the two ends of the case as shown in figures 2 and 4. This consists of screwing the two small cleats *A* flush with the front and $\frac{3}{4}"$ from the top of the end block. Then attach the shade fixtures in the position shown. Note that by drawing diagonal lines as shown in the diagram, you can determine the place to set the shade fixtures, allowing even clearance all around for the shade when it is rolled up.

Next screw the bottom of the case to the ends as shown in figure 3. Do not attach sides of the case until last, after the entire mechanism is assembled. Next the supporting rods are assembled preparatory to attaching them to the case. Take two of these pieces and fasten them together with a hinge, screwing the hinge to the $\frac{3}{4}"$ size as shown in the side view of figure 2. This same view gives the proper measurements for drilling the

small holes into which the ends of the springs are inserted. It requires some force to insert the ends of the springs into these holes, but with a couple of pairs of pliers it can readily be done. It may be easier to do this if you remove the hinge *B* during this operation, and then replace it. Now attach hinges *C* and *D* to the ends of the rods on the opposite side from hinge *B*, making sure that they are flush with the ends of the rods when opened at right angles. The lowering and raising mechanism is now ready to assemble.

You will note in figure 2 that there is a $\frac{1}{4}"$ clearance between the back of the case and the supporting rod. This is to allow for the spring when the case is closed. However, the supporting rod rests tight against the end of the case when the case is open and the supporting rod is erect. Place the rod in this position and screw hinge *D* to the bottom of the case. Next, screw hinge *C* to the top of the case, making the rod flush with the end and $\frac{1}{4}"$ from the back edge of the top, as shown in the side and end views in figure 2. When both supporting rods have been attached in this manner you will be able to close the frame by pushing in on the *B* hinges. The rods should fold into the

(Continued on page 731)





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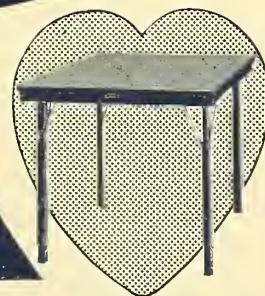
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Ready for Cards
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surface is beautifully fin-
ished and softly padded.

Glossary of Movie Terms

A Dictionary for Beginning Amateurs

(Continued from October)

By Walter D. Kerst

LEADER STRIP—A strip of opaque black film attached to the beginning of a reel of film, for the purpose of threading the projector.

LENS HOOD—A box, tube, or shade placed around the lens, to keep strong side and front lights from affecting the sensitive film.

LOCATION—A place away from the studio, where scenes are photographed, usually exteriors.

LONG SHOT—A photograph of a distant scene.

LOOP—A "slack" or "loop" of the film which must be used when threading the camera or projector so that the intermittent movement will not tear the film perforations and cause the film to buckle.

MAGAZINE—The light-proof container which holds the film in the camera.

MASKS—Discs, usually of metal, with various shaped apertures which are placed in front of the lens or the film to change the shape of the picture recorded on the film.

MASK BOX—A hood or box fastened to the lens of the camera in which masks are inserted for special effects.

MATTE—Synonymous with mask, used for special effects in a mask box or affixed in front of the film or lens.

METER, EXPOSURE—An instrument used to test the light to determine the proper setting of the diaphragm for correct exposure of a scene.

MICROSCOPE, FOCUSING—A device attached to the camera which enables the cameraman to focus the image directly on a ground glass.

MULTIPLE EXPOSURE—An exposure made by running the same film through the camera several times recording a different scene each time.

NEGATIVE—The image made on a film by the exposure of negative stock in the camera.

NEGATIVE STOCK—Raw film to be exposed in the camera for making a negative image.

NITRATE FILM—Inflammable film base differing from the non-inflammable or acetate of cellulose base.

OBJECTIVE—A photographic lens.

OPTICAL PRINTER—A photographic printing machine in which an image on a film is projected to raw photographic stock for purposes of reproduction.

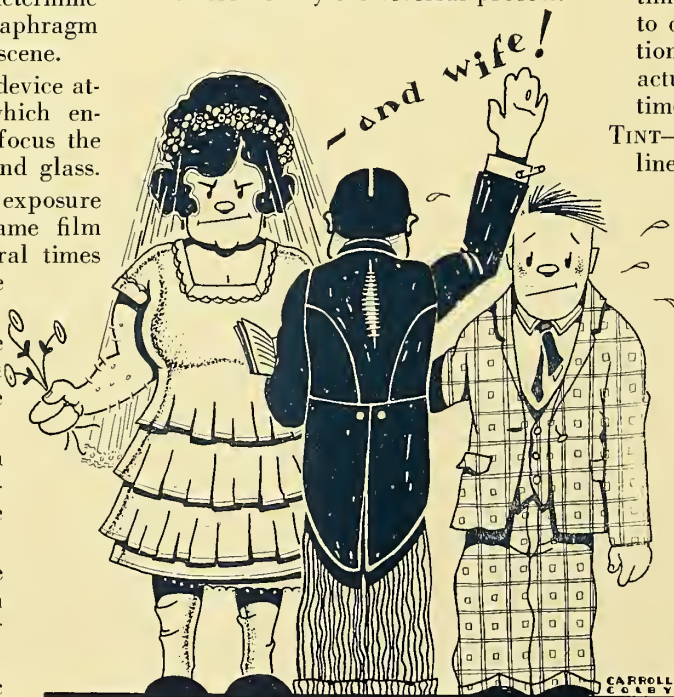
PANCHROMATIC—A film emulsion sensitive to all the colors of the spectrum.



PROJECTOR

PORTRAIT ATTACHMENT—A supplementary lens placed over the regular lens to make possible the photographing of objects at much closer range than normal.

POSITIVE—The image obtained for projection by printing from a negative image made in the camera or secured by the reversal process.



SPLICE

POSITIVE STOCK—Raw film on which a positive image is printed from a negative. The emulsion on positive stock is usually of slower speed than negative emulsion.

PRINT—A positive used for projection.

PROJECTOR—A machine for the showing of motion pictures.

REFLECTOR—A device used to reflect the light source for a scene to any desired place in that scene.

RE-TAKE—The re-photographing of a scene that is unsatisfactory because of poor photography, bad printing, etc.

RE-WIND—To wind the film back to an empty reel after projection so that it will be in its original position for the next showing.

SCENE—Any picture made by the camera from one viewpoint.

SEQUENCE—A series of connected incidents in a motion picture.

SLOW MOTION—The exposure of the film in the camera at the rate of 128 frames a second instead of the usual 16 frames per second.

THROW—The distance of the projection lens from the screen is said to be the throw of the lens.

TILT—To move the camera up or down vertically while shooting so as to include more of an object being photographed.

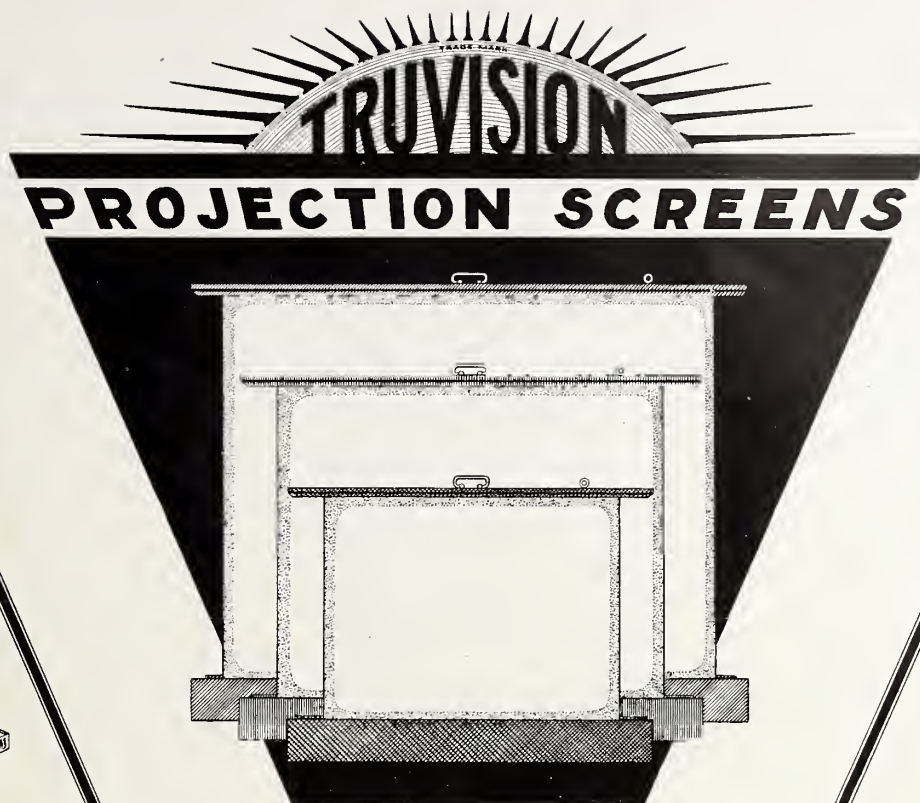
TIME CONDENSATION—The taking of motion pictures, one frame at a time, at infrequent intervals so as to compress, for example, the motion over a period of months in the actual subject to a few seconds time on the screen.

TINT—The coloring of films by aniline dyes. Tinting colors the acetate or nitrate base as well as the emulsion.

TONE—The coloring of film by chemicals or aniline dye compound in which the supporting base of the emulsion is not effected.

TRAILER—A strip of film at the end of a reel usually denoting *The End*, etc. An opaque piece of film placed on the end of the reel for projection is also called a trailer.

ULTRA-SPEED—Used to denote super-speed, commonly known as slow-motion.



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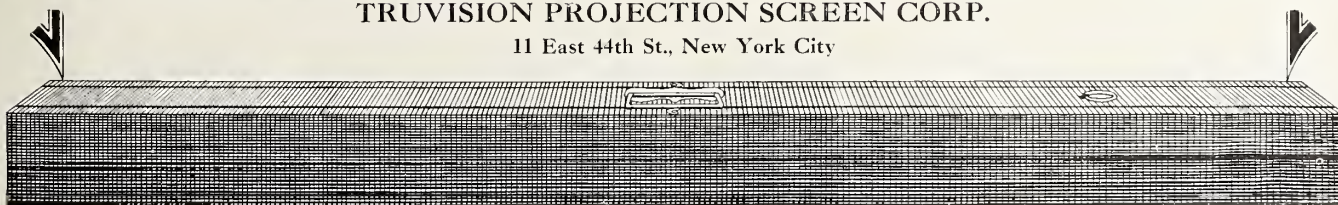
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DR. SMITH ELY JELLIFFE

The CINEMA *in* NEUROPSYCHIATRY

An Interview with Dr. Smith Ely Jelliffe

By E. Locke Lewis

NO phase of medicine has found the cinema of so much value as the field of nervous and mental disease, according to Dr. Smith Ely Jelliffe, eminent New York neurologist. This, he states, is so because in no other sphere of non-theatrical cinematography can film be more practically applied than in the interpretation of nervous and mental disorders where the study of continued motion constitutes so important a factor.

"The student of the nervous system is almost exclusively guided by his studies of sensation and motion," Dr. Jelliffe said. "Behavior is primarily founded on sensation and sensation is essentially represented by some form of motion. This simple principle is the basis of all behavior. Of the vari-

ous forms of motion those not obvious or those which are indirect are the most important. Take, for example, an animal. Offer an ape a banana and as he walks forward to take it, if this is his first experience, he advances in a straight line. Then give him a clap on the head with a stick. Whereas his first approach will have been direct, on offering him the banana a second time he will remember the clap on the head and be wary. Since he fears another crack with the stick, his progression will be indirect. He will zigzag from side to side as he comes nearer the fruit, and become more alert so that he will be better able to avoid the stick.

"This basic principle of awareness in motion is applicable not only to animals but to each and every human

being. There is no movement that is meaningless. Every movement, even those that outwardly seem as slight and inconsequential as the manner in which a man twiddles his fingers, raises his eyebrows or taps his foot, tells a story that can clearly be read provided one has the appropriate training. Motions demonstrate what a man really is—his actual status—and, consequently, nothing is so valuable to the neuropsychiatrist as adequate records of such motion. Cinematography is able to provide and establish these records and, therefore, the moving picture projector is proving to be of infinite aid in the interpretation of and hence in treatment of mental and nervous disorders.

"Man's motor apparatus has been developing so many million years that it will be years before it is completely and properly interpreted. Every individual motion is a complex factor. One of Ford's factory belts is A B C compared to one single movement of the arm. The movements of a child playing on the beach for a half an hour could furnish material for study that would fill the entire span of a lifetime."

Before the advent of the cinematic projector still photography was used in making such studies. This, however, was never adequate inasmuch as it afforded merely a limited series of pictures of a single posture or position. To perpetuate all of the movements of the patient was the real need and this can be done only by moving pictures. The advantages of their use can readily be seen. Take, for instance, a case wherein the manifestations of the nervous disorder are obvious. In order to ascertain the underlying cause of that disorder the neurologist must study the movements and the mannerisms of the patient. To do this properly he should have a complete record and such a record certainly cannot be culled from still cameras.

Not only has cinematography been of value in the study and treatment of serious nervous disorders: it has also depicted to great advantage the movements of persons and groups of persons with various mental quirks, portraying disturbances in gait, posture or position, thus making possible more precise and accurate analyses of diseases of the spinal cord and complexes of dissociated movement.

With the arrival of the motion picture projector has come, especially in the field of mental and nervous disease, greater possibilities for scientific research. Hitherto it has been quite difficult to establish an accurate comparison between a post mortem examination and the more or less inadequate records of the patient's

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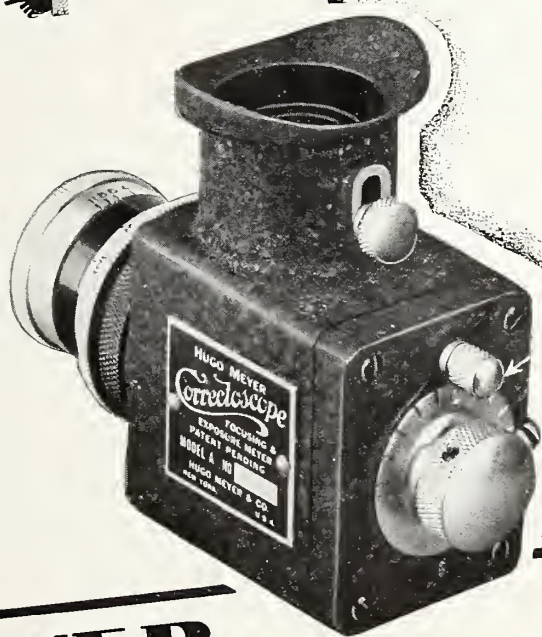
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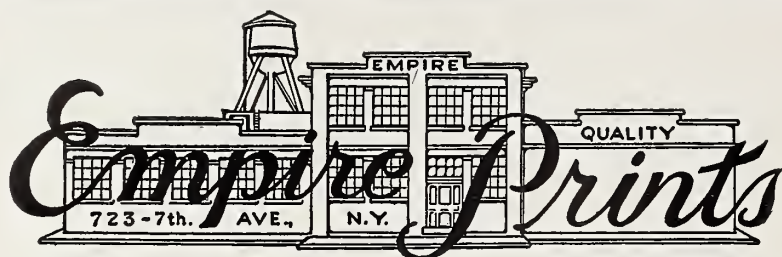
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movements. By means of cinematic apparatus it is now possible to record permanently the minutest detail with the utmost accuracy. Dozens of films describing the various mannerisms of people with nervous or mental disturbances are used and great profit is derived from careful contrast. The different methods of such contrast and comparison are endless. Dr. Jelliffe cited as example a case of sleeping sickness which lasted for about ten years, the recorded movements of which present a perfect museum of nervous disorders in various phases.

According to Dr. Jelliffe it is impossible to foresee the ultimate usefulness which will be found for cinematography in the field of neuro-psychiatry—so enormous are the possibilities. Years ago and even today it would need fifty or sixty pages to describe the complex movements of an infant in the approach to and complete act of nursing. With film at hand it is needless to attempt description, so exact and replete in detail is the recording of the most complex movements.

It is also interesting to recall to mind that Muybridge, one of the earliest pioneers in cinematography, made a series of pictures depicting apoplexy in horses and various phases of animal epilepsy. It might even be construed that from its origin the cinema was destined for the medical profession and is only beginning to find itself. At any rate, it can truthfully be said that in no other field has cinematography been more practically or legitimately applied.

It would be out of the question to enumerate here in full all of Dr. Jelliffe's activities and positions. They are listed in "Who's Who." Among other things he is the editor of the *Journal of Nervous and Mental Disease*; co-editor with Dr. W. A. White of the *Nervous and Mental Monograph Series* and the *Psychoanalytic Review* and the author of numerous neurological and psychoanalytical works which include a volume entitled "Psychoanalysis and the Drama."

EDUCATIONAL FILMS

(Continued from page 701)

accepted standard of feminine beauty for the last five years, are on the way out and that the public is being taught by the new Sennett releases to prefer the more voluptuous curves of a newer taste.

It must be admitted that Mr. Sennett in this role of professor is rather amusing, nevertheless his inference that the movie is a powerful educational force is significant, coming as it does from a producer whose knowl-

edge of mass psychology is tardily being hailed by the intelligenzia, and whose work with the motion picture is almost as old as the medium itself.

Thus from every side, and from the most unexpected sources, comes testimony of the growing realization of the power of the projector. Judging from the advancement already reached it seems safe to say that within five years the schools of the country will be using complete systems of visual aids as a matter of course.

In short, while feminine curves may come or go, it is our opinion that in other fields the motion picture is destined to be a permanent moulding force.

HOW TO MAKE A FOLDING SCREEN

(Continued from page 724)

case as shown in figure 3. Lifting up on the lid will open the supporting rods and they will be held in upright position by the springs.

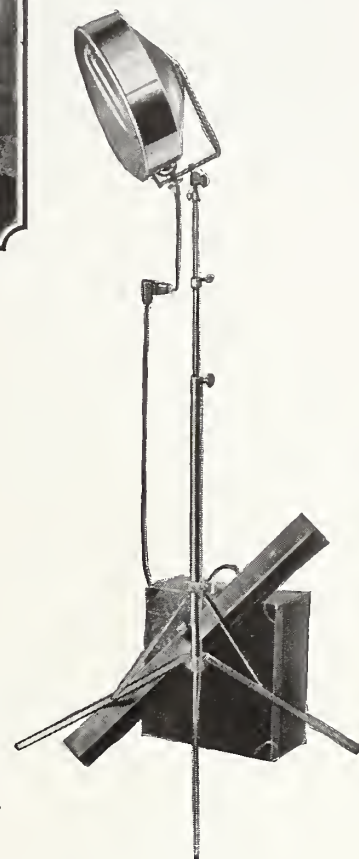
Now screw on the sides of the case as shown in figures 2, 4 and 5. Next, put the flush ring in the lid of the case as shown in figure 5, letter E.

Now take the shade roller and cut it to the proper length to fit the brackets in the case. This can be done by pulling out the pin on the end opposite the spring, cutting the roller and then driving the pin back in. When this is done take the spring end of the roller and remove the two little dogs which keep the spring from unrolling. These are soft metal and can be pried up with the point of a screw driver and pulled out with pliers. When these pieces are removed the spring will unwind.

Now lay your screen face up on the floor. Be sure the top and bottom edges are square with the sides. Fasten the bottom edge of the screen to the roller with the spring end of the roller to the left as you face the front of the screen. When this is done roll the screen up on the roller with the front of the screen on the outside and slip several rubber bands around it to hold it. Now insert the roller in the fixtures in the case. Since the catches have been removed from the shade roller, there is no tension on the spring. Wind the spring up by twisting the roller in the case. Face the front of the case and give the shade roller fifteen complete turns, turning the top of the roller away from you. Hold the roller and cut the rubber bands. Take hold of the top edge of the screen and pull it up to the lid of the case and attach it to the lid as shown in figure 2. You will probably need some one to hold the screen to keep it from roll-



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ing up until you have fastened it to the top of the case.

By pushing in on the hinges B you can lower the screen into the case, and the extra tension on the shade roller will hold the case closed. Lifting upward on the flush ring will open the screen into position for use. Use good wood for a strong case. The writer used mahogany.

Any kind of a roller screen can be used. A piece of white, opaque shade cloth makes an acceptable screen. If you have a beaded surface roller wall screen you can vary the length of the case and height of the supporting rods to fit your screen. Aluminum finished shade cloth can also be secured from the manufacturer through a local window shade dealer.

Note:—These special springs can be obtained by writing to the Lycoming Ladder Co., Picture Rocks, Pa., as they are used on a folding clothes dryer of this firm's manufacture. They are very inexpensive. The hinges are also the same as used on this dryer, and can be secured at the same time you get the springs.

DO YOU FOCUS CRITICALLY?

(Continued from page 715)

many other ways. The lapse of days, months or years in that film record of the life of the baby, for instance, could be shown by swinging the camera over the days, months or years of a calendar, pausing on the desired one and then, using the same technique as in the professional example, bringing this particular date to a close-up followed by a shot of the youngster himself.

In this issue there is also suggested the use of tempo, giving as an example the sequence of an approaching storm in which the shots become shorter and shorter and finally mere flashes as the storm reaches its climax. The same can be done in one's film of a storm at home or at sea. Apply this method of shooting and editing film to any sequence in which a climax is to be reached. A big fire in town, or a film of water rushing from a tiny brook to become a crashing Niagara, all these and many others can be enhanced by the use of tempo.

In the July issue is another interesting suggestion. In this instance is told how the character of a Jewish immigrant is introduced by a close-up of a hot iron steaming on a pair of trousers. The next shot shows the iron in motion and one is thus made acquainted with his work. An adaptation of this idea is possible in any film. For example, there might be a close-up of the engagement ring



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New York City

in Bill's hand, then Bill slipping it on Janet's finger; or a close-up of a basin piled high with dishes, and a pair of hands starting to work on them. In travel subjects, the market woman weighing out her fruit, the peasant weaving his straw and many other examples could be quoted. This idea could also be applied to inanimate objects. First the close-up of a quiet stream is shown. There is a splash and a line, bobber and sinker drop in. Next comes the tug at the line and the fisherman's fight is on.

An endless number of examples could be quoted which would show the great value of Critical Focusing reviews in getting more interesting films. While many of the suggestions could be lifted bodily, others would call for deeper study. The majority of them, even though they concern photoplay production, could be applied by every amateur at some time or other during his filming career. A helpful plan would be to look over past Critical Focusing reviews for inspiration and practical suggestion which could be applied in solving current filming problems. Better still, go see the pictures in question, if possible, and study them for the effects noted. It's often been said that there's nothing new in the world. I think this is largely true, but why not present the old in an interesting new way? By intelligently applying the best professional methods to one's filming is a practical way to lift results from the commonplace to the unusual.

FOR CHARITY'S SWEET SAKE

(Continued from page 713)

As a matter of fact most managers are glad to help a real charity. They'll loan material and perhaps do special wiring for you. If you want to say "thanks" in the most practical way, let him put up a couple of frames of stills for some coming attraction. He'll appreciate that, and it won't hurt your show. As a matter of fact, good stills will attract attention.

If you can, build a shallow box with three or four electric lights inside, according to its size, face this with paper or tracing cloth and paint out all the space but that which forms the letters, MOVIES. If you can arrange for the loan of flasher buttons, you can get an on-and-off sign that will get many times the attention of a fixed one.

If your local dealer carries 16 mm. cameras and projectors, let him put one or two on display in a showcase by the entrance. They will attract at-

Use of Drem Exposure Meters for KODACOLOR

Successful Kodacolor photography requires very good light conditions.

Kodacolor can be made with a wide open f -1.9 lens only, whenever the CINOPHOT, reading $1/32$, or the DREMOPHOT, showing the letter N, indicates a lens opening of at least f -8 or preferably f -11.3, for regular black and white cinematography.

Should the illumination be so brilliant that the Meters call for f -16, then the *neutral density filter* is required for Kodacolor.

Whenever the Drem Meters call for an aperture larger than f -8,—for instance for f -5.6—, then there is not adequate light available for Kodacolor.



CINOPHOT, for ALL Motion Picture Cameras, Movie Titles and Time Exposures. Direct reading for CINE-KODAK, etc. Direct selective observation for $1/32$, $1/4$, 4 and 30 seconds, and stops from f 1.8 to f 16. Compares all stops from f 1 to f 45 with exposure time from $1/1000$ to 30 seconds. Adjustment for variable taking speed from 8 to 128 exposures per second, for slow and superspeed. Exposure for variable shutter opening from 10 to 270 degrees. Universal meter for Amateur and Professional.

Complete, with sole leather case and instruction book, \$12.50



DREMOPHOT, for Amateur Motion Picture Cameras. Specially designed for Bell & Howell FILMO 70 and FILMO 75. Direct and instant exposure from f 1.2 to f 32 for Filmo 70, and from f 1 to f 22 for Filmo 75.

Correct lens aperture for VARIABLE SPEED from 8 to 128 exposures per second.

Complete, with sole leather case and instruction book. \$12.50

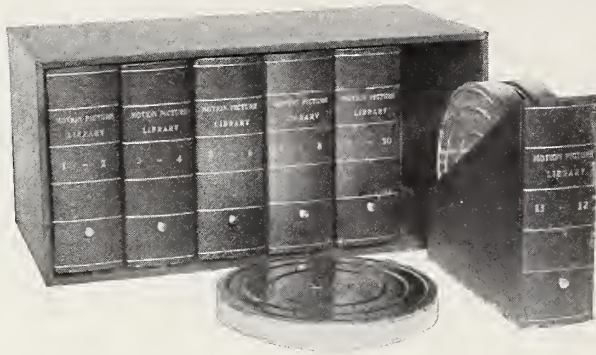
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RICH looking yet unobstrusive, the Van Liew Film File is as handsome a cabinet for your home as you could want. As a snug harbor for your loose reels it has no equal. Handy, convenient, practical and good-looking. Six book units, each holding two 400 ft. reels in tins. Case is made of

If not available from your dealer we can supply you direct.

DEALERS:
If you are not as yet displaying this popular item we solicit your correspondence.

sturdy wood, lock jointed and covered with deep green Spanish waterproof artificial leather. Unit faces in imitation red leather, numbers stamped in gold for indexing.

D. VAN LIEW
MANUFACTURER

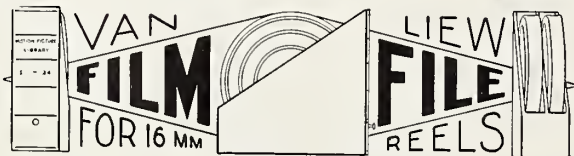
110 E. 23d Street New York City

\$15.

6 units (pictured above)
for 12 reels.

\$8.50

3 units for six
reels.



tention to your show and possibly do him some good. Make him pay for it by either putting an advertisement in the program, if there is one, or by buying tickets to be distributed to his prospects. Your success may lead others to purchase. In any event make him give you a window card in his store calling attention to your show. He can make a display of cameras and accessories with a card reading: "Be sure to see the movie show at the Junior League Charity Fair at (time and place here). Made with a Blank camera purchased from us by John G. Smith."

Another good ballyhoo for the front will be a peep show. Cut three or four windows in a cardboard box, just large enough to display four or five frames of film. Back these with ground glass or tissue paper. Use one or two lamps, so placed that persons view the picture by indirect light. In other words put your lights against the inside front of the box and not at the rear where the filament may show through the film.

If the event is a large one do a little bill posting. Have one sign at the entrance urging incoming patrons to be sure and see the movies. Then circulate a couple of girls as "sandwich men" with cardboard signs front and back. An equally effective idea would be to let them wear slickers painted in collegiate style, but with water color instead of permanent pigments. It can be washed off afterwards with no trouble.

And be careful to have an attractive and affable ticket seller. Get a pretty girl and convince her that the face with the smile wins. It should not be necessary to issue tickets. Your audiences can pay at the box and pass directly inside, unless you have a large capacity in which case the delay in selling to a hundred people will cause a wait more costly than the price of a roll of tickets. In that case sell as many as possible while the show is going on, and have patrons ready to enter as soon as the last "house" clears. You can get a roll of stock tickets from any theatre supply house for very little. Some local theatre can order them for you. These tickets are numbered, which will facilitate the counting up. Have your doorman hold the first and the last ticket. If the first ticket is 10,001 and the last sold 10,192, your cashier should have ticket 10,193 on the roll and \$10.20 cash at a ten cent rate of admission. All the other tickets go into the door box and are destroyed without counting.

Work for quick turnover. It is better to give a twelve minute show four times an hour for a dime than

SHOOT NATURE with your CAMERA



Let Nature Magazine be your guide to wild life and its habits. Each issue is a lesson in photography.

The illustration here was taken on one of the American Nature Association's Expeditions that have brought back many photographic prizes and fascinating stories.

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American Nature Ass'n

1214-16th ST., WASHINGTON, D.C.

to give a twenty minute show for a quarter. If you have enough film for two programs a night give a double show. Announce before each showing that those who desire to remain for the second show (which will be entirely different) may remain in their seats and pay another dime. Collect these admissions before you let the new house in. In any case have a clock face with movable hands at your entrance and announce that "The next show will start promptly at —." As soon as a house is in, reset the hands for the next show. Make the clock face of compoboard with an eighteen to twenty-four inch dial and with wooden or metal hands of proportionate size. Set the hands on a bolt with a thumbscrew instead of a nut. Loosen the thumbscrew slightly to move the hands and tighten up when the change is made.

If you make a success of your show, you'll probably be flooded with requests for a repetition. Don't let them run you off your feet. If you respond to every request you'll quickly exhaust interest and people will fail to respond. Space your shows at least ten weeks apart. Longer will be better.

There are other ways of making the camera do its bit for charity without waiting for a fair. Offer to make a ten foot strip of anyone for \$5. Run it off once for him on your projector and then give him the strip. Let the members of the society being aided do the canvassing for you and deduct your costs from the sum turned over to the society. There will still be plenty of profit. Make an extra charge if you have to use lights. Many people will want to see themselves and parents will be glad to get portraits of their children.

If you have a 35 mm. machine you can make some wonderful Christmas greeting cards to sell. Get fairly heavy stock about four by six inches. Cut a hole in one corner about the size of one frame, cement a single frame of some familiar scene in the opening, supply a suitable inscription and get some artistic friend to put on the necessary decoration with water color or oils, not on the film, but around the legend. You can give these a personal touch by using a picture of the sender, his house, family, or some other belonging, but start early so that you do not have to rush the orders through.

There are many other ways but try these first because they are the simplest. Do them in the best possible manner and you'll spread interest in amateur movies and lead others to share in this delightful pastime.

FAMOUS BRAY LIBRARY OF FILMS

BRAY LIBRARY FILMS are breaking records in the 16mm. field.

SPECIAL FOR CHRISTMAS

"A LITTLE FRIEND of ALL the WORLD"

400 Ft. Reel

Price \$28.00

A BEAUTIFUL story of a little boy who plays Santa Claus to the wild creatures of the woods.

EVERY 16mm. owner will want to add this remarkable and beautiful film to his permanent collection.

In addition to this Christmas Special
BRAY OFFERS OVER 500 QUALITY
SUBJECTS FOR YOUR SELECTION

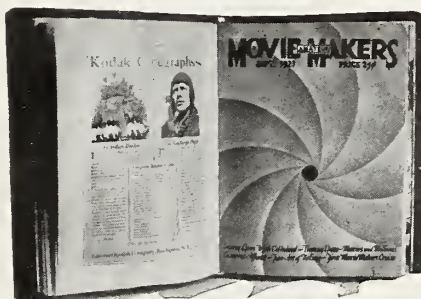
At your dealers or direct from

BRAY PICTURES CORP.
729 SEVENTH AVE., N.Y.C.

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If you bind your MOVIE MAKERS each month
HANDSOME BINDERS ARE NOW READY . . . AT COST!

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HIGH HAT NO END

Ben Lyon Demonstrates That He Can Balance a Camera as Well as a Topper or Teacup.
Mary Brian Obviously Approves

Photograph by De Vry

NEWS of the INDUSTRY

For Amateurs and Dealers

Kodacolor for Filmo

UNDER license from the Eastman Kodak Company the Kodacolor process is now available to users of Filmo cameras and projectors. The Kodacolor taking filter has been especially adapted for use with the Taylor-Hobson Cooke *f* 1.8 lenses. Amateurs using this lens on Filmo cameras may have it adapted by the Bell & Howell Company at a nominal cost. This company is also ready to adapt the Taylor-Hobson Cooke, Hugo Meyer, or Wollensak *f* 1.5 lens with the Kodacolor filter.

For projecting Kodacolor pictures with the Filmo 200 or 250 watt projector a complete lens unit consisting of objective lens, Kodacolor filter and compensating lens is used. When it is desired to show Kodacolor pictures the assembly above is used in the projector lens mount in place of the ordinary black and white projection lens.

Progress

THE Correctoscope, a device which secures accurate focus and correct exposure almost simultaneously, is now available for amateur use. This most ingenious accessory was designed by Dr. A. J. Ginsberg for the Hugo Meyer Company, manufacturers of the well known Plasmat lenses. Dr. Ginsberg, who is President of the Meyer Company, found the need for an extremely accurate focusing and exposure device for use with his motion picture camera in surgical work and the Correct-

oscope was devised as the answer to this need.

The Correctoscope is simple in construction, is but little larger than a pocket match box and can be attached to all 16 mm. cameras. A

lens in its front enables the image to be focused on a ground glass with splendid magnification, giving an accurate reading of the object distance on a scale marked on the focusing ring. To determine the exposure a specially prepared blue glass, which is an integral part of the device, is inserted in front of the aperture by which the image is viewed through a finder in the top of the attachment. A diaphragm is rotated until the shadow detail is lost, then slowly reversed until the shadows just reappear and the correct stop to use for the scene is read from the stop scale marked on the diaphragm ring.

\$100 Reward

THE photo supply store of Ralph E. DeWitt, 60 West Market Street, Wilkes-Barre, Pa., is posting a reward of \$100.00 for information which will lead to the identity of the thieves who burglarized his store on July 2nd, 1928. The stolen equipment consists of a DeVry Standard 35 mm. Camera, number 2780, with a Wollensak *f* 3.5 Velostigmat lens, two Kodascope projectors, Models B and C, and a Model B Cine-Kodak, *f* 1.9. Special request is made to cine supply dealers and jobbers to look over their sales records to see if they show purchase of a DeVry camera with the above serial number.



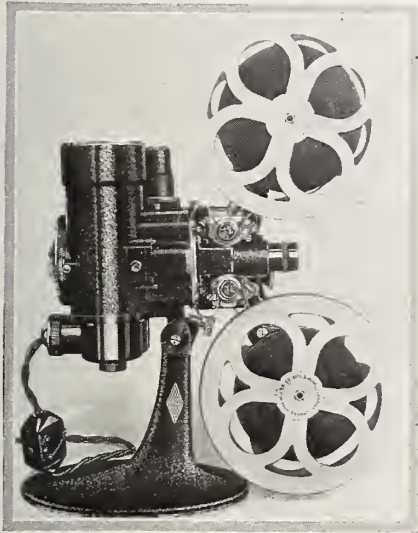
Photograph by Eastman

OFF FOR THE SOUTH POLE

Commander Byrd and George Eastman Confer on Cine Kodakery in Rochester, Prior to the Recent Departure of the Famous Explorer

Kodacolor Exposure

THE attention of amateurs is directed to the fact that the Drem exposure meters, the Dremephot and Cinophot, are useful for judging whether there is enough light available for the successful taking of pictures in Kodacolor. Despite the fact that the exposure problem connected with Kodacolor film is simplicity itself, the use of a meter for determining the possibility of successful exposures is recommended.



A NEW MEMBER OF A FAMOUS FAMILY
The 250-Watt Bell & Howell Projector

Cine Florists

THE well known house of Stumpp & Walter, horticulturists, is instituting a retail photographic and cinematographic section in its New York store in the heart of the downtown business section of the city. A complete line of cine equipment as well as still photographic supplies and an amateur finishing department will be maintained, with the desire to give cordial, prompt and efficient service.

Silver Bead Screen

THE "Silver Moon," a screen of tiny silvered crystal beads, is called to the attention of amateurs this month. It is manufactured by Kilduff, Brooklyn, N. Y., and is available through cine dealers. This new screen is said to be especially ideal for pictures in natural colors since it is extremely brilliant and reflects a large percentage of the light projected on it. This screen, as well as the Radiant screen made by the same manufacturer, is available in a number of styles and sizes. There are two types, the wall screen in a metal case and the portable box screen with attractive leatherette covering. Three sizes are available, 22 by 30, 30 by 40 and 36 by 48 inches. Those of the box type are

\$5,000
in
Cash
Prizes



PHOTOPLAY MAGAZINE

Presents unusual rewards to amateur movie makers and amateur authors.

Solve "The Studio Murder Mystery", an absorbing serial of the Hollywood studios, and you will get one of the nineteen prizes, totalling \$3,000.

Win Photoplay's Second Amateur Movie Contest and you will share in the division of \$2,000 in prizes. Besides, you may have a chance to get to Hollywood, in a position to which you are best fitted, signed by one of the big motion picture producers. The winner of last year's contest captured a five-year studio contract.

Full details in every issue of *Photoplay*.

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"MAC"

TRIPOD PROJECTOR CLAMPS

EELIMINATE the fuss, the bother, the adjusting and the make-ready of setting up your projector. Screw the clamp on any tripod as you do a camera, set your projector into place, turn a thumb screw and you have a permanent, sturdy vibrationless projection stand always the same height, easily moved about, to be stowed away in a corner of the room or closet.

Clamp for FILMO, KODASCOPE C, DE VRY.....	\$3.00
KODASCOPE B	3.60
Leg brace for light tripods, with canvas reel shelf....	11.00

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You have been disappointed with the definition and correction of extreme speed lenses. We claim the:



is the *only* extreme speed lens that gives exquisite definition to the corners and perfect correction when used wide open. Your dealer has instructions to allow a free trial and comparison with other lenses, without obligation. The definition of the XENON has proved a revelation to many and will to you also if you take the trouble to try it.

For *Filmo* and *Victor* Cameras
25mm. in adjustable focusing mount
\$37.50

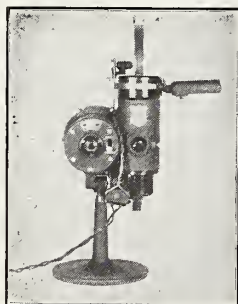
35mm. in adjustable focusing mount.....\$50

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and equipment

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Sole Agent

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THE W. B. & E.
"PILOTLIGHT"

A convenient light on your *Filmo* Projector that enables you to operate and change your reels with plenty of illumination that does not attract the attention of or annoy your audience.

Makes operating your projector a pleasure.
No extra wires needed.
Just pull the switch and the Light is there—When and Where you need it.
Easily attached to your machine in a few minutes and projector can be packed away in case without detaching.

Price \$6.00

From your Dealer or Direct

WILLIAMS, BROWN & EARLE, Inc.
"The Home of Motion Picture Equipment"

Filmo Motion Picture Cameras and Projectors
918 CHESTNUT ST., PHILADELPHIA, PA.

easily and quickly set up and are extremely light in weight. The glass surface is washable, thereby insuring a screen of maximum brilliancy at all times.

Kodacolor Exhibit

THE Eastman Kodak Company will give a public Kodacolor exhibition at the New York Biltmore Hotel, Room 127, during the period of the New York Horse Show, November 8th to the 14th. The principal feature of the exhibition will be a 250-foot reel taken last month on Kodacolor film by a group of amateurs at the Rochester Horse Show. The pictures, perfect in every detail, are said to be typical of the many thousand feet of Kodacolor film being sent to Rochester daily for processing.

Free Film Clip

THE A. C. Hayden Company, manufacturers of cine accessories, Brockton, Mass., are offering, free, a Spring Film Clip to each amateur sending in to the company the name of his dealer, if the dealer does not carry Hayden accessories, as well as a list of such accessories desired by the amateur.

New 9 mm. Model

A NEW model of the Cine-Nizo 9 mm. camera, the model H, is offered to amateurs this month by its manufacturers, Niezoldi & Kramer, of Munich, Germany. Their American representative is Burleigh Brooks, New York, N. Y.

The new model H weighs 4 ounces and measures 4-11/16 by 4-5/16 by 3 inches. It is equipped with a high grade lens of German manufacture in a fixed focus mount. A portrait

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FILMING WITH FLARES

PROFESSIONAL producers use extensive electrical equipment or flares for shots in dark places or at night, but the amateur does not have hundreds or thousands of amperes available but the flares are accessible to him at a reasonable price. Use these powerful firework torches to secure professional results either on straight or special lighting effects. They may be used to light a cave,



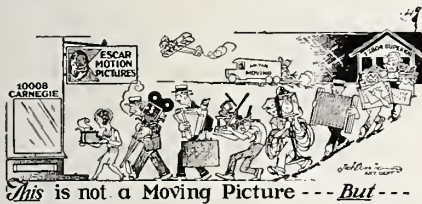
Flare Showing Detachable Handle

film a party or shoot an African native dance at night, for fireplace and camp-fire effects, and in all special lighting effects to secure the same results as seen in the leading theatres. Many other uses are indicated from time to time in various issues of *Movie Makers*. No equipment necessary—the same flare the professionals use—

JOHN G. MARSHALL

1752 ATLANTIC AVENUE BROOKLYN, N. Y.

attachment is supplied so that satisfactory close-ups can be made at a distance of less than 4½ feet. The viewfinder is the direct type located on top of the camera. An advance in design over the older model is the inclusion of a double drive spring motor. One winding is sufficient to run off the entire film in the magazine with uniform speed and practically no vibration. A hand crank is also supplied for trick work and one to one movement of the film. A change-over from spring motor to hand crank or vice versa can be made without releasing the tension of the spring. The starting button may be locked in position so that the cameraman can include himself in the scene. A footage meter indicates the amount of film exposed and a thread worm in the bottom of the camera makes possible its use on a tripod.



This is not a Moving Picture --- But ---

A Picture of a Moving Picture Company Moving
CLEVER PUBLICITY
This is the Effective Card used by the Escar Motion Picture Service, Inc., of Cleveland, Ohio, in Announcing a Removal.

New Lens Turret

A LENS turret for the Filmo 70, accommodating any three lenses designed for 16 mm. cameras, is introduced to amateurs this month by the Bell & Howell Company. In a second's time either of the three lenses can be flipped into position over the aperture, ready to take pictures. The Filmo camera must be sent to the Bell & Howell factory for installation of the turret. Special carrying cases are also available to hold the camera with turret and lenses in place.

Cine Instructor

AFTER an absence of five months Karl A. Barleben, A. R. P. S., has returned to active direction of the motion picture department of the New York Institute of Photography. Mr. Barleben, in addition to having received honorary recognition from the Royal Photographic Society of Great Britain, is a well-known member of the Society of Motion Picture Engineers. In addition to his work in the Institute with the motion picture department, Mr. Barleben will be a member of the faculty staff administering the Home Study Course in Motion Picture Operating and Projection which has recently been added to the curriculum of the school.

EFFECT FILTERS

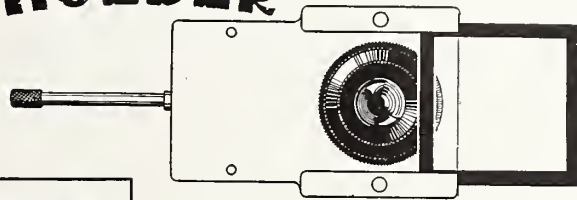
should be used in the taking of every roll of home movie film.

If you pride yourself in taking good movies think a moment how you might have used these filters on your last few rolls:

SCHEIBE FOG FILTER: For moving scenes used as background for double printed title. Creates perfect fog, or smoke scenes from clear daylight; SCHEIBE DIFFUSING SCREEN: Gives diffused or softened effect. Soft characterization in closeups; "mystery element;" SCHEIBE GRADUATED FILTERS: Absolute night scenes taken in daytime. Sunset used for moonrise; SCHEIBE DIFFUSING IRIS: Has clear-glass center circle for main object or close-up in sharp detail, leaving balance of scene diffused; SCHEIBE WHITE IRIS: Clear glass center vignetting to white edges. For spotlight effect to accentuate point of interest; SCHEIBE GRADUATED IRIS: Spotlight effect vignetting to black at edges. For forceful positive accentuation.

Now pick the ones that attract you most, get them and use them!

FILTER HOLDER



AUTOMATIC DISSOLVE
\$27.50
We expect in a very short time to have filled all orders received up to but not including October Fifteenth.

The Filter Holder like the dissolve clamps over any lens on any camera in an instant. Effect Filters simply slide into place as you want them.....**\$2.85**
Scheibe Trick and Graduated Filters.....**\$5.00**
Each
Scheibe Plain Color Filters—
Yellow 1-2-3 and red.....**\$3.50**
Ramstein Optochromes (Optical glass), set of four.....**\$12.50**

Sole distributors for Scheibe Filters to fit the Dissolve

CINEMATIC ACCESSORIES COMPANY

DESIGNERS AND MANUFACTURERS
"You describe it--We'll design it"
106 WEST 46TH ST., N.Y.C.

Classified Advertisements

EQUIPMENT FOR SALE

TYPE G DeVRY PROJECTOR, complete with Carrying Case; brand new. Also 30x40 DeVry Rollable Screen. Will accept any reasonable offer for this equipment which is new. Carl K. Frey, 247 Genesee Street, Utica, N. Y.

SPECIALS—6 in. f4.5 Dallmeyer Telephoto for Filmo or Victor, \$45.00; 1 in. f1.5 Wollensak Velostigmat for Filmo or Victor, \$35.00; Eyemo 100 ft. standard film automatic with f2.5 Cooke and case, \$185.00; 50 ft. standard film hand driven Ica M. P. camera f3.5 Carl Zeiss lens, one magazine, \$20.00. Willoughbys, 110 W. 32nd St., N. Y.

KODASCOPE, MODEL B, complete with case, extra lamp, splicing outfit, oiler, two reels, etc. Has filter and neutral density attachment for showing Kodacolor. List \$300.00; sell \$195.00; brand new; act quickly. Howard Hite, 95 East Baltimore, Detroit, Mich.

SEVERAL USED BELL & HOWELL PROJECTORS in exceptionally good condition. \$90.00 up. Herbert & Huesgen Company, 18 East 42nd Street, New York City.

BELL & HOWELL FILMO, complete with special pig skin case, 3¼" T.H.C. telephoto f4.5 lens; has run only 3½ reels. Filmo projector with case, variable resistance and geared rewind; also a lot of other 16 mm. material. Am changing from 16 mm. to 35 mm. Floyd L. Vanderpool, Litchfield, Conn.

BELL & HOWELL PROJECTOR, fitted with 45-50 condenser and extra one-inch lens; used twice. Model B Cine-Kodak f3.5, with carrying case; in perfect condition; best offer takes the outfit. Carl K. Frey, 247 Genesee Street, Utica, N. Y.

FILMS FOR SALE

WISH TO SELL the complete War Film "America Goes Over," in perfect condition. Make us an offer. Carl K. Frey, 247 Genesee Street, Utica, N. Y.

MOVIES of Yellowstone's Newest Giant Geyser; 100 feet, 16 mm., \$7.50; also available in 35 mm. Scientific Recreation, Inc., 6451½ Santa Monica Blvd., Los Angeles, California.

TRADING OFFERS

CASH for amateur or professional cine apparatus. Send full description. Old apparatus taken in exchange. Bass Camera Company, 179 W. Madison Street, Chicago.

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Complete editing and titling service. (16 mm. or standard.) Cinematography.
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All thru the West
12-400 ft. reels 16 mm. Film
\$30.00 PER REEL, POSTPAID
Special price on complete set.
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- No. 33—The Great Cataracts of Iguassu
- No. 34—Kauai—The Garden Island of Hawaii
- No. 35—Surfing—The Famous Sport of Waikiki
- No. 36—Hawaiian Shores
- No. 37—Paris from a Motor
- No. 38—Nine Glories of Paris
- No. 39—A Trip on the Seine
- No. 40—The "Great Waters" of Versailles
- No. 41—Paris Markets
- No. 42—Cafe Life in Paris
- No. 43—The New York Way Called Broad
- No. 44—Fifth Avenue and the Forties
- No. 45—Canals and Streets of Amsterdam
- No. 46—Diamond Cutters of Amsterdam
- No. 47—Going to Volendam
- No. 48—The Cheese Market of Alkmaar
- No. 49—Fjords of Norway
- No. 50—Yosemite Vistas
- No. 51—Waterfalls of the Yosemite
- No. 52—Reykjavik, Capital of Iceland
- No. 53—Down the Danube
- No. 54—The Lake of Lucerne
- No. 55—Alpine Vistas from the Zugspitze
- No. 56—Picturesque Salzburg
- No. 57—Up-to-date Alpinism
- No. 58—Glimpses of Vienna
- No. 59—A Cloud-Land Fantasy
- No. 60—The City of Algiers
- No. 61—Teak Logging with Elephants
- No. 62—Canals of Venice
- No. 63—Stones of Venice
- No. 64—Two Ends of a Rope
- No. 65—Cocoons to Kimono
- No. 66—The Damascus Gate
- No. 67—Crossing the Equator
- No. 68—Deck Sports in the Celebes Sea
- No. 69—The Gorge of Pagsanjan
- No. 70—Alexandria
- No. 71—Real Streets of Cairo
- No. 72—Bazaars of Cairo
- No. 73—Suburbs of Cairo
- No. 74—The Road to the Pyramids
- No. 75—Calling on the Sphinx
- No. 76—The Pyramids
- No. 77—The Nile Bridge
- No. 78—The Upper Nile
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Distribution

THE Universal Screen Company, manufacturers of the Ray-Flex beaded projection screens, announce that the DeVry Corporation of Chicago, Illinois, will in future handle practically their entire output.

Exposure Meter

THIS department has recently had the opportunity of testing the Milner Cinemeter manufactured by G. M. Milner, San Francisco, California, and has found it accurate in its indication of the proper diaphragm stop to use and a simple, efficient means for obtaining correct exposure of a scene. Its operation, which is simplicity itself, consists of holding one end of the meter toward the light falling on a subject and by rotating a dial varying shades of red on this dial are matched with a standard red shade directly above on the meter. When the shades match, a direct reading is made for varying stops. Clouds and distant sea scenes, open landscapes, average shots, 6 foot close-ups, title work and work with a filter are all indicated, a direct reading giving the proper stop to be used with these subjects. The meter is small and compact, measuring one and three-eighths inches in diameter and fits easily in the vest pocket.

Injunction Notice

ACCORDING to the *Law Journal* of October 4th, the Drem Products Corporation, manufacturers of exposure meters, have been granted an injunction, signed by Judge Henry W. Goddard, United States District Judge, against the firm of Bernard Ropfen & Company, importers of the Lios Actinometer, enjoining this firm from infringing on Reissue U. S. Patent Number 16879 held by the Drem Products Corporation and covering their exposure meters Dremophot, Cinophot and Justophot. The injunction prevents infringement on the above patent in any manner and in particular by continuing to sell or handle the Lios Actinometer in any way.

PHOTOPLAYFARE

(Continued from page 702)

tells a worth-while tale adequately and honestly. Unfortunately for the fullest success of "Stark Love" the milieu is so unfamiliar that the audience shares a continually divided interest between characters and setting. The director could have handled his theme as Flaherty did "Moana" and have kept the drama impersonal. Treating it personally, as he did, it is impossible to build up

The Amateur Cinema League, Inc.

and

MOVIE MAKERS

will open a Classified Advertising Club on Thursday, November First, Nineteen Hundred and Twenty-eight, the membership of which will be closely restricted to those having equipment, films, or trading opportunities for the amateur cinematographer, or who wish to secure equipment, films, or trading opportunities.

For the idea we are much indebted to the Dinner Club of New York, but we cannot emulate that organization so far as to offer opportunities for luncheons, teas and bridge — unless the "bridge" be the point of contact we offer between amateur and amateur, or amateur and dealer—tolls, ten cents a word and twenty passenger-words as a minimum to cross.

No . . . No . . .

not at all—no restrictions as to *number* received into the club.

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NO BLACK BALLS . . .
. . . IF YOU QUALIFY

enough audience knowledge of the background—so strange are the mountain people of Tennessee to the modern American—to make it possible for the beholders to fix their chief attention on the actors in the story. There are so many fascinating bits of local color, so many incidental characters over which we should like to pause for reflection that we feel rushed away from our enjoyment of the unusual when we are asked to follow the very honest and sincere tale of the chief characters. On the whole, Flaherty's method is sounder, although it lacks box-office value. Both he and Browne have contributed to the small number of racial and geographical film epics, such as "Grass" and "Chang." These films are not entirely ethnological documents like the Smithsonian "Pygmies" or Haeseler's Berber study, neither are they comfortable dramas. They have a distinct place in the film world and it is hoped that the supply will increase rather than diminish.

CRITICAL FOCUSING

(Continued from page 703)

it illuminates his face. Against a background black by contrast the face stands out alone, well illustrating the effectiveness of spot lighting.

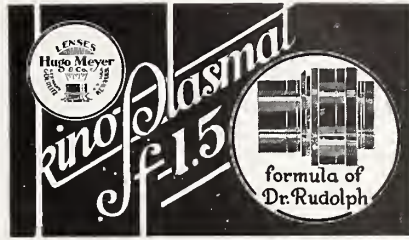
SYMBOLISM: When the wife hiding from her husband's vengeance is shown climbing up the stairs of a rooming house her terror is conveyed by a distortion of the set representing the flight of stairs. The scene is shot from the head of the flight and they appear very long with the bottom in distant perspective. Although amateurs would find the construction of this set difficult, the general idea of showing a set as it would appear to a character with a given emotional preoccupation is open to wide amateur experimentation.

After shooting her husband, the wife sees a shadow of what appears to be a gallows noose on the wall. The shadow is cast by an electric light cord tied by the husband. Here symbolism is motivated by one of the characters in the film.

MOVING CAMERA: When the wife, making her escape, falls from the broken ladder the camera appears to accompany her falling body in a continuous closeup almost to the ground. Although in this case the effect was probably secured by the upward movement of the background past a stationary camera focused in a close-up on a stationary body suspended on fine wires, amateurs can secure similar illusions by skillful cutting of a series of closeups made, for example, by repeatedly dropping a dummy before the camera.

We are pleased to announce that the

"The
Universal
Lens"



"The
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Lens."

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The first essential for Color Photography is a lens of highest correction for color. Dr. Rudolph's PLASMAT, having the fullest correction for color, is the ideal lens for KODACOLOR.

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Kino-Plasmat
F:1.5"

In black - and - white photography the PLASMAT renders truest color values possible; in color photography you get the maximum benefits from this fuller chromatic correction of the PLASMAT.

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The body is built of heavy gauge satin finish aluminum that will give long service. Fifteen feet of cord is supplied with each lamp. Try this lamp for better pictures.

PRICES

Ingento Twin Arc Lamp.....	\$15.00
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TITLED FOLKS

(Continued from page 705)

ton, was sensitive about her weight and still more sensitive about her legs. She did not realize that the title had been intended for a shot of the Pantheon.

Still more cruel was Lula Kendig's "Here the mob took its mad pleasures. Now all is wrack and ruin." That was the Coliseum, and Bill had written it with no thought of Lula, who had been a bit sporty in her younger days and was still unreconciled to her middle fifties.

It seemed to anguished Bill that the devil himself had spliced those titles in. Not every one was a bullseye, but most shot with unerring aim, as when Tom Halsey, the town's star toper, drew "A camel can go eight days without a drink, but not when he does not have to." That was one of the gems of Bill's collection; a shot of a well in the desert with half a dozen camels tanking up for another eight-day period.

But the best was saved for the last. There was just one more. It ran: "This grand old ruin has endured for centuries. The only woman who ever kept her mouth shut for two thousand years." That, of course, was the Sphinx, but everyone knew that Mrs. James Horton-Horton held her position as leader of Ferndale society as much by virtue of her sharp tongue as her wealth and family position.

Mrs. Horton-Horton had stalked from the room before the film flickered through to leave the screen white to dimly illuminate the red faces of the victims and the smiles of the immune.

Disregarding Sam's urge to "Run her again, Bill. The Rialto never had anything half as funny." Bill made a little speech to explain how it all happened and to express regret and apologies. But if Bill talked for the next ten years, he would never convince the crowd. The hits were too happily pat to have been the result of accident. Mrs. Horton-Horton even contended that Bill had made up the travel reel merely to have an excuse for his insults, and Lula Kendig visited four different lawyers before she was finally convinced she could not sue for libel.

If you are not interested in Bill's camera—at your own price—how about Bill's house? But you'll have to see William B. Crone about that. He bought it in at the foreclosure sale. Bill insists he was going to move back to the city anyhow. Nothing in these small towns.

Just the same he longs to sneak quietly back and catch Sam Crone. He's likely to do it yet.



Now! Mrs. J. Potter Pancake, don't look so cross. . . . The temptation to monopolize your Filmo 75 . . . is irresistible.

Filmo 75 . . . newest of the Bell & Howell Automatic Movie Cameras . . . comes in choice of colors . . . as smart as Paris . . . and as precise as a micrometer.

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get Your tryout

America's Pioneer Art Title Builder and Film Editor

Eno's Art Titles

THE CLINIC

(Continued from page 707)



9. Name one cause for buckling of film in a camera.
10. What kind of film is 16 mm. film made from, nitrate or acetate?
11. Are there such things as moving pictures?
12. What makes us believe that pictures move on the screen?
13. What constitutes the best cleaner for camera and projector lenses?
14. Should chemicals be used in cleaning lenses?
15. Which side of the film should face the lens in a camera, the dull or shiny side?
16. Is a tripod necessary when using a hand-driven camera?
17. Are titles best made on negative or positive film?
18. What are perforations?
19. What is the usual shutter opening of the average amateur cine camera?
20. With the camera operating at normal speed, 180 degree shutter being used, what exposure does the film receive?
21. May pyro be used successfully in developing motion picture film?
22. What is a Cinophot?
23. What is a blue glass?
24. How many pictures are exposed in a second when the camera is operating at normal speed?
25. In making slow-motion pictures, is the camera operated faster or slower?
26. How may clouds be obtained in a scene?
27. What is a talkie?
28. What is the focal length of the lenses usually supplied on 16 mm. cameras?
29. What is meant by multiple exposure?
30. What duty does the intermittent movement perform in either the camera or projector?
31. How are standard 35 mm. films reduced to 16 mm. films?
32. Name the two general types of printing machines.
33. What is halation?
34. What is a graduated filter?
35. What are the names of the big five in professional production circles?
36. What three cameras are used almost exclusively in professional studios?
37. What do the letters A. S. C. stand for?

Doris Dawson

First National Star, says

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ARROW BEAD PORTABLE MOTION PICTURE SCREENS

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a Victor Camera with Goerz Cinegor (Series B) f1.5—a special ultra-speed lens which sacrifices none of the quality performance which has made the Goerz Cinegor group famous—Camera and Lens, \$165.

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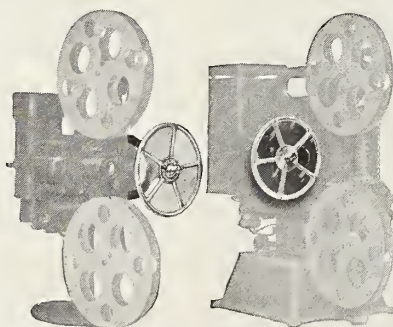
With Koloray, for example; you have the shades of amber, blue, green and red, and also two-color combinations, so you can produce the effects of moonlight and sunset. You can show the greens of the ocean or forest with a sunset sky; or the soft ambers of the woodland against the blue sky of a perfect day.

Ask your dealer to demonstrate and you will agree that the \$7.50 spent for a Koloray is a wonderful investment. If you order by mail be sure to specify the kind and model of your projector.

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The illustration shows KOLORAY attached to a Model A, Kodascope and a Filmo Projector. KOLORAY is made for Kodascope, Models A, B and C, Filmo and De Vry 16 mm. Projectors. It can be attached in 30 seconds. No machine work or alteration needed.

KOLORAY
"Professional color effects for home movies"

38. Is equipment available whereby the amateur may finish his own films at home?

39. What does hypersensitizing mean?

40. Name three of the six national newsreels in America? — *American Photography*.

ANSWERS TO QUESTIONS

1. 16.
2. 40.
3. Fox-Case Movietone, Vitaphone and Phonofilm.
4. Because there are but 16 pictures per foot of standard film, and 40 with 16 mm. film, hence the difference in footage needed for the same number of pictures.
5. The distance between the projection lens and the screen.
6. Acetate.
7. No.
8. Orthochromatic film is sensitive mainly to blue and violet light, while panchromatic film is sensitive to practically all the colors.
9. Faulty threading of the film in the camera gate or sprockets.
10. Acetate.
11. No, it is merely an optical illusion.
12. Persistence of vision.
13. Japanese lens cleaning tissue.
14. No.
15. Dull or emulsion side should face the lens.
16. Yes.
17. Positive film.
18. The holes running along the sides of the film.
19. 180 degrees.
20. About one-thirty-second of a second with the shutter open at 180 degrees.
21. Yes, but it is not commonly used.
22. An exposure meter.
23. A visual or monotone filter.
24. 16.
25. Faster.
26. By using a filter.
27. Talking picture.
28. 25 mm. or one inch.
29. Exposing the same strip of film two or more times.
30. It jerks the film down before the lens, one frame at a time.
31. By optical printing machines.
32. Step and continuous.
33. Overexposure on certain portions of the picture.
34. A filter that is clear glass at one end and gradually deepens in color at the other end.
35. Famous-Paramount-Lasky, Universal, Metro-Goldwyn-Mayer, F. B. O., and Fox.
36. Akeley, Bell & Howell, and Mitchell.
37. American Society of Cinematographers.
38. Yes.
39. Rendering the emulsion of the film more sensitive.
40. Paramount, Pathe, M-G-M (Metro-Goldwyn-Mayer). The other three consist of Fox, Kinograms and International.

KARL BARLEBEN in *American Photography*.

Easy Movie Titles

THE amateur cinematographer generally sticks close to straight sub-titles, since his technique is more or less limited and the small camera does not permit much trick work. Usually he contents himself with double exposures and art slides. Here, however, are a couple of easy methods, within the scope of anyone who can make film good enough to be worth a title.

Trick titles should not be used for serious plays or scenes unless they can be made to enhance the effect of the scene, but now and then some light subject will work up well with a little different title. Perhaps you have seen the title which gradually takes form, apparently by itself. Much of this work is done with a stop-camera, but here is a plan which uses only straight turning. It requires only a slide of proper proportions, a soft brush and a little lampblack.

Working on glass, you make your slide by any method you elect. It may be drawn with a fine pen, lettered in with pencil on the mat surface of a bleached dry plate, or scratched through a thin coating of opaque if you desire a white letter on a dark ground. You will need a frame for the glass, backed by a sheet of white cardboard or silver paper and set at an angle of about 45 degrees, to serve as a reflector. Your slide is made so that the glass side is away from the reflector.

Before you set the slide into the frame you smoke the clear glass side. This can be done conveniently by setting fire to a spoonful of gasoline in a metal container and holding the glass in the smoke so that it is evenly and completely covered. A little practice with a sheet of clear glass will enable you to catch the trick. The glass should be covered so that it presents a perfectly black surface.

Start your camera and at the same time brush off the soot. Using a fine brush you can clear one letter at a time, or you can use a heavier brush and clear in a second or two, or you can wipe the entire surface at once. Each will give an effect. By the first method the title will come up a letter at a time. By the second a larger surface is uncovered. By the last the title seems to spring onto the screen.

Another simple trick causes the letters to spring in from the four sides and arrange themselves into a neat title. This is done with the title set up on a flat surface and the camera held directly above. By setting the title upside down you do not have to reverse the motion of the film.

This is best done with white letters on a dead-black background, preferably lustreless velvet. Each letter is fastened to a thread, or about one-fourth of the letters may be fastened to one long thread, spacing them loosely and making sure that the surplus thread is flat against the background. Start the camera and run down the usual footage; then pull the threads until the letters are all clear of the camera field. As this is made in reverse, the effect will be that of letters sliding into place.

—Epes W. Sargent.



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For standard and 16 mm movie cameras.
Zeiss Tessar f2.7 and f3.5 Tele-Tessar f6.3
Finders Filters Sun-shades

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A "Professional" Screen gives "Professional" Results.



And for that reason, the Minusa Box Portable Screens are more in demand for home movie use than all others. They are scientifically designed and built exactly as are the thousands of Minusa screens in thousands of the largest theatres all over the world—and yet they cost no more than the ordinary screen.

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MINUSA CINE SCREEN COMPANY
BOMONT AT MORGAN SAINT LOUIS

For seventeen years—the world's largest producers of
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A New Idea for Christmas

"It occurred to me that a great many of my friends who do not now have Ciné-Kodaks will eventually have them. Most of these friends are young people with children. All of them like to have pictures taken of their children. Inasmuch as the children are growing older every day, the films naturally cannot be replaced. I, therefore, conceived the idea of both pleasing my friends and, at the same time, relieving myself of the worry of what to give these friends for Christmas. "At various times throughout the year I take pictures of my friends' children. In December I am going to take all these various strips, splice them together, put in dates and titles, and give the roll to the parents as a Christmas gift. I feel sure that it will make a hit. When they become owners of projectors in the future, they will always have these very interesting films to look at."

Clipping courtesy of
"Cine Kodak News"

Specializing in editing and titling pictures of this nature, we are able to get all that is natural, lovable and sweet into these intimate reels. And the cost is surprisingly reasonable.

Phone, write or stop in to see us so that we can carry some of your burden this Christmas.

KODASCOPE

Editing and Titling Service, Inc.
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Two Popular Film Libraries to supply you with reels of unusual merit

ON these late fall evenings you turn to home movies for entertainment. But how enjoyable these movie parties are depends on the pictures you show.

To be sure these evenings will be thoroughly enjoyed, make use of our film rental facilities. Our own store library reels and the Kodascope Library films which you may obtain through us comprise a vastly wide range of pictures of every type.

Drama, comedy, animated cartoons, travel, history and many other subjects are well represented here. Make your next home movie party a "huge success." Write for a list of our latest releases. Or better still, drop in and look them over.

Eastman Kodak Stores, Inc.
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New York City.



Filter the Light

THE cloud picture on this page was made at 3:45 P. M. without the aid of a filter, and shows what effect can be obtained when lighting conditions are appropriate and an exposure is given that will get the desired effect. When using red filters similar effects can be obtained at any time, providing the subject, whether it be sky, sea or landscape, is bathed in brilliant sunlight. For daytime cloud effects in clear atmosphere the K-3 or any good 4X filter with panchromatic film serves admirably. When the air is hazy a Wratten 23-A will cut through the haze and give the desired results. For night effects, shoot the scenes in brilliant sunlight



Photograph by G. Ohlsson
FILTERED CLOUDS

through a Wratten F filter or a combination of Wratten filters, 23-A and 56. Similar effects can also be obtained by using the red and yellow graduated filters in which the sky portion of the picture is exposed through the red part of the filter and the land portion through the yellow part. These come in varying depths which give various effects to the resultant picture. Every amateur should look into the possibilities of using these filters for special effects. The professional uses them with telling results and with them the amateur can do much to enhance the beauty of his films. There is little difficulty in using these special filters as little or no compensation need be made for difference in exposure as is necessary when using yellow color filters for color correction. Judgment must be exercised in picking the scene for reproduction and the quality of the existing light must be studied and learned, but, aside from this, one or two trials will show you how easy it is to get stormy sky, moonlit surf and many other interesting effects.

Emergency Splicing

WHEN showing pictures away from home and the film breaks, upon being asked to show that reel over again, what are you going to do about splicing it, having left the splicer tucked safely away at home? Here is a simple, efficient way to splice a film without a splicing device, submitted by League member,

The
TRAVEL MOVIE LOG
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presents
"TARPON FISHING
OFF
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100 feet of thrilling struggle with the giant Silver King!
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Another movie packed with thrills and action. Did you ever ride 60 miles an hour in a boat?

Here is your chance.

100 feet 16 mm. Price \$6.00
Many others on our list.

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The Simplex Fading Glass will produce this effect. Can be used on either the camera or projector. Instructions accompany each glass.

Sent postpaid upon receipt of \$2.00

Announcing—SNOW-WHITE

The Screen Supreme

No glare, no grain; a pure white surface resulting in a clear natural picture. On plain roller, picture size 18"x25".

Price \$5.00

Ask for prices on 16 mm. titles.

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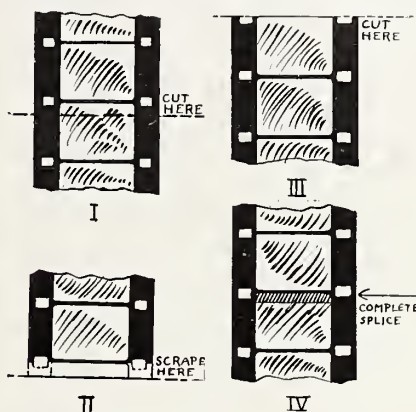
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Figure I shows the end of the film to be scraped. Cut the film with a razor blade or scissors as indicated by the dotted line. Figure II shows how to scrape the emulsion. Scrape only to the frame line. Figure III shows how to cut the end of the film that is to be lapped over the scraped piece. Cut right on the frame line. All that now remains undone is to apply the film cement to the scraped end, lap the other end over this by matching the frame lines, exert pressure for a few second and the splice is finished, as shown in Figure IV.

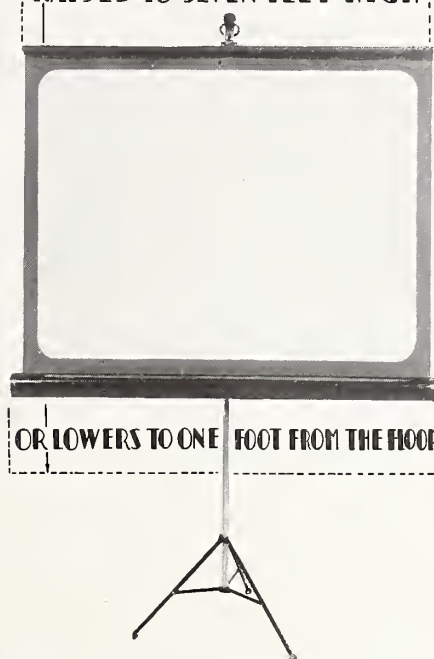


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 H. W. Brown & Co., 87 Wisconsin St.
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Montreal: Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
 Gladwish & Mitchell, 147 Peel St.

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Shanghai: Chiyo-Yoko, P 470, Nanking Rd.

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 London, W. 1.: Bell & Howell Co., Ltd., 320 Regent St.
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 Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
 Westminster Photographic Exchange, Ltd., 62, Piccadilly.
 Westminster Photographic Exchange, Ltd., 111, Oxford St.
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 Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.

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 T. Uyeda, No. 4 Junkeimachi Shinsabashi-suji, Minami-ku.
 Tokyo: Home Movies Library, 515 Marunouchi Bldg.

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Mexico City: American Photo Supply Co., S. A., Avenida F. I., Madero, 40.
 Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.
 Puebla: Casa "Hertes", Av. Reforma 109

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OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1928.
 State of New York,
 County of New York ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared J. B. Carrigan, who, having been duly sworn according to law, deposes and says that he is the editor of the MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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2. That the owner is: Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y. Membership corporation with no capital stock. President, Hiram Percy Haxim, Capitol Building, Hartford, Conn.; Vice-President, Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Treasurer, Arthur A. Hebert, 1711 Park Street, Hartford, Conn.; Secretary and Managing Director, Roy W. Winton, 105 West 40th Street, New York, N. Y.

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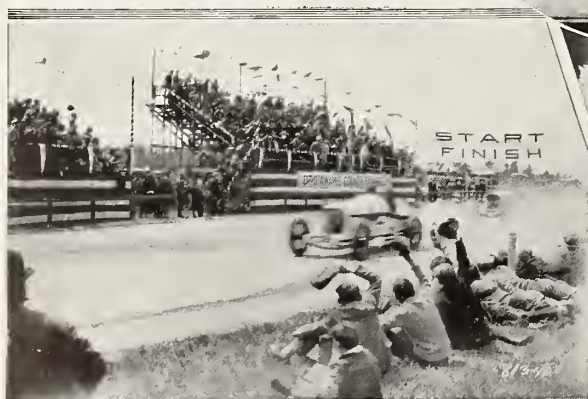
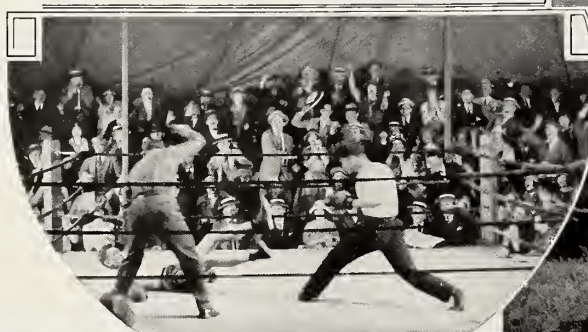
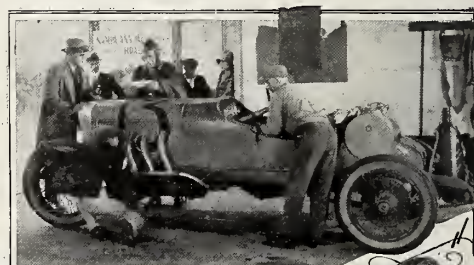
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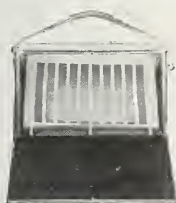
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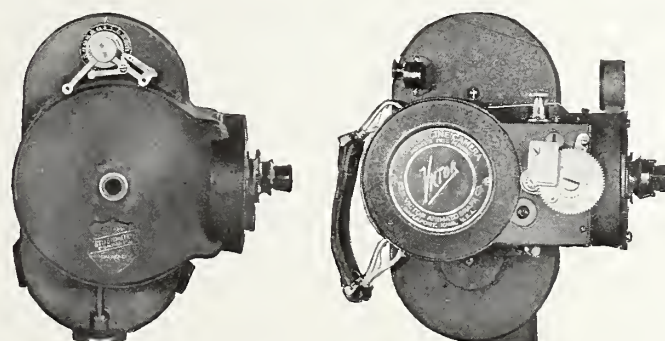
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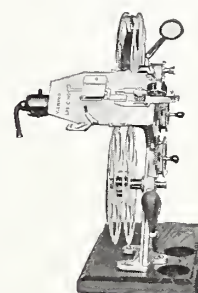
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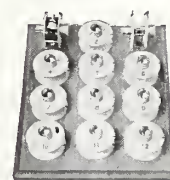
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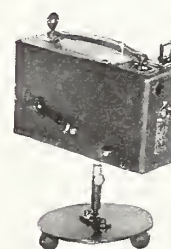
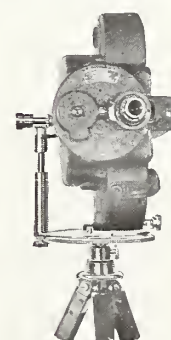


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These photographs were made with Panchromatic Film (at top) and with ordinary film (at bottom).

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Magazine of the Amateur Cinema League, Inc.



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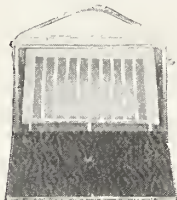
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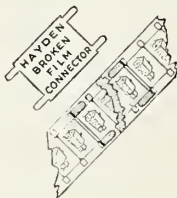
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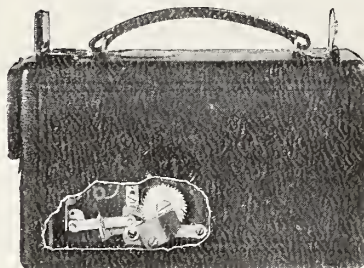


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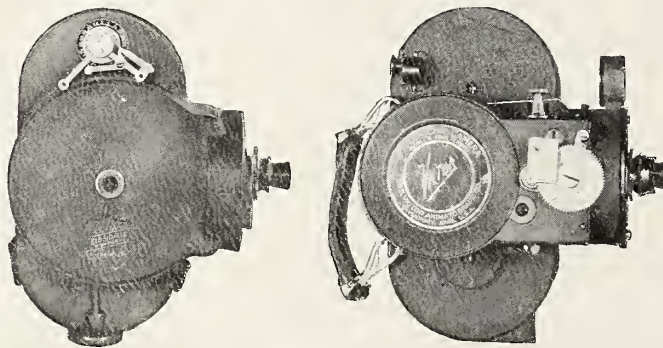
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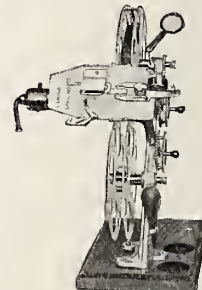
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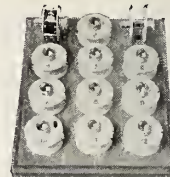
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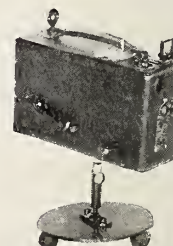
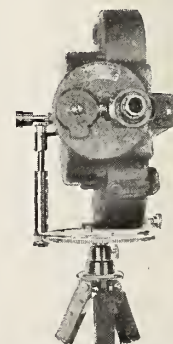


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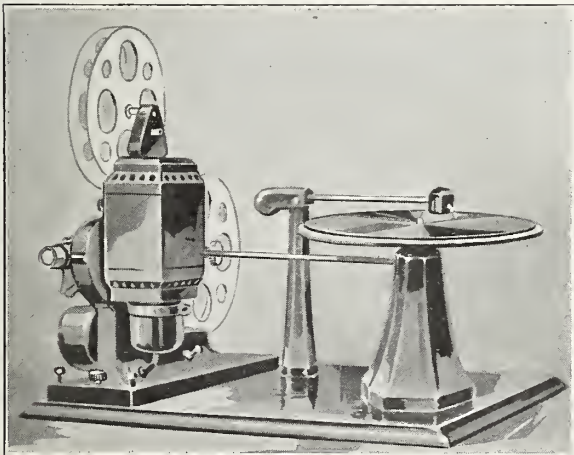
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MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME III

DECEMBER, 1928

NUMBER 12

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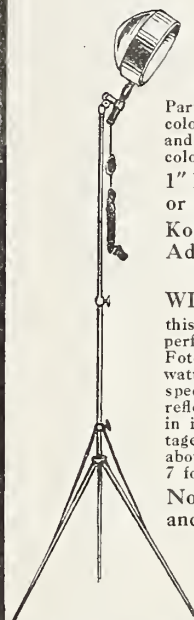


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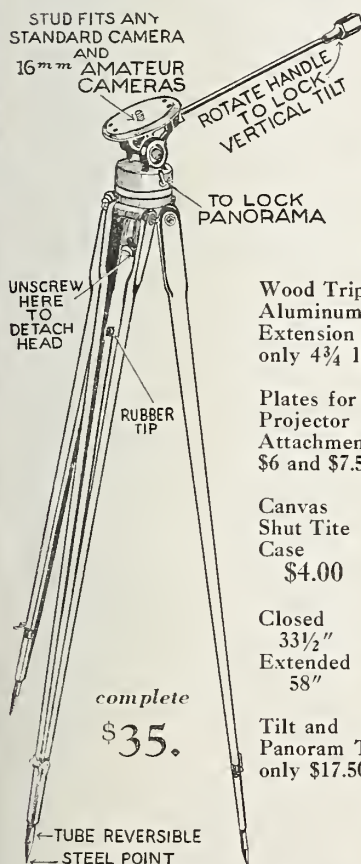
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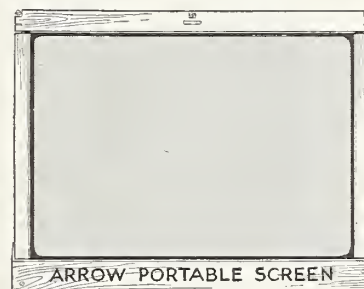
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SCREEN No. 3 Size 57x4 $\frac{3}{4}$ x5 ins. with picture surface of 39x52 ins. Weight 18 pounds. Price \$35.

WILLOUGHBYS

HEADQUARTERS FOR AMATEUR MOVIE MAKERS SPECIALTIES
110 WEST 32ND STREET, NEW YORK

The PHANTOM EXPRESS



HERE'S a thrilling story of a thrilling subject—railroading! No wonder every real boy some time in his life wants to be an engineer.

An all-star cast including some real railroad men. A race with a "hoodoo" train—a real wreck—another near one—a touch of romance—and a clever youngster who solves the mystery of "The Phantom Express".

This is but one of a series of up-to-date feature pictures now available. By using our "block-booking" system, you can have the entire series come to your home at regular intervals. Or each one may be had separately. See any of the dealers listed below:

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HOME FILM LIBRARIES

100 East 42nd St., New York City

FEATURED RELEASES
For Home Projectors

BELL & HOWELL Co., Chicago, Ill. "Pied Piper of Hamelin," professionally produced, is now offered by the Filmo Library in two 400 ft. reels. New Pillsbury Flower subjects of the series "Explorations in Plant and Flower Life," each 100 ft., are: F-11, containing photographs of the blossoming of the Tiger Lily, Vesper Iris and Chinese Lily; F-12, The Passion Flower, Ruby Lily and Blackberry Lily; F-13, Chrysanthemum, Yellow Rose, Lotus and Cotton; "Cracked Ice," and "Santa Claus' Toy Shop," approximately 200 and 100 ft. respectively, are animated doll features to which attention is called particularly for the holiday season. "The Fury of a Florida Hurricane," about 200 ft., is said to picture a Florida hurricane in action. All these releases are from the Sales Library.

BIG 4 FILM CORPORATION, New York, N. Y. Offerings here are of Vitalux Movies in 100 ft. comedy subjects by Christie, cartoons by McCrory, and 1600 ft. lengths such as "Stranded," "Robinson Crusoe," "Golden Stallion," "Fighting Failure," and "Oh, What a Night," make up the month's announcements. A catalogue is available.

BRAY STUDIOS, New York, N. Y. The special announcement for Christmas is a 400 ft. reel, "A Little Friend of all the World," the tale of a boy who plays Santa Claus to the Woodland "Folks". The Bray Library offers over 500 subjects (cartoons, sports, history, animal life, comedies, travel, popular science, art, dramas, scenic and industry) of which a catalogue may be had.

CINE ART PRODUCTIONS, INC., Hollywood, Calif., and New York, N. Y. The two films, "Twas the Night Before Christmas," (400 ft.) and "The Story of Santa Claus," (100 ft.) had early announcement last month. The company continues to stress them in view of the holiday season. "Movie Mad," a 400 ft. release featuring Patricia Patrick, is also featured.

DE VRY CORPORATION, Chicago, Ill. Naturally the School Film Lesson Courses sponsored by this company are well known generally to auditorium and classroom. For this month, however, attention is directed especially to their Nature Study 18-reel course by G. Clyde Fisher, Ph.D., LL.D., of the American Museum of Natural History. Various units of the course are "The Sky," "Our Earth," "How Living Things Find a Home on the Earth," "Butterflies and Moths," "Ants," "Bees and Spiders," "Seaside Friends and Their Country Cousins," "A Day at the River," "Down at Our Pond," "In Birdland," and so on.

EASTMAN KODAK COMPANY, Rochester, N. Y. Here are the stressed Cinegraphs for the month: "Down the Colorado River in a Rowboat," 200 ft. This is descriptive of a thrilling trip down the dangerous Colorado by a group of young college men in especially constructed boats. "Unreal Newsreel No. 4," 100 ft., is a continuation of a series of which Numbers 1 and 2 have previously been announced. The Christmas releases of the series of special Cinegraphs for small kids and kiddies are made up of "Chip the Wooden Man in the Cave of the Wobbly Wizard," which is said to rank high in the series, "Snap the Gingerbread Man in the Moon Special," the title of which seems to presage much fun for the young people, and another description of Doodlebugville happenings, "A Doodlebug Elopement." These three special Cinegraphs are in 100 ft.

EMPIRE SAFETY FILM CO., INC., New York, N. Y. "Uncle Tom's Cabin," in six 100 ft. reels, each a complete story in itself, leads this company's announcements for the month. Here are the chapters of the story: "On the Plantation," "Eliza's Flight Down the Mississippi," "Uncle Tom and Little Eva," "Slave Market," and "Whipping Post." "Uncle Tom's Cabin" is also offered in three 300 ft. reels. A 400 ft. reel of Niagara Falls and two 400 ft. reels, "Great Arctic Seal Hunt," are also members of this Santa Claus film family. As usual, a wide range of films is available here, including Zobelogs, "Lindy" and "Bremen" films for the boys, travel pictures, comedies and a war film.

HOME FILM LIBRARIES, INC., New York, N. Y. The high lights of the December announcement here are "The Phantom Express," a "mystery" film which is advertised as containing a real wreck and a race with a hoodoo train (one of a series of up-to-date feature pictures which this company is offering), and a 100 ft. release, "Felix Monkeys with Magic." A "block-booking" system has been devised, particulars of which may be had at dealers representing this library.



"I've Changed My Mind About the Graf Zeppelin—I'd rather have a million feet of pitchers instead."

BURTON HOLMES LECTURES, INC., Chicago, Ill. This well-known producer is offering such a wide range of travel films that they seem to cover the world. A complete catalogue will be supplied at request.

KODASCOPE LIBRARIES, INC. The principal release of the holiday season is "The Wanderer," a story of the Prodigal Son, a five-reel picture said to have been lavishly produced. Another stressed feature is "Dancing Mothers," with Alice Joyce, Conway Tearle and Donald Keith. A new and revised 192 page descriptive catalogue listing 500 features is available.

LANDE CINE PICTURES CO., Hollywood, Calif. This producer, new to MOVIE MAKERS, is releasing "Hollywood," a 400-ft. picture, in reels of 100 ft. This is described as a travelogue of the studios and methods of making movies. We are informed that it introduces stars, their homes, and night life in Hollywood.

PATHEGRAMS, Jersey City, N. J., and New York, N. Y. A long list is offered for Christmas purchase, including "Merry Wedding Bells," a Mack Sennett Comedy featuring Billy Bevan and Vernon Dent, two 100 ft. reels. The "Cruise of the Graf Zeppelin" gives the entire story of the flight including the take-off at Friedrichshafen. "What Price Touchdown," a Grantland Rice Sportlight, shows in two 100 ft. reels football plays and formations in slow and normal motion. Two new educational subjects are "The Little Indian Weaver," a 400 ft. reel, and "Houses of the Arctic and Tropics," two 400 ft. reels, the latter showing how a man builds his home and secures his food and clothes in the Arctic and the Tropics. Two specials are "War Machine," produced in cooperation with the Department of War, U. S. Navy and U. S. Marine Corps, and the Prince William jungle hunt picture, "Big Game Hunting in Africa."

RAY-BELL FILMS, INC., St. Paul, Minn. Here is a newcomer to MOVIE MAKERS. Introductory films, the "See America First" series. This is the Burlington-Northern Pacific-Great Northern Library. It includes "Bird and Animal Life of Yellowstone Park," "Above the Clouds on Mt. Rainier," "Mountain Climbing in Glacier National Park," "Rocky Mountain National Park," "Magic Yellowstone," and "Two Thousand Miles of Startling Beauty" (from Chicago to Seattle).

ERNEST M. REYNOLDS, Cleveland, Ohio. A special holiday release, "Through the 1000 Islands," a 100-ft. film, is offered by this producer.

STONE FILM LABORATORY, Cleveland, Ohio. Via "Around the World in Forty-five Minutes," the screen traveler may tour far-off places, with film stop-overs at Havana, Honolulu, Yokohama, Nikko, Tokyo, Shanghai, Calcutta, Cairo, Athens, and other interesting places. Three reels—400 ft. each.

TRAVEL MOVIE FILMS, INC., New York, N. Y. December brings the first Mediterranean releases from this library of the well-known Gardner Wells, who has pictured Madeira and Gibraltar, and Spanish Native Life. The recently issued "Streets of London," "London from the Thames," and "Tarpon Fishing Off Boca Grande," are also available.

HERBERT & HUESGEN CO.

**SUGGEST AS YULETIDE GIFTS
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Victor Camera

Equipped with Dallmeyer
f-1.9 Ultra-Speed Lens

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Gives correct exposure to use
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Complete with leather case
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An unfailing guide to correct
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Beautiful Period Cabinets to
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add greatly to the enjoyment and
usefulness of any "movie" camera.
They can be supplied, ready to sub-
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With various lenses for
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Gray or Brown with
case to match
\$175.00

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For your present Filmo,
DeVry or Victor
give new fascination
to picture making

"THE CONVENIENT STORE OF USEFUL GIFTS"



Merry Christmas to All our 16mm. Friends

Make your parties more interesting by showing Empire Subjects in addition to your personal pictures.

SHOW a Charlie Chaplin or a Tom Mix or a Charlie Chaplin Cartoon at a children's party and enjoy their laughter.

SHOW a Switzerland or a Palestine or a Zobelog reel in between your personal travel pictures.

SHOW a Lindy or a Bremen at the 10 to 14 year old boy party and see them get thrilled by their idol on the screen.

SHOW a "Newlywed's Breakfast" or "Hop to it" at your party when you show your own and don't forget "Raizin Trouble" or "A Night with Home Brew" if you're serving some of your own make. See how interesting you can make your card party or other entertainment by suddenly showing "Hula Hula."

SHOW a war film if your friends are veterans.

Show the Story of **UNCLE TOM'S CABIN**
in Six 100 ft. Reels

Each reel a complete chapter and story in itself:

- A. ON THE PLANTATION
- B. ELIZA'S FLIGHT
- C. DOWN THE MISSISSIPPI
- D. UNCLE TOM and LITTLE EVA
- E. SLAVE MARKET
- F. WHIPPING POST

ALL \$4.50 A 100 FT. REEL

FOR THE DEALER
WHO RUNS A CIRCULATING LIBRARY!

We have many subjects consisting of 400 ft. reels.

Our Latest:

NIAGARA FALLS—1-400 ft. reel

UNCLE TOM'S CABIN—3-400 ft. reels

GREAT ARCTIC SEAL HUNT—2-400 ft. reels

ALL — \$18.00 A 400 FT. REEL LESS DEALER'S DISCOUNT
Send for Special Dealer's Proposition



EMPIRE SAFETY FILM CO., Inc.
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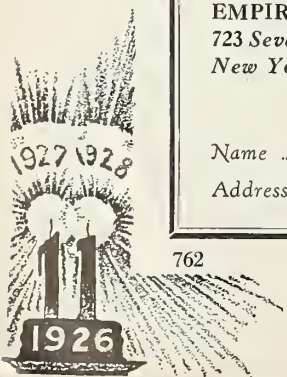


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1" Focus
\$60

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Simple and efficient devices for eliminating the greatest of all hazards:—incorrect exposure.

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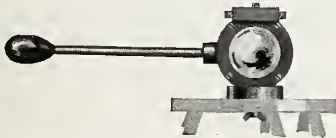
JUSTOPHOT
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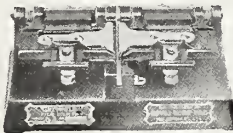
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Exceptionally smooth-actioned panning and tilting tripod top.

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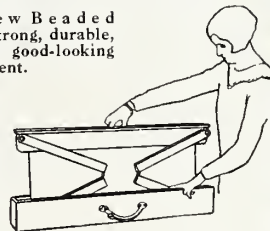
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Three sizes

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Thick sole leather, plush lined. Compartments for: camera, 4 to 8 Rolls of film, lenses, and all accessories needed for movie making. Ultra-convenient, exceptionally good-looking.



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(For Filmo 70)

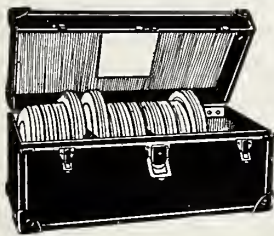
BLACK \$20
TAN \$25

Duplex Case for Filmo 70
(with Duplex Finder Attached)

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A safe place to store 400 ft. reels in tins. Humidor arrangement keeps film moist. Easily carried or stored away. Substantially built, with snap locks and key lock.

For 8 400 ft.
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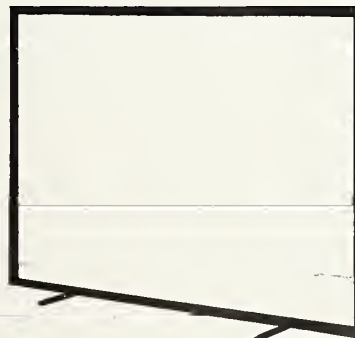
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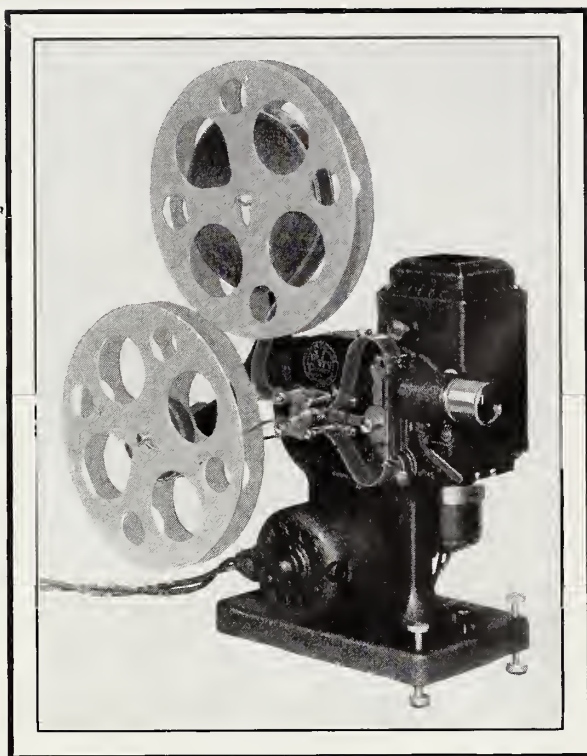
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HERE'S an extra value opportunity you cannot afford to miss; a rare holiday gift offer for yourself or for someone you wish to remember in a handsome way!

With every DeVry Type G projector purchased from a DeVry dealer between December 1, 1928, and January 15, 1929, we will give, free, \$10.00 worth of Pathegrams from the list on the opposite page, provided the guarantee card, which accompanies the projector, is properly filled out, and sent to us.

Think what this means! You may, for example, select the Douglas MacLean, 200 foot reel, "Introduce Me," listed at \$12.50—but you can get it for \$2.50, as you are allowed a \$10.00 credit on films, with the purchase of your projector—a clear saving to you of \$10.00.

The brilliant illumination of the Type G

affords clear, flickerless pictures of exceptional sharpness and detail. Safety stop-on film feature; rapid geared re-wind. All-metal construction, black lacquer finish, weight, only seven pounds. Holds 400 feet of 16 mm. film, equivalent of 1000 feet of standard 35 mm. film. Pictured above at left.

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Go to the DeVry dealer and see the superior feature of the Type G projector demonstrated and you will appreciate fully the extra value it embodies.

When making purchases your dealer will, upon request, send in your guarantee card to us properly dated, with order for films. Only such orders will be given the \$10 credit. Denote second and third choices in view of heavy demand. If you do not know nearest DeVry dealer, write us for name and address.

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CHICAGO, ILLINOIS, U. S. A.

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Rose".....	200 ft.	13.50
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Mystery".....	100 ft.	7.00
"It's a Gift" with "Snub"		
Pollard.....	100 ft.	7.00
Glenn Tryon in "The Early		
Bird".....	100 ft.	7.00
"Flirty Four Flushers" with		
M. Hurlock.....	100 ft.	6.50
Alice Day in "The Plumber's		
Daughter".....	100 ft.	6.50

PATHEGRAMS		
Subject	Length	Price
"Smith's Candy Shop" (Mack		
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Alice Day in "Kitty from Kil-		
larney".....	100 ft.	7.50
Alice Day in "The Soap-Suds		
Lady".....	200 ft.	14.00
"From Rags to Britches"		
(Mack Sennett).....	100 ft.	7.50
"Smith's Picnic" (Mack Sen-		
nett).....	100 ft.	7.50
Ben Turpin in "When a Man's		
a Prince".....	200 ft.	13.00
Alice Day in "Gooseland".....	200 ft.	13.00
"Love's Last Laugh" (Mack		
Sennett).....	100 ft.	7.50
"The Iron Nag" (Mack Sen-		
nett).....	100 ft.	7.50
"A Sea Dog's Tale".....	100 ft.	7.50
Ben Turpin in "The Jolly		
Jilter".....	200 ft.	13.00
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Alice Day in "A Dozen Socks"		
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Penetrating the Stream of Life		
Stretch and Keep Well.....	100 ft.	6.00
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'Em High".....	200 ft.	13.00
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the Tumbleweed".....	300 ft.	18.50
"Run, Girl, Run" (Mack Sen-		
nett).....	400 ft.	25.00
"The Frontier Trail" (Harry		
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Professional in results but amateur in simplicity of operation. Just point the camera and press the button; you get perfect movies from the start. Reduction prints may be made for 16 mm. projector. Price of camera only \$150.



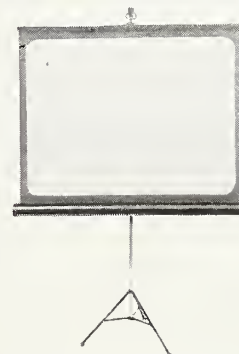
DeVry Type E 35 mm.
Projector

Self-contained in suit-case type carrying case, Type E DeVry is the simplest, and lightest motion picture machine procurable using standard 35 mm. film. Gives brilliant, flickerless pictures. Price \$250 and up.



Film Footage Meter
(16 mm.)

Fills a long felt want in the amateur field. Up to the DeVry standard in accuracy, durability and finish. Price \$30.



Rayflex Movie Screen

The truly modern home movie screen, Rayflex affords a perfect, beaded projection surface. Takes less room than a golf bag when stored, and may be set up on its own feet in a few seconds. For greater satisfaction in projection use the Rayflex. Three sizes, Price, \$25, \$30 and \$35.

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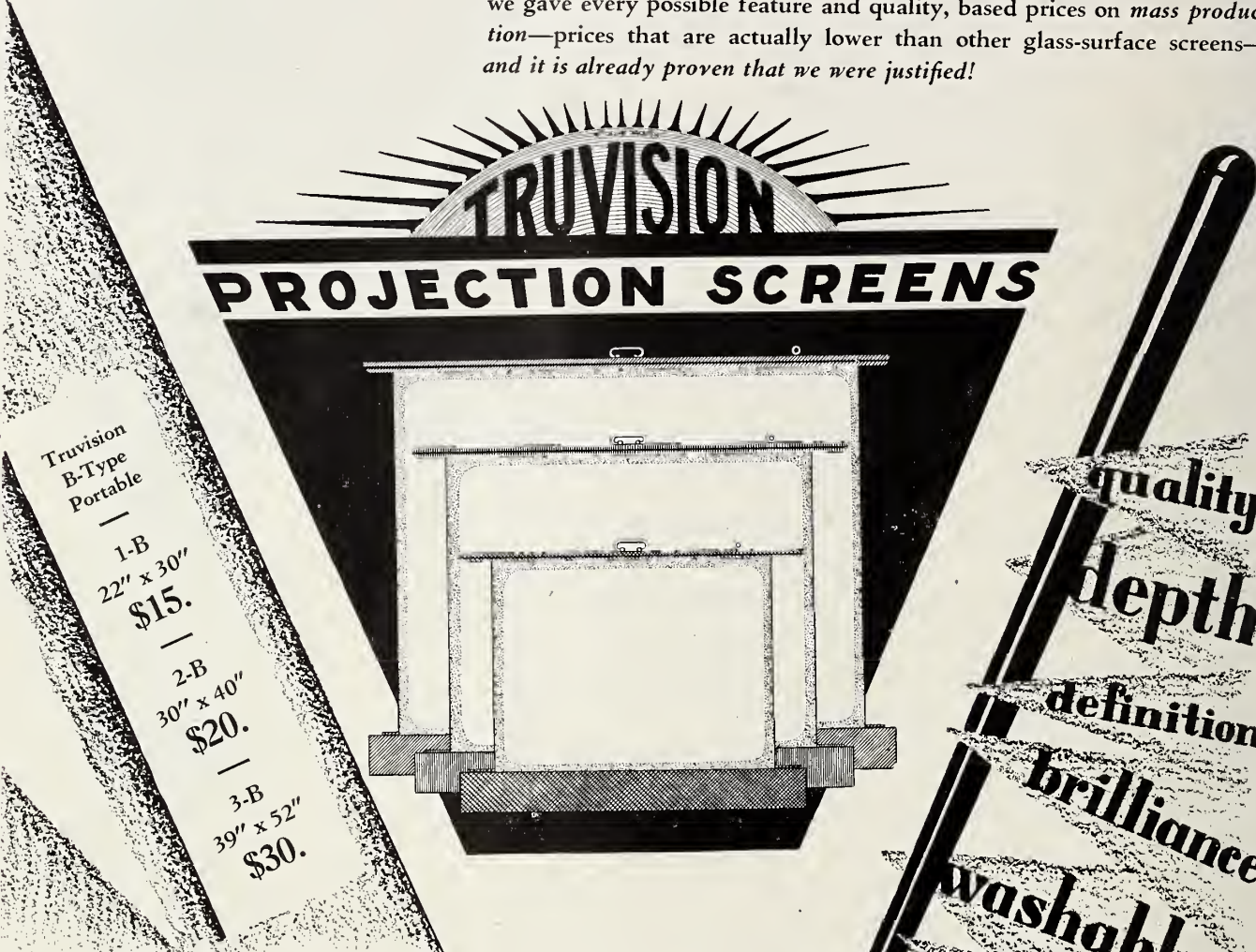
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EDITORIAL

INVENTORY

By Hiram Percy Maxim

President of the Amateur Cinema League

WITH this December issue we amateur cinematographers enter upon the third year of our association with each other through MOVIE MAKERS. It is always good for all concerned on these yearly occasions to draw apart and take a detached view of one's self and one's place in the general scheme of things.

Two years ago organized amateur cinematography was little more than an idea. A few hardy souls believed it would be a good thing for amateur cinematographers of the future and also a good thing for the cinema movement. Today, the Amateur Cinema League is a highly efficient, prosperous and rapidly growing association of most of the earnest amateurs of every civilized country on earth.

From an idea, floating around in the minds of a forward looking few, to the recognized leadership in international amateur cinematography is a long jump indeed. A heap of difference exists between these two extremes and a lot of water had to flow over the dam to bring it all about. Nevertheless, this water has flowed over the dam quite safely and surely.

As we detach ourselves and regard this picture from afar we see an important significance lying back of it. Such a rapid and sound growth signifies that there was a real need for such an organization as ours. It

also signifies that wise, businesslike management and sound policies were at work somewhere in the background. And so, as we contemplate this spectacle of ourselves, we become distinctly heartened to pick up the burden for the coming year and carry on with a firmer stride than ever.

If it is given to us to carry on in the future as we have carried on in the past, we see a very bright picture on glancing ahead. It encourages accurate timing in our exposures and skillful handling in the development of our problems as we confront them. We see wider and better results from co-ordinating the supply of cinema product and the demand of amateur consumption. We see a combination of interests that can have an extraordinary efficiency and an amazing capacity for rapid development.

This picture leads us to ask ourselves the question: "If the past two years of co-ordinated demand and supply brought such epoch making advancement as our latest equipment, panchromatic film, full natural color film and home talking movies, what may we have when December 1930 rolls around?"

The answer is: "We shall have made so many things possible that cinematography will touch, exert an influence and have a place in every important human activity. If the past is an indication of the future, it can be nothing less."

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateur's contribution to cinematography as an art and as a human recreation. The League spreads over fifty countries of the world. It offers a technical consulting service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited, if you are not already one of us.

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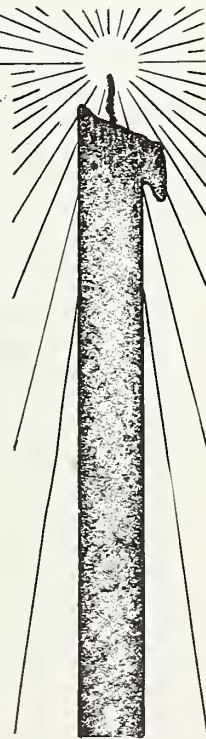
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1926

A Merry Christmas to Every Amateur



1928





Paterson
Novlan



The Perfect Christmas

PORTRAIT *of* THE PIONEER GEORGE EASTMAN

By John Beardslee Carrigan

Drawings by Alejandro de Canedo

ALADDIN rubbed his magic lamp and the genie bore him to the land of the lotus.

A magician of modern science created and produced the first motion picture film and all of the people of the earth may now be transported nightly to those dream worlds of their hearts' desire.

One meets great men, but seldom a magician.

I had often wondered what manner of modern genie George Eastman would prove to be. And here he was, standing beside me!

We were alone in the curtained dusk of the perfect miniature projection room high up in his great mansion in Rochester. An amateur projector purred beside us and on the screen bloomed iris and orchids in all the exotic glory of their colored brilliance. I was naturally thrilled, for these were the first Kodacolor pictures I had seen. And it was additionally stirring to realize that I was seeing them projected by the hand of the man who had made them possible for the whole world and that, in fact, these very pictures had been made in his own gardens by Mr. Eastman himself. However, I had not expected to find that he would be as keenly fascinated as myself—but he was. This I came to understand when I stopped to realize how deeply George Eastman loves beauty—the beauty of flowers and color and music.

The reel came to an end; the projector stopped; lights were switched on and the paneled walls and vaulted ceiling of the little theater again assumed reality. I had watched the magician performing his miracles.

As he awaited my comment on his films, I realized that he was a man as well as a magician, a kindly man, shy and very human. Just like any amateur cinematographer, the genius who has made the pleasures of movie making possible for all other amateurs was eager for praise of his filming. I was mighty glad I could tell him that his flower studies were splendid. It would have been rather difficult otherwise.

We had just had breakfast in the conservatory, a large flower banked room, in the center of which the blossom covered breakfast table seemed part of the garden's plan. And as we breakfasted, the great organ, spreading throughout the house like a melodious octopus with golden tentacles, played softly. It was evident that, among the other things which George Eastman has accomplished during his busy life, he has also learned to live with a restrained magnificence and in a luxury which is the epitome of taste.

I was frankly hungry, having arrived by early train from New York, and ate everything set before me. Mr. Eastman contented himself with fruit, coffee and cigarettes (a great many cigarettes, I was relieved to note, being myself an inveterate smoker), which he carefully fitted into one of the new ejector holders. Then, breakfast finished, he settled back in his chair and looked at me expectantly. I do not know, of course, but I

rather suspect that he, lacking egotism and rarely granting interviews, was as nervous as I, facing as I did my first interview with the man who had made the amateur motion picture possible.

"Well, young man," he said, "about what is it you wish to interview me?"

"I'm sure every amateur would be interested in your thoughts concerning the past, present and future of amateur movies," I suggested.

He thought for a moment. There were to be many long silences in this pleasant conversation, filled with the soft obbligato of the organ and with the color and fragrance of the flowers to muse upon.

"Well," he replied, "as for the past, I have been away a great deal while this amateur movement has been growing. (I remembered his African hunting trips with the Martin Johnsons.) "You at the Amateur Cinema League headquarters probably know more about its present development than I, and none of us knows what the future may hold."

I realized, then, that Mr. Eastman was an extremely cautious man, and that he took good care that no hastily uttered opinion should later come back to plague him. I decided to approach the problem from another angle.

"What do you think of sound pictures?"

This time there was no delay. The question had struck a responsive chord. Sound connotes music and music is the great inspiration of his life. Even without the organ (which, by the way, is also his alarm clock) this would have been obvious after one glimpse, caught from the taxi, of the great Eastman School of Music.

"The sound movies will bring the best in music to all of the people, even in the smallest hamlets. That will be an achievement of vast importance. But it would be a great pity if talking movies limited the distinct art of the motion picture. Personally I do not believe the



producers want this to happen. I believe the artists in the industry will try to prevent its happening. But in the end it will have to be decided by the people."

I gathered from his tone that, in common with other thinking men, Mr. Eastman was not too hopeful about the future of the spoken parts of this hybrid form of the cinema.

"But isn't it splendid," he continued, "to know that those who have seen motion pictures only to the accompaniment of a tinpan piano will soon be hearing synchronized accompaniments by the greatest of the world's orchestras?"

"Will there be sound pictures for the home soon?" I asked.

Mr. Eastman paused. Again there was a silence into which the mellow notes of the organ floated wistfully.

"Sound pictures for the home are possible," he said. "One side of the frame can be utilized for the sound track. Yes, sound pictures for the home are perfectly possible."

"Will equipment become cheaper?"

"Equipment is constantly changing. New methods of manufacture are being perfected. As time goes on this will all tend toward cheaper equipment."

"How about cheaper film?"

"There are many problems involved. It is not merely a question of the film but of processing as well. I see no immediate prospect for that."

"Would paper film, such as is now being tried out in Europe, make for cheaper footage?"

"Paper is merely a substitute base for the celluloid. Much more goes into the cost of film than the base. There is no hope there."

"MOVIE MAKERS is mightily interested, Mr. Eastman, in the use of films in education. We believe that 16mm. equipment and film have opened up a development of tremendous importance in that field. Are we right?"

This time my question was not quite so innocent as in the case of the sound movies, for I knew that it was Mr. Eastman's philanthropy which had made possible the first great educational test of the motion picture.

"Yes, we are on the right track there at last. When the reports of our tests are made public they will show positively that such a visual aid as the motion picture is a great help in education. Motion pictures in the schools have a big future."

"And what do you, yourself, think of Kodacolor?"

This was the last question I had to ask Mr. Eastman. I had struck fire. He was obviously enthusiastic. His enthusiasm might have seemed mild in a less austere personality, but, by contrast, it was overwhelming.

"Color pictures revived my interest in the movies," he exclaimed.

The full import of this statement left me speechless. It had never occurred to me that the greatest figure in the history of the motion picture might have become bored with his own achievement—and then I remembered that thirty-two years is a long time, and that, quite possibly, the candy manufacturer may also weary of his sweets.

"I believe that color films will be the making of the amateur cinema movement. Without them it could never have been so great. With them it has limitless possibilities."

He pointed to the graceful silver vase in the center of the table, filled with roses of an exquisite pink.

"Every bright morning I carry the table flowers out on the terrace and take their pictures," he confided.

The discussion of color cinematography continued. Mr. Eastman expressed it as his opinion that colored motion pictures by artificial light would soon be possible. He prophesied that the problem of duplication of color films would be solved and that larger color pictures were coming, although he believes there is little need for the latter in amateur projection.

"But you haven't seen any of my color films," he suddenly exclaimed.

He rose and led the way. As we passed the library door I glimpsed a massive table on which, ready for the reader, reposed the latest copy of MOVIE MAKERS. We entered a miniature elevator and were carried up to that magic chamber, the vaulted projection room beneath the roof.

With eager hands he searched through piles of neatly stacked cans for his latest color reel. A button clicked and the projector threaded itself. Another button and the projection room was darkened. So it was that iris and orchids bloomed before us on the screen that morning, as colorful and exquisite as in the glass gardens where they grew.

A magician was gazing into fairyland—a fairyland of his own making.



VITACOLOR MOVIES

Reporting a New Color Process for the Amateur

By Earle C. Anthony

*President of the National
Association of Broadcasters*

IT was a politely incredulous group which made up Vitacolor's first audience. Physicists, professional photographers, newspapermen, dealers' representatives—all who were invited for this private viewing sat about with an air of expectancy tinged with cynicism. They had lived in Hollywood too long to grow enthusiastic about a thing on the mere say-so of another.

The scene was the private Hollywood projection room of Max B. Du Pont, inventor of Vitacolor. To imagine a more eloquent setting one would have to go far. It was in this crude, barn-like structure that Mr. Du Pont labored for many conscientious years to perfect his process for making motion pictures in natural color. In this time his hours of despair had far outnumbered those moments of surging joy when success seemed just around the corner. And, tonight, his brain-child was to stand the test of cold-blooded criticism.

There was tardiness among the guests. Those who had arrived were growing slightly fidgety. They were not easily blamed. There are so many views more to the liking of the human mind than the blank sides of a make-shift projection room. One could almost imagine their thoughts to run in unison such as this:

"Why am I here? This is probably just another one of those 'flops' with which somebody is always trying to revolutionize the poor, down-trodden movies. Can't I think of some excuse to leave without causing offense? Oh, I suppose I'll have to stick it out." And so-on and so-on.

The newspapermen were more at their ease. They, at least had something to occupy their time in the interim of waiting. Back in the operating booth Mr. Du Pont was patiently explaining his process to the accompaniment of their excited exclamations. Bits of conversation floated out to the group in front:

"But the film is black and white! . . .

Where does the color come from? . . . What's this for? . . . How does it go? . . . You mean to say that all the



THE INVENTOR AND THE AUTHOR

Max B. Du Pont Demonstrating the Vitacolor Attachment for Amateur Cameras to Earle C. Anthony.

work is done by these gadgets on the camera and projection machine! . . . And there's absolutely no color on the film? . . . Is it a special kind of film? . . . Do you take the pictures at ordinary speed? . . ."

At last, a hushed quiet came over the long room. The lights were extinguished and the projection machine set up a whine, which settled down to a low, rhythmic purr. A few fitting titles flashed onto the screen. Then a group of bathing girls appeared in one of the most amazing motion picture revues I have ever witnessed. Every color of the spectrum was represented in the combined shades of their swimming suits. Not all glaring colors, mind you, but exactly as they would appear to the eye in reality—some "noisy," others subdued. But the fact which impressed me most was that while one of the girls had red hair and wore a green suit and another along the line had on a red suit, yet neither of these

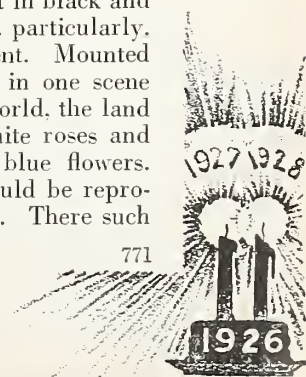
brilliant colors persisted in the eye of the observer to draw his attention away from the other girls, any more than if he were peering at a row of "sunkist" specimens along Santa Monica's ocean front. The flesh tints were exact, ranging from a carefully nurtured "peach and cream" complexion down to a deeply tanned skin.

There followed what I feel no hesitancy in describing as the first news-reels in natural colors to be shown anywhere. One scene was the Tournament of Roses Parade at Pasadena, California; another, the Herbert Hoover Notification Ceremony at Palo Alto.

While the former was by far the most colorful, the latter was an interesting and successful experiment in showing how the usual monotony of the news-reel may be turned into an entertaining spectacle for the movie fan. The Hoover reel had a depth and perspective beyond the capability of black and white

film. The drab stands were surmounted by a sky of the purest cerulean blue. A patch of frayed, faded grass in a surrounding field of brighter green looked so natural that one was caused to wonder if he could not step across the threshold of the moving picture screen onto the very ground of the famous stadium where Stanford's heroes have fought many a gruelling battle.

The Pasadena picture defies description of any sort. One might as well try to depict the wonders of Arizona's Grand Canyon with pen and ink as to attempt to reproduce this gorgeous, colorful event in black and white. In one instance, particularly, this was all too apparent. Mounted on a flower-laden float in one scene was a huge revolving world, the land spaces marked with white roses and the water areas with blue flowers. None of this beauty could be reproduced on ordinary film. There such



a globe would appear as a mere flat, white surface.

Equally impressive were scenes taken along California's famed Monterey Coast in early morning, with a high fog obscuring the sun. Through the mist, the color values were delicate and faintly discernible, like tints of the old masters. There was depth to the water, which churned about the rocks and, far off, the haze could be seen lazily lifting before the warming sun.

Until this time little had been said about the possible availability of Vitacolor for the amateur. It was generally believed that the process was intended mainly for the professional screen since all of the pictures shown had been of standard projection. So it occasioned no little surprise when a small screen was placed before the audience in line with a standard make of home projector.

But the big surprise was yet to come. Not even remotely aware that such a thing was possible, the guests found themselves looking at sixteen mm. reductions of the pictures that had previously been shown on the standard screen. The bathing girls, the Hoover ceremony, the Tournament of Roses Parade, all of the full-size subjects were reproduced on amateur film without loss of color, perspective or detail. These were followed by a series of pictures taken with amateur cameras, each one clear and true in color values.

At the conclusion of the showing there was a silence which I can best describe as of profound approval.

Vitacolor had scored. No doubt of it. This was simply another demonstration of the fact that silence is sometimes the most eloquent form of applause.



VITACOLOR FILM

Eugene Overton, President of the Du Pont Vitacolor Corporation, Examining the New 16mm. Color Film.

With the subject of Vitacolor now more clearly defined, new questions arose in the minds of newspapermen and others which busied Mr. Du Pont in answering for the next hour. During this aftermath, Dr. Alexander Goetz and Dr. E. H. Kurth, physicists

A COLOR SCREEN TEST

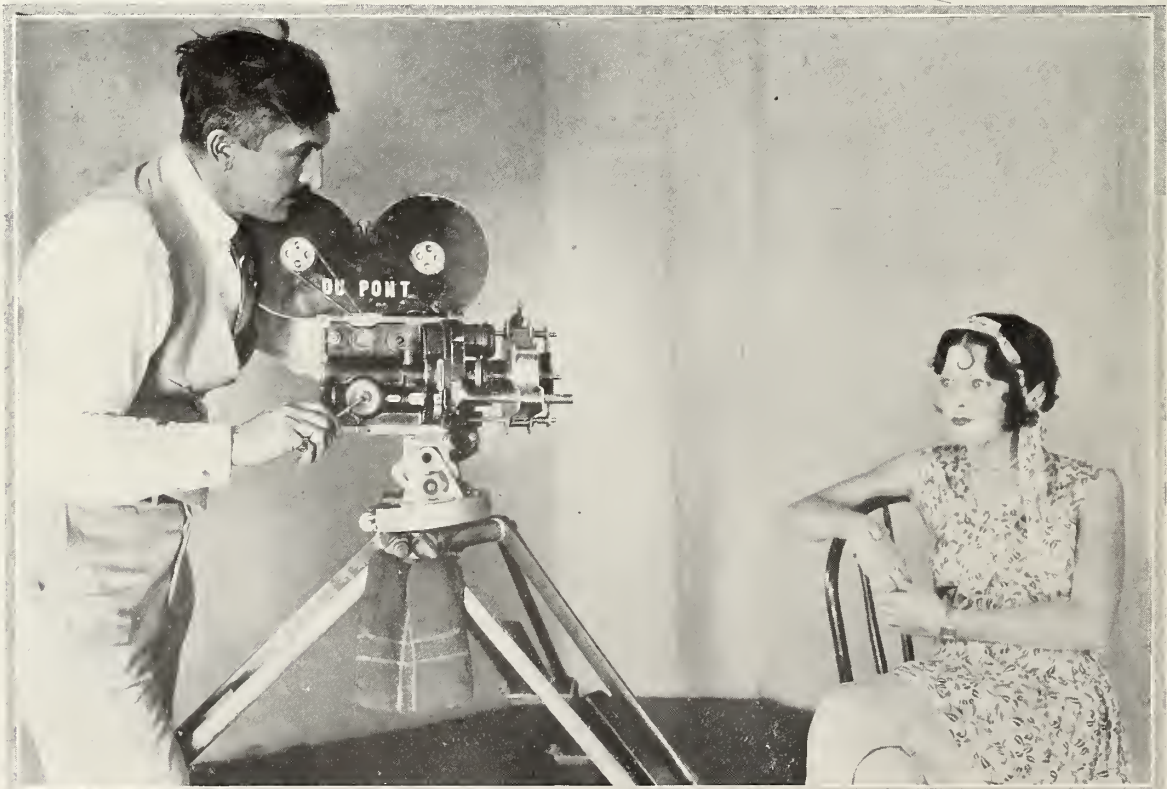
Mr. Du Pont, the Inventor, Is at the Camera.

of the California Institute of Technology and themselves experimenters with colored motion pictures, took occasion to pronounce Vitacolor a most practicable method of transferring natural color to the screen.

And now a word about the evolution of Vitacolor. It is logical to assume that Mr. Du Pont inherited his color faculties from his father, the late Leon B. Du Pont, one of the foremost scenic painters of France and an *officier d'académie*. From his mother, who invented a system of reading and learning the French alphabet in one operation and who devised a method of teaching the metric system now in use in deaf and dumb schools throughout France, it is only natural to conclude that he came by his inventive instincts. To carry the inventive theme further, his great-grandfather, Francois Jean Baptiste Du Pont de Bourgneuf, invented the first double-action water pump and organized the first military band under Napoleon I.

Under his father's tutelage, Mr. Du Pont learned the science of color combination and harmony. Thwarted financially in his desire to make scenic painting his life's work, he turned to photography for a livelihood. The desire to improve motion pictures with natural color came to him one day while examining some Pathe hand-colored film. The World War prevented his progress in this direction until 1917 when, chronic bronchitis bringing about his discharge from the service, he came to Los Angeles and was soon established as one

(Continued on page 826)



THIS SECOND ANNIVERSARY

Musings in Agate Measure

K. L. NOONE, Advertising Manager

A Statement of Editorial Policy

JOHN BEARDSLEE CARRIGAN, Editor

ANNIVERSARIES . . . for the worry of the usual man, who must carry them in mind weeks ahead lest he fail to remember a day of confusion and orange blossoms way back in nineteen something or other. No, this isn't that kind of an anniversary. It's rather a stock-taking time.

Now perhaps the twelve firms that placed their advertising contracts in the cradle of MOVIE MAKERS stood behind the child because it came of good stock and they thought it would eventually make a worthy citizen. Perhaps they simply liked the lustiness of its young cries. Anyway, there they laid the contracts. The baby grew and before it was a year old was showing precociousness in the selling of cinematic goods. Now with adolescence past it is talking for the industry to the amateur in the world's far corners and selling cinematic goods where in other days the seven league boots must have provided means of circulation.

Are we stock-taking? Then let us get out our agate rule and measure advertising. Here's December, 1926, 3003 lines. Place that side by side with this issue of December, 1928. Where would it stand against a lineage of 14,951?

AMATEUR MOVIE MAKERS was the sort of sonorous name often given a child in the first burst of fond parentage. It progressed to MOVIE MAKERS right speedily, and I suppose that some day or other, not so far in the future, either, when we must go to press weeks in advance of publication date to make ready a heavy foreign edition, it will be "popularized" still further and we will be hearing of it as M. M.

For our pioneer advertisers, we are proud that MOVIE MAKERS has shown their faith well founded, proud that it is proving a super-cinematic salesman for them in its monthly trips around the world, proud that it is now a catalog for the amateur and for the dealer. We are appreciative of our new advertisers because only an harmonious, united industry can reach its highest destiny.

Now we may set our faces toward another anniversary. And what shall we name the first trans-atlantic airship edition for, perhaps, 1930?

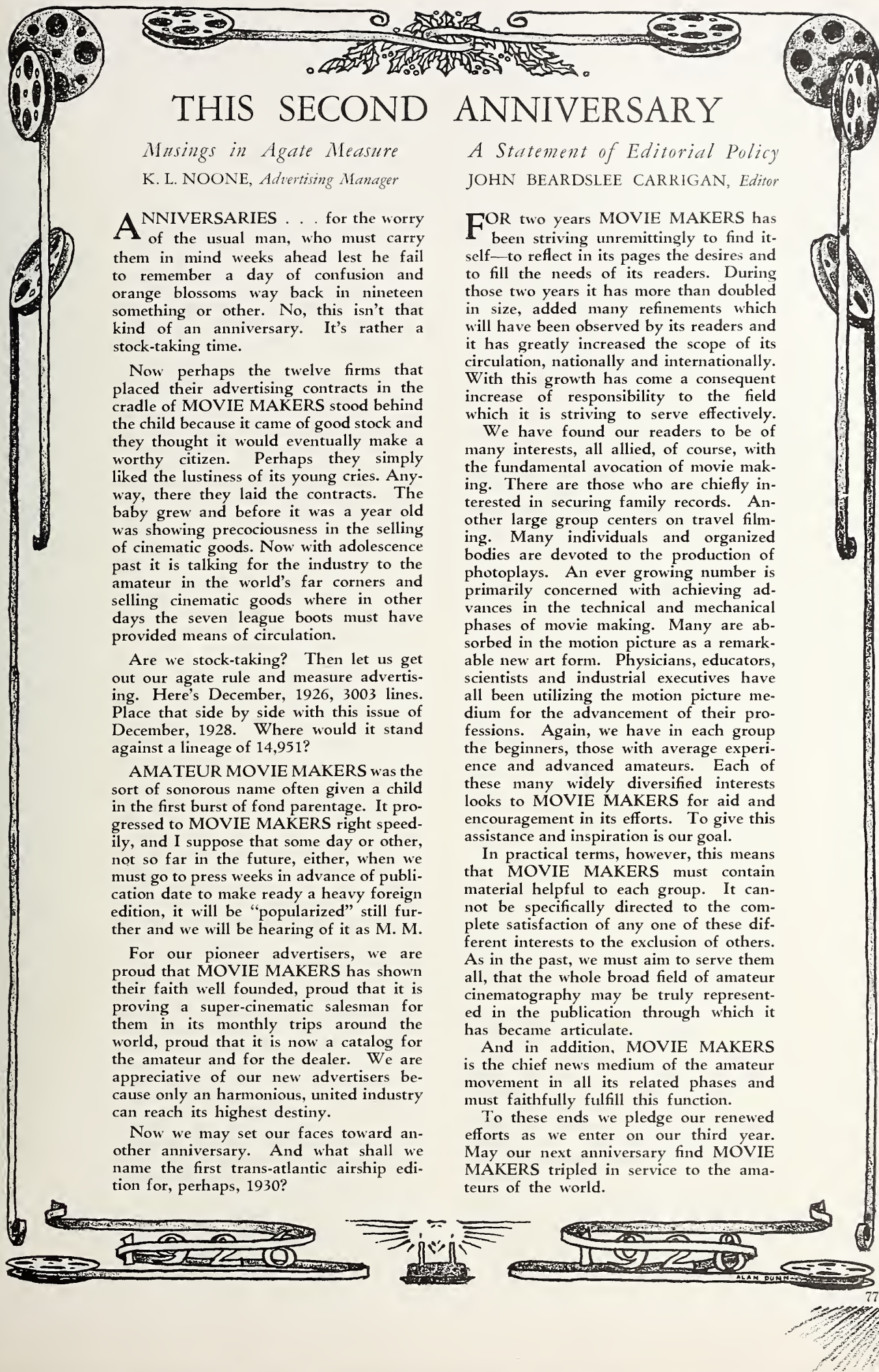
FOR two years MOVIE MAKERS has been striving unremittingly to find itself—to reflect in its pages the desires and to fill the needs of its readers. During those two years it has more than doubled in size, added many refinements which will have been observed by its readers and it has greatly increased the scope of its circulation, nationally and internationally. With this growth has come a consequent increase of responsibility to the field which it is striving to serve effectively.

We have found our readers to be of many interests, all allied, of course, with the fundamental avocation of movie making. There are those who are chiefly interested in securing family records. Another large group centers on travel filming. Many individuals and organized bodies are devoted to the production of photoplays. An ever growing number is primarily concerned with achieving advances in the technical and mechanical phases of movie making. Many are absorbed in the motion picture as a remarkable new art form. Physicians, educators, scientists and industrial executives have all been utilizing the motion picture medium for the advancement of their professions. Again, we have in each group the beginners, those with average experience and advanced amateurs. Each of these many widely diversified interests looks to MOVIE MAKERS for aid and encouragement in its efforts. To give this assistance and inspiration is our goal.

In practical terms, however, this means that MOVIE MAKERS must contain material helpful to each group. It cannot be specifically directed to the complete satisfaction of any one of these different interests to the exclusion of others. As in the past, we must aim to serve them all, that the whole broad field of amateur cinematography may be truly represented in the publication through which it has become articulate.

And in addition, MOVIE MAKERS is the chief news medium of the amateur movement in all its related phases and must faithfully fulfill this function.

To these ends we pledge our renewed efforts as we enter on our third year. May our next anniversary find MOVIE MAKERS tripled in service to the amateurs of the world.



The MARCH of the CLUBS

How Organized Groups Contributed to Cinematic Art During 1928

By Arthur L. Gale, *Club Editor*

THE last year has seen one hundred and fifty per cent increase in the number of amateur movie clubs, development of two new League services for clubs and the completed production of approximately eighty amateur photoplays. The membership roster of almost all the older clubs has been greatly augmented. The growth of the amateur club and photoplay movement has not all been numerical. The clubs are increasing their services to members, they are preparing better constructed programs and they are securing more important speakers. In several instances clubs of amateur cameramen and women have become important civic institutions and have made amateur movies serve educational, social service and recreational purposes outside of the immediate scope of the club. Through comparative screenings of members' films, technical lectures and the exchange of amateur ideas and experiences, the clubs have undoubtedly contributed much toward the progress of amateur technique. Club equipment has also been greatly supplemented.

This year has been one of comprehensive experiment for the film story producing groups. Almost every photoplay form has been tried. Farces, comedies, dramas, melodramas and film documents have been produced. Nor has the amateur been without his super-feature. Such films as "Caste" and "The Crown Jewels" involved the cooperation of military and naval forces, railroads and, in some cases, whole towns and cities.

Here the amateur, faced with the obvious lack of material available to him in scenario form, unlike community players groups, has concentrated a great deal of his energy on the fabrication of plots. The amateur photoplay producer has not yet completely realized that all of the written story material of the world is available to him, that his logical contribution is the complete translation of this material into terms of the motion picture, and that his true artistic achievement will lie in enlarging these terms in the process. However, it is evident the amateur producers are learning the working value of a well planned script. They are learning to use their photographic tools skillfully and the production organization of the average group has become much

more effective. The value of selecting officers and cast on the basis of ability rather than popularity is an old story.

Even with this diversification of effort and the use of hackneyed story material, film story producing groups are well on their way toward making the original contribution to the progress of the motion picture as an art form that was prophesied of them, early in the movement, by far-visioned critics and professionals. This year has seen notable achievements. Amateurs have reached professional heights in standard photoplay technique, as in "Narrow Paths." They have made full use of motion picture possibilities, as in "And How." They have, through cinematic experiment, reached new artistic levels, as in "The Fall of the House of Usher."

Recognition of the amateur photoplay movement has become general. The professional motion picture world drafted the director-cameraman of "And How" solely upon the basis of his ability demonstrated by that film.

In the last year, public screenings of amateur productions have been held generally. The box office receipts, in some cases, have been turned over to charity and in others have been devoted to the purchase of equipment. Not only have these public screenings demonstrated solid public interest in amateur photoplays, but they have also shown that greater efforts obtain adequate support.

An interesting aspect of the amateur motion picture club development is its growth in colleges. The movement has also become strongly rooted abroad. There are over thirty clubs outside of this country and in England, where interest in amateur photoplay production is particularly keen, local organizations are now linked together by the National Amateur Cinematographers' Association.

As the two new League services in this department, bulletins containing specific material for clubs of amateur cameramen and film story producers are issued periodically and the Club Film Library made up of amateur productions is operated for the benefit of organized groups.

There can be no doubt that these clubs will contribute materially to the progress of the motion picture as an art form.



The ADVANCING AMATEUR

Perfecting of Cinematic Tools in 1928 Brings Marked Progress in Technique

By Walter D. Kerst, *Technical Editor*

AS the forms for the twenty-fifth issue of MOVIE MAKERS, its second anniversary number, are locked on the presses, my mind reverts to the first issue published in December, 1926, when the movement was just getting well under way. A glance through the past issues of the magazine brings home with great force the rapid strides forward the amateur motion picture industry has made in its technical aspects. In the early days of the magazine, and preceding that, back to the successful introduction of the 16 mm. camera in the summer of 1924, most of the persons actively engaged in the hobby were content with the limitations placed upon them by the available equipment. Unlike the first 35 mm. film, the early 16 mm. amateur films were excellent in quality, but they were, nevertheless, limited. The first 16 mm. camera on the market had a lens that could not be interchanged with others, nor were there then lenses adapted to this end. However, this condition did not exist for long. When the first issue of the magazine made its appearance, a camera with an interchangeable lens feature was being sold, cameras and projectors were being made more compact and lighter in weight, and accessories were being rapidly introduced. A vignetter for iris-ing in and out was available, well known lenses were being made for 16 mm. cameras and each month thereafter saw the introduction of some new feature for the amateur to enrich and enlarge his movie activities.

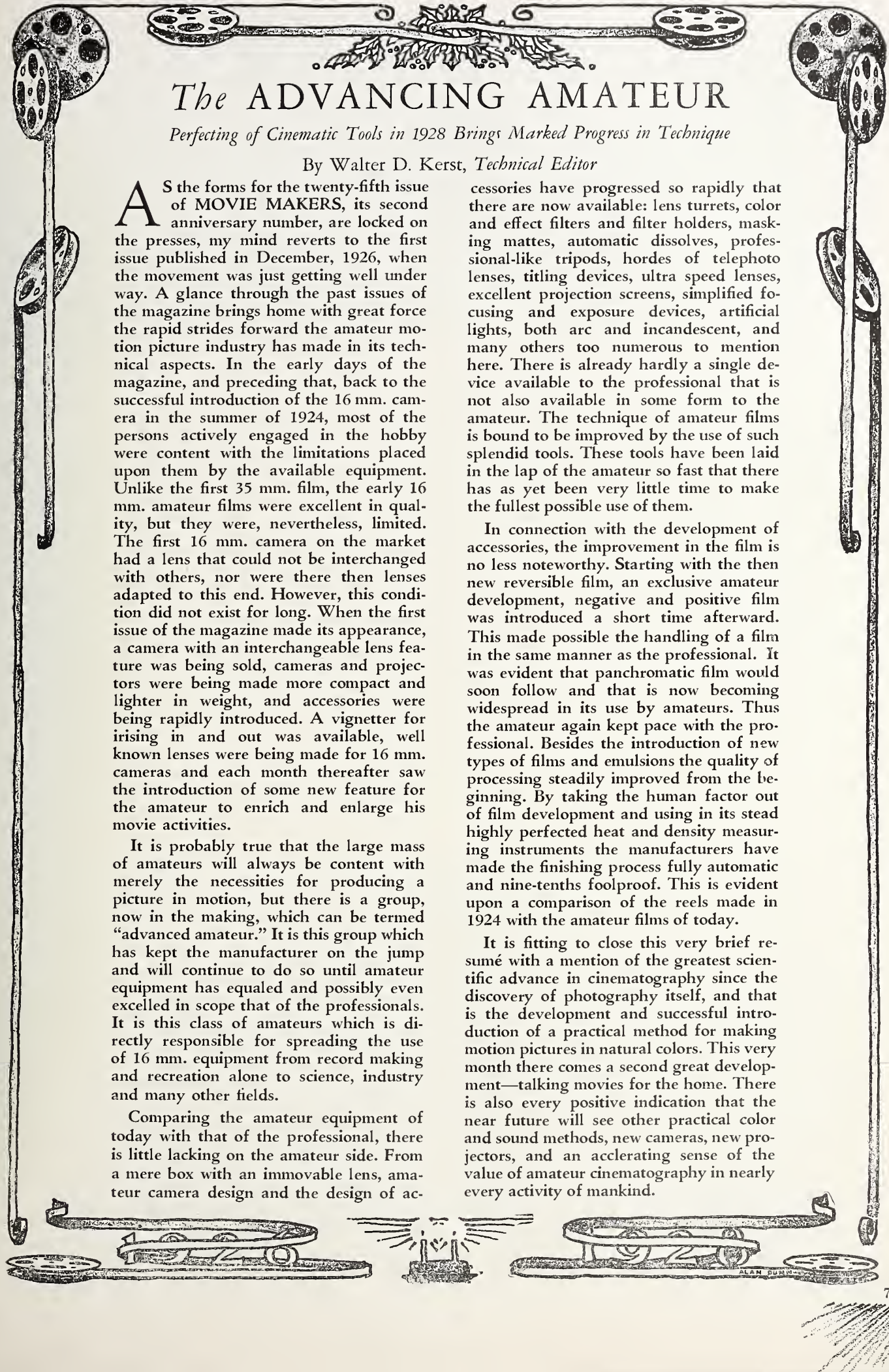
It is probably true that the large mass of amateurs will always be content with merely the necessities for producing a picture in motion, but there is a group, now in the making, which can be termed "advanced amateur." It is this group which has kept the manufacturer on the jump and will continue to do so until amateur equipment has equaled and possibly even excelled in scope that of the professionals. It is this class of amateurs which is directly responsible for spreading the use of 16 mm. equipment from record making and recreation alone to science, industry and many other fields.

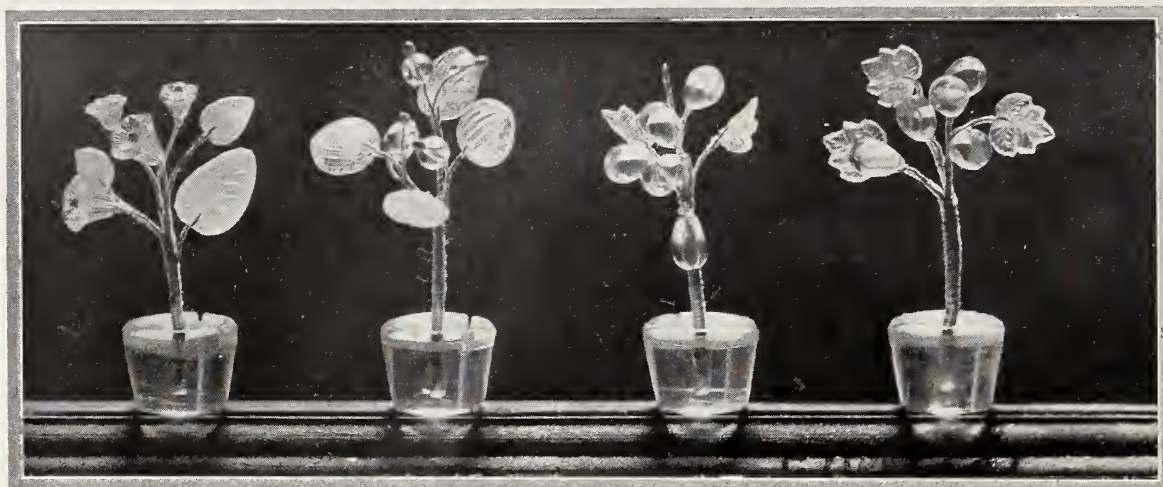
Comparing the amateur equipment of today with that of the professional, there is little lacking on the amateur side. From a mere box with an immovable lens, amateur camera design and the design of ac-

cessories have progressed so rapidly that there are now available: lens turrets, color and effect filters and filter holders, masking mattes, automatic dissolves, professional-like tripods, hordes of telephoto lenses, titling devices, ultra speed lenses, excellent projection screens, simplified focusing and exposure devices, artificial lights, both arc and incandescent, and many others too numerous to mention here. There is already hardly a single device available to the professional that is not also available in some form to the amateur. The technique of amateur films is bound to be improved by the use of such splendid tools. These tools have been laid in the lap of the amateur so fast that there has as yet been very little time to make the fullest possible use of them.

In connection with the development of accessories, the improvement in the film is no less noteworthy. Starting with the then new reversible film, an exclusive amateur development, negative and positive film was introduced a short time afterward. This made possible the handling of a film in the same manner as the professional. It was evident that panchromatic film would soon follow and that is now becoming widespread in its use by amateurs. Thus the amateur again kept pace with the professional. Besides the introduction of new types of films and emulsions the quality of processing steadily improved from the beginning. By taking the human factor out of film development and using in its stead highly perfected heat and density measuring instruments the manufacturers have made the finishing process fully automatic and nine-tenths foolproof. This is evident upon a comparison of the reels made in 1924 with the amateur films of today.

It is fitting to close this very brief resumé with a mention of the greatest scientific advance in cinematography since the discovery of photography itself, and that is the development and successful introduction of a practical method for making motion pictures in natural colors. This very month there comes a second great development—talking movies for the home. There is also every positive indication that the near future will see other practical color and sound methods, new cameras, new projectors, and an accelerating sense of the value of amateur cinematography in nearly every activity of mankind.





WHAT'LL WE SHOOT NOW?

An Answer to a Pressing Problem of the Amateur

By Carl L. Oswald



THE average movie amateur, like the average citizen, exists largely in the minds of harassed publicity inventors who must, from the very nature of things, have a collective mind to address. Generally speaking, there is no real "average movie maker" for the simple reason that a suspicion of suggestion that he is one will, in most cases, remove him from the class with speed and indignation.

Suggest to the "average" movie camera owner that his cinematic ideas are limited to trick shots of the baby, grotesque shots of the dog and possibly, a few standard shots at his favorite golf course, and you have at once lost a friend. He is willing to admit his lack of technique; he will never admit publicly, and seldom privately, his lack of ideas.

Why, then, are the bulk of the films made by amateurs divided roughly into "baby," "pet" and "sport" pictures? In the latter class I am willing to include the casual shots made at the shore during the summer and the somewhat more valuable shots made on a lowering November day during the last few seconds of play when the ball is carried over the line to the tune of wild yells from the assembled lunatics and to the everlasting glory of dear old Whatsit. Incidentally, such a shot is likely to come nearer to being authentically thrilling than anything else easily accessible to the amateur.

Having shot the baby and other members of the family up to several hundred feet of well-photographed incoherence, having upset the dignity of the dog to the point where he is wistfully contemplating digging up his bone from under your pet rose-

bush and striking out for some spot where life is less complicated, and further having seriously reduced your popularity at the nineteenth hole by too persistent movie clicking on fairway and green, have you decided that there are no further worlds to conquer and without much thought on the subject either for or against, put the camera away to be resurrected only on birthdays, Christmas and, occasionally, in the expansive spirit induced by the visit of an unexpected but unusually welcome guest?

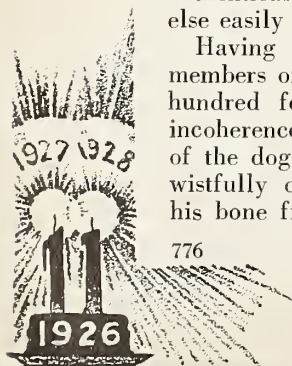
Of course you show the pictures from time to time and, if you are at all alert to the reactions of those who are viewing them for the first time, you slowly come to a realization that something is wrong. The lucky shot of the baby when he calmly ignored all directorial blandishments and proceeded to chew the puppy's ear is good for all sorts of repetition, but surely something should be done about the next shot, which is simply an uninspired portrait done in the early tintype manner. And so scene follows scene, some good enough to stand as shown, some attaining a certain vitality by your running comment, and some simply hopeless. The film, you feel sure, has genuine entertainment value but, somehow, it doesn't seem to click. What is needed? Titles and intelligent editing? Ah, here is a challenge. At the club and elsewhere you rather fancy yourself as a wit and at home you take on the added role of oracle. Here is your chance to shine. The actual tech-

nique of editing and titling is simple; the results depend on your ingenuity.

Get out the old films and examine them. Surely a shift in the position of the scenes will help toward coherence. Run the picture, note the scene sequence, and then decide how a change in that sequence will lift the picture from the purely personal to one having a general appeal from the standpoints of coherence, good taste, universal understanding and (if you think you are that good) humor.

Preliminary preparation of a scenario, no matter how simple the subject, is to be advised whenever possible and here again lies a challenge to your ability to plan ahead and to visualize the finished picture as an expression of your ideas. The technique is so thoroughly covered in the various instruction books now available that there is little excuse for failure in the matter of exposure. In composition, grouping of your subjects and lighting you will find fascinating chances to try out novel ideas which, while not always successful, are bound to be interesting and, what is more to the point, will indicate what is to be done the next time.

The importance of amateur cinematography as a cultural hobby is not to be overlooked. To those of a philosophical turn of mind there is bound to be a continued fascination in the contemplation of the immense resources of science which have been concentrated on the production of this little whirring mechanism by means of which ideas can be visualized, stories told and memories faithfully recreated. To those of a more practical turn of mind the



movie camera becomes a magic notebook in which pencils of light record quickly and permanently those elements of modern business which are found most useful for purposes of instruction, advertising or direct sale. There are probably few modern industries or businesses in which the motion picture cannot be used to advantage under at least one of the headings mentioned. Therefore, get out the camera and see what you can do with it in *your* business. It is quite likely that the very use of the camera in this way will suggest possible improvements.

Then, too, your community may be interested in securing an appropriation for some needed civic improvement. Comparative shots of similar work elsewhere are more valuable than the most silver tongued orator. Further, a compilation of shots of various civic activities is an excellent basis for a film of unusual interest.

For downright fun, there is probably no better vehicle than the amateur photoplay. With a congenial group, all sorts of stories may be worked out from current fiction to the immense amusement of all concerned. As a matter of fact, the fun of making an amateur movie of this kind makes the viewing of the film later a most hilarious occasion as various mishaps and incidents of its production are recalled.

During the intervals of rest which are bound to come in any sport or hobby there are always the progress pictures of the baby, the new house and other matters more or less intimately connected with the household and family. Some of these shots may seem trivial but, in later years, it is often interesting to note the dif-

ferent emphasis brought about by a passage of time. It is not at all a bad idea to combine many shots which, in themselves, have little present value, and to splice them into what may be termed a supply reel from which individual shots may be cut as they are needed in other films in the interest of continuity or improved appeal.

The impression that the winter months mean a cessation of photographic work is still rather widespread. Quite the contrary is true. Where snow is common, many thrilling shots of skiing, tobogganning and skating can easily be secured and "tied in" with your personal sequences with results which will surprise and delight you. The winter months, further, give you a better opportunity for indoor work on titles and general editing and, if your talent lies in that direction, animation. Animation can be done with drawings, plastic clay or dolls. The first two require definite ability either as a draughtsman or modeler, but with dolls of the jointed variety, many amusing and interesting stories can be worked out by almost anybody. Further, the interest of the film can be improved by means of double-exposed backgrounds in which the title appears over a picture or drawing suggesting to a greater or lesser degree the scene or sequence of scenes immediately following. Here again one may exercise his ingenuity to produce results which will enhance the quality of the finished film and give lasting satisfaction in a job well done.

We often hear the complaint, "I've shot everything in sight, now what do I do?" Rather plaintive and,

for the amateur who is definitely average, not to be wondered at. I assume, however, if you have read this far, that you are already on your way out of the average class and are all set to establish yourself as an individual able and anxious to express yourself in your own idiom through the medium with which you are working.

That you will make mistakes is just as inevitable as the fact that you will have unlimited amusement and constructive satisfaction, constructive in that the results you secure through intangible, almost mysterious light action and chemical reaction have not the evanescent quality usually associated with hobbies but, on the contrary, have a permanence which makes the occurrence of today the vivid memory of tomorrow and a whole procession of tomorrows.

Finally, there is constantly at the call of any amateur movie maker a small army of experts of varying degrees of ability and experience, any one of whom may be called on for advice in the solution of some problem which may come up in the production of even the simplest picture. These and the magazines cover the ground so thoroughly that the "how" of the movies is rapidly being reduced to a routine. Therefore, there is nothing required but exercising of wits, taking advantage of the numberless opportunities for interesting shots which constantly present themselves and thus changing "What'll we shoot now?" from a plaintive admission of defeat to a triumphant announcement of a job well done and a pleased realization of new and bigger opportunities of self-expression just around the corner.



THE CLINIC

Panchromatic and Filters

IT seems that quite a bit of confusion exists among amateurs as to the use of filters with panchromatic film. Although much information on this subject has been stressed recently in the magazine it would do no harm here to give a brief resumé.

Because panchromatic film is sensitive to all the colors of the spectrum, the factors of the two and four times filters, the K series of filters and the special red and yellow filters given for use with ordinary film do not apply when panchromatic film is used. Panchromatic film is faster with filters than is ordinary film. When using a filter with panchromatic film that is rated as two times with ordinary emulsion, the diaphragm is opened only a half stop wider instead of one full stop. This, of course, is an approximate factor because filters of various manufacturers vary in respect to the depth of color in them. The factors for filters should always be ascertained from the manufacturer in reference to the type of film to be used. With the yellow filter rated as four times with ordinary film, the factor of two with panchromatic film has given excellent results. With the K series of filters, the factors with panchromatic emulsion are: K-1, $1\frac{1}{2}$ times;



K-2, 3 times; K-3, $4\frac{1}{2}$ times. The red A filter has a factor of approximately 10 times with panchromatic film and the yellow G filter about 7 or 8 times. Varying a factor slightly either way will do no harm as the latitude of the emulsion is usually sufficient to take care of such variations. Remember that when using strong filters such as the K-3, G, A or any with a factor of $4\frac{1}{2}$ or more it is important that a full exposure be given. Under-exposure with these heavy filters will exaggerate the contrasts in the resulting picture. This is desirable for special effects, but for straight shots, guard against this danger.

A Kodacolor Xmas

KODACOLOR amateurs should not fail to take advantage of the many colorful subjects available to

Edited by Walter D. Kerst



TECHNICAL Bulletin
No. 2, "Reflections in Color," is ready for distribution free to League members only. It concerns color cinematography in general and Kodacolor in particular. Send for your copy today. Address the TECHNICAL CONSULTANT, AMATEUR CINEMA LEAGUE, 105 West 40th Street, New York, N. Y.



them during the Christmas season, even in some instances to shooting the Christmas tree with its bright little globes of gay colors. Of course, bright sunlight is needed and if there is snow on the ground it will help all the more by serving as an excellent reflector. It is the custom of many people to decorate an evergreen on their lawn with electric bulbs for the holidays. Why not go a step further and add the tinsel and all the other trimmings, turn on the lights and make a close-up in Kodacolor? Then there are the brightly colored fire engines, express wagons and other things for the sturdy youngster, the big blue-eyed doll with the flaxen hair for his sister and all the other toys that will photograph beautifully in color. These are but a few of the many ways in which the worker in color can use his camera to advantage during the coming holiday season. Remember to shoot only in bright sunlight, with the sun shining full on the subject. On a very brilliant day with snow on the ground it may be necessary to use the neutral density filter to overcome the strong glare reflected by the snow. A few trials will show where the neutral density filter can be used to advantage.



Editing and Titling

TILTING a film is greatly facilitated by projecting it and sticking a tiny piece of white adhesive tape at each point where a title is to be inserted. The number of the title is written on this tab. The film may then be run through a rewind and a title spliced in each place where a tabbed frame is clipped out. Confusion and possible errors are avoided because the numbers on the tabs correspond to those on the titles. The best way to number the adhesive tabs is to write a series of numbers along a strip of tape and clip off one number at a time as it is needed.

Don't throw away the long strips of film which you clip out when editing a picture. These strips may be soaked in hot water and the emulsion removed by scraping or brushing with a stiff brush. After wiping with a cloth and drying they make excellent leaders and trailers when spliced onto the ends of a reel. A leader not only protects the end of a film from being damaged but is very convenient for threading the projector since the first scene of a leaderless film will be used in threading the machine and will thus be lost in projection. If black leaders are preferred, the celluloid strips may be blackened by dipping them in India ink.

Howard E. Richardson



Film Standards

THE standardized taking and projection speeds for 35 mm. film as used in the professional field were announced recently in a transaction of the Society of Motion Picture Engineers. When normal speed on the screen is desired a camera taking speed of 60 feet per minute, with a minimum of 55 and a maximum of 65, is used. The projection speed is 30 feet per minute with a minimum of 75 and a maximum of 85.

For the amateur with 16 mm. equipment who wishes to conform to these standardized practices the projection speed should be twelve and one half minutes for a 400 foot reel and about three minutes for a 100 foot reel. The taking speed is, of course, fixed by the spring motor in the camera.



Trouble Saver

A POSSIBLE annoyance concerning the rewinding of films may be very simply avoided. Projected reels are often put away without rewinding. The next time they are shown the operator may not remember that a particular reel has not



been rewound until he gets it threaded into the projector. Having to remove and rewind it then, perhaps with an audience waiting, is very disconcerting. This aggravating experience may be prevented, however, by writing on the last few inches of the trailer or blank strip of film at the end of each reel, the words "To Be Rewound" or simply "Rewind". This can be written with India ink and should there be any question as to whether or not the reel has been rewound it can be decided easily. It is convenient also to write, "Ready to Project" at the beginning of the leader strip of each reel.

Howard E. Richardson

Enlarging 16 MM.

AN interesting method of preparing the "glycerine sandwich" as described on page 641 of the November, 1928 issue of MOVIE MAKERS, and for making still enlargements from 16 mm. frames is submitted by the Rev. William F. Bumsted of Columbia, Virginia.

"The materials required are microscopic slides, three inches by one inch, number two cover glasses, a simple microscope, a still camera, and the media in which the frame to be enlarged is immersed. There are various suitable media in which the frame can be placed and these are as



follows: A, glycerine; B, castor oil; C, glycerine and cadmium chloride; D, glycerine and sulphocarbonate of zinc; E, glycerine and chloral hydrate. Mixtures C, D and E have a refractive index practically the same as glass and mixtures A and B slightly less.

"Select the frames for enlarging, cleanse the cover glasses and slides in alcohol and dry thoroughly. Place a small quantity of one of the mixtures on the slide by means of a medicine dropper. The frame is then carefully immersed in the mixture, ex-

cluding all air bells, and a further supply of the mixture dropped on top. The cover glass is then placed over all. To eliminate all air bells warm the slide before mounting to a temperature of 100 degrees Fahrenheit. If it is desirable to preserve the frame for the making of future enlargements a small quantity of glycerine jelly, made by mixing 1½ parts of glycerine with one part of melted gelatine may be painted on the slide around the edges of the cover glass.

"The enlargement is made as follows: the completed slide is placed on any microscope using an ordinary 2 or 2½ inch objective. Light is reflected up the tube of the instrument by the mirror. Above the microscope is mounted a still camera with a ground glass for focusing. The lens of the camera is removed. The picture is focused in the usual way and exposed, either on a new plate from which an enlarged negative is made or directly onto enlarging paper. In the latter case the paper must be placed in a suitable printing frame



so that it will be held parallel to the plane of the film being enlarged. It is to be noted that the camera at the plane of the ground glass must be at right angles to the microscope and that the field of view be evenly illuminated."

Against the Sun

WHEN making pictures with the sun facing the lens there are certain precautions that should be observed if success is to be achieved. Always use a long lens hood to shield the lens from the direct rays of the sun. After adjusting the hood around the lens look closely at the lens and note where the shadow cast by the hood falls. If the shadow covers the glass of the lens there is no danger of fog. The hood should be at least three inches long and shaped like a cone so that the sides will not cut the corners of the picture. If possible place the camera in a shadow cast by an object in the field of view. This will further help to shade the lens. Remember to increase the exposure when shooting this type of picture. Do not worry about the high-lights but take care that the shadow side receives sufficient exposure, for this side comprises the major portion of the picture. Use reflectors whenever possible to lighten the shadows.

The Cine Kodak Stance

How best to hold your camera, if a Cine Kodak, is outlined in the following directions compiled by the Eastman Kodak Company.

THE waist level position, for photographing children and other objects below the adult level of



vision, is a very natural camera position. One simply holds the camera in two hands, braced against that part of him of which he has more if he doesn't play golf, and presses the trigger.

"But persons are frequently seen using the eye-level position with the camera held awkwardly. A characteristic of the Cine-Kodak is that the shape of the camera lends itself to an absolutely steady position.

"Let the Cine-Kodak photographer emulate the military rifleman. He should plant his feet squarely and apart. He should put his left hand at the front of the camera, with the palm toward him, and with the index finger or the next one on the trigger. The right hand, palm down, should grasp the rear of the camera, with the index finger on the spring that releases the winding handle, ready almost automatically to "crank up" for the next scene when a few feet have been taken. Incidentally, the thumb of the left hand is in a position to manipulate the portrait attachment of the f 3.5, or to focus the f 1.9.

"The two arms, if the elbows are braced rather solidly against the sides of the body, make two-thirds of a very steady anchorage triangle, and pressing the back of the camera against the right cheek gives the third point of firmness."

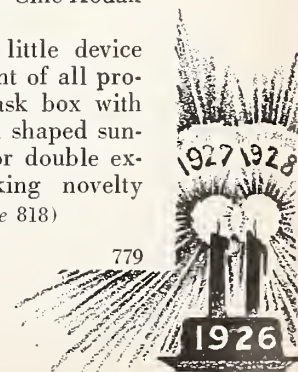


Amateur Mask Box

MR. Hyman Fink, inventive amateur of Los Angeles, California, sends the following interesting explanation of how he uses a home-made mask box for his Cine-Kodak Model B, f 1.9 camera:

"I have made up a little device which is used on the front of all professional cameras, a mask box with four slides and a funnel shaped sunshade. I use the box for double exposure work, for making novelty

(Continued on page 818)



MAKING UP FOR *Heroes All*, PRODUCTION OF THE DRAMA CLASS OF NEWPORT NEWS, VIRGINIA HIGH SCHOOL.

AMATEUR CLUBS

MAKE-UP BULLETIN

THE second bulletin issued by the League's Club and Photoplay Consultant, "Makeup for the Amateur Movie Maker," is now available to League members. The bulletin covers makeup for cine portraiture and for straight or juvenile parts in amateur photoplays. It gives some basis for experiment in makeup for character roles and includes makeup for panchromatic film. The bulletin is sent automatically to all clubs and to all League members who have registered a request that these bulletins be sent them as issued. The bulletin is available without charge to any League member who cares to write for it. Address requests to Club and Photoplay Consultant, Amateur Cinema League, 105 West 40th Street, New York, N. Y.

Yachts and Magnolias

THE Amateur Motion Picture Club of Miami, Florida, lately formed with a membership of fifty to provide programs for the amateur movie enthusiast and to produce amateur photoplays, developing the abilities of members in the various departments of production, has already begun activities with the production of "The Hero." The picture,

News of Group Filming

Edited by Arthur L. Gale



LEADING AMATEUR PHOTOPLAY PRODUCERS OF CHARLESTON, W. VA.

Left to Right, John MacWilson, Nancy Lee Warner and W. R. Poulson.

filmed on 16mm., was shot in two Sundays of work and is now being titled and edited. The club holds weekly meetings and plans several other short productions to gain experience before launching its first major effort—an amateur photoplay for *Photoplay Magazine's* amateur movie contest. The club contemplates doubling its membership shortly and Miami city officials have offered every possible cooperation. A number of fine estates, yachts and airplanes, as well as the tropical background, will be available for settings and properties.

Dr. Milton J. Benjamin directed "The Hero" and will direct future productions. Other club officers are:

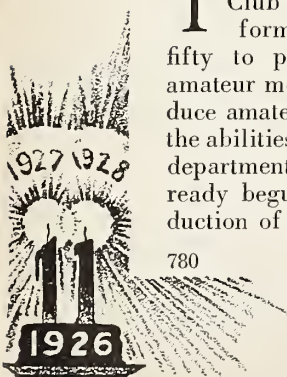
PHOTOPLAY CONTEST

ALL amateur movie clubs and amateur photoplay producing groups are urged to submit films to *Photoplay Magazine's* second amateur movie contest. There are four awards for the best amateur photoplay. They range from \$500 to \$100. But far more worth striving for is the honor and renown of placing in the contest. The winning films will be screened for professional directors, producers and critics. The contest ends March 31, 1929, so you still have four months in which to produce a film, if you have not already started. We all have a justifiable pride in the progress that has been made in amateur photoplay technique. The contest enables us to demonstrate it to the world at large and to obtain general recognition for our ever growing standards.

F. H. Arcularious, president; Willard C. Brown, secretary-treasurer and Nathaniel Stewart, cameraman. With these, Dr. Leon Rex Felt, Joseph John Orr, Virginia Rich and Karl Neunschwander complete the board of directors.

Vineland, "B. O."

THE Cumberland Amateur Motion Picture Club in Vineland, N. J., recently held the first public screening



of its last production "Nugget Nell," a Western comedy running one thousand feet 35mm. "And How", a production of the Motion Picture Club of the Oranges, and "Princeton", produced by the Undergraduate Motion Picture Club of Princeton University, were also featured on the well balanced all-amateur film program. The Vineland theatre was packed to capacity and the box office receipts have enabled the club to continue purchases of laboratory and lighting equipment.

Two 35mm. productions to be submitted to *Photoplay Magazine's* amateur movie contest are under way. The camera work on one of them, an underworld melodrama, with the working title, "Judgment Fulfilled", being directed by Roy C. Erhardt, is more than half finished and sixteen hundred feet of exposed film have been developed by members in the club's laboratory. Research work has been completed and the scenery and costumes have been designed for the other production to be directed by John B. d'Ippolito, Jr. Neither title nor plot of this all interior film has as yet been released, but Mr. d'Ippolito writes that scenic backgrounds will be used symbolically to evoke the story's mood, although not in the same way that they were used in "The Cabinet of Dr. Calagari." The same color scheme will be carried out consistently in all settings, costumes and properties. Extensive film tests were made in selecting the color gradations.

Lakeside Working

UNDER the leadership of D. William Gibson the Motion Picture Club of the Lakes has been recently formed in Lakeside, Mich. A scenario that will run twelve hundred feet, 16 mm, entitled "Her Refuge,"



AN EXPERIMENTAL CINE STUDY FROM THE FOTO CINE PRODUCTIONS OF STOCKTON, CALIFORNIA.

has been selected for the club's first production. The story is a fast moving tale of the eventual triumph of a falsely convicted man who escaped prison. The cast is now being selected and work will start next month.

IN PRODUCTION
The Silver Screen Club of St. Paul, Minnesota,
Filming a Comedy Scene.

Cup Offered

TRAVEL films taken by club members were screened at the last meeting of the Hartford Picture Club in Hartford, Conn. An exhibition of natural color films concluded the program.

Plans have been made for an annual competition for the best amateur reel on any subject. A cup will be awarded which will be held by the winner of the contest until the competition for the following year. This is a simple and practical method of introducing an annual cine contest and is worth the attention of other clubs.

A Stockton Overseas

FOTO-CINE Productions, an amateur movie club in Stockton, California, is producing a 16 mm. film under the working title, "Three Episodes." for *Photoplay's* contest. The plot of the scenario, written by Robert Burhans, is based on an incident in the World War and the motion picture treatment, while novel, is entirely within amateur limitations. A moving camera will be freely used and the story will be completely told in film without the use of subtitles.

In the club's recent reorganization, Wallace W. Ward was elected president; Edwin Farrall, vice president; Robert Burhans, director, and Alice Buckle, secretary.

A monthly club bulletin will be issued.

(Continued on page 819)



FILM-FLAM

Completely Crippled?

THE fact that vaudeville vendors of synchronized smart cracks and Broadway witticisms in the "talkies" are not struck instantly dead by lightning leads one to believe that justice is not only blind but quite deaf as well.

Deception

AN irate lady entered a bookshop not long ago and in words none too polite denounced roundly literary sales policies in general. She had purchased a certain book, it seemed, on the strength of having liked a movie of the same title and, upon subsequent reading, found the book totally unlike the picture.

"It's not the same thing at all," she explained hotly, "and I want an exchange slip or a refund."

"Drop In Anytime!"

IT is planned to erect a 7,000-seat movie theatre in New York, to be the biggest in the world, possibly the biggest in the entire cosmos.

It is not likely, however, that this will in any way effect even one of the thirty-odd persons who scramble for roosting space on your davenport when you turn on your amateur films. The only thing we can suggest is that you get a bigger home to take care of *all* the neighbors.



Kent Street

Qualified

"I'VE half a mind to go into the movies," said Alice. "That's all you need!" said the Red Queen.



"Look, Mummy, Wouldn't Daddy Be Surprised If He Knew I Was Gonna Take Movies of Santa?"

Publicity

IN preparation for her next picture, "The Woman Wanted," Gloria Glanson, to quote her press agent, is training "her naturally melodious and cultured voice" to register in character the speeches of the little East Side girl whose rise from dishwashing to the opera Gloria is to portray. Her voice teacher is said to report *remarkable* progress in his student. Gloria herself says, "It aint enough for a goil to be just charmin' and culturated. For the talkies she's gotta be voicatile as well."

Explanation

RONALD COLMAN tells this one: An author had written and sold to motion pictures a brilliant story called "The Optimist."

"Yeh, it's a darned good story," said the producer, "but we gotta change the title."

"I thought it was a fine title," demurred the writer.

"Snot that. It's the public. Of course, you and me would know that an 'optimist' was a fellow where you go to have your eyes tested, but the public don't."—Photoplay.

"Oh, Don't Use the Blue Camera, Ethelbert, I Never Look Well in Blue, You Know."

Sounds True

A PERSON, later identified as a certain producer of movies, walked into a bookshop recently and asked for a novel, "something snappy." The clerk thereupon ran down the list of Cabells, Glyns, Lawrences and writers of like tradition. The film magnate paused musingly over a certain title. "Guess I'll read this one," he said, "started making a picture of it out at the studio yesterday."

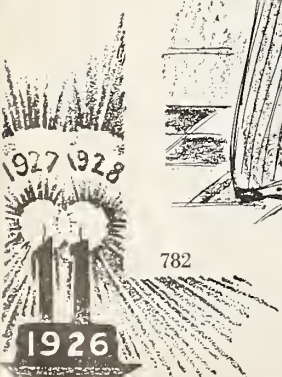
Hollywood Housing

IF the New York Morning Telegraph is sued by Miss Davies the following item, found in a recent edition, will doubtless be the reason:

"Marion Davies sails for Europe. Beverly Hills and beach home closed. Thousands now homeless in Hollywood."

Beware Posterity

NOW that Mr. Eastman's magicians have given color photography to the amateur we shall have a record of just how pink the baby was at eighteen months, how brown were the eyes of the terrier pups and how red was Uncle Joe's face when he returned from Asbury Park. Winter Garden ladies had better wear a heavy makeup when leaving Tex Guinan's these bright sunshiney mornings.



LEE F. HANMER

Sixth of a Series of Studies of Leaders of the Amateur Cinema League

AMATEUR movie making as recreation offers greater possibilities for meeting the demands of the individual of many interests than any other hobby with which he is familiar, according to Lee F. Hanmer, nationally known recreation expert of the Russell Sage Foundation and member of the Board of Directors of the Amateur Cinema League.

"While other forms of recreational activity find an outlet for the expression of one and sometimes more than one inclination," Mr. Hanmer continued, "amateur movie making requires a combination of mechanical, motor, artistic and mental capabilities not often demanded by any one hobby. It most completely meets the needs of the well balanced personality in which no particular phase of character has been developed to the exclusion of others."

Few men are better equipped to evaluate the motion picture than Lee F. Hanmer. From the earliest days of the movies he has used them in the development of his own work, or been associated with significant movements in the motion picture field. As early as 1907 he inspired production of one of the first educational pictures on record. It was entitled "Charlie's Reform" and was taken for him by the old Edison Company. Its purpose was to secure public interest in the establishment of community centers and illustrated the direction of youthful interests from destructive into constructive channels, for, Mr. Hammer points out, around this point the

By Louis M. Bailey

whole problem of juvenile delinquency revolves. Given free play, unrestricted by social consciousness,

home so successfully that legal restrictions on the sale of dangerous fireworks were widely established. As a result the number of deaths from fireworks decreased greatly, have continued to do so each succeeding year, and the influence of this safety first film has not yet ceased to be felt.

During the war Mr. Hanmer was associated with the development of the greatest motion picture distribution system which the world has seen before or since. As a member of the Commission on Training Camp Activities of both War and Navy Departments he aided in the provision and distribution of suitable motion pictures for millions of service men both at home and abroad. Thus he came into close contact with the professional motion picture field

and secured a wide knowledge of its workings.

A still more intimate association with motion pictures came as the result of his selection as head of the Public Relations Committee of the Motion Picture Producers and Distributors Association of America from March, 1922, until March, 1925.

And now, as a director of the Amateur Cinema League, he is aiding in the guidance of the movement for personalizing the motion picture, which may prove to be the most significant and important development in the history of this new medium of human expression.

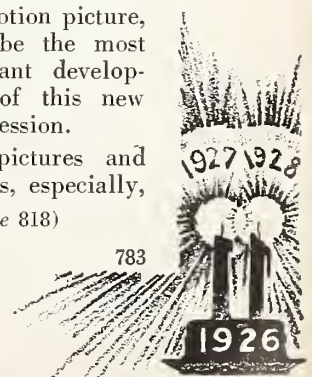
But while motion pictures and amateur motion pictures, especially,

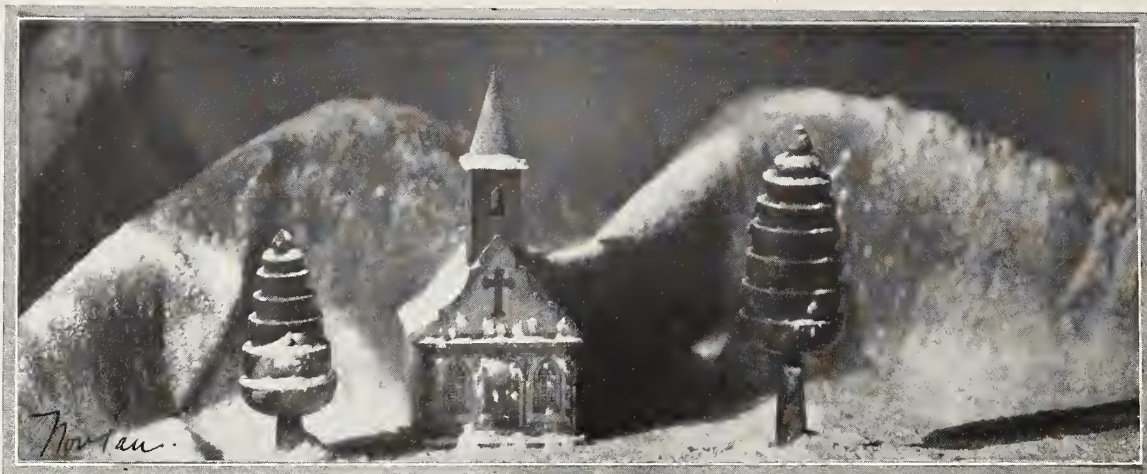
(Continued on page 818)



the criminal instinct frequently develops unhampered. This point was admirably portrayed in "Charlie's Reform" and the picture was instrumental in making a success of the community center campaign.

Again in 1912, still in the pioneering days of the movies, he demonstrated their educational power on a national scale. The alarming casualty list resulting from Fourth of July celebrations had occasioned inauguration of a safety campaign. The slogan, "A Safe and Sane Fourth," was coined and he arranged for the production of a picture by that title in which the dangers of explosive fireworks were powerfully demonstrated. By nationwide exhibition of the film in professional theatres its message was brought





Cutting School Costs *with* Talkies

NOW that theatrical talkies are the rage, what about talkies for use in educational institutions? Will the time come when demonstration-lectures from the leaders of research can be seen and heard in every college and university auditorium in the world? Will the time come when current events of notable importance will be edited annually and syndicated for history students in every civilized country? Will the time come when the common elements of our curriculum will be presented in talkie form by master teachers and made available for every school in America? These are questions that bear contemplating, and they in turn will arouse many others.

School costs are increasing. Take the high schools for example. The main complaint heard at the Boston meeting of superintendents last March was that secondary education costs too much. President Lowell of Harvard University fired the opening shot. While the writer is not alarmed over the complaint, the idea comes to mind that here is a field in which progress in the direction of economy would not be out of place. Does the talkie film hold out any promise for reducing the costs of formal education?

There are reasons for believing that the talkie film would effect economies in classroom instruction. At present every topic or lesson is prepared individually by several hundred thousand teachers, and the quality of instruction is necessarily mediocre except in rare instances. With the new medium in vogue, many of these lessons would be taught in syndicated form by a small number of master teachers in the service of the regular classroom teachers, and, of course, with a much higher quality of instruction assured.

By Dr. Joseph J. Weber
Author of "Picture Values in Education" and "Comparative Effectiveness of Some Visual Aids."

We have an analogous situation in the use of text and reference books. Centuries ago, before the days of movable type, each teacher was the primary source of information to his pupils and the information was necessarily limited and in most instances raggedly presented. Today most of the subject matter of the curriculum can be studied from the printed page and the writers of these books are authorities and experts in exposition. Printed and illustrated books now constitute indispensable aids to the classroom teacher.

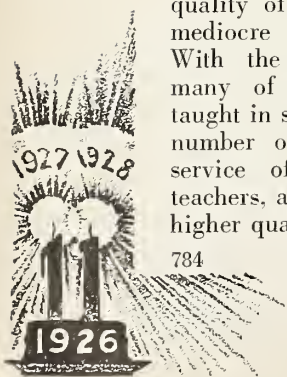
This fact has economic significance. Instead of spending most of the class time giving pupils the facts, the teacher can assign references to be studied outside of class time and thus use the recitation period for true teaching, enriching what the pupils have studied, bringing out new meanings, giving individual help, checking up on the learning, and arousing new and more far-reaching interests in the tasks to be faced. Without the aid of books the instruction would necessarily be incomparably impoverished so far as subject matter is concerned, and teacher and class would have to spend at least twice as much time in the classroom as they do now, both of which facts might mean a tripling of the cost of schooling.

The reasoning applies equally well to the talkie film. Talkie films, like text and reference books, can be made to assume part of the responsibilities for actual instruction. This will relieve the teacher, who is

already badly overburdened, from the task of gathering and organizing facts and materials for explaining certain topics, and enable him to spend this energy preparing the pupils for the talkies, and working out lesson procedures for adapting these aids to actual classroom needs, and, last but not least, give him more time to engage in such humanizing activities as supervised study, educational guidance, personal conferences and similar services.

Syndicating a few master teachers to do part of the work of many would save money; instructing pupils more quickly and interestingly would save us money; consequent reduction in failures and repetition would save us money; liberating teachers from the slavery of cramming to exercising humanizing personal leadership would save us money, and all these arguments should not fail in convincing progressive boards of education either to make arrangements with neighborhood theatres for the showing of occasional talkie films or to provide the necessary funds for installing talkie-film equipment in the auditorium or some specially assigned visual instruction room.

No matter how critically we consider it, we can not escape the inference that the talkie holds out a big promise of reducing the costs of formal education both directly and by giving us more for our money. Neither can we escape the inference that the shadow screen teacher would by example challenge our hundred thousand high school teachers to strive for a higher quality of instruction. That example is the most powerful stimulus to change in conduct is known. Talkie films may thus accomplish more in teaching teachers to teach than many of our so-called "education" courses in normal



schools and teachers' colleges.

Objections will of course be raised. Perhaps the first of these is that instruction should come from the living personality of the classroom teacher rather than from a mechanically enlivened shadow screen. In answer it may be said that the same objection can also be raised against the text and reference book. But the objection is based on a misunderstanding, namely, that the talkie film is meant to displace the classroom teacher. This is not the case. The talkie film is to be merely another aid in the hands of the teacher who will use it with silent films, text-books, and other aids to the best advantage.

A second objection is the fear that the talkie film will tend to produce a deadening uniformity in instruction, with all the social and political dangers that go with such a state of affairs. The fear is well grounded, for we have just passed through a great war which may have been largely the product of nationally controlled educational systems. But again the objection is based on a false assumption, namely, that the entire curriculum is to be presented by means of talkies. As a matter of fact, only the so-called fundamentals of the curriculum lend themselves to such presentation and they only insofar as they can not equally well be presented by more economical means, such as the oral explanation, text or reference books, silent educational films, lantern slides, stereographs, object materials, and the like.

It is not impossible that the talkie film will find its most obstinate opponents, not among leading educators, but among the purveyors of

silent educational films. These will at least be tempted to minimize its possibilities from self-interest. But, if so, their attitude is due to misunderstanding and fear. The facts do not warrant an attitude of animosity. At present silent educational films are more promising than talkies in the elementary schools. Here they serve in the role of a reference work rather than that of a substitute teacher. In the high school and college, too, there is plenty of need for the silent films.

If talkie school films come into vogue, they will be more likely to supplement the silent films where these are weak, rather than to supplant them altogether. Eventually we may expect the silent films to become small units, each devoted to a particular topic, process, or event, together with an identifying title and perhaps a few printed suggestions for correlation and interpretation. In this form they would at least be most convenient for the classroom teacher. The educational talkies, on the other hand, may become the true instructional films organized by and produced under the direction of recognized authorities and masters of exposition. In such films the speaking accompanying the photographic realism would give every scene a richness of meaning which is now only made possible by the presence of the master teacher.

A final objection against the talkie film is that it involves a conflict of two appeals—visual and auditory. The objectors maintain that a pupil can not study effectively what he sees because of interference from what he hears. This notion has an interesting history. Muensterberg, in

an experiment long ago, found that if an auditory and a visual appeal are made simultaneously the learner is likely to become confused; but he also had the good sense to add "unless one appeal is subordinated to the other." In a true talkie film the talking would of necessity be subordinated to the pictorial continuity, or vice versa. This would be as true of a Vitaphone production of *The Merchant of Venice* as of a movie-tone record of the signing of the Kellogg peace pact in Paris.

Then, ten years ago, David R. Sumstine of Pittsburgh in his famous pioneer experiment found that after showing the film *Farming with Du Pont Dynamite* silently he got better results in a written examination than after he showed the film and simultaneously read a lecture to the class. Of course in such a situation it would have been a miracle had the lecture been perfectly synchronized with the fleeting imagery on the screen. One can not help imagining the annoyance of having to listen to a lecture the while one tries to follow the film continuity.

Fortunately we have some experimental evidence on this point. While the evidence does not deal exactly with the talkie film, it concerns a situation that is so much like it that it applies almost a hundred per cent. When the experiments were performed there were no electrically produced talkie films, and so they dealt with oral comment which the teacher synchronized from the floor with the shadow imagery on the screen.

In my Columbia University investigation of 1920 I ran a quadrangu-

(Continued on page 805)



CARING FOR Your FILMS

By Sydney Armstrong

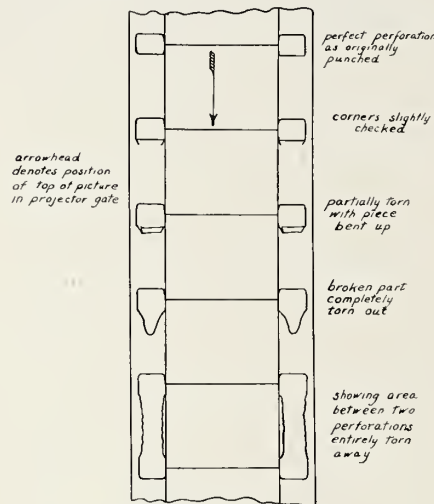
SINCE the advent of amateur movies much has been written about taking and projecting them. Several articles have recently been published giving instructions on editing and titling the pictures after they have been returned from the processing station. But very little has been said about the care of these completed films. This is probably one of the most important phases of an amateur's movie career, as the proper preservation of film determines the degree of future enjoyment.

In the first place, several things may happen to film to damage it. If such damage is not serious it may be repaired. If the projectionist is careless, however, and continues to project a partially damaged film without either mending it or taking it to a dealer to be serviced, whole sections will, in time, have to be removed, very often necessitating the deletion of some priceless bit and practically ruining the entire film. If the damage is not too great it may be desirable to have a duplicate print made, but with the new Kodacolor film it is impossible to make duplicates and hence greater care should be taken of these than of ordinary black and white pictures.

One thing that can happen to a film is improper threading on the projector. When threading be sure that the perforations are engaged squarely on the sprocket teeth. Otherwise the film will run off the sprocket and ruin from sixteen to twenty-four frames by making a ridge through the center of them. This can be easily avoided by releasing the motor after threading the film and turning the mechanism by hand for a few frames until the film is properly threaded. If anything is amiss the mechanism will turn with difficulty and there will be a cracking sound made by the film running over the sprocket teeth.

When film is allowed to dry out it becomes brittle. In this state the pull-down claws crack the corners of the perforations. On each subsequent projection these cracked perforations tear down a little more until finally the bottom piece tears out. This is more likely to occur on projectors having a single claw pull-down than on those having two claws, due to the additional strain on the one set of perforations. When this happens the top or bottom film loop at the gate will disappear making the picture nothing but a blur on the

screen. The projector will also make a loud clicking noise. Stop the projector immediately and readjust the film loops. Also it is well to locate the broken perforation at the time and mark it by sticking on a small piece of adhesive tape so that the torn perforation may be taken out later when the film is rewound.



ILLUSTRATING FILM DAMAGE

Films should be inspected occasionally to see if all the splices are sticking and also to see if the film has become torn. By doing this a break may often be avoided which, happening, might ruin anywhere from a few inches to several feet of film and possibly spoil an otherwise pleasurable evening of projecting.

Scratching is another potential trouble, although the possibility of scratching film may be materially lessened if it is cleaned at regular intervals. No matter how careful you are, dirt is bound to collect on film during projection as the moving film catches dust particles floating in the air. These particles in time pile up at the gate and scratch the film as it is drawn over the hard pile. Scratches usually appear as thin black lines on the screen running in one place for varying lengths of time. It is impossible to remove these scratches and eventually, if they become too numerous, they ruin the film.

To reduce the possibility of scratching, the projector gate should be cleaned frequently with a brush or soft cloth. This will remove all lumps and particles of dirt that have lodged there. The film itself should also be thoroughly cleaned. A small bottle of Carbona and a piece of can-

ton flannel are good materials for this purpose.

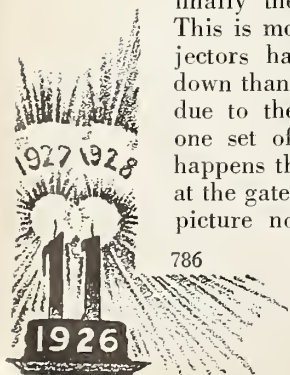
Place the film on a rewind, attach the free end to the empty reel and give it a couple of turns to hold it. Moisten the cotton flannel with Carbona and hold it around the film with one hand in such a way that a slight pressure may be exerted on the front and back with the thumb and forefinger. Rewind the film slowly so that the Carbona will have a chance to evaporate. Upon completion of the operation, a glance at the flannel will show a surprising quantity of dirt. Films should be cleaned at least twice a year, or more often if they are projected frequently.

When films are allowed to stand for any length of time some of the solvents of the film base evaporate and the film dries out and becomes brittle. This brittleness causes breaks during projection or, what is still more serious, perforations will tear out at intervals. Then the film must be looked over carefully before projecting again else the loops between the sprocket and film gate will disappear and the picture become a blur on the screen.

The film can be kept in a soft and pliable condition if it is stored in the cans for regular 400 foot reels. These cans have an absorbent pad in the bottom and the cover fits on securely enough to keep the moisture in close contact with the film.

The pads may be moistened either with water or a humidifying solution. If water is used this must be done frequently as the water evaporates quite rapidly, though too much water will cause the emulsion side of the film to become sticky. It also becomes necessary to look at the film each time it is projected to see if more water is required on the pad. On the other hand a humidifying solution gives a balanced atmosphere and the pad only needs moistening about every three months to keep the films in good condition.

After humidifying, film should be allowed to stand in the closed can for twenty-four hours before projection so that the moisture will have a chance to penetrate it completely. Neglect of these precautions is the chief cause of blurry pictures and broken film. I am sure, if you give your films only the reasonable care suggested above, paying especial attention to their cleaning, that they will give you satisfaction for years to come.



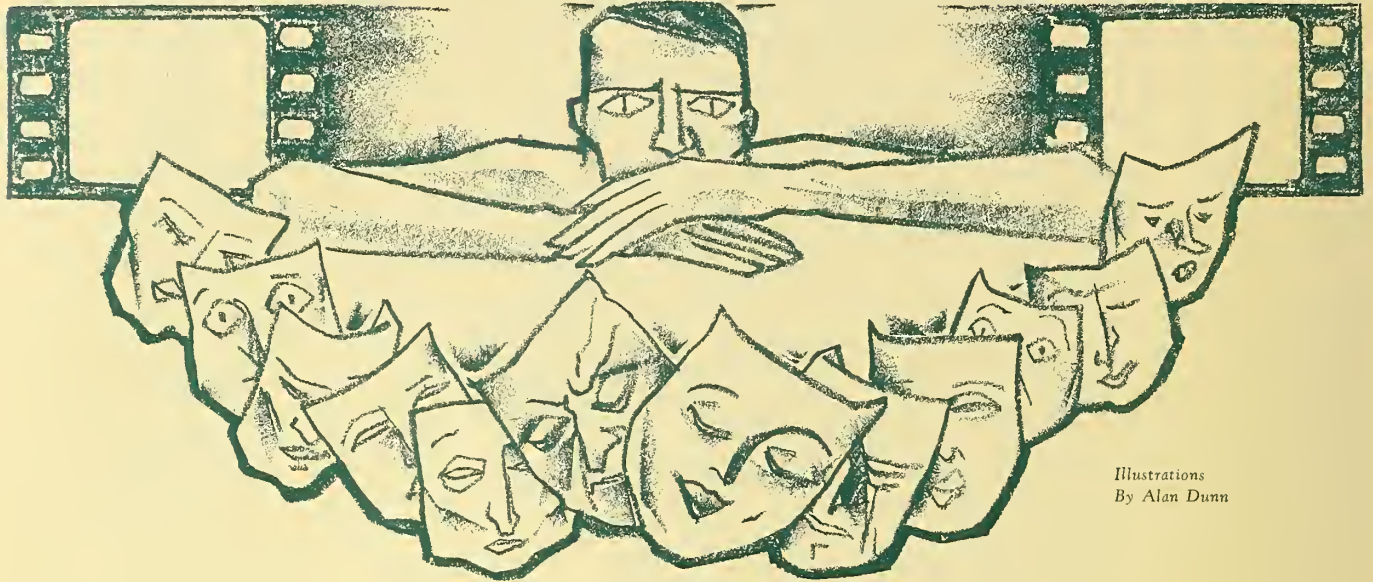


Anniversary



Introducing the DRAMATIC ACCENT

By Alexander Bakshy



Illustrations
By Alan Dunn

"... All Drama Is Merely the Means of Conducting the Spectator Through a Balanced Series of Emotional and Intellectual Experiences."



THERE are many features in the movies of today which are apt to rouse the ire of the artist. Fortunately there is also one feature which makes, or at least should make, the artist thank his stars for living and working in our time. This feature is the youth of the movies—their limitless possibilities, and the creative stage of development through which they are still passing. In fifty or a hundred years the movies will be an old art with established traditions and a whole Pantheon of famous names. Today they have no traditions, and though there are names famous enough, one feels it is more tactful not to examine their achievements too closely.

It is this freedom from the necessity of following in the footsteps of other people, side by side with the never-ceasing incentive to experiment with new methods and to search for new forms in order to find expression for one's creative impulse, that gives the modern movie artist the glorious feeling of having a world to conquer as well as the power to accomplish the task.

There is scarcely a direction in the motion picture as a medium which does not open a vista of new, hitherto-unexplored resources. The novelty and the multiplication of resources, however, cannot in themselves be the object. They are a means to an end, and in the movies as a form of dramatic art (using the term in its general sense and not as applying to the stage) there can be no other end than that of dramatizing the motion picture material. It is from the point

of view of the ultimate dramatic effect that one has to consider both the methods in current use and such innovations as may be made or suggested by the more venturesome spirits in this new art.

At the outset it is well to remember that all drama is merely a means of conducting the spectator through a balanced series of emotional and intellectual experiences. Drama's special method of appealing to the spectator is to place before his sympathetic observation a number of conflicting forces which gradually reach their greatest stress, or climax, and thereafter either completely cancel each other out or form a resultant of the remaining forces. Drama, therefore, in the first place is a dynamic pattern. But the forces that go to make this pattern in the motion picture drama are not real human beings or objects, but mere visual images, and very incomplete and very fragmentary images at that. Hence, as compared with the ordinary drama on the stage the screen drama is faced with a special problem of its own—the problem of conveying the correct relative value of each separate force in the dynamic pattern, and of giving the required accent to this or that particular scene.

It will be realized that very little effort is made to tackle this problem of structural dramatic design in the commercial practice of today. All

the more reason, therefore, why it should attract the special attention of the non-commercial movie-maker—the experimentalist par excellence.

What does it actually mean to give an accent to a scene or a character? Obviously this means giving a scene or character a certain amount of prominence. The problem sometimes arises on the ordinary stage when, for greater emphasis, assistance is sought in visual effects. The spotlight is the solution resorted to on such occasions. In the motion picture, however, with the prevailing naturalistic settings, the spotlight prominence is hardly practicable, though it might make an interesting experiment to apply the method *consistently* in some fantastic subject. To find a method of a more general application, one has to turn to a different factor, viz. the factor of size. Here one is surprised to find that the problem is not nearly as simple as it looks. To begin with, one has to differentiate between two dissimilar factors: the relative size of objects within each single picture, and the relative size of pictures within the complete sequence.

Where we deal with the relative size of objects it is obvious that the larger the objects look the more prominent they are. Thus, by using various shots, from long-shot to close-up, one may develop a fixed scale of dramatic accents with the close-up as the most emphatic of all. This would certainly constitute a great advance on the present very indiscriminate use of the close-up, particularly in speaking scenes. But it would



also somewhat restrict the use of the close-up to the one particular function of dramatic emphasis, whereas the close-up also serves the important function of informing the spectator of facts and details which would otherwise remain unobserved. To preserve and make effective use of both functions of the close-up, i.e., on the dramatic, as well as the informative one, would require a very careful and subtle adjustment, but it should be possible of achievement, and therefore should be a tempting object for an artist.

Turning to the other possible variant—the relative size of pictures within the complete sequence—we find at least four avenues of approach. It is possible, for instance, to vary the sizes of pictures within the same frame, so that the full area of the frame would be used for the accented—i.e., the dramatically most prominent scenes—while the frame masked to various sizes would be used for the less important incidents. Another method of obtaining accent may be found in varying the throw of the projector, as for instance, by means of the magnoscope, in which case the scene needing emphasis, though of ordinary size on the film, will appear on the screen perhaps twice as large as the ordinary scenes. By combining the magnoscope and the masking of the frame, a third method is obtained which has the advantage of a greater range of sizes than would be secured by using each method separately.

Finally, whether with the help of enlarged projection by means of the magnoscope or some other optical adjustment, or without such enlarged projection, there is the possibility of

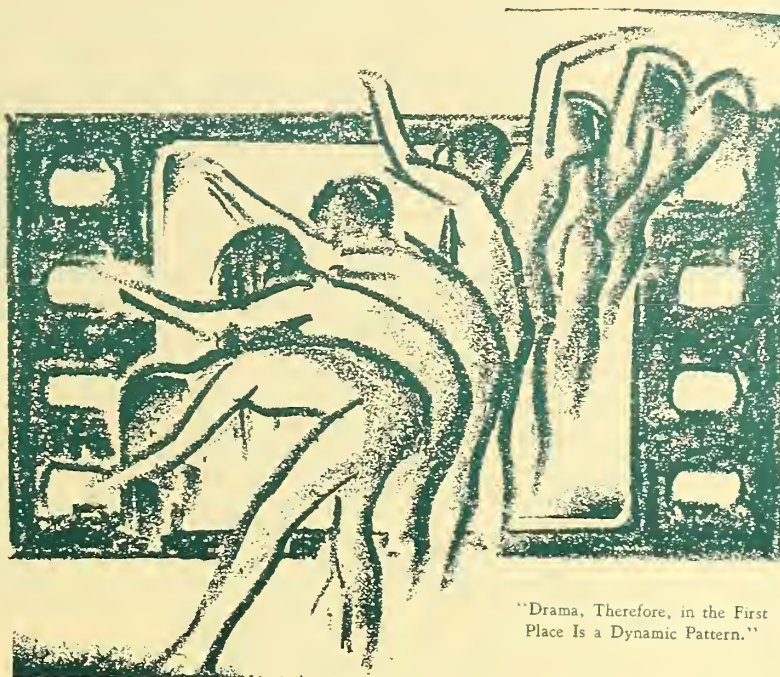
combining a number of reduced subjects within a single frame. The dramatic use of this method would reserve the full size of the frame for all the important scenes, whereas the less important episodes, particularly those used merely for continuity, would be reduced to probably one-

Murnau's "Sunrise," and the use of a triple screen in Abel Gance's "Napoleon," are the first, and still very rudimentary, indications of a treatment which will find its complete realization in building a dynamic pattern on the lines of counterpoint, and in combining the movement within the picture with the movement of the picture over the surface of the screen.

In so far as the dramatic accent as such is concerned, it is important to point out that the two principal methods described, i.e., varying the relative size of the objects and varying the relative size of the pictures, stand to one another in inverted ratio. However paradoxical it may sound, a picture with small objects appears larger than a close-up. For this reason the combined use of both methods represents a problem the solution of which can be found only by experimentation. But the whole problem of dramatic

accent is largely a matter of experiment, and therein lies its fascination.

EDITOR'S NOTE: Mr. Bakshy holds a high place in the ranks of cinema critics, having been the first to stress the dynamic movement in the motion picture as its specific characteristic as a medium of artistic expression. This pioneer concept, which is now so generally accepted, was enunciated in "The Kinematograph and Lantern Weekly" in London in 1913. He is also author of "The Path of the Modern Russian Stage" and "The Theatre Unbound," and is a contributor to "Drama," "Theatre Arts Monthly," "The Studio," "The Architect," and the "Apollon." (Petrograd.)



"Drama, Therefore, in the First Place Is a Dynamic Pattern."

sixth of their normal size and placed within the same frame side by side. Thus half a dozen scenes showing a character leaving one house and arriving at another would appear like a series of illustrations on the same page, with the difference that the characters would be coming and going in each separate picture, and that one of the sections—for instance, the central one—could be used for a sort of reduced close-up showing the changing expressions of the principal character throughout the whole set of scenes.

There are other clearly visible possibilities in this method of combining a number of subjects within the same frame. The opening scenes in



A Treatment Which Will Find Its Complete Realization in Building a Dynamic Pattern on the Lines of Counterpoint, and in Combining the Movement Within the Picture with the Movement of the Picture Over the Surface of the Screen."

CRITICAL FOCUSING

Technical Reviews to Aid the Amateur

The Battle of the Sexes

UNITED ARTISTS

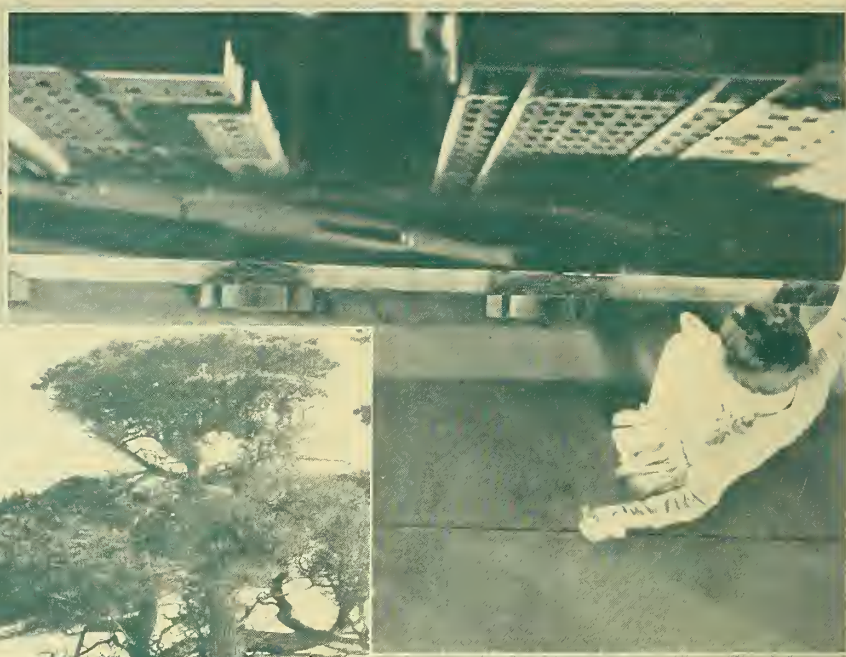
Directed by.....D. W. Griffith

Photographed by.....

.....Karl Struss, A. S. C.

.....Billy Bitzer

CAMERA ANGLE: In the scene in which Belle Bennett, as the mother



contemplating suicide, wanders dazedly towards the roof coping of the skyscraper apartment house in which she lives, the camera is placed vertically above the swaying figure, looking down on her and giving a glimpse, straight down, of the street twenty or more stories below. (See illustration.) Through this unexpected position of the camera's eye the spectator is made to feel something of the terror of the situation which is being faced by the stumbling figure. It is a fine example of the power of psychological emphasis which lies in judicious placing of the camera.

SUGGESTION: When the mother reaches the coping and looks down into the yawning gulf below we are shown the thought whirl-

ing through her mind. The camera itself is dropped with terrific speed towards the street, and, with her, we find ourselves imagining the act she is about to commit. Her thoughts become our thoughts through the magic of the camera, a power in which the motion picture excels all other arts.

DOUBLE EXPOSURE: A distinctly fine example of this device is to be observed in the scene in which Phyllis Haver, as the gold digger, is trying to devise a plan by which to lure the victim into her apartment. A hazy closeup of her face in varying attitudes of thought is double exposed over enactment of the various plans which are running through her mind. The length of this sequence is also an unusual factor in the use of double exposure.

Four Walls

METRO-GOLDWYN-MAYER
Directed by.. William Nigh
Photographed by

James Howe

ECONOMY: In a sequence covering the trial and conviction of the gangster, played by Jack Gilbert, the

(Continued on page 825)



THE CAMERA ANGLE (Top) FROM *The Battle of the Sexes* (United Artists) EMPHASIZES A THOUGHT. IT IS DISCUSSED IN THE TEXT. BEAUTIFUL NATURAL SCENERY (Center) IS EFFECTIVELY EMPLOYED IN *Our Dancing Daughters* (Metro-Goldwyn-Mayer), AND MODERNISTIC SETTINGS (Bottom) ARE A STRIKING FEATURE OF THE SAME PRODUCTION.

PHOTOPLAYFARE

Reviews for the Cintelligenza*The Wedding March*

MANY strong men have died on the operating table and an equally sad fate would seem to have overtaken, in the Paramount cutting rooms, this most magnificent of the super-magnificent Von Stroheim epics. But, as after death there frequently linger saddening traces of strength and beauty (if this rather gruesome simile be pursued to its logical end) so "The Wedding March" in its present twelve reel form (there are said originally to have been scores of reels) presents such wistful evidence of artful genius smothered by unsympathetic hands that it still merits the interest of every photoplayfarer.

In this column last month it was set forth that one film will warrant attention of the cintelligenza because of its excellent direction, another because of its cinematic and photographic quality, a third because of the scenario and a fourth on account of the acting. The great photoplay, it

was stated, will be superior in each of these fields. Measuring "The Wedding March" by this yard stick, it can be said without hesitation that it has every evidence of directorial genius. Its cinematic treatment is noteworthy and its photographic quality, the work of Hal Mohr, A. S. C., and B. Sorenson, is superb. The scenario deals with rather elemental relations of the sexes as conditioned



GORGEOUS PAGENTRY MAKES *The Wedding March* (Paramount-Famous-Lasky) ONE OF THE GREAT SPECTACLES OF THE YEAR. THE WEDDING IS PICTURED (Above), THE CORPUS CHRISTI PROCESSIONAL IS SHOWN (Center) AND (Bottom) IS AN EXCELLENT EXAMPLE OF ARTISTIC FRAMING.

by environment and economics, but sophisticated treatment moulded in the flame of satiric irony, which was seemingly the director's intent, would have raised it to the height of great screen literature. It is here that the cutters' hands seem to have fallen most heavily, and its torrent of social satire has been carefully and painfully confined within bonds of banal conventionality. Occasionally it bursts forth in a scene of cinematic magnificence such as that of the revelry of the jaded Viennese aristocrats, only to be jerked back to "parlor prettiness" with a close-up, in a bower of paper apple blossoms, of an apparently stuffed nightingale, its beak being

(Continued on page 822)





HOME MADE SOUND PICTURES

By Epes W. Sargent

Illustrations by Alejandro de Canedo

PROBABLY by this time you have made the discovery that the average "talking" picture is about as conversational as a deaf mute all alone on a desert island, and as noisy as a boiler factory. You see, the craze hit the producers after about half of the product for the current season had been made. It was too late to "talk" them and too expensive to remake them, so presently we get the "all talking" picture, the picture with "talking sequences" and "with sound". Most of them are "with sound".

"With sound" generally means the completed photoplay has been sent to the Victor phonograph factory in Camden, and a set of discs has been made carrying the musical score and the sound effects—such as they are. A few "all talkers" or "full talkers" are being made by others than Fox and Warner, but it is mostly sound, and it is going to be for some time.

It is variously estimated that from 1,000 to 1,500 theatres will have been wired for sound by the end of this season, but there are a lot of theatres using "with sound" that never signed an installation contract. They are using some form of the non-synchronous machine, which is merely a pair of phonograph turntables, a switch and an amplifier. They get their designation from the fact that the phonograph is not designed to run in synchrony with the picture. They are much cheaper than the sound machines and within the reach of the exhibitor who cannot afford several thousand dollars for a talker installation, even granting that he could get one if he wanted.

Phonograph records are used, and

the selections changed by means of the double turntable just as the orchestra switches from one selection to another to fit the changing mood of the picture. The alert exhibitor who is not too careful about his facts gets one of these machines, calls in the property man for a consultation about sound effects, and announces a picture "with sound".

The funny part is that some of these extempore pictures are better than the carefully prepared disc sounds. The phonograph company has been having a tough time with noise. It is expert at recording vocal or instrumental music, with an occasional talk record, but when a pistol shot sounds like a cannon and a handclap suggests a dynamite explosion it's discouraging. A lot of the sound isn't so good so the poor but fortunate small theatre man goes back to the days when Lyman Howe used to travel with a suitcase filled with films and a baggage car packed with sound effects. Howe used to get fifty cents and a dollar when the regular picture houses were afraid to go up from five cents to ten.

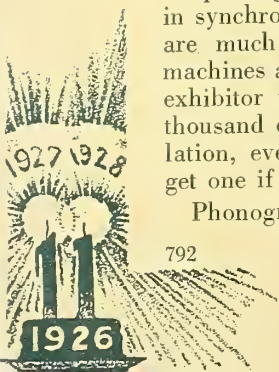
If you want to go in for sound effects there is no reason why you cannot give results as good as these little theatres and better than you'll get at the dollar houses. The "traps" will not cost much, are not difficult to work, and will vastly enhance the effect of your home shows. Of course there is a technique to be learned, and whoever works the sound for you must realize that only practise makes per-

fect. But good results are within the reach of the average high school boy in a few weeks of industrious practise. Start with a few traps and effects and work up your equipment as you go along. Put them in as you need them. Half a dozen traps will make your home shows very different. Do not be too ambitious at the start. For that matter, you should remember that effects can be overworked even by an expert. Just bring them in where they will help the picture.

In the theatre the effects are worked from back of the screen. A translucent screen is used permitting the picture to be seen, making it convenient for the effects man. There is still a better reason. The sound should come from where it seems to emanate. To see a dog bark at one end of the room and hear him bark from the other is not illusive.

For home shows the chances are that the room will be too small to permit you to work the effects from back of the screen. Moreover, most amateur screens are opaque. The opaque screen gives by far the better picture, and amateur movie screen makers have not yet taken sound into consideration. Since you cannot get back of the screen do the next best thing and get off to one side.

A three or four wing folding screen, to be found in most homes, will serve very well to conceal the effects man, or perhaps you can hang a curtain. Hide him in some way or his activities will distract attention from the picture. It will be helpful to angle a mirror so that the man can work facing the spectator and still follow the action. The titles will be in reverse, but this is a



very slight handicap. Your helper will soon learn to read them backward if they are to be used as cues.

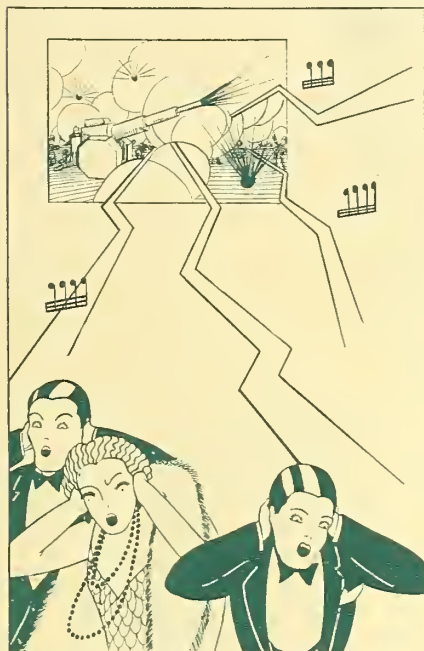
A kitchen table or a trestleboard should be used for the small effects, with the others disposed as may be most convenient. It is well, where practical, to have a dress rehearsal to make sure that all needed effects are on hand. Where this is not done a property sheet should be made for each of your subjects and checked up before a performance. If possible always work with the same helper. Get a friend or relative to team with you.

The most commonly used effects are described below. You can build up on this list as you go along, but it should cover most requirements. Some theatres get along with less than this.

LION ROAR: One of the most effective and useful traps. It can be used for a variety of effects from the powerful roar of the King of Beasts to the grunt of the contented hog. It is good for comedy effects such as a man grunting under a heavy load or an exaggerated roar of pain or anger. Get a pint or quart pail with a handle that will permit it is to be held down with the foot. Discard the lid and punch a hole in the center of the bottom large enough to permit the passage of a stout cord or cat-gut violincello string. Run the cord through the hole. Make a knot in the end to keep it from slipping through, the knot resting on the inside of the pail. The cord should be about three feet long. It is worked with a rosin glove or piece of cloth. You merely pull down on the cord. A strong, steady pull will give the roar. A lighter grip will lessen the volume. Slower speed will vary the tone and a series of jerks will give yet another effect. If you desire, you may hang it to some support, but be sure that the support is firm and not likely to be pulled over. This is one of the most versatile effects and a little practise will develop an infinite variety of sounds.

THUNDER: Generally the "thunder sheet" is used to simulate this effect. In the theater this is a thin sheet of iron suspended so that the lower end

hangs free. A little manipulation will give any gradation from a distant rumble to a nearby crash as the scene may indicate. For home use try a sheet 12 by 20 inches with a wooden handle riveted to one of the shorter measurement. Hold this in the hand with the sheet hanging down and shake. Get sheet iron and not tin. Thunder can also be imitated on a bass drum or a muffled snare drum. To muffle, slip a handkerchief under the snares and use a felt beater. The "thunder box" is generally used only in the larger



houses. This is a box rising to the height of the stage. Inside slanting shelves give croquet or small bowling balls a zig-zag course down the chute. As a general thing you will not need so elaborate a device. Stick to the thunder sheet.

LIGHTNING: This is not a sound effect but is used in many theatres for storm scenes and you may find that it will help to work up a storm. Use a 50-watt bulb in a tin or silvered reflector placed so that it will light the screen. Flash it on and off very quickly. If you carry life, fire and accident insurance policies, you can use the stage stunt of drawing a carbon attached to the electric light across a coarse file attached to

the other wire of the circuit. It is much safer to stick to the lamp.

RAIN BOX: Get a large round tin can. Put an axle through the centre. Put a handful of whole dried peas into the box. Revolve at a speed to give you the sound required. Or use the top of a round tin box such as fruit cake is packed in, or a tin tray with deep sides and of about the same capacity. Use peas or medium shot and give a circular motion by tilting. You can substitute a pair of large embroidery hoops faced with a piece of fairly thin and very tough paper. To get a tight surface moisten the paper before putting it in the hoops.

WAVE OR SEA EFFECT: Use the rain effects described above, but with a rocking instead of a rotary motion.

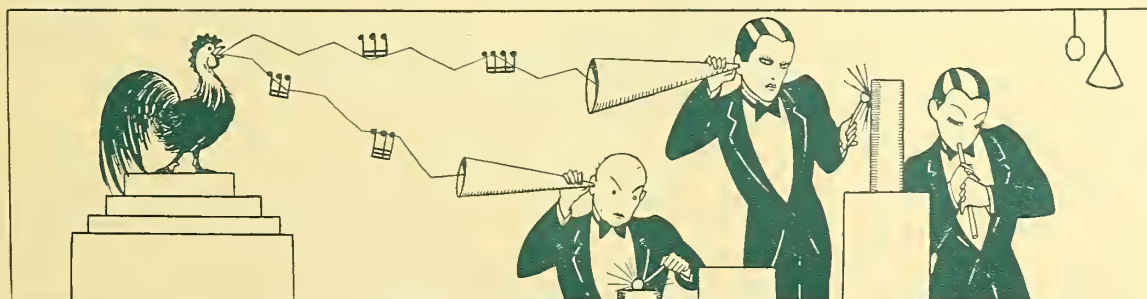
HORSE EFFECT: In the theatre coconut shells are often used but these are too large for home work. Instead use a couple of wooden pill boxes or wooden cups two or three inches in diameter. These are struck against a slab of marble or slate for a cobblestone effect. For dirt use a piece of leather, to muffle the effect. For a galloping horse use a 2-1 beat, two strokes of one box close together and a stroke from the other after a slightly longer interval. For trotters and pacers use a 2-2 beat. If a horse comes to a stop within the scene, watch his hoofs.

AIRPLANE EFFECT: The drone of an airplane motor is best imitated by holding a stiff but light card against the blades of an electric fan. The tone can be varied to get the precise effect you desire by varying the material. The heavier the card, the deeper the tone. The fan should be started in advance.

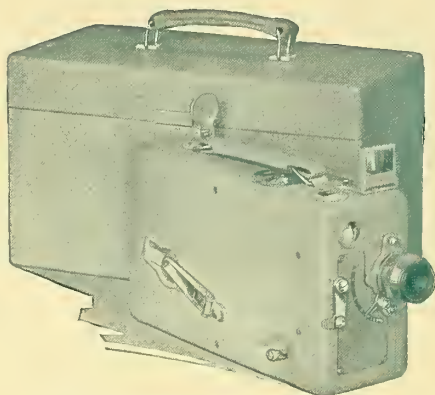
MACHINERY EFFECTS: Same as above, but using a strip of tin or brass.

RAILROAD EFFECTS: A moving train is imitated by rubbing two pieces of sandpaper together, the paper being thumbtacked to two blocks of wood. Use about a No. 2 paper. The faster the train is running, the more rapid the rubbing. Do not apply too much force. A locomotive

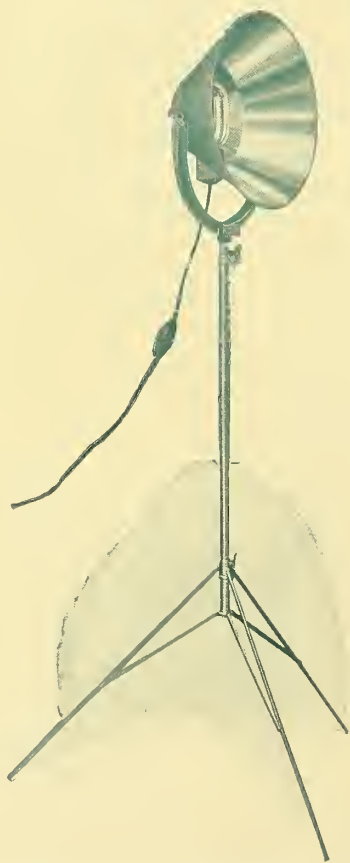
(Continued on page 808)



Ciné-Kodak Gifts of Every 9



Ciné-Kodak, Model B, *f*.1.9, in gray or brown goatskin, with carrying case to match. Instantly adaptable for Kodacolor and telephoto effects. Price, complete with case, \$175. Lens for telephoto effects (*f*.4.5) interchangeable with *f*.1.9 \$45



Kodalite, the new Eastman illuminating unit for making movies indoors, and at night. Utilizes the maximum of power, and is easy and economical to operate. Price, without lamp, \$25.



For the man who wants to make photoplays featuring his children. Contains 132 pages—chock-full of lively little scenarios and timely information. Priced at \$1.50.

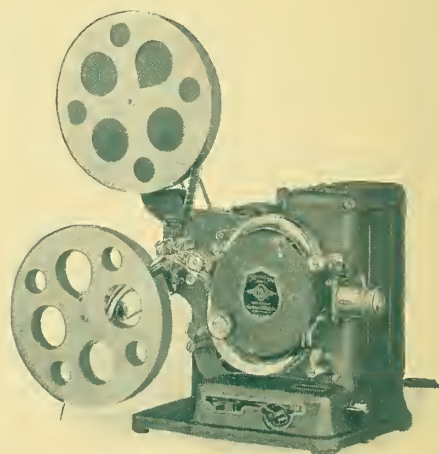


A handy carrying case which accommodates two complete Kodalites, with Diffusers, spare lamps, etc. Priced at \$15.

THERE'S a joy that is lasting
genuine that comes with the giving
and the receiving of a Ciné-Kodak or
accessories for Ciné-Kodak equipment.

Know this joy this Christmas. Give
your movie-maker friend any of
numerous Ciné-Kodak accessories
few of which are illustrated on

Eastman Kodak Co.



Kodascope, Model B—"The Projector That's Almost Human." Equipped with self-threading device, motor rewind, and reversible feature. Easily adapted for the projection of Kodacolor pictures. Price, complete with carrying case, \$300.



The Kodascope Rewind. Indispensable in proper editing and titling, and handy for rewinding reels during the performance. Price, complete with splicing block and bottle for film cement, \$7.

The Kodascope
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a decid



Gladden the Heart Movie Maker

Give a Ciné-Kodak to your friend or relative who does not know the pleasure of owning his own home movie equipment.

There are Ciné-Kodaks and accessories for every purse and purpose. See them at the store of your nearest Ciné-Kodak dealer.

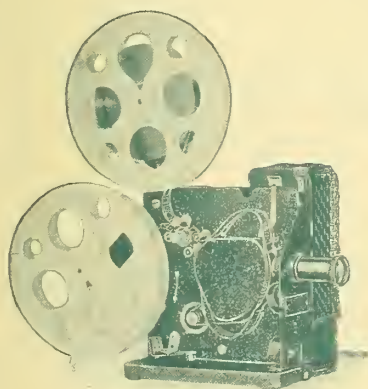
Rochester, N.Y.



Ciné-Kodak, Model B, with f.3.5 lens. Sturdy and dependable, with all the Eastman features that make home movies so easy. This model is priced at \$100, without carrying case.



Carrying Cases for Ciné-Kodaks. Made of genuine leather and built to withstand hard wear. The combination case (above) accommodates the Ciné-Kodak and two 100-foot rolls of film. The carrying case (left) is priced at \$7.50 for the f.3.5, \$8.50 for the f.1.9; the combination case for the f.3.5 is priced at \$10; for the f.1.9, \$11.



Kodascope, Model C. The most popular home movie projector ever built. Projects a clear, sharp, fully illuminated 30 x 40-inch picture. Available with one-inch or two-inch lens, at \$60 complete.



Kodascope Film Splicing Outfit. Everything needed for proper splicing, including block, guides, cement and brush. Priced at \$1.50 complete.



The famous "silver-surfaced" Kodascope Screen. Built on the curtain principle; collapses into a box receptacle, when not in use. Two sizes—No. 1, 30 x 40-inch reflecting surface, \$25; No. 2, 39 x 52-inch reflecting surface, \$35. Other models at \$10 and \$15.

Ciné-Kodak Panchromatic Film. For that sparkle and fidelity to color so desirable in every film. Sensitive to all colors, it renders a black and white reproduction that is surpassingly beautiful. Priced at \$7.50 per 100-foot reel.



Ciné-Kodak Gifts to Gladden the Heart of Every Movie Maker



Ciné-Kodak, Model B, f.1.9, in gray or brown finishing, with carrying case to match. Instantly adaptable for Kodachrome and telephoto effects. Price, complete with case, \$175. Lens for telephoto effects (f.1.5) interchangeable with f.1.9 \$15.



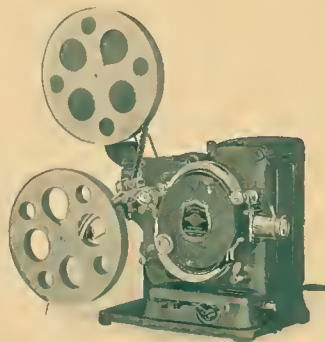
For the man who wants to make plays featuring his children. Contains 132 pages—check—full of lively little scenarios and timely information. Priced at \$1.50.



Kodalite, the new Eastman illuminating unit for making movies indoors, and at night. Utilizes the maximum of power, and is easy and economical to operate. Price, without lamp, \$25.



A handy carrying case which accommodates two complete Kodalites, with Diffusers, spare lamps, etc. Priced at \$45.



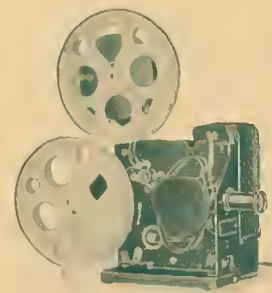
Kodascope, Model B—"The Projector That's Almost Human." Equipped with self-threading device, motor rewind, and reversible feature. Easily adapted for the projection of Kodachrome pictures. Price, complete with carrying case, \$300.



The Kodascope Rewind. Indispensable in proper editing and titling, and handy for rewinding reels during the performance. Price, complete with splicing block and bottle for film cement, \$7.



The Kodascope screen table and Kodascope screen, combined. Closed, it gives a de luxe card-playing surface. Easily adapted for the projection of Kodachrome pictures. It is priced at \$20.



Kodascope, Model C. The most popular home movie projector ever built. Projects a clear, sharp, fully illuminated 30 x 40-inch picture. Available with one-inch or two-inch lens, at \$60 complete.



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Eastman Kodak Company, Rochester, N.Y.

page. Give a Ciné-Kodak to your friend or relative who does not know the pleasure of owning his own home movie equipment.

There are Ciné-Kodaks and accessories for every purse and purpose. See them at the store of your nearest Ciné-Kodak dealer.

EDUCATIONAL FILMS

News of Visual Education in Schools and Homes

Tests A Success

MARKED superiority of children taught with films over children taught by other classroom methods was demonstrated recently when the most extensive experiment ever undertaken in education was formally completed. A thirty-three per cent gain in geography and a fifteen per cent gain in general science were scored by approximately 5,500 children taught with films over 5,500 taught the same subject material without the aid of motion pictures. The trial was directed by Dr. Ben D. Wood of Columbia University and Dr. Frank N. Freeman of the University of Chicago, in the public schools of twelve widely scattered cities.

If properly planned classroom films can raise pupils' marks by an average of twenty-four per cent as was done in this experiment, the report indicated many failures can be turned into passing marks, since the great majority of failures are by less than twenty-four per cent. Thus the time required in repeating courses will be saved for many children and the large costs thereof be eliminated from the school budget. The average expense of keeping a child in school for a year is one hundred dollars. In Chicago, for instance, where there are 30,000 failures a year, this would mean a saving of \$3,000,000 annually if each failure could be completely eliminated.

Edited by Louis M. Bailey

The experiment, which represents the first time a nation-wide investigation has been made into the controversial question of the value of films in classroom teaching, was sponsored by the Eastman Kodak Company under the sanction of a committee of the National Education Association.

The superiority of the class work done by children taught with films was determined by Dr. Wood and Dr. Freeman on the basis of 107,870 test papers written by the 11,000 children before and after the ten weeks of the experiment and periodically during the course of it. Both the classes taught with films and those without, used the same "study guides" and were given identical tests.

The school authorities in the twelve cities cooperated with the investigators by selecting classes of children and teachers for the two groups equal as nearly as possible in ability, and the experiment was a regular part of classroom work. The films used were 16 mm. size and of "safety" material so that they could be shown in the classrooms without the use of projection booths.

"In this experiment," the report said, "we have studied the films not as a panacea to be substituted for present instrumentalities of the schools,

nor as a means to revolutionize the aims of education, but as an addition to the present pedagogical devices which may help in the attainment of currently accepted goals."

In addition to the final advantage that the written tests showed for the film-taught children, reports from the teachers who used the films in their classes demonstrated that a large majority believed the use of classroom films to have been "more effective in arousing and sustaining the children's interest, in improving the quantity and quality of their reading, and in aiding them to correlate features of the lessons with personal experiences and community conditions."

The twelve cities that participated in the experiment were Rochester, N. Y.; New York City; Chicago, Ill.; Detroit, Mich.; Newton, Mass.; Atlanta, Ga.; Winston-Salem, N. C.; Lincoln, Neb.; Kansas City, Mo.; Denver, Col.; Oakland, Cal., and San Diego, Cal.

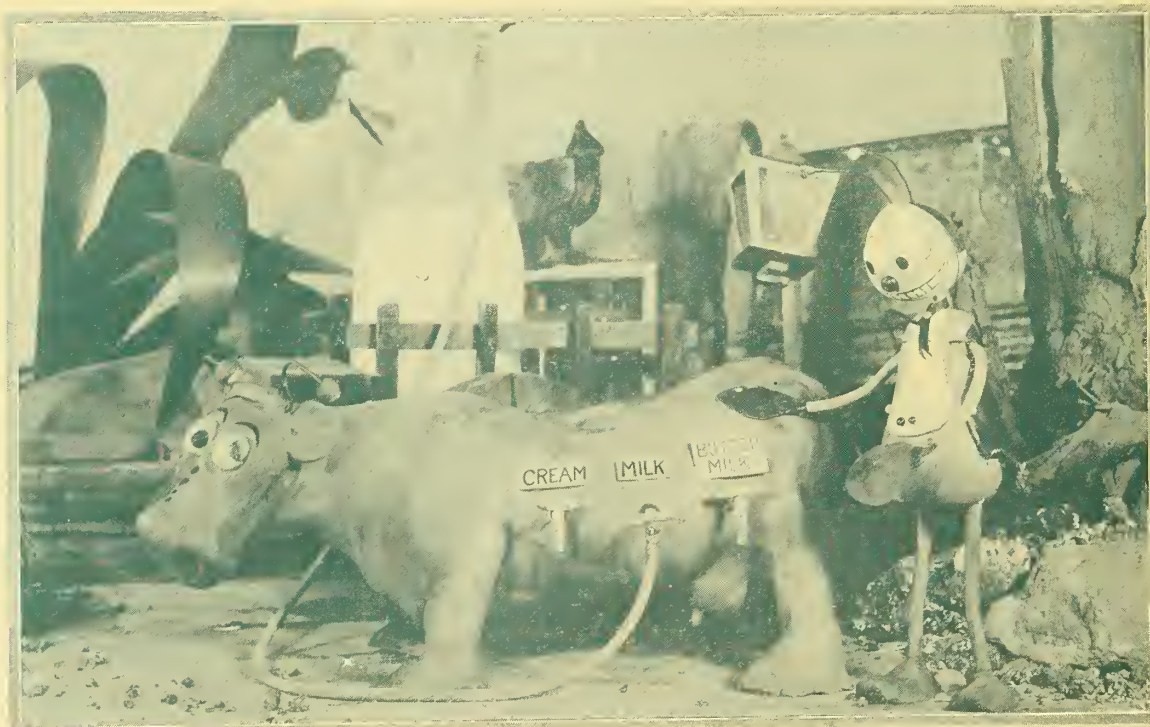
Juvenile Films

A SERIES of motion pictures for children done from the nursery point of view, has been announced by the Eastman Kodak Company. In them the fantasy world of child psychology is given free play. Restrictions in the form of titles, meaningless to the juvenile mind, are eliminated. The actors themselves

THE IDEAL COW

As Conceived for Childhood in the Eastman Juvenile Films.

(Continued on page 825)



Q·R·S· does it again



A 40-SHOT "STILL" KAMRA at \$22⁵⁰

with superstigmat speed lens—the present that will make the Xmas of 1928 famous. ▲ So small in size, so low in price it fits *everybody's* hand and pocket-book (only 7¼" x 3⅛" x 2⅜") ▲ a gem to look at, a joy to use ▲ made in special unbreakable Bakelite-canvas composition ▲ takes pictures of such marvelous sharpness of line that you will leave your big camera at home and take the QRS *Kamra* ▲ uses special QRS *Kamra* film at only 85c a roll of 40 pictures. ▲ Dealers and users, wire or write QRS Company, Chicago, at once for full particulars. ▲ Be the first to profit from this greatest QRS achievement in KAMRA-dom.





Write for the of movie

HERE you are offered an illustrated, descriptive handbook which will guide you to the most appropriate Christmas gift selections for movie-making friends or relatives. It is the most comprehensive, complete listing of accessories for making better personal movies ever compiled in this convenient form. . .
No matter what you desire to pay for a



Bell & Howell Character Title Writer

A gift any movie maker will welcome. This is, in reality, a miniature movie stage illuminated by two powerful electric lights. Back of the lights a clamp is provided for fixing the camera firmly in place. Upon the "stage" all manner of effects may be produced while they are photographed. Animated cartoons, the autographs of friends, titles illustrated by pictures cut from magazines and many other unique movie variations are possible with this accessory. Price complete, ready to use, \$36. Attractive carrying case included. See it at your dealer's.

Bell & Howell Film Editor

This gift will make a sure-fire hit with every one who makes movies. Pictures as originally taken should be edited and titled to be of greatest interest to others. With this device it becomes a joy to examine the film, cut out unwanted frames, correct the order of scenes, put in titles and otherwise perfect the films for showing. Looking through the elevated eye-piece of the B. & H. Film Editor each film frame is enlarged *nine times* and a prism causes each image to appear *right side up*. A lamp within gives the necessary illumination. Price of Film Editor complete with splicer and rewinder is \$40. Or Picture Viewer attachment alone for your own rewinder and splicer, \$21.50. See a Filmo dealer.

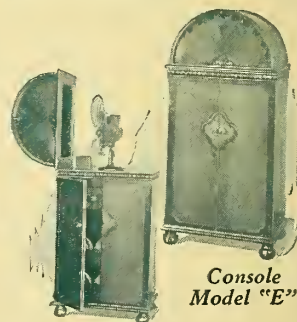
Filmo Console Cabinets

With personal movies assuming major importance as a feature of home entertainment it is appropriate that they should be represented in the home by the finest of movie furniture.

As gift suggestions along this line BELL & HOWELL offer two beautiful console cabinets, both housing the projector ready to show movies. Other compartments provide space for cameras, movie accessories and thousands of feet of film.

Model "G" provides a movie maker's work desk and is equipped with two electric plugs, for projector and accessories. Model "E" is a beautiful console of smaller dimensions for apartments and smaller homes. Price, ready to equip—Model "G", \$135; Model "E", \$105.

Console
Desk
Model "G"



Console
Model "E"



BELL &

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New York, Hollywood, London

Bell & Howell book making gift suggestions

Christmas gift of this kind, you will find in this book a variety of suitable presents at the chosen price. Many excellent gifts are priced below \$10. Many more range from \$10 to \$25. There are others from \$25 to \$50 and a number from \$50 up.

Bell & Howell's twenty-one years of leadership in the professional motion picture industry are quality assurance on their offerings for bettering the movie-making endeavors of the amateur.

Mail the coupon and receive this 48 page booklet packed with illustrations, complete descriptions and prices covering a great variety of high quality gift selections. Then see your Filmo dealer. He will gladly show you the movie devices in which you are interested.

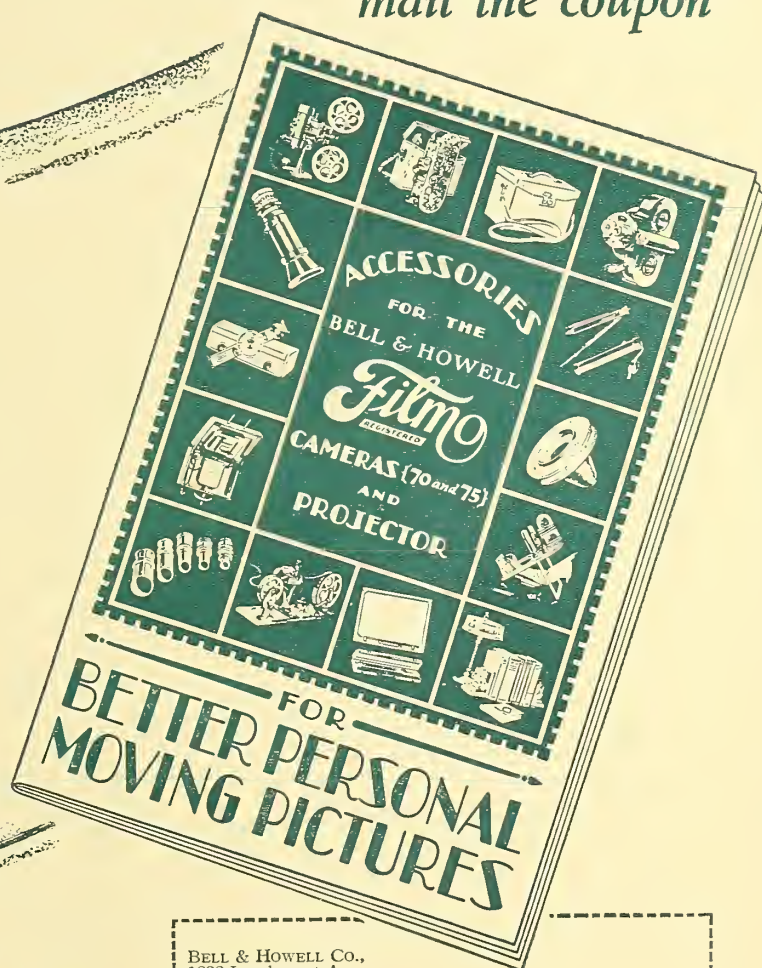
*For speed and convenience
mail the coupon*

Telephoto Lenses in leather cases



Every amateur movie maker aspires to have a first class telephoto lens. A Taylor-Hobson Cooke telephoto lens is invaluable for taking movies of distant objects at sporting events, while traveling, or for "camera hunting" shy animals and birds. No gift could be more satisfying than one of these excellent telephoto lenses with a color filter, both in a beautiful hand-sewn fabric-leather, plush-lined case. A few example prices:

T.H.C. 4" F 4.5 Telekinic lens.....	\$60.	With filter and case.....	\$65
T.H.C. 6" F 5.5 Telekinic lens.....	65.	With filter and case.....	70
T.H.C. 3 3/4" F 3.3 Telephoto lens.....	85.	With filter and case.....	90
T.H.C. 6" F 4.5 Telephoto lens.....	95.	With filter and case.....	100



HOWELL CO.

Chicago, Illinois

(B. & H. Co., Ltd.) Established 1907

BELL & HOWELL CO.,
1828 Larchmont Ave.,
Chicago, Ill.

Please mail me your Filmo gift suggestion book and leaflets describing new movie items appropriate for Christmas giving.

Name.....

Address.....

STUNTS *for* YOUR PROJECTOR

IT'S all in knowing how," is the basis of many of the amusing as well as practical things which can be done with an amateur projector. With a dozen hints as a nucleus, your own ingenuity will suggest many of the interesting tricks which will increase the enjoyment of projecting.

Did you ever have to show a reel in a room so small that even the maximum throw gave a very small image? Such a situation is easily remedied. Place the projector directly below the screen and project into a mirror on the opposite wall. The image is reflected to the screen and covers four times the area that it would otherwise fill, since the projection distance has been doubled and size is proportionate to the square of the distance. Thus the length of the throw is twice the length of the room and the space available has been doubly increased.

Reflection of the image, however, involves the problem of inversion. It will be noticed that the mirror has the effect of turning things around and putting the left side of the picture on the right and vice versa.

Correction of this inversion is effected by turning the film around in the projector. *That does not mean* to turn the film *end for end*, which would cause the image to appear up side down on the screen, but means, rather, to make a half turn in the film either in projecting or rewinding it.

The quality of the image depends largely upon the surface from which

By Howard E. Richardson

it has been reflected. That is, a good mirror with a perfectly smooth surface will not alter the relation of the light rays it transmits while a cheap mirror with a wavy glass will cause distortion to a degree dependent upon how bad the mirror is. Distortion can be very annoying at times but contrariwise, it can be used to burlesque a picture or to project an old film in a new way. The comic antics which a wavy medium produces by distorting faces, figures, and objects can only be duplicated at a circus sideshow in front of one of the familiar curved mirrors, or perhaps, in front of the only mirror we had to shave with on our last vacation trip and which twisted our faces around until we had to feel in order to distinguish between nose and ears.

Projecting around a corner sounds hard but it's not. Again the mirror serves an important part, being placed at the corner where it bends the light rays. Not unlike the reflection of an image on a screen over the projector, the reflecting of an image around a corner will necessitate turning the film side for side in the projector to correct the tendency of the mirror to invert the picture. It is a curious fact that varying the angle at which the projected light strikes the mirror, alters neither the size nor the shape of the screen image, though of course the angle of reflection or angle at which the light

is directed from the mirror must always exactly equal the angle of incidence or angle at which the light strikes the reflecting surface.

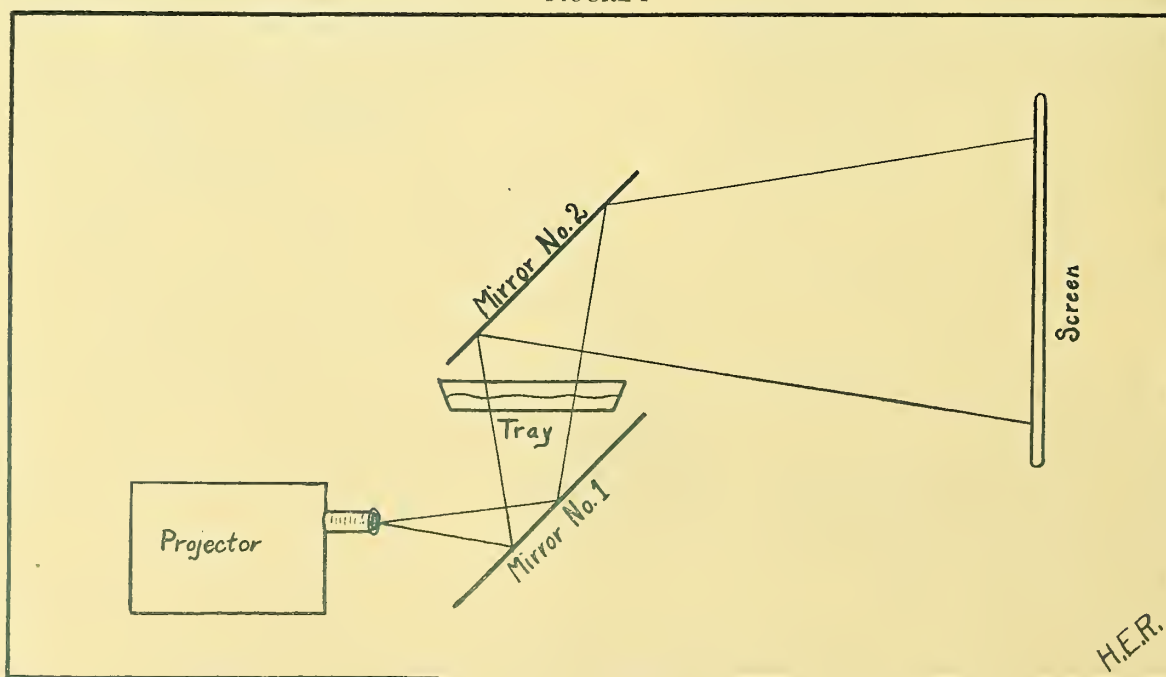
Use of a mirror in projection suggests a step further — projection through a prism. Thus we come to a field which is receiving some attention by experimenters at present and which may play important parts in the movies of the future.

With the projector facing the corner of the room, place a triangular glass prism directly in front of the lens and turn it slowly. When it is properly adjusted, the image in the corner will disappear and in its place, two exact duplicates will appear, one on each wall side of the corner. They will be at right angles to each other and will have a light intensity of about one half that of the original single one. The capacity of a movie house is limited to certain dimensions dependent upon the length of throw possible with modern cinematic apparatus. However, four times the present maximum may be possible if a system of prisms divides the picture equally between four screens, one on each of four walls; the projection booth located in the center thus enabling a four times increase in seating capacity.

Showing a picture through a bottle of water placed before the lens produces interesting phenomena. The glass sides of the bottle must be parallel in order not to appreciably alter the focus.

(Continued on page 827)

FIGURE I



How Would You Like to Land in Hollywood?



You do not need to be a Lindbergh to get within the guarded gates of the Movie Capital!

PHOTOPLAY's \$2,000 Amateur Movie Contest can provide the OPEN SESAME!

Last year's Amateur Movie Contest captured a five-year contract with one of Hollywood's leading producers for the winner. This year every prize winning film will be shown to the foremost makers of pictures in Hollywood and New York. This may give at least one long term contract to a lucky amateur.

PHOTOPLAY MAGAZINE believes that the new blood of the future motion picture must come from the amateurs of today. PHOTOPLAY's contest is the one bridge between the amateur and the professional film maker. It is the amateur's one chance to obtain a real hearing.

Be sure to read all the details of the new \$2,000 Amateur Movie Contest in every issue of PHOTOPLAY.



PHOTOPLAY MAGAZINE congratulates MOVIE MAKERS upon its anniversary.

The foremost screen magazine of the world doffs its hat to the youthful and able leader of the amateur movie movement. The first national magazine to recognize the importance of amateur movies extends its best wishes to the pioneer MOVIE MAKERS.

May 1929 be a record year for amateurs!





A CLEVER EXAMPLE OF MODEL WORK IN AN EARLY PRODUCTION OF THE
PEABODY CINEMA CLUB OF NASHVILLE, TENNESSEE.

SOLVING *Production* PROBLEMS

Suggestions from Current Amateur Photoplays

By Arthur L. Gale

EVERY day amateur film story producers demonstrate the all inclusive veracity of the homely proverb, "Necessity is the mother of invention." Faced with a lack of the capital, and the extensive equipment of the professional, the amateur is forced to experiment and to substitute imagination and ingenuity for studio facilities. Harrowing as these limitations are to the amateur producer, out of them has arisen some of the finest amateur work.

The amateur is slowly developing his own technique and is creating a wealth of cinematic devices for his own use.

The story of the conception and mechanics of some of these successful amateur experiments will have interest and practical value to the individual amateur who uses his camera for personal film records as well as for the film story producer, whether an individual or a group worker. So from time to time articles reporting the methods and devices developed by amateur film story producers with the practical application of them will appear in *MOVIE MAKERS*. It should always be remembered that these bits of technique have been worked out by amateurs who in general have no more than average amateur equipment and that they have been proven by actual amateur use.

In the production of "Masque" by the Peabody Cinema Club in Nashville, Tenn. in order to convey the idea, without the use of a title, that the lead and his friend were being hypnotised, a double exposure was made showing the eyes and forehead of the mysterious villain filling the

background and the figures of the boys moving blindly in front. The film's most successful cinematic achievement is best told in the words of the cameraman, Dillard Jacobs, who worked it out. "At the climax the villain threatens to throw the heroine over a high cliff. He loses his balance, however, and is himself hurled toward the jagged rocks beneath. The fall is portrayed in the cinema as follows:

Scene 579—Closeup of Timothy's feet slipping over the edge of the cliff.

Scene 580—Closeup of Timothy's feet slipping, similar to *Scene 579* but taken from a different angle.

Scene 581—Semi-long shot of dummy falling off cliff.

Scene 582—Closeup taken from below of horrified group peering over top of cliff. They move back out of the scene.

Scene 583—*Closeup of Timothy falling.

Scene 584—Medium shot of dummy. It bounces down cliff toward camera.

Scene 585—*Closeup of Timothy.

Scene 586—Medium shot of dummy. It rolls into a closeup almost on top of the camera.

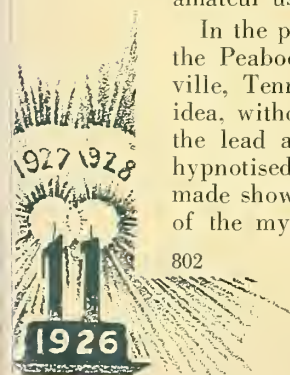
Scene 587—*Closeup of Timothy.

Scene 588—Camera swings around several times giving whirling effect to trees. Camera slows down coming to a stop trained upon a large tree, and moves to a closeup of the tree.

Scene 589—Closeup of Timothy's body. Head not shown. His bloody hand drops into the frame and all is still.

The closeups of Timothy marked by an asterisk were taken with the actor standing on the slope of a steep hill. The cameraman stood above, holding the camera close to the up-turned face of the actor. The motor was started and the camera jerked quickly and steadily away while still trained on the face of the actor. This allowed the villain to be recognized and gave the blurring effect caused by a swiftly moving object. When the closeups were spliced together in the order indicated the effect produced was as if the camera had followed the villain over the cliff in a continuous closeup." This sequence gets over with convincing realism and is one of the most ingenious examples of amateur cinematics that we have seen.

The problem of some way representing the human soul arose in the production of "The Soul Thief" filmed by Dr. and Mrs. H. A. Heise in Uniontown, Pa. The device worked out was exceedingly simple. An electric light bulb covered with a paper napkin was lowered in the jar that was supposed to contain the soul. The light cord was painted black and the bulb was given a constant fluttering movement by means of a black thread operated by someone outside the scene. The figure of the mad doctor gloating over the captured soul was illuminated with spot lighting, so general illumination did not reveal the actual nature of the "soul." In the film, the light diffused through the paper napkin gave a soft and not quite definable luminosity which, with the movement, represented, as well as anything possibly could, the human concept of the soul.



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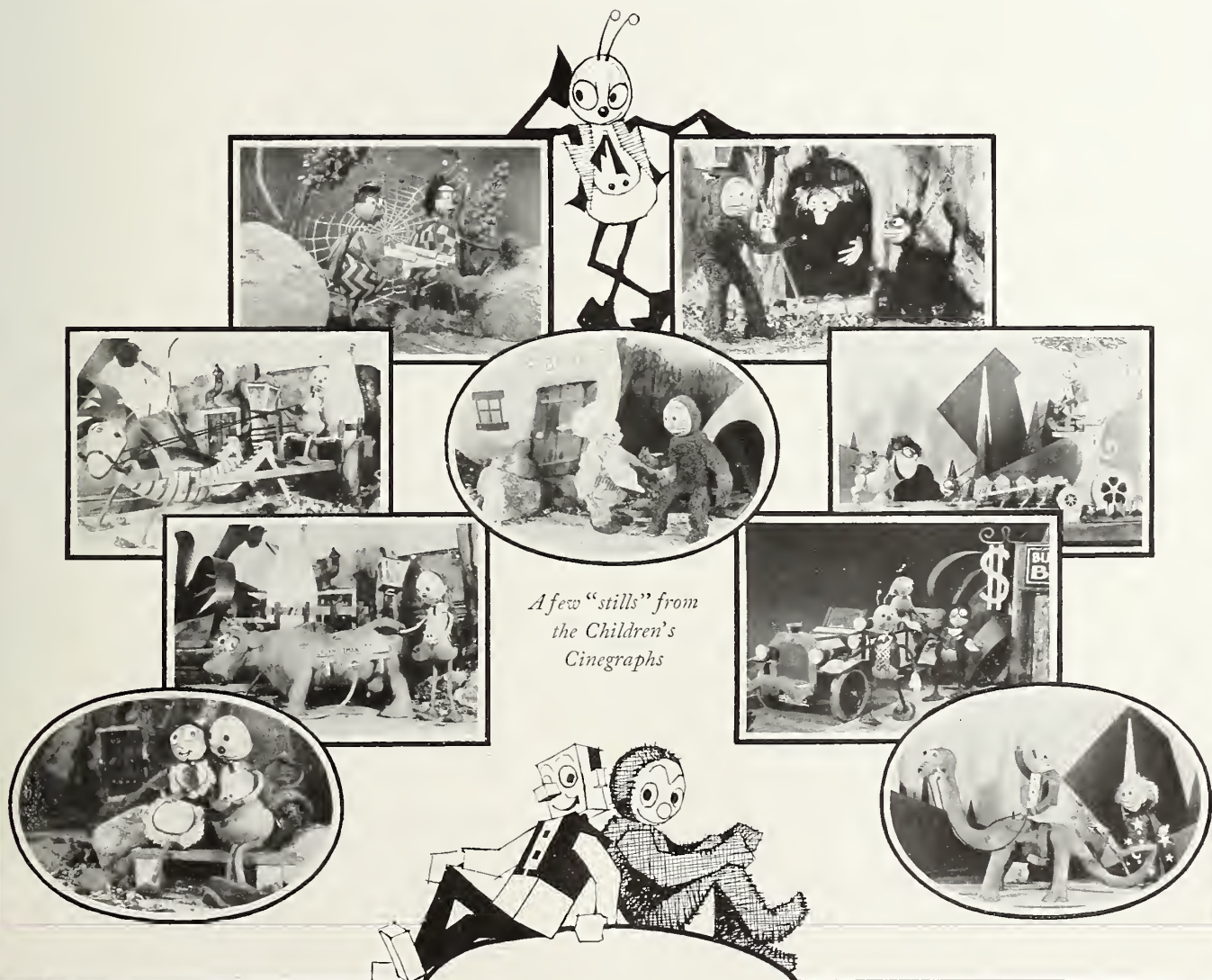
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sively Eastman—made especially for Kodak Cinegraphs, and procurable only in Kodak Cinegraphs. They mark a distinct forward step in animated model movies, and strike a new note in home entertainment.

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THERE IS AN EXQUISITE ART TITLE BACKGROUND FOR YOUR WINTER FILMS ON THE FACING PAGE.

CUTTING SCHOOL COSTS WITH TALKIES

(Continued from page 785)

lar rotation experiment which involved four successive lessons and lasted four weeks. Six hundred seventh-grade pupils of Public School No. 62 in the Bowery served as subjects. They were divided into four approximately equal groups, each of which was taught in a slightly different way. The first week's lesson was on mountain glaciers, and it was taught to Group A orally by their regular classroom teacher. Group B was given a mimeographed version of the lesson to study in their seats. Group C saw the lesson presented on the screen silently. Group D also saw the lesson on the screen, but in their case the presentation was accompanied by explanatory oral comment from the floor.

The first two methods are immaterial here, the third needs no special comment; only the fourth requires a word of explanation. I myself did the commenting, and in doing so I spoke in short, choppy phrases which never interfered with a subtitle on the screen. Neither did I talk about the "birds" when the "bees" were busy on the screen. I had carefully prepared this comment and made it at the exact moments when in my opinion it would prove most advantageous. The situation, it will be noticed, was roughly like that of the talkie film.

Before giving the results let me stress a few facts. In the first place there were four successive experimental units in this investigation. In the second place, for each unit the pupil groups were shifted along. i. e., that group which was taught orally the first week studied the printed page the second and saw the film silently the third, and so on. This rotation made it possible for the final four averages to be the product of identically the same six hundred pupils.

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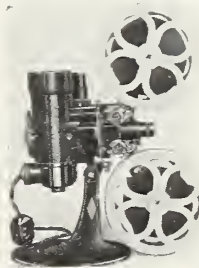
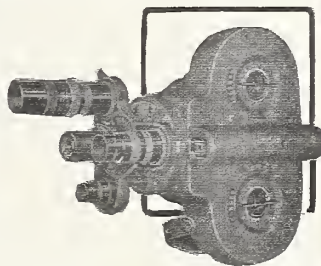
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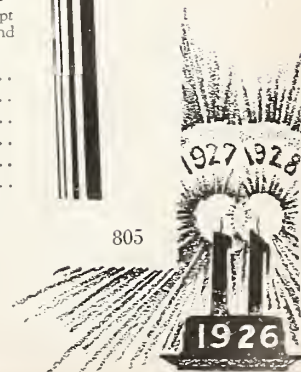
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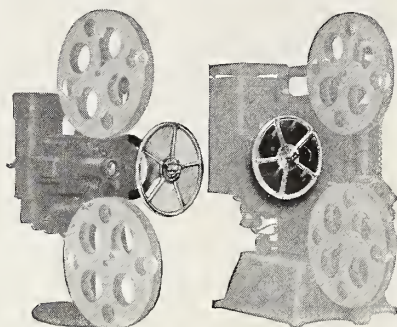
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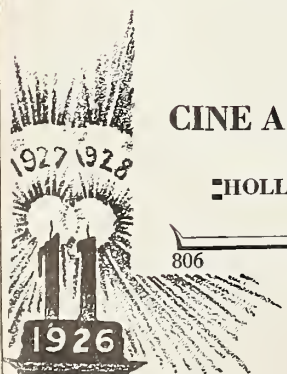
In the third place, the testing was unique in that it provided evidence of pictorial learning as well as verbal. Hitherto the efficacy of pictures had invariably been measured by means of language alone, a situation not unlike that of comparing a novelist to a hod carrier by requiring each to carry a load of bricks up the ladder. There were three different groups of test elements. One was designed to measure primarily verbal learning; another aimed to test for pictorial impressions; and the third was a sort of middle-ground test which dealt with principles, inferences, and other abstract mental products. Stated another way, we may say that the first two tests measured concrete learning, while the last one searched out evidence of abstract learning—deduction, induction, generalization, interpretation, or whatever you care to call the process.

Now the results. The average amount of relevant knowledge which the six hundred pupils brought into the experiment was calculated to be about 32 units. After the four orally taught lessons their knowledge had risen to 48.6 units; after studying the four printed-page lessons, it was again 48.6 units; after seeing four successive silent film presentations, it was 50.3 units; and after the four film-talk presentations, it was 52.6 units. Subtracting, to get the net improvement, gives us 16.6, 16.6, 18.3 and 20.6 units, respectively. Converted into percentage, the figures become 100 for oral talk and printed page, 110 for silent film, and 124 for film-talk.

But let us forget the figures and percentages as soon as possible and remember only the fact that "film-talk came out highest, and this not only in the final averages but also in all four experimental units separately.

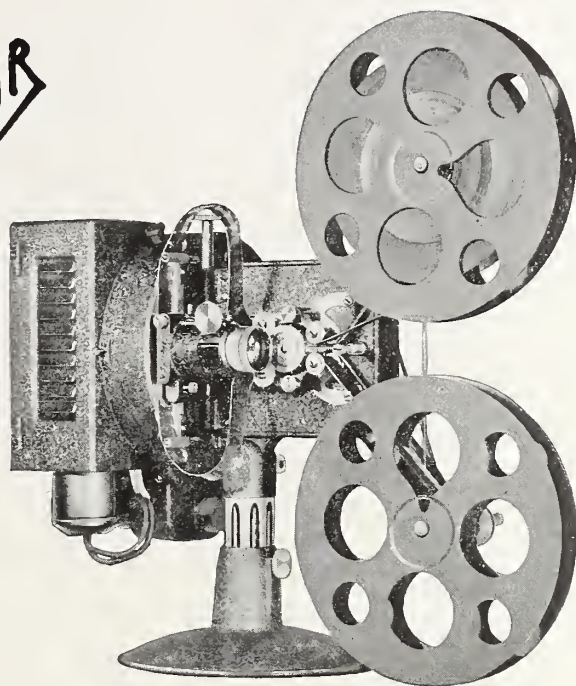
The trial just described is only one among many. McClusky in several of his experiments found the film-talk from three to thirty-five per cent more effective than the film alone. The two McCluskys later on conducted a more accurately controlled experiment in which several hundred pupils from Chicago and Cleveland participated, and here the results showed 118 per cent for the film-talk against 100 per cent for the silent film.

An English study which appeared in 1926 showed also a decided superiority for the film-talk method over film alone. The results were 123 per cent and 100 per cent, respectively. The study had been made by three psychologists—Spearman, Burt and Philpott—in the University College of London. Approximately



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a hundred pupils constituted their subject groups, and the investigations was conducted with considerable care and acumen.

Thus, with the exception of the Sumstine study mentioned earlier, the evidence is convincingly in favor of oral comment synchronized with the changing imagery on the shadow screen. And now that synchronized and amplified sound has reached a stage where the public considers it satisfactory, it may not be unreasonable to believe that there is a big future for the educational talkie.

How the educational talkie will come into use no one knows for sure. It will probably begin with the university and work down to the high schools and eventually into the elementary schools. In the university a renowned physicist can deliver a demonstration-lecture on the latest discovery; a famous traveler can tell and illustrate what he saw and heard in a foreign country; events of great significance can be recorded in word and deed for all time; history can re-live itself for our education and guidance. These are a few thoughts. Others will come with increase in the number of people becoming interested.

Then, in the secondary schools, the usefulness of the talkies will be continued and extended. Here the emphasis will probably shift from the creative artist to the master interpreter, from the authority to the expert teacher. I should like to leave the elementary school on the shelf for the time being, but I can not help thinking how the kiddies would take to a talkie film on *Alice in Wonderland*, for example.

By way of summary, the talkie film has obviously a place in the scheme of education. It promises to supplement the present silent film and other teacher aids. It may function best in syndicating the authority in higher education and the master teacher in the lower schools. If adopted, it will undoubtedly raise the standards of classroom procedure. And finally, in serving in these diverse ways, the talkie film will ultimately effect material economies in formal education.

HOME MADE SOUND PICTURES

(Continued from page 793)

tive just starting is imitated with the same blocks, but starting with two slow rubs, a pause and two more, increasing the speed as the engine moves. For a better effect add a metal brush struck against the thunder sheet laid on a cloth. Here the metal is struck between the twin noises of the sand blocks. The brush

may be of the kind used for fly swatters, or a dozen lengths of wire nailed to a flat stick. The wires should be about three inches long. For spinning wheels on a slippery track, rotate the sand blocks rapidly. In any event, follow the picture. Don't use your imagination.

WIND MACHINE: This requires a little skill with tools. Make two discs about a foot in diameter, of one or two inch lumber. Fit with a square axle, rounded where it rests in the supports. Make a crank for one end. Bind the two discs of the wheel with slats of hard wood one inch square and spaced an inch apart. Eighteen inch slats will be amply large. Nail a strip of canvas, slightly narrower than the wheel, firmly to the base of the machine or to a batten in the frame below the axis. Bring up over the wheel and allow enough to fall below the axis on the free side. Nail a loose batten to this end. When the wheel is rotated, the canvas is brought in contact with the slats by pulling down on the free end. Varying the speed will give a range from a zephyr to a hurricane. For gusts of wind, relax the pressure on the free batten. Note that "canvas" does not mean the stuff Aunt Mary uses for sofa pillows. Heavy awning cloth might work.

WOOD CRASH: This is a cousin to the wind machine. However, you use a solid barrel. A batten is placed in such a position that when the wheel rotates hardwood slats fastened to the base and rising slightly above the batten are forced away from the batten by pins or cleats on the barrel to snap back of their own elasticity when the pin passes. The pin or cleat should be "staggered" so that the slats are snapped back in rotation and not all at once. The barrel of an old-fashioned music box will give you the idea. Use six to eight slats and arrange the barrel so that each slat is worked twice to one revolution. Three or more cleats or pins may be used to each slat, if desired. More useful in comedy than serious plays.

OTHER CRASHES: The glass crash is secured with a pair of soap boxes and some broken china. Pour the glass from one box to the other. *China Crash:* Same as above, but with broken crockery. *Tin Crash:* Fasten six or eight cans of varying size on a string and drop or kick as the action seems to demand.

WHISTLE EFFECTS: A full line of whistles may be obtained from music instrument stores, but you can pick up some at the ten cent store or make your own from cartridge shells and old bottles. Shells are useful for



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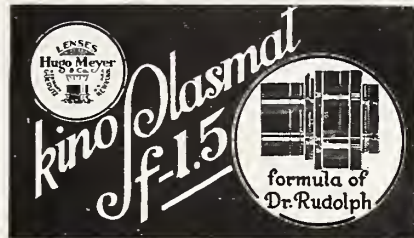
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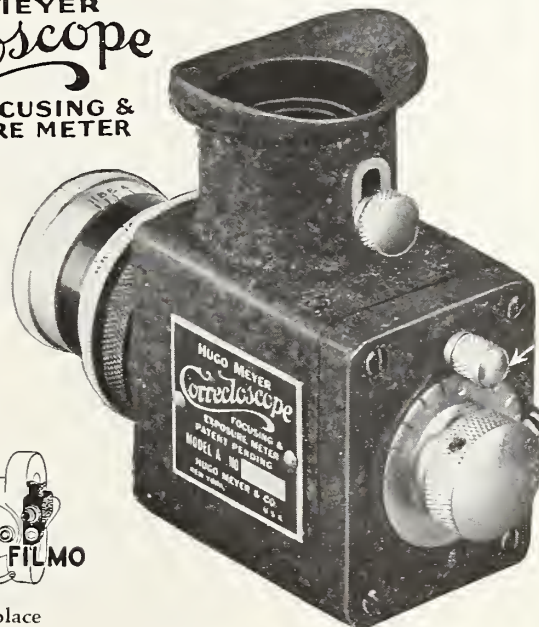
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the lighter sounds and bottles for steamboat, railroad and factory whistles. The tone of bottle whistles can be altered by partly filling them with water to obtain the correct tone. For shells, use chewing gum, tamped down. In either case blow across the top. One whistle you cannot make is the siren. This can be obtained for a dime or so at sporting goods stores.

BELLS AND CHIMES: For church bells use crowbars, hung from a support by a cord, rods of metal or brass tubing. Strike with a small wooden mallet or xylophone handle. For high pitched chimes tune up a set of heavy glass bottles, using water, as suggested for whistles, but striking them with the xylophone hammer. For the telephone use a two-gong electric bell. Arrange to cut one gong out for doorbells by mounting one gong on a movable arm that can be pushed out of the way. The outfit with a push button and dry battery can be mounted on a board for convenience sake. Gongs can be imitated by striking a metal tea tray with a wooden mallet covered with heavy felt. A mallet with one felt and one wood face will be a handy instrument for working these props. Use whichever face will give the best effect.

GUNSHOTS: Cannon can be imitated on a bass drum. If you have none, stretch a drumhead over a barrel and use a felt beater. Rifle shots are imitated by striking a rattan cane against a hard leather cushion. For a whole war use two canes. A machine gun can be imitated by rapidly beating a cigar box with the lid nailed down. A single tap on the box will suggest a pistol shot with sufficient fidelity to suit the ladies in the audience.

DANCING EFFECTS: For soft shoe dances use the sand boards, following the steps. For tap steps use a pair of wooden mallets on a board. To improve the tone, raise the board by cleats on the underside at either end. To muffle, put the board on a folded bath towel. For the "jingles," used in some hard shoe dances, fasten a couple of small iron washers to the head of each mallet with round head screws. The head should be larger than the hole in the washer.

AUTOMOBILE EFFECTS: For the motor put two ounces of fine shot into a round tin can, such as a small baking powder tin, and shake. For the horn get the toy horn or siren sold for children's autos.

ANIMAL CRIES: Music and sporting goods stores sell animal calls, but you can pick up many at the toy

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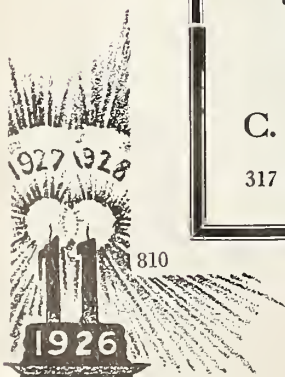
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counters at a lesser price. Large dogs are worked on the lion roar. Small dog barks can be done on a ten cent toy to be found almost anywhere. A bird whistle will cost a dime. For chirp effects and young chickens use a cork on a sheet of glass. The cork should be about two inches in diameter and of good quality. Wet the cork in vinegar and water, but avoid surplus water. Straight and circular motions will give a variety of effects. For trumpet calls you can use the Victor record of U. S. Army calls. These calls are separate and may be played individually. Mark each cut-in with a dab of white paint and drop the needle just there. Lift the needle at the close instead of shutting off the machine. Have the turntable speeded up before you require the effect.

CLOSING DOORS: Any heavy wooden box with a hinged cover will give this effect if you gauge the sound, or you can close the lid of the piano or phonograph. Use the effect only when the sound will give dramatic result, as when the hero goes out of the heroine's life "forever."

TORN CLOTHING: Very useful in comedy. It is achieved merely by tearing a strip of stiff cloth. Tracing cloth, such as is used by architects, will give the best results. In any event make half-inch scissor cuts every half inch along the edge to make it "sure fire," or you may have a delay in starting the rip.

WOOD BLOCKS: Two blocks of wood to be clapped together for a variety of effects, including applause. For handclapping they should be struck loosely together. They should be about three by five inches and thick enough to be easily grasped.

This by no means exhausts the list but these should be more than ample for your needs. Use them sparingly. The aim should be to heighten the effect, not merely to make a continuous din. Watch the screen for your cues and time properly. You will find that you should make the sound a fraction of a second before the picture calls for it or the sound will follow the sight, which may be like effects you see in the present hurried sounding of regular releases. Never try to sound a picture until you have carefully rehearsed it and if you have not sounded a picture for a long time run through it to refresh your memory.

And make a sign, a big one, to hang on the screen behind which you work. The text should be: *Watch the Picture.*

A Wonderful Xmas Gift!

THE NEW
CINOPHOT
for the CINE KODAK
gives you the
Right Exposure
**UNDER ANY LIGHT
AT ANY TIME
ANYWHERE**

IT MATCHES THE Cine Kodak
AND IS ABSOLUTELY DEPENDABLE.
WE RECOMMEND THE CINOPHOT

EKS

From a Window Display of
EASTMAN KODAK STORES, INC.
COR. MADISON AVE. and 45th STREET
NEW YORK CITY

CINOPHOT, for ALL Motion Picture Cameras, Movie Titles and Time Exposures. **Direct** reading for CINE-KODAK, etc. Direct selective observation for 1/32, 1/4, 4 and 30 seconds, and stops from f1.8 to f16. Compares all stops from f1 to f45 with exposure time from 1/1000 to 30 seconds. Adjustment for variable taking speed from 8 to 128 exposures per second, for s-l-o-w and superspeed. Exposure for variable shutter opening from 10 to 270 degrees. Universal meter for Amateur and Professional.

Complete, with sole leather case and instruction book, \$12.50

Use For KODACOLOR:

Kodacolor can be made with wide open f-1.9 lens only, whenever the CINOPHOT, reading 1/32, indicates a lens aperture as small as about f-11.3, for regular black and white Cine-Kodak film.

Should the illumination be so brilliant that the Meter calls for f-16, then the *Neutral Density Filter* is required for Kodacolor.

Whenever the Drem CINOPHOT calls for an aperture larger than f-8,—for instance for f-5.6—then there is not sufficient light available for Kodacolor.

DREM PRODUCTS CORPORATION
152 WEST 42ND STREET NEW YORK, N. Y.
ASK YOUR DEALER



NEWS of the INDUSTRY

Talkies for 16 mm.

THE amateur follows closely in the footsteps of his professional brethren it is again evidenced by the advent this month of 16 mm. talking movies for the home, presented by the De Vry Corporation, Chicago, Illinois.

The outfit includes a De Vry Type G 16 mm. projector with a phonograph turn-table, mounted upon the same base, the two connected by a shaft which makes them synchronous in operation. The sound is carried from the phonograph record, by means of an electric pickup device, directly to a radio or independent loud speaker. The voice and sound accompaniment are equal to that of a fine radio. The films supplied are produced in the same way as in the professional studios. The machine will operate any of the electrically produced phonograph records such as Victor, Columbia and Brunswick. It may be used individually as a motion picture projector, as a phonograph with electric reproduction through your radio or as a synchronized talking motion picture machine. Regular releases of singing and talking films will be issued each month. These will include dramas, recitations and songs by well known actors, singers and orchestras. The unit is moderately priced and is compact, easily operated and thoroughly dependable.

Service and Repair

THE Cinematic Accessories Company of New York, N. Y., has made arrangements with Gerald J. Badgley, expert mechanic and well known designer of professional and amateur moving picture equipment, to handle, exclusively for them, special lens fitting jobs, custom built apparatus and camera repair work of all kinds. This Service Department is for the convenience of the amateur movie maker. Technical advice will gladly be given without charge.



812

For Amateurs and Dealers

New Victor Projector

THE Victor Animatograph Company of Davenport, Iowa, announce the appearance of a new 16 mm. Model 3 Victor cine projector. Among its up-to-date features are found a hand or motor rewind, accurate framing in the aperture and attachment to lamp socket on all lighting currents. It is small, compact and light in weight.



A TYPICAL EXAMPLE OF TROPICAL OVEREXPOSURE

The Cameraman is W. E. Kidder of Kalamazoo, Michigan.

New Catalog

THE Bell & Howell Company of Chicago, Illinois, request that amateurs write for a copy of a new, comprehensive accessory catalog. It is bound in an attractive cover and contains descriptions and illustrations of all Bell & Howell accessories on the market.



AN IDEA FOR EVERY DEALER

The Leavitt Cine Picture Co. is Now Better Serving Its Customers and Greatly Increasing Its Business by the Rearrangement of Its Los Angeles Store. Left, the First Arrangement, with Only One Screen and Projector. Right, the New Plan, with Three Projection Booths. Center, A Closeup of One of the Ideal Demonstration and Service Rooms.

New Still Camera

A NEW forty shot rapid fire pocket size still camera, the Kamra, developed by the Q. R. S. Company of Chicago, Illinois, is available to amateurs this month. This camera can be swung into action in an instant and can make forty still pictures in twenty seconds. Tests show a remarkable sharpness and definition of line both in 35 mm. prints and in enlargements up to eight by ten inches.

The Kamra uses special Q. R. S. 35 mm. film, forty pictures to a roll, available at small cost. Focusing is unnecessary. The Kamra comes equipped with the Q. R. S. Red Seal superstigmat lens and can be used with equal efficiency and speed from almost any position. The size of the camera is seven and one-quarter by three and one-eighth by two and three-eighths inches, and will fit in a pocket or a handbag.

Pictures with the Kamra are made without adjustment of film or lens. Simply turn the crank and a dual mechanism cocks the shutter and turns the film on to the next blank frame, catching action as fast as the eye can catch it. The Kamra is excellent for making motion picture title backgrounds. Shoot a still of each scene wanted for a title background. Then enlarge from the 35 mm. frame to the size of the title device in use, place the lettering on top and the result is a pictorial title of the scene following it taken by the movie camera.

In addition to the Kamra a small Kamra projector will soon be available for the showing of Kamra-made pictures in the home, enlarged on the screen from about eleven by fourteen inches to nine by twelve feet, the latter size at a distance of approximately sixteen feet.

Change

NOTICE is received by this department that the Automatic Movie Display Corporation has changed its name to the Big 4 Film Corporation.



Removing the line between

AMATEUR
MOVIES

PROFESSIONAL
MOVIES

AMATEUR films are a gold mine of material for *really excellent theater-type movies*.

This is not meant as flattery—it is the sincere opinion of experts in motion picture production.

Have you ever seen a feature picture before it is edited? It is a jumble of scenes: good, bad, too short, too long, some shots superb, some utterly dull and flat, photographically perfect, cinematically impossible—just a mass of raw material, a tangled skein of film from which the editing and titling staff spins the most brilliant, smooth and finished picture.

Where does the amateur film differ? Nowhere but that the amateur stops with merely raw material. Just a step away from absolute perfection; just a fine line remains between amateur movies and professional movies—the lack of proper editing and titling!



Movie Editors, Inc., is an organization of men with long experience in the motion picture industry. Its owners: Arthur H. Loucks and John A. Norling, are partners in the firm of Loucks & Norling, Inc., New York, one of the largest and best known producers of business and educational motion pictures in the United States.

These men throw open their doors to the amateur. Movie Editors, Inc.—a company within their company, created solely for amateur needs—has at its service their entire staff of editors and title makers, men and women of the top-notch ability so necessary for professional productions.

The list of well-known producers and large corporations for whom this organization has done work will perhaps not interest you. Suffice to say that to Loucks & Norling, Inc., have been entrusted during the past year such well-known amateur film productions as Frederick B. Patterson's remarkable animal picture, "Shooting Big Game with a Camera;" Harold Talbott's "Safari;" Raymond W. Brook's "Mining Areas of South Africa" and many others of equal merit.

The creation of Movie Editors, Inc., is an honest and sincere effort to bring Amateur Movies into the realm of professional standards at a cost that will encourage the amateur to put every roll of home movies on a par with professional motion pictures as we know them today.



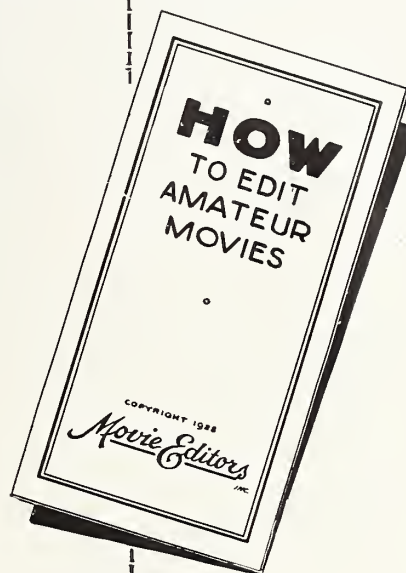
The booklet "How to Edit Amateur Movies" is a message of interest to everyone. It will be sent without cost or obligation to all who ask for it.

Movie Editors

INC.

245 WEST 55TH ST., NEW YORK, N. Y.

Telephone: Columbus 6974



This booklet is free to all who ask for it. It is simply written, informative and interesting.

MOVIE EDITORS, INC.
245 W. 55TH ST., NEW YORK, N. Y.
Send booklet "How to Edit Amateur Movies" with no cost or obligation to me.

Name

Street

City and State

NOTE—If you have a friend or friends to whom this booklet would be of value write names and addresses on margin. We will be glad to supply them but please do not be wasteful.



World-Wide

MR. GARDNER WELLS, well-known cinematographer and Foreign Representative of Travel Movie Films, Inc., New York, N. Y., will start for the Mediterranean in the early part of 1929, for the purpose of taking one of the most comprehensive sets of Mediterranean films ever made. Mr. Wells will cover approximately sixty subjects of all countries visited and will also make many hundreds of still pictures.

Other cameramen of Travel Movie Films, Inc., will thoroughly cover the West Indies and South America and, it is announced, will accept a limited number of assignments for both stills and motion pictures from industrial concerns or individuals interested in securing any and all types of films of the places visited.

Color

MODEL B *f* 1.9 Cine-Kodaks in color, a new lens for telephoto effects and a Kodascope in bronze are announced this month by the Eastman Kodak Company.

The Cine-Kodaks are in brown and gray, of grained goatskin finish, with metal parts in brown and black enamel and chromium plate. The cases are covered with the same material as the cameras, in matching colors.

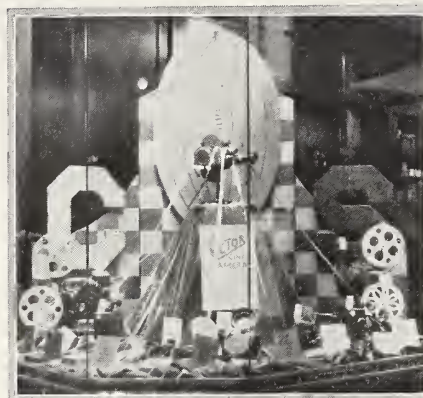
A 3" *f* 4.5 Kodak anastigmat is available for the Model B *f* 1.9. The front element of the telephoto finder is part of the lens barrel and the rear sight fastens to the side of the camera. All Model B *f* 1.9 cameras now going out from the factory have interchangeable lens mounts. Earlier Model B cameras must be adjusted.



THE VISCOUNT DE SIBOUR
USES HIS CINE KODAK

Expansion

THIS department is in receipt of the latest copy of the Willoughby Rental Library Bulletin which announces a new rental schedule at reduced prices and the addition of new subjects to an already comprehensive list. The Library contains multiple reel dramatic and comedy subjects, scientific and educational films, juveniles and westerns.



FEATURING THE VICTOR

A striking Window Tieup for Cine Cameras with the Stanford-California Football Game, Devised by William B. Rawling of the Motion Picture Department of Keck's Pharmacy, San Francisco.

A Message

THE Agfa Ansco Corporation of Binghamton, N. Y., manufacturers of 16 mm. reversible and negative film, has directed the following message to all amateur movie makers through this magazine:

"As far as Agfa reversible film is concerned, we have been more or less limiting distribution to states relatively close to our factory here. This has precluded the possibility of making a general announcement to amateur cinematographers regarding our cine products, but it has enabled us to maintain the exceptional processing service we have inaugurated at Binghamton.

"We would like to know that our good friends among amateur movie makers will bear with us during the present period, with the assurance that as soon as it is considered feasible additional finishing stations will be opened in other sections of the country. We will then have plans perfected to efficiently serve amateur cinematographers in every territory, and it will be a pleasure indeed to tell our story through the medium of MOVIE MAKERS.

"In addition to the 16 mm. reversible film, we can also supply at present a 16 mm. negative, and a 35 mm. negative film for use in automatic cameras taking 100 feet of standard-width film. Other items will be added from time to time so that eventually we will be in a position to serve the amateur movie maker on all of his cine requirements."

New Arc

THE Little Sunny Twin Arc, a fifteen ampere arc which uses two pairs of carbons and gives sufficient light to make fully exposed movies, sixteen exposures per second at *f* 3.5 with light eight to ten feet from subjects is available this month.

Being of the semi-automatic type, its operation is extremely simple. Pulling down on the knob at the bottom of the lamp brings the carbons together. When the knob is released the carbons separate and the lamp burns steadily for about four minutes giving a surprising volume of light. For continued operation it is only necessary to pull the knob once every four minutes or so.

Designed primarily for amateur movie making it gives the light of a bulky studio arc. Its smallness (9x 5½x4 inches) makes it a portable lamp for both the amateur and professional.

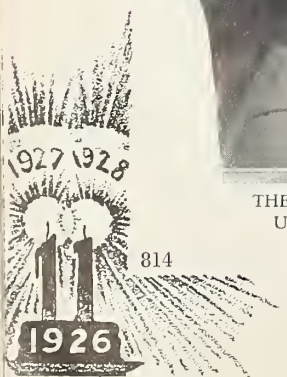
The Little Sunny has a folding four-sides reflector. When erected the reflector is perfectly rigid and, besides throwing the light forward, protects it from currents of air. The reflector is hinged to the lamp without any loose parts to get lost.

For Titles

THE Kelsey Press Company of Meriden, Connecticut, offers to amateurs this month the Excelsior Press for printing motion picture titles. This press, which is small, compact and moderately priced, enables the amateur to set his own type in varying styles and sizes. Such a printing press should be of practical assistance to the amateur who desires to make his own titles but who has been prevented from doing so because of his inability to do readable lettering.



THE VISCOUNTESS DE SIBOUR
POSES FOR THE MOVIES



Editing and Titling

A NEW editing and titling service for amateurs, Movie Editors, Incorporated, is offered this month. This new firm is headed by Mr. A. H. Loucks and Mr. J. A. Norling who for many years past, under the name of Loucks and Norling have been most active in professional production of business and educational films. Their new aim will be to add the professional touch to amateur films by the application of professional editing and titling methods. During the past year they have edited and titled such amateur films as Patterson's "Shooting Big Game with a Camera", Talbot's "Safari" and many others.

Film Inspection

THE Barre Film Inspection Glass, as an aid in editing, cutting and splicing films, is offered to amateurs this month by the firm of Hirsch & Kaye, San Francisco, California. The Barre glass is a most attractive unit with magnifying glass, electric bulb for viewing, cord and plug, two film idlers for 16 mm. film and a ground glass. The unit is most compact and can be screwed to a rewind and splicer, thus giving the amateur a complete editing outfit. The whole unit is finished in attractive black crystalline lacquer and measures approximately two by three by four inches.

Titles

A NEW title service is offered to amateurs this month by the Bucheister Studios of New York City. The Bucheister Studios have for many years handled the title work for D. W. Griffith, the Cosmopolitan Studios, Famous Players and other well-known professional companies.

The studios are equipped to supply the amateur with hand lettered titles of all kinds, art title backgrounds of paintings in pastel to fit any title, and printed titles at a moderate price. A forty-eight hour service prevails for the printed titles as well as the more elaborate ones. In addition to title work an editing, title writing and splicing service is also offered.

Patent Rights

MR. JOHN BRASSINGTON, president of the Arrow Screen Company, announces that he has recently acquired the entire right, title, and interest in the Lazarus, U. S. Patent No. 1,399,566, dated December 6, 1921. This patent is said to be very broad, and to cover any projection screen having its image display surface composed of a layer of glass beads, no matter how the glass beads are arranged.

and here he is . . .

LITTLE SUNNY TWIN

the light you've been waiting for

especially for amateur movie makers which gives fully exposed movies 16 per second at f 3.5 with 1 light 8 to 10 feet from subjects.

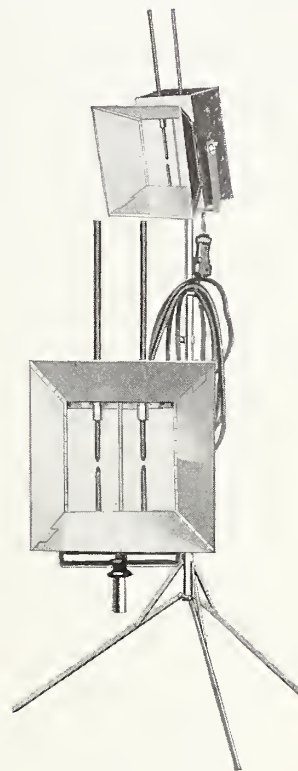
Little Sunny Twin is of the semi-automatic type; pulling the knob at the bottom of lamp and releasing it lights the arc, which burns steadily for about four minutes. For long continued burning it is only necessary to pull the knob once every four minutes.

The four sided reflector, aluminum finish inside and black crystal outside, is not only good looking but intensely practical throwing the light, that is wasted in most arc lamps, forward to do its share in lighting the picture and protecting the arc from air currents. The reflector, perfectly rigid when in use, folds over the front of the lamp when it is not in use.

You'll note we have said nothing about lumens or candle power. We believe the statement "fully exposed movies, 16 per second at f 3.5 with 1 light 8 to 10 feet from subjects" to be much more definite and satisfactory. For regular orthochromatic film use White Flame Carbons, for Panchromatic use Panchromatic Carbons, which yield better color correction than incandescent bulbs.

We recommend this light where speed and portability are desired as it is in a distinct class by itself in these two respects. Its extremely low price is made possible only by volume production and modern methods of manufacture.

We invite your comparison of Little Sunny Twin with any light or series of lights on the market regardless of price. We claim he gives more light with the same current consumption, and less bulk. If you don't agree with us, or for any other reason, you can return him within 10 days and we'll cheerfully refund your money.



Specifications:

15 Ampere A C or D C 100 to 125 volts without change.

Light Strength: Movies 16 per second at F 3.5 at 8 to 10 feet from subjects.

Size: Lamp housing 4x5½x9" with reflector folded. Reflector opened 9"x9".

Carbons: 8x305 mm. National White Flame or Panchromatic.

Finish: Aluminum inside, black crystal outside.

Can be used on any home circuit.

PRICE \$25.⁰⁰

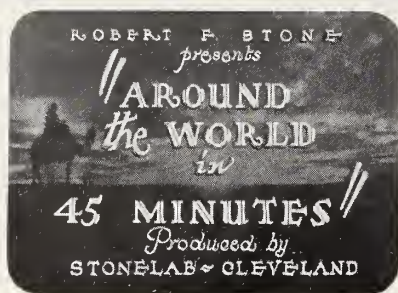
Price \$25.00 complete with heavy folding nickel plated stand 6 feet tall, 15 feet of cord, one trim White Flame carbons, 1 trim Panchromatic. Post-paid anywhere. Extra Carbons, \$2.00 per dozen; \$15.00 per hundred.

Sold only direct to the Consumer

LEONARD WESTPHALEN
438 RUSH STREET
CHICAGO ILLINOIS

Little Sunny is true to his name. We're proud of him.





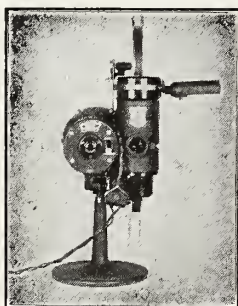
Globe Trotting . . . in Your Home

VISIT Havana, Honolulu and Hilo, Yokohama, Nikko, Nara and Tokyo, Shanghai and Hongkong, Batavia and Bangkok, Calcutta, Delhi, Bombay and Agra, Cairo, Athens and the Rock of Gibraltar—all in forty-five minutes—in your own home.

This film contains, in three reels of 400 feet each, the unusual features of an exclusive world cruise. Its educational and entertainment features are unique. The price is \$30 per reel. Your dealer has the film or will order it for you.

STONELAB, Inc.

8805 Hough Avenue
Cleveland, Ohio



THE W. B. & E.
"PILOTLIGHT"

A convenient light on your Filmo Projector that enables you to operate and change your reels with plenty of illumination that does not attract the attention of or annoy your audience.

Makes operating your projector a pleasure.
No extra wires needed.
Just pull the switch and the Light is there—When and Where you need it.
Easily attached to your machine in a few minutes and projector can be packed away in case without detaching.

Price \$6.00

From your Dealer or Direct

WILLIAMS, BROWN & EARLE, Inc.
"The Home of Motion Picture Equipment"

Filmo Motion Picture Cameras and Projectors

918 CHESTNUT ST., PHILADELPHIA, PA.

Third Dimension

THE Truision Screen Projection Corporation, manufacturers of glass bead screens for amateur and professional use, informs this department that it installed one of its professional screens in the Roxy Theatre, New York, N. Y., when that theatre was opened to the public some time ago. This screen, an invention of Ludwig A. Wilczek, gives the optical effect of the third dimension or depth without the use of two lenses in photography and special apparatus for the spectator in viewing the picture. Millions of tiny glass particles, each no larger than the head of a pin, make up the surface of this new third dimensional screen and practically all flickering and distortion have been eliminated.

Note for Advertisers

ADVANCE in the closing date for acceptance of advertising copy and cuts was recently announced by the Advertising Department of MOVIE MAKERS, effective December 1st. Absolute deadline for the copy and cuts, either display or classified, has been advanced from the 15th to the 10th of the month preceding issue. For the January number this will mean that no copy or cuts will be accepted after December 10th. This change has been made necessary because of the impossibility under the former schedule of producing and mailing the magazine in time to provide a distribution which would be either fair or satisfactory to the more distant parts of the United States and Canada, and in recognition of the importance of MOVIE MAKERS' rapidly growing circulation in more than fifty foreign countries. Additional necessity for immediate change was emphasized by the production problems incident to the Christmas holidays.

Effective at the same time, double

column space will be limited to two sizes, either one column set two columns wide or two full columns. Also advertisements calling for space other than one column, two columns or one full page must be in multiples of one inch (fourteen agate lines). For instance, advertisements of twenty-one lines, etc., can no longer be accepted.

Popular Camera

THE interest in Industrial Motion Pictures is rapidly increasing. Firms in all parts of the country are adding motion pictures to their publicity, training and welfare departments. Among the more recent additions to this class of organization, are the public utility companies. The New York Institute of Photography announces it has placed the Institute Standard motion picture camera with many of these companies within the past year. The Detroit Edison Company, one of the first to enter this field, is now using six of these professional cameras. Not only is the Institute Standard said to be in demand for industrial work, but, it is stated, New York Institute trained men are in demand in this field, due to thorough technical training.

Color Projection

BECKLEY & CHURCH, manufacturers of the Koloray attachment for projectors, suggest that those interested in projecting their films in colors give some thought to the various color discs now on the market which serve this purpose. In some cases the amateur can get an approximation of natural color. Those amateurs for whom a natural color process would be too expensive will find it fascinating to experiment with these discs in projection and will find that such experiments will help to satisfy the craving to see their films in color.



Photograph by Bell & Howell

WHEN STAR MEETS STAR

Bobby Jones, Golf King, Meets Grace Moore, Opera Queen, and Adds to His Film Library

Flares

IN order that the cinematographer may have absolute control over the time of ignition of flares, John G. Marshall of Brooklyn, N. Y., has developed an electrically-fired flare which develops its full brilliancy the instant the circuit is closed. Each flare is about 30,000 candle power. Motion pictures may be taken at night as easily as in the daytime and in caves, mines, etc. The flares are made in several lengths to burn from one-half to four minutes and weigh about a pound per minute of burning time. The electrically-fired flares are placed on some suitable support and connected in series to a flashlight or radio B battery, one and one-half volts per flare being required; a battery measuring only five-eighths inches in diameter by two inches long will fire one flare.

Meteor match-ignited flares have been in use a long time but the electrically-fired flares while on the market for only a short period have found wide application in regular work as well as in wild animal night motion picture photography in which the animal starts the camera and fires the flares by touching the bait. They will also be used on the Byrd Antarctic Expedition.

Chance to Help

AMINISTER in a small Southern town has come into possession of a 16mm. projector to aid him in his tiny parish. Situated fifty miles from a city and thirty miles from the nearest movie this projector represents the entire motion picture facilities of the town. However, he writes, "I am unable to purchase films for it and wonder if the League might be able to help me in getting donations of library films which would be interesting to my boys? I am very keen on Scout work and would also like to take pictures for them of the hikes and football games at our local school, but again cannot do so on account of lack of funds. Is there any possible chance of someone donating a cine camera that is second hand and yet usable?" Still another one of his ambitions, should he receive aid in his filming efforts, would be to encourage the interest of his young parishioners in making microscopic films.

The League hopes that some member will be in a position to offer a camera in response to this worthy appeal, and that many will contribute from their library of film subjects. It is suggested that such kindly offers be first made by letter through the League office, to avoid duplication.

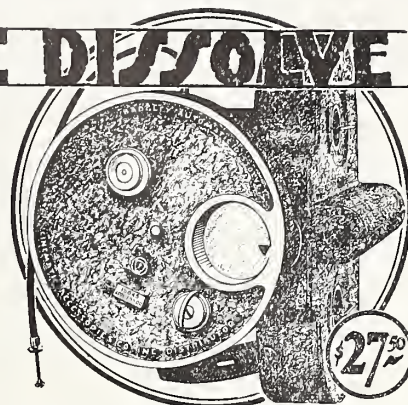
GIFT SUGGESTIONS

for the amateur cinematographer who would appreciate using the professional touch in all his films.

AUTOMATIC DISSOLVE

gives the real professional *fade-in, fade-out and dissolve effects*—the most useful, common and effective known. Identical principle, greatly simplified in apparatus construction and operation.

Dissolve clamps over any lens on any camera in an instant without tools. Half turn of permanent key winds for fade-in and out. Time indicator sets fades from 2 to 8 seconds (prof. standards). Release button operated same time as camera button. Aluminum casing, crystalline finish, small, light, sturdy. For Filmo, Eyemo, Cine-Kodaks, Victor, De Vry.



The A-B-C simplicity of the Automatic Dissolve belies the tremendous benefit it achieves for the amateur. It may be difficult at first to realize that the extreme ease of using the Fade-in and Fade-out, and "effect" filters, actually opens the flood-gate of all professional possibilities.

FILTER HOLDER



This filter holder has been acclaimed by the professional as well as the amateur as the only filter holder adaptable for general use.

Like the Dissolve it clamps over any lens on any camera in an instant—making available a full set of ray, trick and effect filters for all lenses. Filters slide into place before the lens as needed and do not require any change of focus or exposure settings. Same filters as used by professionals.

There is absolutely nothing to learn to use effect filters—except the most propitious time for various effects in pictures which is a matter of taste and opinion. Holder made of aluminum, crystalline finish. Can be carried with complete set of filters in the pocket or carrying case.

EFFECT FILTERS

SCHEIBE FOG FILTER: For moving scenes used as background for double printed title. Creates perfect fog, rainy or smoke scenes from clear daylight. \$5.00

SCHEIBE DIFFUSING SCREEN: Gives diffused or softened effect. Soft characterization in close-ups; "mystery element." \$5.00

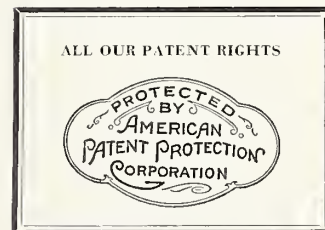
SCHEIBE GRADUATED FILTERS: Absolute night scenes taken in daytime. Sunset used for moonrise. \$5.00

SCHEIBE IRINETTES: A stationary iris. Comes in different sizes and shapes. \$5.00

SCHEIBE DIFFUSING IRIS: Has clear-glass center circle for main object or close-up in sharp detail, leaving balance of scene diffused. \$5.00

SCHEIBE WHITE IRIS: Clear glass center vignetting to white glass edges. For spotlight effect to accentuate point of interest. \$5.00

SCHEIBE GRADUATED IRIS: Spotlight effect vignetting to black at edges. For forceful positive accentuation. \$5.00



See these items at your dealer, or write:

Sole distributors for Scheibe and Ramstein Filters to fit Dissolve and Filter Holder

CINEMATIC ACCESSORIES COMPANY

DESIGNERS AND MANUFACTURERS

"You describe it...We'll design it"

106 WEST 46TH ST., N.Y.C.

VITALUX

HOME MOVIES for CHRISTMAS!

CHRISTIE COMEDIES

and
**McCRORY
CARTOONS**

100 foot subjects with a
laugh in every foot

Dramatic Feature-Plays

1600 foot subjects full of
adventure, thrills, suspense

Such as

"STRANDED"

"ROBINSON CRUSOE"

"GOLDEN STALLION"

"FIGHTING FAILURE"

"OH, WHAT A NIGHT"

and others

Fun and education for every
member of the family. Surprise
them on Xmas morning!

Send for Catalogue.

BIG 4 FILM CORPORATION
130 WEST 46th ST., NEW YORK

*Progressive dealers—
Write for our special offer*

And so we suggest KODACOLOR for Christmas

FOR those who already own Model B Ciné-Kodaks with f. 1.9 lenses, a Kodacolor filter and a couple of rolls of Kodacolor Film will be a most welcome gift. What could please a Ciné-Kodak owner more? This equipment makes it possible to take vivid, realistic movies in full color, as easy as those in black and white.

Here, then, is an excellent opportunity to give what you, yourself, would like to get. Decide on Kodacolor now. Then put us on your shopping list.

Our stock of photographic supplies is exceptionally complete—from Brownies to Model B Kodascopes, from Kodak Film to Ciné-Kodak Panchromatic Film. What's more, you'll find our spacious sales rooms and adequate staff of salesmen will add a great deal to your shopping comfort.

Eastman Kodak Stores, Inc.
TWO STORES

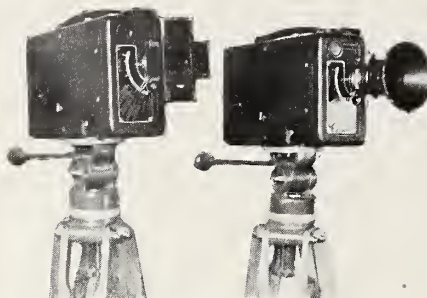
The Kodak Corner—Madison at 45th
235 West 23rd, near 7th Ave.
New York City.

818

THE CLINIC

(Continued from page 779)

titles in which the title appears line by line, and in many other ways. It can be used to narrow down the picture to call attention to one line of lettering and also to cut part of



THE IMPROVED MASK BOX

one side or more of the frame when filming in tight places. Here is one example of how it is used. Assume that a subject moves out of the picture from the right to the left hand side. By sliding the right hand slide in the box while shooting, the picture will fade from right to left, following the subject out of the picture and leaving the screen dark. Or the action can be reversed and a fade-in made from left to right. The character enters from the left and stops at the left hand side of the picture. The slide is held so that only the character is seen, the rest of the screen being dark. He registers surprise, looking to the right, and the slide is then pulled out the rest of the way disclosing the reason for the surprise.

"The mask box will accommodate a color filter and is so made that it fits an iris vignetter fastened to the lens. The addition of the vignetter increases the number of effects that can be obtained. For double-exposure a mark is made on each slide and on the slide holder so that the dividing line across the picture formed by the edge of the slide will register accurately when making the two exposures."

LEE F. HANMER

(Continued from page 783)

are one of Mr. Hanmer's greatest interests his work in the Russel Sage foundation is primarily concerned with the development of opportunity for all forms of recreation. National in scope, his activities include the promotion of adequate playground facilities for every community, the establishment of community clubs, aiding such movements as the Boy and Girl Scouts, and placing the resources of the great founda-

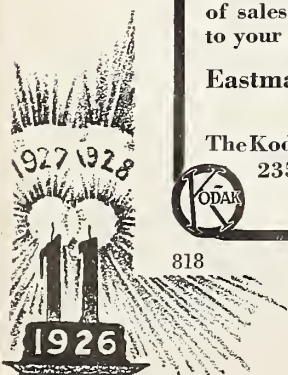
tion which he represents behind any worthy efforts which will make for a healthier, happier nation.

As a minimum community program for places of recreation Mr. Hanmer believes there should be a play center every half mile, as the maximum drawing power of a center does not extend beyond a quarter of a mile radius. To be adequately supplied, however, he feels there should be a play center every quarter mile, as the effective radius of drawing power is but one eighth of a mile. The size of the ground itself, he states, will depend upon the population of the area it is to serve. Knowing that the number of children on the ground at one time is rarely greater than twenty-five per cent of the possible total, and that each child should have one hundred square feet of play space, the desirable area can readily be determined.

"Formerly," Mr. Hanmer stated, "parks sprang up very haphazardly. Their existence was looked upon as a luxury, rather than as meeting a social need. Today, in the development of new real estate districts in progressive cities real estate companies are voluntarily setting aside space at regular intervals for parks and playgrounds. This idea was fought very strenuously by realtors when first advanced but its application showed a faster sale of land in developments so handled and that a greater return could be realized from the sale of properties thus served, as the increased values of the property made up for the amount lost by the area contributed for play purposes."

Even in his recreation and playground work Mr. Hanmer is a strong believer in the varied power of the motion picture. At present its most widespread use is for entertainment purposes at community centers, or, in summer for outdoor shows in parks and playgrounds. Playground instructors are also beginning to use the amateur motion picture camera in recording their activities, the films being employed in educating the taxpayers to the values of recreation programs. Another use is found in training children in games and sports through the use of slow motion pictures which help them to correct their faults and become more skillful.

Coming as it does from a man whose life work has dealt with recreational values and whose experience with the use of motion pictures is nearly as old as the medium itself, Mr. Hanmer's belief in the worth of amateur movies should convince every camera owner that he is sharing in the greatest of hobbies.



AMATEUR CLUBS

(Continued from page 781)

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100% All Silent Picture
SEE How the underworld
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SEE How the police work

SEE How virtue triumphs
—and—

Give your brain a chance to
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the distraction of sound.

Our 1929-30 program will be
entirely synchronized with

SILENCE

This announcement, unique
in the annals of the motion
picture, comes from Mark-
ard Pictures, the amateur
group in Brooklyn, N. Y.,
which produced "Narrow
Paths."

Chicago Film Screened

"CHICAGO," the composite film
study of that city, co-opera-
tively produced by members of the
Chicago Cinema Club, met with an
enthusiastic reception when it was re-
cently screened at a club meeting.
Members contributed shots of the city
which were edited by a committee into
a complete film narrative of the civic
and industrial life of Chicago. On a
later program, "Princeton," produc-
tion of Undergraduate Motion Pic-
tures of Princeton University, was
projected. At the last business meet-
ing of the Chicago amateurs, Joe
Symons was elected president; Oscar
Nugent, vice-president; Dwight Fur-
ness, secretary and Frank T. Farrell,
treasurer.

Finances From Films

CAMERA work on "Freshman
Days," current production of the
Flower City Amateur Movie Club in
Rochester, N. Y., has been finished
and the film's premiere will be shortly
held in Rochester. A second produc-
tion that will run four hundred feet,
16mm., in under way and the club has
also made plans for a short comedy to
be filmed by the junior members.

This active club has reinforced its
treasury by producing advertising
films for Rochester retailers. Short
film lengths of windows, store in-
teriors and, in some cases, special pro-
ducts in use, are made by the club
and screened at the club's public pro-
grams. The films are retained by the

A Christmas Gift — that DOUBLES the FUN of Amateur Movies all year 'round!



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look at over and over again; films, too, that you will prize for their sheer
beauty and artistry.

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clear, powerful, brilliant light which has won unstinted praise from
professionals. See the remarkable No. 10 Fotolite, pictured above, a new
1000-watt lamp—ideal for close-ups and $\frac{3}{4}$ views. See the Fotolite No. 5
—a splendid auxiliary for full-figured views. See the stand equipped with
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Anyone who owns a moving picture camera will be delighted to receive
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collection of beautiful *outdoor* films, let it add a treasure of fascinating
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club and the advertiser is charged whenever the film is projected. The Rochester group reports that production costs can be kept very low and that by charging five dollars for a screening the club can make a good profit. The merchants have found that the use of film is of real value to them. Eugene Curtis, vice president of the club, will direct the new production, and Frank J. Buehlman will act as cameraman. Other officers of the club chosen at a recent business meeting are: R. Clemons, supervisor; Mrs. F. J. Buehlman, treasurer; Lee White, secretary; W. Cushing, business manager; J. Appleton, publicity, and E. Streb, cameraman.

Plan Novelties

THE Cinetrix Club, made up of a small group of amateur cameramen interested in amateur photoplay production, has been formed in New York City during the last month. Moving cameras, split screens, multiple exposures and dissolves will be introduced in their first production, a fantasy, the title of which has not yet been released. The film will run approximately one thousand feet 35mm. and is to be reduced to 16mm. The club's primary purpose is to experiment with motion picture technique and to work out new cinematic devices. Dr. A. L. Walsh is president of the new group. Stewart Hufford, treasurer, and Don Bennett, director.

Noted Guest

MR. WILLIAM L. FINLEY, author and photographer of wild animal life, addressed the last meeting of the Portland Cine Club in Portland, Oregon, illustrating his talk with film. The projection of "Princeton" completed the program.

Psychological

DR. H. A. HEISE of Uniontown, Pa., is planning the production of a film study of hysteria. The story will be developed about a girl afflicted with hysteria and the camera will depict her life as she sees it, and at the same time a comparison of the girl's imagined world and the world of actuality will be made. The finished film document will demonstrate one of the most fertile possibilities of the motion picture—its use in representing an emotional process not through mimicry but by presenting it through suggestion and cinematic symbolism. The scenario will be written by Eugenia R. Heise and the finished picture will run approximately four hundred feet 16 mm.

"The Soul Thief," Dr. Heise's first production which runs four hundred feet 16 mm., will be available through

the Club Film Library. This picture tells an exciting yarn of a mad doctor who by a complicated operation removes the soul of one of his patients with disastrous results. Dr. Heise plays the mad doctor and Minnie Bacher, Ellsworth Caton, Eugenia Heise and Jean MacDowell are in the cast.

Stamford Premiere

"SLIM DOOLITTLE, the Light-house Keeper," production of the Cinematograph Committee of the Comedy Club of Stamford, Conn., was presented at a late meeting of the Comedy Club. John Ten Eyck, III, reports that the Cinematograph Committee is making preparations for a second production, an all interior story for which a studio is being equipped. R. C. Montgomery will act as cameraman for the forthcoming film.

Fast Work

DURING the last month the Southern Movie Makers Triangle has been formed in Summerville, South Carolina, under the leadership of Joseph E. Braid. The new club has already finished its first production, "Dawn of a Sailor's Day," a romantic farce running 400 ft. 16 mm. Some excellent scenes of U. S. Navy Cruisers in action, obtained at Charleston, S. C., were included giving the film an authentic background. Interiors were made on an outdoor stage. The production was directed by Joseph Braid and filmed by George Lanneau, Jr. The cast includes C. H. Smith and Whaley Mackey.

Unique Settings

THE Amateur Movie Club of Riverside, Calif., is completing carefully laid plans for the club's first production, a comedy drama that will have the scenery in and near Riverside as its background. A wedding scene will be shot in the well known St. Cecilia Chapel of the Mission Inn of Riverside. The production committee has selected director and cameramen who will be named at a later date. The scenario is being written by P. S. Castleman and the production committee has selected M. L. Castleman to direct the production. E. N. Fairchilds is assistant director and L. B. Caldwell is publicity secretary. Several club members will shoot the scenes. "Narrow Paths," production of Markard Pictures, was screened on a recent program of this lively organization.

Palisades Producing

THE Amateur Motion Picture Club of Palisades has been formed in Grantwood, N. J., with a large and

enthusiastic membership. "The Life of a Hobo," a four hundred foot 16 mm. comedy, has been produced and preparations are being made for a more serious second production. A. W. Stellflug is president of the new group and the other officers include: William A. Sturm, Charles Eberhardt, Edward Shaas, Jack Houstworth, Jack Fraley and George Lindenmeyer.

Active Plans

AT the last business meeting of the Shadows Studios in Minneapolis, Minn., Donald Booth was elected president for the forthcoming year, Marion Bell, treasurer and Marion Booth, secretary. A membership drive has resulted in twelve new members and semi-monthly meetings have been arranged. This year's production plans call for a four hundred foot 16 mm. comedy and a twelve hundred foot 16 mm. drama. "Fireproof", last year's production, will be retitled and extra prints made. The last program featured a demonstration of makeup by Margaret Ball.

Elaborate Set

PRODUCTION of "Mushrooms", the 16 mm. comedy drama of the Cine Court Players in Brooklyn, N. Y., has been completed. An attempt was made to take scenes on location at an old abandoned mine that is featured in the plot, but, owing to the poor ventilation of the mine, the smoke from the flares used caused dark and foggy pictures, so the club was forced to construct a set representing the mine. However, with the more satisfactory lighting conditions some unique spot lighting effects were introduced. "The entire experience," writes C. A. Kelting, cameraman, "has afforded the members opportunity to study set-ups, lighting and other production details." The premiere of "Mushrooms" was held in Brooklyn, N. Y., November 21 and 22.

General

THE Motion Picture Club of New Haven, Conn., has resumed activities with a program featuring "And How", production of the Motion Picture Club of the Oranges. The club has built up a technical library for members and owns a 16 mm. camera that is available to all members who do not own one.

H. W. Greenwood reports the formation of the Cine Players' Club in Stockport, Cheshire, England.

C. Tindell plans a club at Long Beach, Calif., A. W. Pollum in Ann Arbor, Mich., Frank A. Seitz in Yonkers, N. Y., H. L. Ide in Springfield, Ill., and Macon A. Brock in Rome, Georgia.

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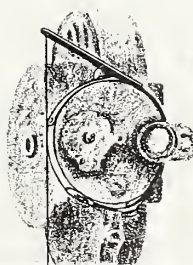
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PHOTOPLAYFARE

(Continued from page 791)

manipulated, it would seem, by hidden threads, as, only too frequently, is the cutting room version of the plot.

One cannot believe that the Von Stroheim who conceived the concluding scene of the Iron Man, ending the film on a note of satanic laughter, ever saw this mechanical prop. Or perhaps we are unfair to the cutters, after all, and Von Stroheim, for all his genius, falls short of greatness by just such maudlin moments.

But to make the fourth and last test, that of the quality of the acting, seldom, if ever, has a film been more superbly cast. Von Stroheim, himself, Grace George, Fay Wray, George Fawcett, George Nichols, Za Su Pitts, Mathew Betz, Dale Fuller and the others, to the least of the characters, are all magnificent.

On three major points of judgment, then, the "Wedding March" is great cinema. It is only to be regretted that, whatever the reason, it was not permitted to stand forth in its full stature as one of the greatest of all motion pictures.

And, an interesting reflection for the amateur, having become used to the chromatic scale offered by Kodacolor, the magnificent scenes of the Corpus Christi processional in Technicolor proved quite unsatisfactory and disappointing, although this has been so far the best method available commercially to the professional.

The "Wedding March" is indeed a photoplay worthy of the attention of the thinking amateur, if he be sweet natured. Otherwise its compromises with that which is truly great will serve as an irritant of unpleasant proportions.

The Movies Repay

THIS is an "amende honorable." It is written with real pleasure because nothing can be more thrilling to a sincere reviewer than to witness and to record the emergence of a new art form or a vital modification of an old one.

In August MOVIE MAKERS the writer discussed the first "talkie" and expressed a belief that talking movies would never appeal to the *cintelligenzia*. Here, he urges the *cintelligenzia* to see "Interference," the first Paramount all-talking picture, for two reasons. There will be seen at first hand a distinct advance in the art of the legitimate stage coming to that stage as a gift from the movies, an ad-

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vance which the masters of stage technique have been reaching after through many years of effort—the conquest of the dramatic unities of time and space. The cintelligenza will also see an intimacy established between actor and audience that is produced not by a greater stage art but by a new medium.

"Interference" is stark tragedy presented with dignity and restraint. It is of today but it does not step below the high tragic note any more than the dramas of Ibsen or Sudermann. It is basically melodramatic, but so are they. Considering the sound-movie version as of the same essence artistically as a stage play, it will hold up with the best of the stage tales of human unhappiness as veracious tragedy, always excepting those that possess an epic and universal quality because they discuss some large life problem. Carrying forward the comparison with the stage, "Interference" is carefully written, both in construction and dialogue; it is most satisfyingly acted (the voices are those of gentle people and their reproduction better than any heard before because shouting and booming are eliminated); it is produced in impeccable taste with settings of real beauty. Judged as a recorded stage play it stands on its own feet. And—a thing of real importance—it is presented in an hour and a half of playing time.

But why should this simulacrum of a stage presentation be of interest to the cintelligenza whose chief concern is with the development of cinematic technique? Chiefly—and this is not paradox—because the cintelligenza will have a sympathetic interest in the broader unfolding of the older art form, the spoken drama. Let it be admitted frankly that there is nothing cinematic in "Interference." It is as bald of motion picture technique as is a pig of poetry. We are concerned here not with a motion picture but with a new method of sending the great treasures of the spoken stage to millions who could never enjoy them otherwise.

As the movies once crowded the spoken stage from modern theatres outside of a few great world centers so, beginning with "Interference," do the movies make restitution to the public. Not only does this leave the balance pretty even between the art of the stage and the film industry but the films are actually paying a generous interest.

This interest—this repayment bonus—brings to the art of the stage two distinct things, which are: an immediacy of contact between artist and audience and the movie's precious possession of ubiquity. This reviewer once saw an excellent play presented

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in a small city to almost empty seats during a winter blizzard. He sat in the third orchestra row with nobody nearer than the tenth, seeing the stage, as Ludwig of Bavaria saw Wagner's operas, in complete solitude so far as he was aware of others of the audience. That was a high spot in his play-going because the identification with the action was almost perfect and he felt almost forced to intervene with apologies for being present in situations of dramatic intimacy. It was distinctly Dionysian—with the audience living in the play and becoming a part of it—and not Apollonian—with the audience as reflective and impersonal critics. Which is the higher aim of the theatre is not to be discussed here, but, by a combination of close-ups and sound, the talking movie can give a super-Dionysian quality to the spoken drama. One must keep a stern grip not to react too harrowingly to what goes on so close at hand. It is possible to eliminate those non-essentials of setting, proscenium arch, other characters silent for the moment, a half-visible audience and the like which make us, at best, Apollonian outsiders when we view the legitimate stage. This may envisage a triumph for the Dionysian school. The abolition of time and space is, of course, an old tale for the silent drama. In stage technique it has heretofore been a dream and a hope toward which hundreds of experiments have aspired, such as the new stage settings of Gordon Craig, Norman Bel Geddes and the whole expressionistic school of play writing. In "Interference" we follow characters into houses and buildings, up stairways, to windows whence they call out and from which we see and hear the answer just as we should always have followed stage characters had this been possible. One rough place is left for later smoothing. The lowered curtain of the stage is still paralleled by the abrupt "cut" and a sound-movie equivalent of the dissolve is yet to be offered. We understand it is even now being perfected.

Realizing seriously the possible effect of sound pictures of the "Interference" type upon the whole future of the spoken stage and seeing the possibility of their eventually removing actors from public contact at all, making them studio artists completely—and we must, before condemning this as an absurdity, recall that all poets once were declaimers and not authors and were seen and heard in person and not through the medium of print—this reviewer presents the following artistic theorem, with full confidence that the future of the talking movie can defend it if producers

will but give us as many intelligent plays as has the spoken stage:

The "talkie," while not motion picture art, can be, with directors and actors of high quality, a more intimate, a less limited and a more universal means of artistic expression than the spoken stage.

Again we have to record another Paramount achievement.

Our Dancing Daughters

IT is astonishing how rapidly word of a good motion picture travels, even if these occasions for movie telepathy unfortunately are infrequent. This is as true in a "town" the size of New York as in Pataskala, Ohio. No less than a dozen persons, most of whom never think to mention a photoplay, had advised us, in spite of its name, to see Metro-Goldwyn-Mayer's "Our Dancing Daughters," assuring us comfortably the title had nothing to do with the picture. We did, and can now join in broadcasting the good news that, even if it were billed as "Their Petulant Parents," the film would still be exceptional entertainment.

Much of this exceptional entertainment, it must be admitted, is due to the delightful presence in the cast of Joan Crawford. In this photoplay she reveals herself as a sensitive artist, and as delightful a person to look upon as the screen can boast. The cast and acting throughout are above reproach. The direction of Harry Beaumont is exceedingly astute and indicates a degree of familiarity with the milieu of the picture, the haunts of smart Burlingame society, which is as refreshing as it is unusual. To this department of production and its allied forces must also be given the credit for the remarkable interiors in the modern manner, executed by Cedric Gibbons. Only in one other picture with which we are familiar, Paramount's "The Magnificent Flirt," has modern decoration been so seriously attempted, and it must be admitted that the Metro designer carries off the honors. We venture to say that nowhere in America has the spirit of modern decoration been more successfully expressed. There is a chasteness and simplicity of line in these settings which bring the modern very close to the classic. This is well illustrated by the beautiful archway pictured in the current "Critical Focusing" department. Also the choice of locations, a directorial task, has seldom been more effectively discharged. The scenes at Pebble Beach near Monterey (one is also illustrated in "Critical Focusing") are of memorable beauty.



The photography of George Barnes is largely straightforward, little more being required by the subject, aided as it is by its unusual settings.

The scenario, we joyfully announce, seems to have no moral. We doubt if it even has any social significance. One shudders at the thought of how much of both a less skillful director might have injected. If anything but an entertaining story, it might be termed "a slice of life," to borrow the terminology usually reserved for the cumbrous tragedies of the Russias.

The purpose of this department is to discover and recommend photographs which will, within reasonable measure, satisfy the intelligence. As you may have suspected before this, "Our Dancing Daughters" is recommended.

EDUCATIONAL FILMS

(Continued from page 796)

are not marred by the limitation of being human. They are modeled figures of people, animals and witches, characters who are more often real to children than actual people.

These pictures, which might well fit into a kindergarten or home education program for the very young, are in the form of serials. A new episode is to be issued each month. Each episode is four minutes in length, the first of which was released in October. Three separate stories, each with four parts, make up this penetration of the movies into Peter Rabbit's field of activities. "Snap, the Gingerbread Man," heads the cast of one; "Chip, the Wooden Man," leads another, while the third records "The Doings of the Doodlebugs." Intelligent treatment of the subject matter in respect to the fantasy world of childhood should have a particular appeal, as a visual representation is, of course, more easily grasped than word symbols, hence the entertainment and educational values are greatly increased. Interpretation of these films in terms of the personal actions of the little ones might well prove of genuine educational importance.

CRITICAL FOCUSING

(Continued from page 790)

whole story from his arrest to his final imprisonment is told in a few brief scenes. Shots of the gangster in the patrol wagon, at the trial and in his cell rapidly dissolve from one to the other. This treatment is economical in both settings and film and its value to the amateur producer is obvious.

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VITACOLOR MOVIES

(Continued from page 772)

of Hollywood's star cinematographers. He immediately set up a crude laboratory in his home and went about the task of building reality out of his dream of colored motion pictures.

If the keynote of Vitacolor as it stands perfected today is simplicity, innumerable trials, experiments and discouragements have made it so, for Mr. Du Pont worked ten years on his process before he was able to look the world in the face and say, "I have succeeded." He sums up the results of his lengthy endeavors in the following technical account:

"The Vitacolor method impresses upon the emulsion of panchromatic film the various colors of the scene being photographed in substantially the same manner as the artist blends his colors in painting a picture. This is accomplished by recording the color vibrations reflected from various objects through a special arrangement of color filters of a determined wavelength and transmission factor.

For better understanding this, it is advisable to refer to a paragraph of the Young-Helmholz theory of color vision, originally suggested by Thomas Young about the year 1807 and slightly modified by Helmholtz. "According to this theory, there are three types of nerves in the retina, each tuned to respond to one of the primary color sensations—red green and blue-violet. By decomposition of the three photo-chemical substances stored up in the retina, the nerve fibres are stimulated to respond to the frequencies of vibration corresponding to these colors. These vibrations generate impulses in the nerve ends which are conveyed to a visual center in the grey matter of the brain and the mind perceives the colors.

"So, knowing that to create color sensation is just a matter of proper vibration irritating the nerves of the eye, it is easy to understand that a certain vibration transmitted by a mechanical means and in synchronization with the receptive optical nervous system will create natural color sensation. The Vitacolor method of natural colored photography is a continuous, synchronous system from the exposing of the negative to the projection of the positive film.

"The method of distribution on a panchromatic emulsion of the inverse vibrations of various frequencies of the spectrum is successfully demonstrated by Vitacolor. Not only is the spectral value reproduced with exactness, but the greatest obstacle, heretofore, to colored cinematography—the exceptional lighting conditions or

excessive time exposure required—is overcome in Vitacolor to the degree that pictures may be taken by this method on cloudy days, in foggy weather, from early morning until late afternoon and under many other adverse conditions. This has been accomplished by the novel Vitacolor method which exposes the panchromatic emulsion by a succession of vibrations which have the property to penetrate deeper into the layers of the emulsion in a shorter exposure space.

"From the beginning, I did not confine my attention to that class of photography in which color appears on the film, but rather I desired to produce a film which was in its ordinary form of lights and shadows in black and white. Thus, with Vitacolor, the picture may be projected in the ordinary manner through any standard projection machine in black and white, or in natural color. Such a system presented numerous difficulties, not the least of which was eliminating flicker.

"One of the chief obstacles has been that certain colors seem to persist in the eye of the observer with the result that these colors overlapped in subsequent scenes. My greatest triumph was in overcoming this tendency of persistency in color vision by the Vitacolor system.

"Briefly stated, Vitacolor is a filter system capable of impressing upon a film certain color reactions. By so balancing the different color densities with respect to the size density of the filters, one is enabled through Vitacolor to utilize all of the visible colors of the spectrum and cause these colors to photographically affect a negative to the end that a reversal of the process by color filters allows each variation of density in the black and white negative to again select its proper color, allowing natural colors to be projected upon the screen.

"At first glance it may appear that this process would require innumerable color filters. But this is not true. Vitacolor filters are so arranged as to produce all colors, or all colors within the visible spectrum, by only utilizing certain colors in a certain relation to produce given color light effects. The balancing of the colors in accordance with the subject to be photographed is a very simple matter and does not require an expert, making the process available to the amateur."

Despite Mr. Du Pont's assurance at the close of his remarks, the amateur might still hold some doubt as to his ability to make good natural color pictures with Vitacolor. Let me set his fears at rest. Shorn of all technical dress, Vitacolor pictures are as easily taken as good black and white pictures and practically the same con-



ditions prevail for both. The following summary may make my point clearer:

The amateur cinematographer merely loads his camera in the usual way and he is ready to take Vitacolor pictures as he would with regular film. A small filter attached to the camera selects its color vibrations, which are recorded on the delicate emulsion of the film.

The same is true when he projects his picture. The light vibrations recorded on the film pass selectively through another filter attached to the projector and, lo! there is his picture in color exactly as he saw it in reality.

But I think Vitacolor's chief interest lies in the following points:

Any lens regularly employed for taking ordinary black and white pictures may be used, under similar lighting conditions favorable to ordinary cinematography and at normal stops. The pictures may be projected upon any screen acceptable to black and white pictures. Innumerable copies may be made from the original film. The pictures may be taken on thirty-five mm. and reduced to sixteen mm. film. The film used is Vitacolor panchromatic and will shortly be supplied by all leading dealers.

Vitacolor is controlled by the Max B. Du Pont Vitacolor Corporation of Los Angeles, a closed corporation of which Eugene Overton is president, C. M. Kellogg, Vice-President; Harold S. Ryerson, treasurer and general manager; William R. James, secretary, and William De Mille, noted director and scenarist, and Max B. Du Pont, directors.

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STUNTS FOR YOUR PROJECTOR

(Continued from page 800)

Have you ever tried projecting at an angle to the screen? The results are unique. As the projector is moved more and more to the side, the picture becomes narrower and characters in the film are made taller and slimmer until they become like walking bean poles. If, however, the projector is below the level of the screen and facing up toward it, the phenomenon is reversed and we see our friends as plump as rubber balls and hardly as tall as they are broad. The distance between the projector



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and screen should be as great as possible in order to allow sufficient depth of focus.

Projecting through the blades of an electric fan is also worth trying. If, by varying the speeds of either or both, the two can be made to run "in phase," the action will appear very mechanical and people will walk like toy dolls on the screen. This experiment requires considerable precision and may not work satisfactorily without a bit of experimenting.

All these things require moving the projector from place to place which may be facilitated by setting up your equipment on top of a tea wagon. It can then be wheeled all about the room with great ease.

It is a well known fact that a transparent colored substance placed in the path of the projected image produces the same results as tinting the celluloid base of the film. Several devices employing sheets of divers colored gelatine are now on the market and are used extensively for producing tinted effects.

There is a distinct difference between "tinting" and "toning" a film. "Tinting" as generally understood, means dyeing the gelatine base of the film with an even color. The resultant screen image appears black plus that color. The same result is obtained artificially by the method just described. "Toning" a film generally signifies dyeing the image in such a manner that the metallic silver takes on a color and the gelatine base of the film remains white. The resultant screen image is white plus the color of the toning. Toned effects may likewise be created artificially, not by intercepting the projected beam by a color filter but by projecting an independent beam of colored light on the screen. This illuminates the blacks in color but will not affect the whites. At first thought this might seem a contradiction, but experiment will prove it to be the case. This is because the blacks of the projected image on the screen merely represent absence of light. So when the colored light falls on these unilluminated places, it is really falling on the white screen minus other illumination and the blacks therefore take on the color of the light. The white light of the projector is so powerful, however, that it "dilutes" the color until it is invisible on the whites of the image, unless the colored light be of very great intensity. This can be easily demonstrated by throwing a colored light on a white screen in daylight. The color will be nearly invisible unless the daylight is very dull or the projected light very strong.

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If an old stereopticon machine is available it is an excellent means of flooding the screen with light which may be colored by gelatine slides. Where two projectors are available, one may be run with the film. The other, running without film and projecting merely a colored light, acts as a "toner," giving many beautiful color results.

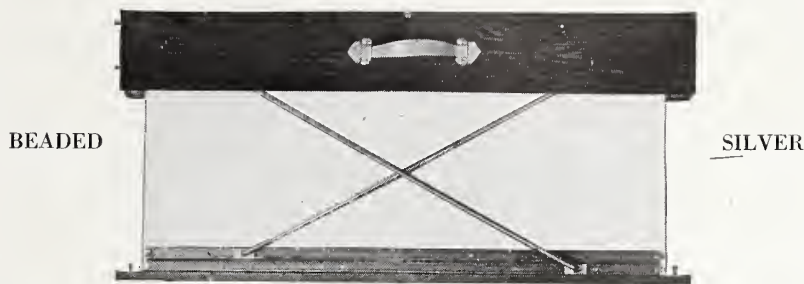
If neither a stereopticon machine nor a second projector are available, place an electric light bulb inside a box wherein a small hole has been bored. This acts as a small projector and can be made to flood a light through the hole (which is covered with a colored gelatine) onto the screen. A little experimenting along this line will reveal not only its simplicity but also its many possibilities.

Now let me go one step farther and suggest a tinted and toned effect combined. That is, the use of one color tint produced by a gelatine filter in the path of the projected image and of an independent color tone produced from an outside floodlight source. Obviously both colors must never be the same. Let it suffice to merely make mention of these color experiments. Your own experiences with them will convince you of the limitless range of combinations which may be obtained.

Finally, for the ingenious amateur who likes to experiment with weird effects, if a small mirror is placed directly in front of the projector at an angle of 45 degrees to the projection axis, the beam will be bent 90 degrees from the normal and will travel straight up. Another mirror directly above the first and parallel to it will bend the light rays back to their original direction. Now if a glass dish is inserted between the two mirrors as in the accompanying diagram, the image must travel through the glass bottom of the dish. Next place a small amount of water in the dish and allow drops of various colored oil paint, well thinned with turpentine, to slowly spread over its surface. Care should be taken to avoid ripples on the surface of the liquid as each undulation produces a distortion of the image. Very little skill is required to produce by this method some weird color behaviors, as the pigments of the oil paints blend themselves into a myriad of hues.

These are but a very few of the suggestions which could be made. No doubt you have some others in mind, yourself. Try them out and become really acquainted with your projector. You will find it is well worth knowing.

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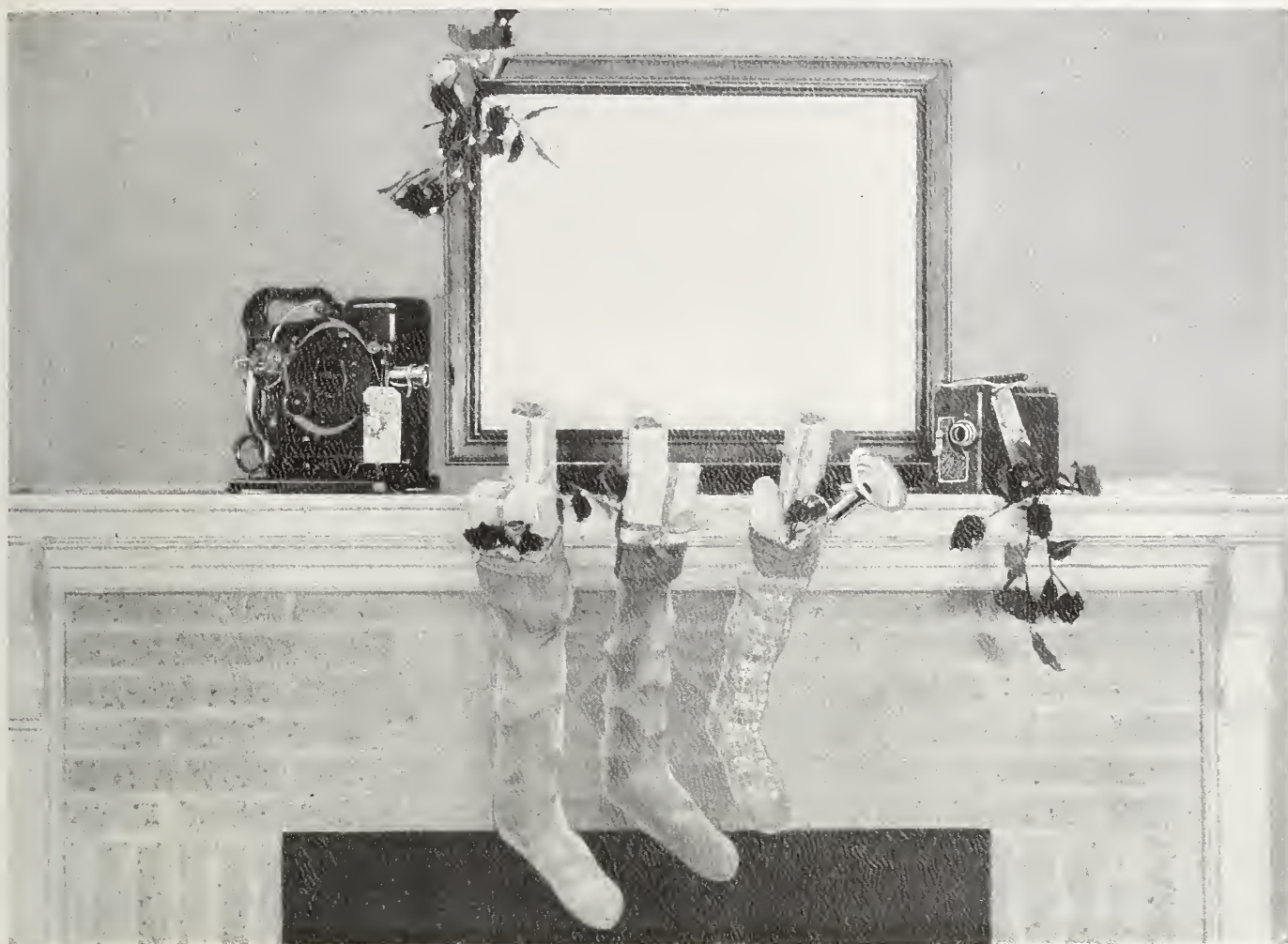
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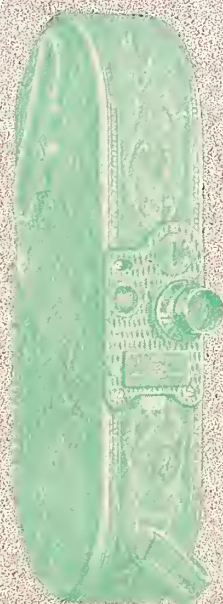
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