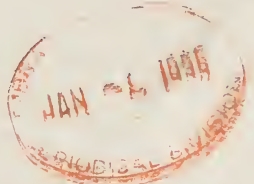


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HOME MOVIE

M A G A Z I N E

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October
1934

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HOME MOVIE

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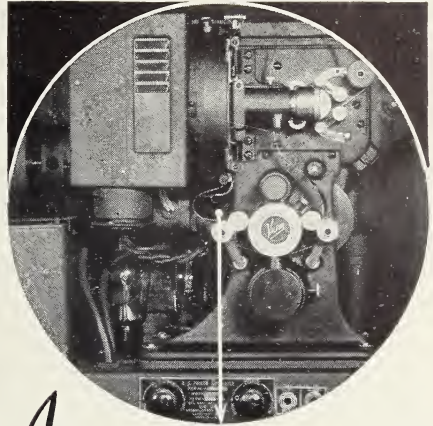
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FAMILY OLYMPICS

THE LOCATION for this picture can be either your own backyard, a nearby empty lot, the local park, or a picnic ground. In the event you do not want to shoot it as a family picture, you have the background for a good continuity at a picnic or some other outing you might attend.

Its greatest charm and entertainment value, however, is undoubtedly as a family record. It permits the taking in of the whole family and any number of friends and relatives you desire.

We are giving you what might be called a casual outline. We do not know your surroundings, the athletic proclivities of your family members. Here's the basic idea; add or subtract to your heart's content.

Scene 1. A long-shot of the family car in front of the house and the entire family, each carrying something down the walk to deposit it in the car.

Scene 2. A close-up of everyone piling into the car. You can break this up into a number of shots if you desire. Showing all crowding around the door. Then working in closer and possibly shooting all of the feet endeavoring to be the first to get on the running board. Then to the eager faces of each as they demand to get started.

Scene 3. Shoot this as a long-shot of the picnic grounds. With no one in the scene. Then let the car come into the

scene, drive up to its parking spot. All of the foregoing is a long-shot.

Scene 4. Close-up of the car as everyone is trying to get out at the same time. (This shot can be elaborated upon if you wish to secure individual shots of the various youngsters trying to squeeze past grown-ups or trying to get through the doors two at a time.)

Scene 5. Long-shot taking in everyone in the party. Showing Mother piling up food. Father opening bundles. Kids out playing leap-frog, somersaulting, rolling in grass, etc., as kids will when they hit the open spaces. Permit the kids to let off steam.

Scene 6. Follow Dad with the camera. He sits down on the ground, opens the paper, starts to read.

Scene 7. Shoot over Father's shoulder, show sport page, and be sure to show the illustration of an athlete, preferably a runner.

Scene 8. Shoot front view of Dad reading.

SCENE 9. Shoot close-up of Dad; have him lift his head and register idea.

Scene 10. Work back a ways for a quarter-shot and have Dad waving his arm as though calling someone to him and shouting.

Scene 11. Same action as in Scene 10, but make this a long-shot to show that Dad is calling the kids to him. Hold this shot as kids come up to him.





Scene 12. Show Dad pointing to paper and talking to kids.

TITLE: "Let's see who's the greatest athlete in the family. We'll put on our own Olympics."

Scene 13. Camera setting same as Scene 12. But have kids indicate approval and great jubilation over the idea.

Scene 14. Long-shot showing kids setting stakes to indicate starting point. Mother putting table alongside of the starting line. Father carrying bundle up to starting line.

Scene 15. If you wish you can break this up into a series of close-ups, one showing Mother at the table, putting pencil, paper and whistle on the table. Another of Father placing a lot of sacks alongside of the starting line. And another showing the kids driving stakes and stretching a string tight to the ground between the stakes. You can raise from this shot and show other children in long-shot marking off another set of stakes some distance away to indicate the finishing line.

Scene 16. Show Dad distributing sacks. You can follow this up with a **TITLE:** "The First Event is a Sack Race."

Scene 17. A close-shot of Dad dis-

tributing sacks. Show each kid getting into sack. Also show Dad getting into sack.

Scene 18. Show all in their sacks at starting line.

Scene 19. Here you can get a very effective shot of Mother. Would suggest you shoot this from a low angle, rather close, so as to take large close-up of head. Show whistle in her mouth as she extends cheeks to blow whistle for starting of race. Cut to —

Scene 20. Everyone making the first jump from the starting line. You'll get plenty of action in this, but especially from Father.

Scene 21.—Get some of the kids in close-up falling over; especially Father. You can follow the bag race with as many races as you want to have. Some of them, of course, you will only show as flashes in your picture. After each race show the presenting by Mother of a prize, a stick of candy or something like that. You can put on the three-legged race, the potato race, the race of taking off shoes, running to other end, returning, putting them on, and then to goal. Egg race, of pushing egg with nose; etc.

Continued on page ten



SHOOT YOUR PETS

OBERVE YOUR PETS, let's say for just one week, with a "photographic eye." You'll be surprised how many shots you'll find that would make fine movie material. As they do the interesting things, figure where you would put the camera, what angle you would shoot, how you would follow the particular scene.

You can't possibly get a more interesting and entertaining picture than a reel of your pets, whether they are singular or plural. Did you ever notice the exclamations an animal in a professional picture invariably brings from the audience?

Let's give somewhat of a list of pets found around the home. There's the dog, cat, canary, parrot, and gold-fish. Those are the most common. Others may have anything from turtles to elephants; but let's stick to the common variety.

We'll take the dog as the first example. You find him snoozing some-

where about the grounds. You set your camera to film him as he awakens. You may possibly secure several good shots here. If something awakened him that demands he be on the job protecting his master's good, you'll find him jerk his head up, raise his ears and listen intently. Then he jumps to his feet and is off about his policing business.

If you want to make a continuity of this you can cut in a house bell ringing between the time he raises his head and the time he gets to his feet.

This is merely a suggested shot. If you wish to carry that continuity further and show him either greeting someone or keeping someone off the grounds, we believe you will be happier with your picture if you do not show the full figure of the human being, but merely his lower legs and feet. Let the animals predominate in this reel.

Some animals may have a fear of the noise made by the whirring camera. Accustom them to this noise before you start actual shooting.

You will find your pets have characteristics and mannerisms, the same as a human being. Trail your cat some day and watch its amusing antics in sneaking up on butterflies and bugs. Show it lying on its back playing with a ball of paper suspended above it by a string; show it

Continued on page twelve

FREE MOVIE FILM

HERE'S A CHANCE for you to win a hundred-foot roll of Panchromatic 16mm film . . . or 2 rolls of 8mm film.

It is probably the oldest trick ever done with a motion picture camera . . . and the simplest trick. It can be done with any make of camera from the simplest to the most complicated. You merely hold your camera upside down when shooting and after the film is processed you reverse it; that is the last part of the picture is patched into the reel so that it projects first.

If you want to get a "sun rise scene" and you are too lazy to get up early in the morning, simply shoot the sun going down with your camera upside down. When you turn this scene end to end in your projector it will show the sun coming up. This was probably the first application of this principle ever made by a professional camera man.

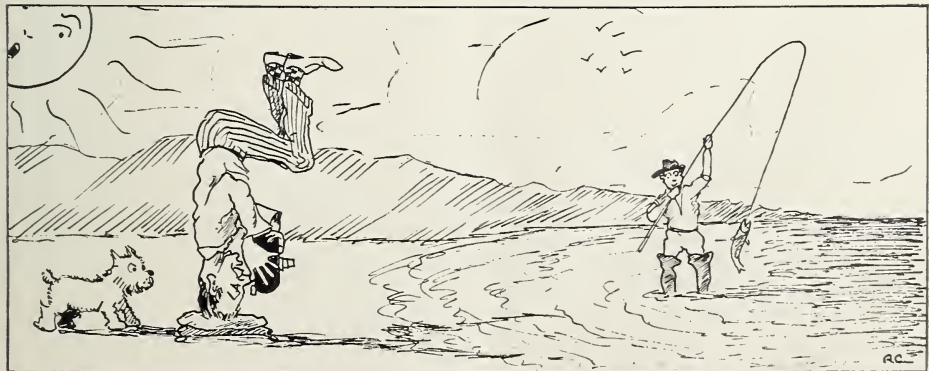
But to help you further we are giving you two more applications. After you read them sit down and think for a few minutes. Figure out a continuity where you can apply this principle. Send it in to us. If we print it we will give you a 100-ft. roll of 16mm film or if you own an 8mm camera we will give you 2 rolls of 8mm film.

A very effective application of this trick is the knife-thrower's act. A young

lady is seen standing against a garage door in the manner and with the smile conventional to all knife-thrower's targets, about 15 feet away stands a young man fairly bristling with all the family butcher knives and ice picks available. Now several close-ups of the thrower are shown as he selects a knife and then with proper aim and care throws it in the direction of his target; immediately follows a full length figure of the young lady, and the knife is seen to come through the air and stick in the garage door not an inch away from her neck as she smiles unperturbed by her proximity to danger. This is followed by more throwing of knives until the young lady is fairly nailed to the door.

If course now you know the sequence of the knives coming through the air and sticking in the door beside the young lady was shot with the camera upside down. The knives were stuck into the door all around the girl, a very thin but strong cord was attached to the handles of the knives. Then as the camera held upside down was being shot, one at a time the knives by means of the attached strings were yanked out. This scene after the film was developed was in the editing turned end for end, the result being that the knives are going into the door instead of coming out.

Continued on page thirteen



HOW TO SHOOT IT

EVEN THE most simple amateur film can stand some serious thought before shooting. You see, once you have it on the screen it is too late, and perhaps impossible to make retakes. Invariably we see how we could have improved the picture after we have screened it. Let that past experience serve you in your future pictures . . . give them a little thought in advance.

Family Olympics

THERE ARE very few things called for in this story that cannot be found around the house; in fact, the average home will have everything needed. It is, of course, preferable that the story be shot by daylight. The scenes are all laid out of doors. If, however, you are far enough advanced in photography to use lights you can build the opening scenes a little further and do some interiors.

It would be advisable to visit your picnic plot in advance so as to lay-out the locations for the different actions; also so that you might know just how the light will be in relation to your camera. Remember that your light does not always have to be in the back of the camera. Light coming in from the sides is much more interesting. The reason it is recommended to beginners to have the light at the back of them is that it is the safest, because any light creeping into

the lens will spoil the picture: by this we mean such as direct sunlight or the reflection of sunlight on some bright object, or even on water. This reminds us that a few home-made reflectors might prove handy. There may be a shot in the shadows that you would like, possibly a close-up. Use a reflector to give you more light. If you haven't a regular reflector, a tin pan, such as a dish-pan, will help a great deal although it should be something that does not reflect as brilliantly as metal.

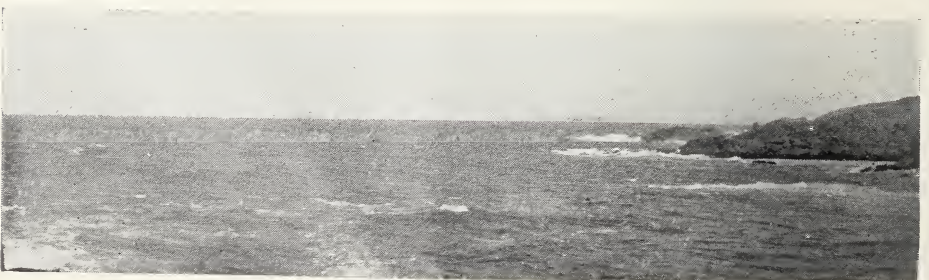
In reading over the scenario you will find a good many of the shots are continuations of the previous set-up with the same composition and focus. Shoot them all at once and later intercut with the close-ups indicated.

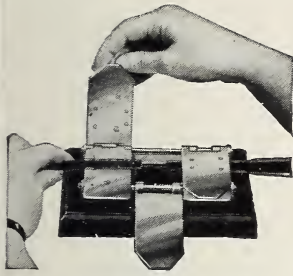
If you have foot races you can get some interesting and unusual shots by lying flat on the ground and having the runners come directly at you and then running to each side of you out of the picture.

A low shot at the person who starts the races is also very effective. Let's say this person uses a whistle to indicate the start. Shoot from a low point, taking in shoulders and head, as the whistle is blown. From this you can cut to the start of the race.

Watch your exposures. The exposure table in this issue will be a great help if you do not own an exposure meter.

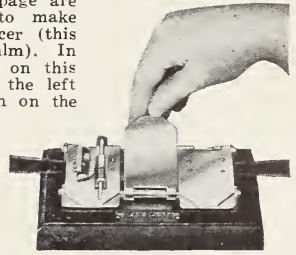
Continued on page fifteen





The four illustrations on this page are the four operations necessary to make splices with the Craig 16mm splicer (this splicer can also be used for 8mm film). In referring to them in the article on this page we call the illustration on the left Figure No. 1, and the illustration on the right Figure No. 2.

In Figure No. 1 you see the film being inserted, while in Figure No. 2 you see the film being cut. Once you understand the operation you will find it extremely simple to make a patch.



USING CRAIG SPLICER

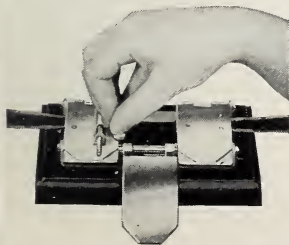
TO SOME the use of a splicer is a mystery. To others who have not learned all of the knacks of this splicer there may be some valuable information in this brief description of its use.

In Figure No. 1 you will notice on the left plate four holes or what might appear screws. These are really holes with pins underneath them in the lower plate. The two holes toward the center are a bit narrower than the two holes toward the rear. The reason for this is that the two pins at the front are used for registering the film by inserting these pins in the sprocket holes. The two rear pins are 16mm apart, which means the film fits exactly in between them. Each side of this splicer has a hinged top plate, as you will notice in the illustration. The film is placed over the pins emulsion side up, then the plate is brought down on them. The center plate as shown in Figure 2 is used purely for cutting the film. After the film is placed on both plates you merely pull this plate up and press it down on the film. It will shear both sides of the film evenly.

The next step is to scrape the film. This is shown in Figure 3. However, to acquaint you with the scraper, note the left plate in Figure 2. You will see that there is something fastened to the top of it. This is the scraper which automatically goes out of the way when not in use. Its scraping surface somewhat resembles a file, which you rub over the piece of film under the left pressure plate. However, it is well to use your left hand to hold the front part of this pressure plate down in order to hold the film firmly at all points. This will permit a more evenly scraped edge.

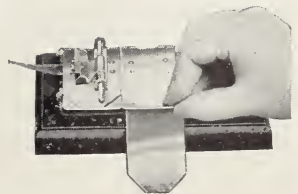
After you have scraped the film clean of all emulsion—and you must be sure it is clean—then take the holder at the right which will slide up against the holder at the left and bring the film immediately down upon the scraped portion. However, in the meantime you should have applied film cement to the scraped portion. There is a clamp in the center for the left pressure plate when it is brought into that position. You

Continued on page sixteen



At the left is Figure No. 4, while at the right is Figure No. 5. The left illustration shows the film being scraped, and the right shows the film being spliced.

The Craig is one of the few splicers available that makes a dry splice. The dry splice is very desirable as it eliminates the use of water on the film.



8MM FINDER

THIS HOME-MADE FINDER for the 1½ inch lens on the 8mm Stewart-Warner Camera was designed by Arthur Miller, ace cinematographer with the Fox Studios in Hollywood.

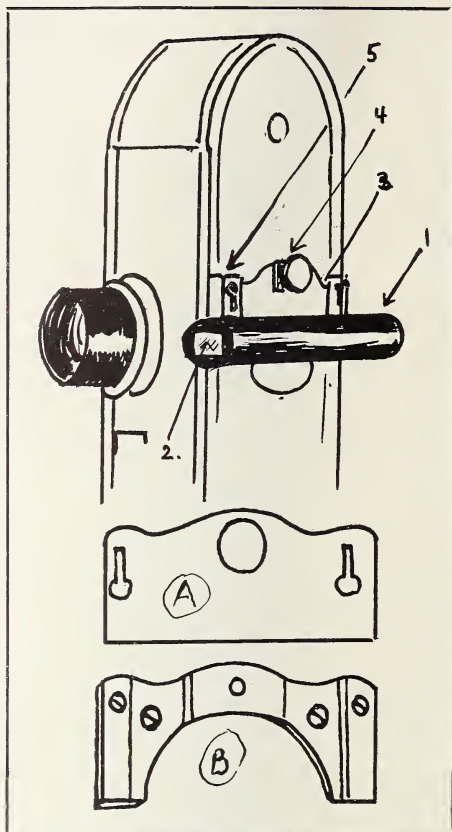
To the professional cameraman one of the most important parts of his camera is the finder. It is imperative with him that he secures on the film what he sees in the finder. The finder on the professional camera must be accurate to a hair-line.

It was natural that Arthur Miller would check the finder on his 8mm camera before he exposed any film. He found the finder for the half-inch lens surprisingly accurate, but the finder for the telephoto lens was not usable: it was too far off.

After much research he devised the finder illustrated on this page. He built it entirely himself and found in use it was accurate from infinity down to about six feet.

You will note the finder is built on the left side of the camera on the door-plate. It is aligned with the lens. But let us first describe the material used, dimensions, etc.

First note Sketch B. This is a flat piece of brass 1/24 of an inch thick, cut so as to fit on the side of the camera almost exactly over the key that opens and locks the camera door. On each end of this plate is soldered a piece of brass 1/24 of an inch thick, as a track upon which the finder slides in order to clear the door catch and also the screws which will fasten the mount plate to the camera. At the top of these two tracks, as indicated on sketch B, are placed two



round-headed screws to hold the finder in place on the mount. At the top center of the mount, solder a third brass block 1/24 of an inch thick. This block will eventually be drilled to hold the screw registering the finder.

The next step is to make the finder proper. This consists of a piece of 1/2-inch brass tubing cut to measure 3-3/32 inches overall including the flat pieces of brass soldered over each end of the tube. These end plates must close the ends of the tube completely. In one end plate drill a small peep-hole exactly in the center of the axis. In the other end plate cut a rectangular aperture 8/32 of an inch high and 11/32 of an inch wide. This aperture is illustrated in the sketch showing the finder mounted on the camera.

This tube is then soldered to the flat

Continued on page fourteen

TRICK O' THE MONTH



WE ADVISE our readers to keep a scrapbook file of all the tricks suggested in this department. For when some unforeseen circumstance arises these tricks may not only solve your problem but also lend an air of professionalism to your production. Amateurs who have in mind certain tricks but do not know how to execute them should write to our Trick Editor, who will gladly offer all help necessary for proper performance with your particular equipment.

Amateur cinematographers seem to have an innate desire to mystify their audience. So here is a bit of optical illusion which will help them on their way.

This is what is generally known as the bottle trick. The accompanying simple sketch is almost self-explanatory. Your friends will wonder how you put the child in the bottle. If they aren't readers of HOME MOVIE, keep it as a professional secret, for the simpleness of this trick will detract from their appreciation of its effect.

The principal prop is a 5-gallon bottle, the kind in which spring water is sold. Place this on a table covered with black cloth (have the cloth on the side facing the camera hang to the floor); immediately behind the bottle stand, as a

background, a cardboard painted black, with the exact shape of the bottle cut out of it. Now set your camera up at such a point where the finder will take in no more than the bottle and black background. Keeping your eye on the finder, have your little actor or actress go to a point behind the bottle where he or she appears to be standing inside it. This can perhaps be done easier by placing her on a table, and then, with her sitting there, aligning her with the camera. This will make her appear to be sitting or kneeling inside of the bottle.

Still watching through the finder have her rehearse her antics of trying to get out of a bottle, and then by means of your observations mark a circle on the ground or table, to which she must be confined in order that all her actions seem to be within the sides of the bottle.

To complete the set, place a black curtain behind the actress, thus to make seem to be within the sides of the bottle. the background the same throughout. In order that she be more discernible by the camera eye, place lights and reflectors around her as you would for an interior shot. As an added touch of realism you might place two other children one on either side of the bottle, who could by their actions give the impression that

Continued on page sixteen

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Family Olympics

Continued from page three

AFTER YOU have finished your races, flash this

TITLE: *The Main Event.*

Scene 22. Show all of the kids, including Dad, running toward the camera.

Scene 23. Long-shot of all of them running from the rear, showing them running toward the table set with food.

Scene 24. Close view of all of them rushing to their positions at the table.

Scene 25. Show hands only on table, grasping food.

Scene 26. Close-up of each of the kids busily feeding his mouth and eating with gusto. You can make this a slow pan taking in each one as you pan across but have Dad at the end of the pan with a big slab of pie. Pan to Ma watching him, shaking her head; back to Dad taking a healthy bite; he winks, then fade out.

If you have a camera which you can re-wind, of course there is a possibility for some professional effects, by fading in and out, especially from one athletic event to another when you intend to give only flashes of some. A fade-out on the last scene would be a good bet.

For main title you might want to use something that is suggestive of athletics. You might be able to find a silhouette or a photo of an athlete or a line-up of runners as a background for your main title.

The picture itself presents no technical difficulties in photographing. It can be made with the simplest 16mm or 8mm camera.

SOME, HOWEVER, who have slow motion on the camera might want to slip in a sequence or two, especially where the events are fast, to show portions of them in slow motion. If you have a speed of 8 frames a second, you of course can speed up some of the other events, especially those where they are falling and rolling around as in the three-legged and bag races.

EXPOSURE GUIDE

OCT.

10 A.M.-4 P.M.

	Sun	Sun Obscured	Dull
Ice, Sea, Sky	f 16-22	f 11-16	f 8-11
Beach Dunes, Snow Scenes	f 11-16	f 8-11	f 7
Distant view, open landscapes	f 8-11	f 7	f 4.5
Landscapes with fore- ground			
Black on white titles	f 8	f 6.8	f 4.5
People in open streets, buildings, landscapes with dark leaves			
White on black titles	f 6.8	f 4.5	f 3.5
People under trees or in woods	f 4.5	f 2.7	
People in rooms near window, with light interior	f 2.7		

THESSE FIGURES are for Panchromatic Film. If you shoot earlier or later than the time indicated open one stop for each hour's difference excepting shortly before sunset or after sunrise; then allow an additional stop.

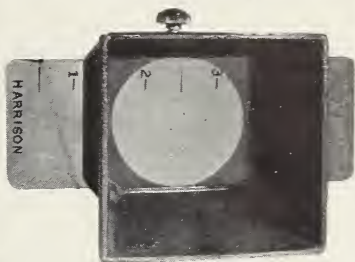
If you use SuperSensitive Film, close lens an additional stop to compensate for extra speed of the film.

This exposure guide is for all States in the United States except the following:

Alabama, Southern Arizona, Southern Arkansas, Southern California, Florida, Georgia, Louisiana, Mississippi, Southern New Mexico, Southern Oklahoma, South Carolina and Texas.

FOR THE above States close the lens one stop more than given in the above table. That is, if the condition calls for a stop of F 8 in the table, set your lens at F 11.

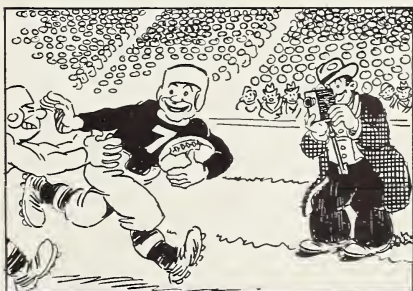
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Shoot Your Pets

Continued from page four

rubbing against a person's legs. It may stand for your child dressing it as a doll and putting it to bed in a doll buggy.

THE BEST actors for your pet pictures will be kittens or pups, if you have them around your place. A little kitten left in a shoe will do things naturally which will make your film a big success.

Another bit of comedy can be injected into your dog sequence by giving the dog a caramel to eat for good behavior after his bath. Watch his antics with a caramel. Its stickiness is a bit annoying to him but he likes it. Watch him come back for more if you will give them to him. This sequence is good for a great many laughs, as he paws his mouth and chews at the caramel vigorously and industriously.

If you opened your picture with the sleeping dog awakening, here's a good closing sequence. Catch him sleeping again; turn your camera upside down; call him gently—but be sure to start filming him before you call him. Then take another shot a little further away from his sleeping spot and have him coming toward you, but have your camera upside down. Now when you patch that sequence in, turn it end to end, so you will have the last sequence first, that is, the one of the longer shot of the dog coming toward you. Turning the picture around will now make him back up from you, then it will cut to the closer shot showing him lying down and going to sleep.

Crawling Baby

WHEN YOU rush for your camera to photograph the baby crawling, don't forget in your excitement to put a little continuity into your picture.

Here's what we mean by continuity. Show the baby in a long-shot going from sitting position to crawling position. Come in for a close-up of the baby

crawling. Then shoot to the other side of the room to show a toy. Go in for a close-up of the toy. Station yourself so that your camera takes in both the baby and the toy from the sidelines. Show baby crawling. Show him stopping. Go in to close-up as he sits there and rests; catch him as he turns his head toward the toy. Back up again and show the distance between the baby and the toy. Go in to a shot from behind the toy toward the baby. Show the baby grasping the toy; then close with a big close-up of the baby smiling.

Free Movie Film

● Continued from page five

ANOTHER example of the way in which shooting with your camera upside down can astonish your friends is a little reel to cinch the story of that big fish you caught last summer. The first thing to do is to visit your local fish peddler and buy from him the biggest fish he has for the least money. Now after taking all your preliminary shots in the normal manner prepare for the deception. Attach the purchased giant of the deep on your hook and then while shooting with the camera upside down cast the fish into the water. Thus you have when the scene is edited, the actual catching of your fish story fish. Your audience might have laughed when you sat down and told your story but the old adage still stands "He who laughs last, laughs best."

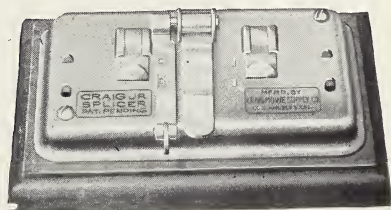
This is your opportunity to win a roll of film, perhaps the above examples have already given you an idea for a little continuity or situation in which to use the upside down camera trick. Send your idea in.

EACH AND every contribution printed will receive a 100-foot roll of pan-chromatic film.

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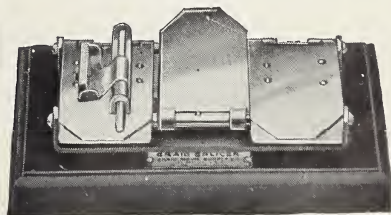
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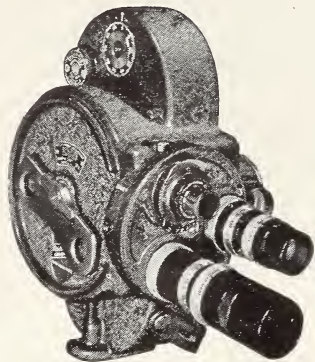


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Eight MM Finder

• Continued from page eight

piece of brass indicated by sketch "A," forming a flange. The two key-hole shaped slots at each side of this flange are then cut into this piece, to fit under the heads of the two mounting screws shown in sketch "B."

Next a piece of brass is soldered on flange "A" directly in the center as indicated by the big circle. This block will hold a set-screw indicated by the figure 4 in the upper sketch.

TO INSTALL the finder on the camera, first mount your camera on a tripod or some firm base. Set it up anywhere beyond six feet in front of a garage door or some other surface on which you can mark the lens field: take out the gate by removing the two screws which fasten it to the camera. Then put a piece of frosted film (the kind used as a leader on films returned from the Eastman Laboratories) over the aperture, holding it in place with adhesive tape. When the shutter is open you can see the image with the aid of a small dental mirror. By this means mark off on your barn door, or other surface you have selected, the field given you by the lens. Then place the door on the camera; hold the finder on its mount beside the door and adjust it so that it includes the same area as shown by the lens. Fasten the finder mount firmly to the door with a clamp and mark the position of the mount on the camera. Take the finder from the mount; drill and tap two screw-holes through the mount and door and fasten the mount "B" to the camera.

NOW REPLACE the finder on the mount; check the area of the lens and finder. When you find the point of perfect adjustment for the finder drill the hole and set registering screw. This registering screw will hold the finder firmly and by loosening it you can remove and remount the finder any time you wish.

How To Shoot It

● Continued from page six

Shoot Your Pets

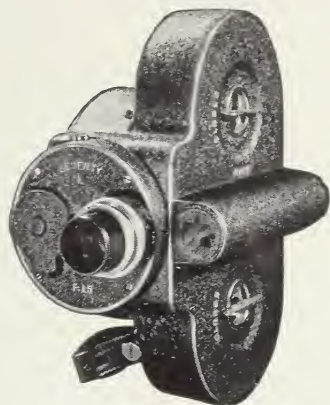
Figure out in advance just what you want to shoot after you have learned from observation just what interesting things your pets do.

If you have taught your dog tricks, go through those tricks with him and watch from the camera standpoint so you can determine how you will shoot it. Take your camera and while he is doing his tricks watch him through your finder. Do this from every angle, until you've found an unusual and interesting angle for each particular shot.

PERHAPS YOUR canary bird will pick a lump of sugar. Determine in advance whether you want to shoot that from the same level, from above or below and how close you want to get with the camera. We once saw an interesting shot where the canary was photographed from almost straight above. It gave a very unusual angle to his picture and was a complete success. Another good shot would be to place the cage in front of the window and shoot through it. This will silhouette the cage and the bird.



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QUESTIONS AND ANSWERS

Does a 2-inch lens working at f8 give as much exposure as a 1-inch lens at f8?

The focal length of the lens does not affect its exposure; by this we mean that f8 regardless of the focal length of the lens is the same for one lens as it is for the other.

In which direction should one pan-oram?

Panoram in the direction of the action; that is, with the action. If, however, there is no action, it is always best to pan from left to right. The eye travels in that direction the easiest. We read from left to right for that reason.

How many frames per second does a 16mm and an 8mm camera operate at normal speed?

The normal speed or number of frames per second for both the 16mm and 8mm camera is 16 frames. Before sound came in, this was also normal for 35mm. Sound, however, demanded they speed up to 24 frames per second.

If f8 is the stop to use at 16 frames, what should you use at a speed of 64 frames a second?

This is a simple matter of arithmetic. The normal speed being 16 frames, 64 frames is 4 times faster, as 16 will divide into 64 four times. So you must open your lens 4 times or to f4, which is four times faster than f8.

How many pictures are on a foot of 16mm film? On a foot of 8mm film?

There are 40 pictures on a foot of 16mm film and 80 pictures on a foot of 8mm film. That means that it takes $2\frac{1}{2}$ seconds to show a foot of 16mm film and 10 seconds to show a foot of 8mm film.

Trick o'the Month

● Continued from page nine

they are watching the antics of the girl imprisoned in the bottle. If you are making this trick indoors you must be careful in placing your lights, especially those used in lighting up the two children at the sides of the bottle. There must not be on the bottle any reflection of these lights discernible by the human eye; for the camera eye in conjunction with the special sensitive film made by the manufacturers for indoor shots will fog the image of the girl and destroy the illusion you wish to create by the trick. If you use proper care in performing this trick the result will be most astonishing to your audience and gratifying to you.

Using Craig Splicer

● Continued from page seven

fasten this clamp, allow it to hold for a few seconds, release, and your film is cemented.

THIS SPLICER can also be used for 8mm. This film having sprocket holes on one side only allows you to register the sprocket over one pin; you then press the film against the rear guide pin. In scraping be sure you push the scraper only toward the sprocket hole. The reason for this is that that side is the only support the film has, and if you put pressure away from the sprocket hole it may tear out the sprocket hole. Before clamping for sealing also be sure that the film is firmly pressed against the rear guide pins. This is important to get an even splice.

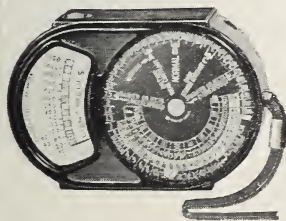
Close-Ups

REMEMBER TO get close-ups. Longshots do not mean anything unless there is a crowd to be filmed. Always pan in the direction the object is moving, but if possible avoid pan shots.



The Rocky Coast

BY WILFORD H. WOLFS



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WILFORD H. WOLFS, Westfield, N. J.

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Exposure Meters



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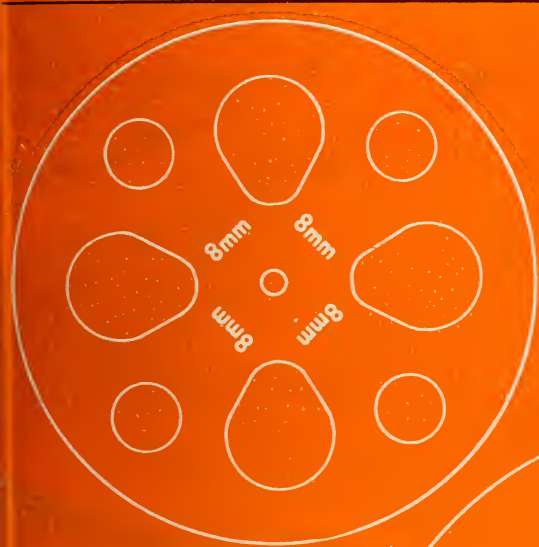
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June
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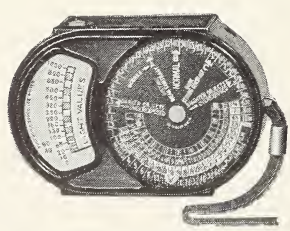
The Rocky Coast

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HOME MOVIE

—What to Shoot and How to Shoot It—



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●THE time is Sunday, June 16th. In case that date doesn't mean anything to you, dear reader, now that everyone else has had a day dedicated to their memory, including national clean-up week, it is FATHER'S DAY. The one day in the year when poor poppa is supposed to receive all the breaks. The characters are your own family. The place is home or what passes for home to your friends.

Scene 1. Medium shot of bedroom. Father, who is still in bed, is seen to be just awakening. He yawns, stretches and blinks at the clock on the table beside him.

Scene 2. Closeup shot of clock; hands are set at ten-thirty.

Scene 3. Medium closeup of Father his eyes open with surprise as he sees by the clock the lateness of the hour. He picks the clock up and holds it to his ear and as it is going sets it back on the table. He then shakes his head to clear it of sleep, jumps up out of bed and the scene.

Scene 4. Long shot of the breakfast room. Mother, sister and brother are eating their breakfast. They look furtively over their shoulders as if to see if someone is coming. Father enters the scene and takes his place at the table. The rest of the family endeavor to look nonchalant, greet him as he comes in. Father spreads his napkin on his lap and attacks his grapefruit.

Scene 5. Medium shot of the same scene. Father is seen to be unconcernedly eating his breakfast. None of the other three members of the family are speaking, but all are looking at father

Every Dog

with the same, cat-who-ate-the-cream expression. Finally, Father realizes that he is being stared at, looks up from his breakfast and peers at each member of the family with a puzzled look on his face. As he looks up the others each find much of interest to look at on their plates. Failing to see anything wrong, Father resumes his breakfast. The others look up and at a mutual signal, unable to contain themselves any longer, jump up together. All have had presents hidden under the table on their laps. These they bring out and hand to Father, who is sitting back with a look of bewilderment on his face.

Scene 6. Medium shot taken from side showing Mother, brother and sister speaking in unison.

TITLE: "*Happy Father's Day . . . Daddy . . .*"

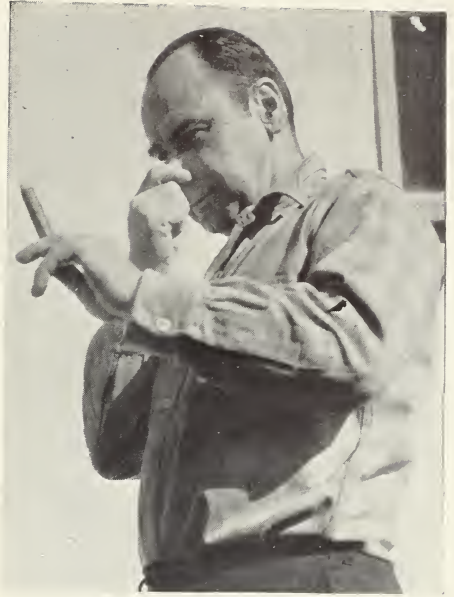
Scene 7. Long shot, Father with presents in his arms coming out of door and sitting on couch or swing.

●SCENE 8. Medium closeup of Father busy opening his presents. He is gingerly taking the wrappings off a long flat box. Having opened the box he gently lifts the contents out. The contents consist of three ties. These he looks at



and Father Has His Day

by
J. H. Schoen



for a moment and then a violent shudder wracks his body.

● SCENE 9. Closeup of the ties. They are of a very violent design. The background is light with large dark figures on it. (Here, if your lens is the focussing type, turn it out of focus and bring it back in as Father stuffs the ties back in their box.)

Scene 10. Same as Scene 8, medium closeup of Father still opening packages. He lifts a square package up and shakes it, holds it to his ear, then shakes it again. Obviously convinced that the contents are not dangerous he unwraps it carefully, disclosing a box of cigars . . .

Scene 11. Closeup shot of the box of cigars; they are of a very questionable brand. You might add to this shot by relabeling the cigar box with letters cut out from a magazine with a name similar to this, "FLORA de STINKO." Father's hands come into this scene opening the box and select a cigar.

Scene 12. Medium shot of Father. He nips the end off of the cigar and puts it into his mouth. He searches his pockets for a match and upon finding one lights the cigar. He leans back comfortably in the swing.

Scene 13. Big closeup of Father. He is just taking his first few puffs of the cigar, still having a contented and satisfied look on his face. After a second puff the smile begins to fade; after the third it is gone, and he is taken by a fit of coughing.

Scene 14. Medium long shot of porch with Father sitting limply on the swing, his arms hanging listlessly at his side, the cigar drooping from his fingers. Mother enters the scene through a door leading into the house. She walks over toward Father.

Scene 15. Medium shot of Mother coming up to Father at swing. She leans over, straightens his tie, and speaks.

TITLE: "How do you like the cigars I bought you?"

Scene 16. Closeup of Father. He smiles weakly, nods his appreciation and then with visible effort pulls himself together and takes another hearty puff on the cigar, with the same coughing result.

Scene 17. Medium long shot of the same. Father is still coughing; Mother turns away and walks back into house. As she disappears Father heaves the cigar into a bush and slumps back to his former position on the swing.

● Scene 18. Medium long shot taken from the outside of front door leading from house onto porch. The door opens and brother and sister come out. They are dressed for the street and are yelling and struggling over an all-day sucker.

Continued on page eleven

Playing With Dolls

by
Wm. J. Grace
8mm and 16mm Technician

● **LAST** month, you may recall, we went through an explanation of the reasons why animation was possible, and we talked about the fact that animation was merely the reconstruction of action by a lot of slightly advanced succeeding still pictures.

If you are prone to get right at making some animated movies without getting these principles solidly lodged in your mind, you are going to find animation something entirely out of your depth. There is nothing hard about animating except the actual tedium of taking one frame, moving the doll a bit, taking another picture, moving it some more, and so on. But you don't stand a ghost of a chance to make an acceptable picture if you don't absorb the simple theory behind it all.

May I suggest right now that you read again the first article of this series, which was printed last month, because

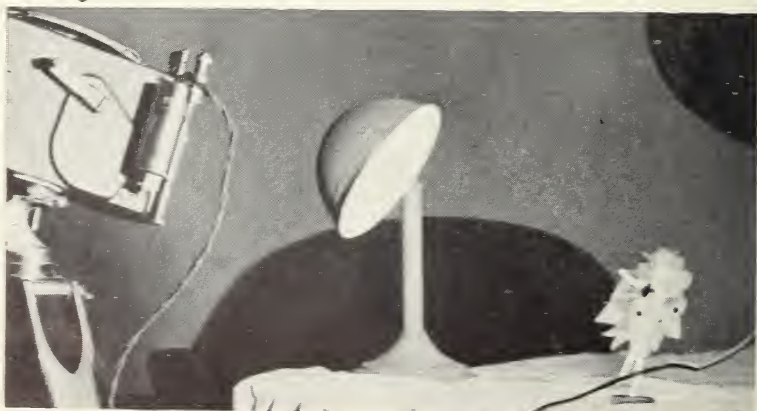
I have a sneaking suspicion that you did no more than just read a lot of words. You must remember the principles applying to timing of movement at all times during animation, for if you slip just once, the whole picture will be a flop.

As to the actual apparatus necessary for animating, I might make certain recommendations, which you are, of course, at complete liberty to follow or not. After all, I'm not making you try animation—I'm merely suggesting it as a phase to your hobby which is fascinating and will absorb your interest.

First, I would personally equip my camera with some kind of camera release trigger device which would enable me to more accurately expose a single frame at a time. This device would be so made that I could clamp it on the camera and means would be provided for remote control of the device, so that I wouldn't jar the camera out of position on the animation setup. I made an electrical remote control device which I call the Electrimote. You can buy this for certain standard cameras, or you can make your own, whether you prefer electric, or whether you prefer mechanical means. The point is this: either learn how to flick the camera button so that you get a frame at a time, and learn to do this without disturbing the camera lineup, or make or buy a device which can aid you in this.

● **NEXT**, I would provide a solid support for the camera, in accordance with the thing being animated. In some cases, this would be a tripod so set up before the animating scene that it could not be accidentally knocked out of position.

In other
Continued on
page ten



Continuity for Odd Shots

by
S. F. Warner
16mm

● "I have always been a great believer that all motion pictures, to be interesting, must contain one vital property, and that is nothing other than 'continuity.'

"Of course, the majority of amateur films are purely and simply records of people, incidents from their lives or travels. To me, there is nothing more tiresome than to look at a series of 'pot' shots, even when they are of my own making.

"A friend of mine, who is also a firm believer of 'continuity,' took a trip through the West. At their best, travel films are nothing more than records, and any planned continuity before leaving is usually impossible, due to not being familiar with all the circumstances one meets with on trips such as these.

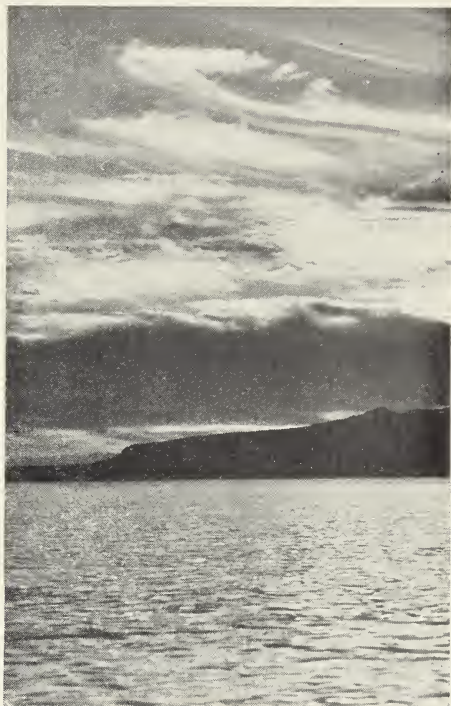
"Well, this friend came home with the usual run of travel pictures, and the job of editing them. After much thought this is how we wove them together. (It should be understood that this is only the action, no attempt is made to give the scenes — numerous closeups were used, however.)

"Car drives up to filling station.

"Attendant sees his friend is back from trip and inquires all about same.

"Driver starts to tell him about trip, while attendant starts to fill gas tank.

"By the proper use of spoken titles



and closeups this action becomes very smooth. A fade-out should be made and start to fade-in first picture sequence.

"Between each sequence show closeup of gas pump dial.

"After three or four such closeups flash back to the characters talking, and then use the pump shot again.

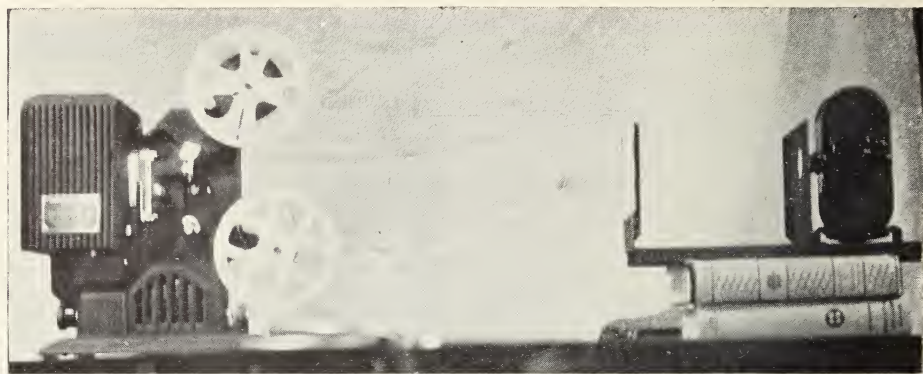
"To close the action show tank overflowing and gas running around car; the characters discover this and of course the final fade-out can be made.

"It can be seen that when well worked up this simple little plot can be made very interesting and also humorous.

● "LITTLE did I think when I gave my friend this plot that perhaps I, too, would have some film that I would want to edit similarly some day myself. Well, I did, and those films were shots of the Century of Progress Exposition at Chicago. Of course, I did not want to use the same details so here is how I revamped the plot to suit my need:

"Opening scenes are closeups of preparations for breakfast, such as

Continued on page fourteen



Trick O' the Month

●AN always pleasing effect in your home movies is the moving background title. It not only makes your titles more professional in appearance but gives a very graceful means to introduce your story and characters. By the method outlined in this article you can add this type of title to any of your reels, old or new, without returning to the site of their production.

The key to this trick is "Kodaloid" which is a celluloid equivalent of ground glass. You can obtain it inexpensively from your local photographic dealer. Purchase it in sheets of a size that will conveniently fit your titler.

The performance of the trick is almost completely shown in the illustration on this page. The trick is simple in that it can be performed by any camera and projector owner.

The first thing to do is to make your title on the shiny side of the Kodaloid. If you are using paper cut-out letters, stick them on with a drop of glue. If you hand-letter your titles it is advisable to use some wash-off sign paint so that the Kodaloid can be cleaned and re-used

later. Lettering done with India ink will not come off and if used will relegate the Kodaloid to discard.

Now with your title made on the shiny side of the Kodaloid insert it in your titler with shiny side facing camera. Then place your projector behind the titler so that it will project a picture on the dull side of the Kodaloid. Proceed to load your projector; however, that the action will not be reversed (right and left) in the finished title you will have to thread your film in the projector with the shiny side facing the lens.

If you are an 8mm user you will be unable to merely turn your film around to the shiny side to preserve the order of action in background scenes. However, this difficulty can be overcome by threading your film through your projector backwards and projecting it on the titler after the titler and camera have been turned upside down.

●WITH the projector properly threaded for the trick, turn it on and set it in a position where it throws an image on the Kodaloid that covers

Continued on page twelve

Title Size	100W	200W	250W	300W	500W	750W
3x2 inches	f 4	f 5.6	f 8	f 11	f 11	f 16
9½x6½ inches	f 2.8	f 8	f 5.6	f 5.6	f 8	f 11
13x10 inches	f 1.9	f 2.8	f 4	f 4	f 5.6	f 8
18x13 inches	f 1.5	f 1.9	f 1.9	f 1.9	f 4	f 5.6

Positive Film Processing

● DURING the past few years, the number of amateurs using positive film for their title making has been increasing steadily. There are two principal reasons for this increased popularity of positive film. First, it affords an easy method of making titles that show white letters on a black background and second, it is by far the cheapest method of making titles.

Sixteen mm. positive film can be bought at about one-fifth the price of any standard brand panchromatic film and 8mm positive film costs less than one-half the price of the regular reversal 8mm film.

Positive film not being color-sensitive is from three to four times slower than panchromatic film and therefore can be easily processed by the amateur in a makeshift darkroom. Many amateurs have made their bathroom into a temporary darkroom because of the running water and the fact that there is usually only one window to be sealed up. The fact that positive film isn't color sensitive makes it unnecessary for the developing to be done in the absolute dark; a safety light, red or green, can be used without affecting the film.

In making titles directly on slow positive film stock the greatest possible contrast is desired. That is you desire the letters to be a pure sharp white against a dense black background. To accomplish this a developer should be used in which the contrasty developing agent predominates. In motion picture developing solutions there are two developing agents (Metol and hydroquinone). One of these, the metol, is a rapid working developer and gives a soft, un-contrasty, flat image; the other, hydroquinone, works slowly and gives more pronouncedness to shadows and the gradations that exist in the shadows. Also, found in every developer is an alkali. The function of the alkali is to accelerate the action and thus produce strong contrast in a shorter time. The caustic alkalis are

by
A. C. Bell
35mm

the most commonly used and among these sodium carbonate, which is ordinary purified washing powder, is the most popular.

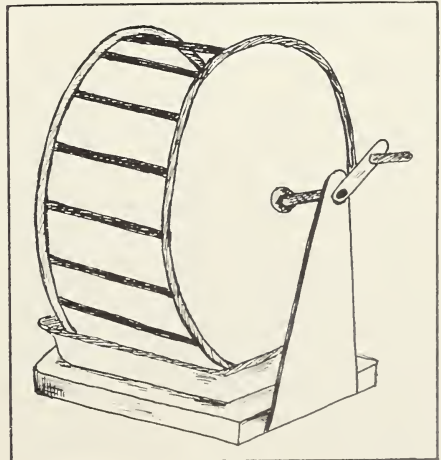
Thus the best developer for positive film titles should contain as a developing agent, predominately hydroquinone; and should contain a strong caustic alkali (sodium carbonate) to speed up the action.

Following these pointers the following formula which will cost you about fifty cents a gallon has been found excellent for positive film titles. At 65 degrees Fahrenheit this solution will properly develop your film in five minutes.

Metol	18 gr.
Sodium sulphite	5 1/3 oz.
Hydroquinone	352 gr.
Sodium carbonate	2 1/2 oz.
Potassium bromide	50 gr.
Citric acid	40 gr.
Potassium meta bisulphite	90 gr.
Water	1 gal.

IN doing this processing at home you will need a developing tank if you intend to develop long lengths of film. These

Continued on page thirteen



What's New

Keystone 8mm Projector

●The Keystone Manufacturing Co. of Boston, Massachusetts, will announce ready for national distribution in the near future a new 8mm projector. This projector will come equipped with a 200-watt lamp and will sell for \$36.50.

It is expected that the Keystone Company will either announce an 8mm camera simultaneously with the projector or a short time after the projector is on the market.

16mm Carrying Bags and 8mm Storage Case

●Willoughby's of New York City announce their Cine 16mm Carrying Bags. These bags are made of heavy waterproofed canvas and come in three different sizes. The six-reel bag will sell for \$2.00, the eight-reel for \$2.50, and the twelve-reel for \$3.00.

This same company also announces a new storage case for 8mm 200-foot reels. This new Humidor Case will fit easily within itself twelve 8mm reels and cans. The case, made of black durable fibre with reinforced corners complete with handle, measures $9 \times 5\frac{1}{4} \times 25\frac{3}{4}$ inches. It will sell for \$2.00.

Cine Kit

●A very handy kit for the amateur is announced this month by the Photo-crafts Laboratory of H. O. Bodine Associates Inc., Long Island, New York. This kit consists of all that is necessary for the upkeep of camera, projector, lenses, and film. It contains film humidifier and preservative, lens cleaning fluid, film cement, camera and projector oil, film cleaner, film preservative, camel-hair brush, film cleaning pad, and jap-silk lens cleaning tissue.

This kit will be sold under the name

of Cine Caretakers Kit; it will be well worth its price of one dollar to all camera and projector owners.

8mm Film Slitter

●The Hollywoodland Studios of 9320 California Ave., South Gate, California, are manufacturing a film slitter to be used with 16mm positive film specially perforated for use in 8mm cameras. The

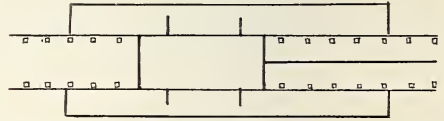


illustration above shows how the slitter is used. The slitter is made of hardwood which is tracked for 16mm width film. The track is covered with red velvet in order that the film won't be scratched while being slitted. In the center of the track is a cutting blade; over the blade is a removable wooden block which fits flush in the track and serves to hold the film in line while it is being slitted.

The advent of this handy slitter on the market gives to the 8mm owners the advantages of positive film titling which has found such popularity among 16mm owners.

Two 16mm Printers

●The Fried Camera Company of 6154 Santa Monica Blvd., Hollywood, California, announces two new 16mm printers designed to handle either silent or sound pictures. These printers are of the continuous type with automatic light change. The larger model has features found only on professional 35mm printers and is highly suitable for laboratory work. The other, and smaller model, is less expensive and is designed to be sold to the amateur and movie clubs.

Prices Reduced

●Victor Animatograph Corporation announces reductions in the price of both its Model 20 and Model 10 16mm projectors. The 750-watt Model 20 formerly selling at \$182.50 will now sell for \$142.00. The Model 10 formerly \$149.50 will now be \$132.50.

FILTER EXPOSURE CHART

FACTORS FOR FILTERS USED WITH 16mm OR 8mm FILM

Filters	K 1	K 2	K 3	G	Aero 2	23 A
SuperSensitive Panchromatic Eastman 8mm	—	X 2	X 2	X 3	X 1.5	X 4
Panchromatic	X 1½	X 3	X 4	X 5	X 2.5	X 6

A TALK ON K FILTERS

● THOSE contemplating the use of filters will wonder just what filter to buy and what each particular filter will do. Let's start this month with what is known as the K filters. These filters are yellow, made up of green and red with red predominating. They come in 3 densities or shades, of yellow. The lightest shade of course calling for the least increase in exposure. You will note this if you will refer to the chart to K 1. This filter, however, is considered obsolete for use with Panchromatic, 8mm or Supersensitive film. All of the film mentioned has a correction as great as that given by K 1 built right into the film. K 2 is also practically obsolete with Supersensitive film and 8mm film. Both of those films are more sensitive to the red than Panchromatic and will therefore give you a greater blue correction than the other film, and a correction about equivalent to a K 2 filter on Panchromatic film.

This would mean that the K 3 filter is about the most useful filter of this classification. With panchromatic film you open your lens two stops when using it and open it only 1 stop when using supersensitive or 8mm film.

In our first article on filters we told you that this filter permitted both the green and red light to penetrate faster to the film, but held back the blue light. In other words in comparison it permitted the green and red to over expose and the blue to under expose, making it darker. It is for this reason that the sky becomes darker when using a filter, and it is for this reason that the person's skin becomes whiter when using a filter because it permits the red pigments in the skin to over expose, making it lighter.

● NEXT month we will tell you something about the Aero filters, however, if in the meantime you wish information on any particular filters write us.

Normal Exposure without Filter f—	FACTOR NUMBERS						
	X1.5	X2	X2.5	X3	X4	X5	X6
16	13	11	10	9.2	8	7.2	6.5
12.5	10.2	9	8.1	7.2	6.3	5.9	5.2
11	9.2	8	7.2	6.5	5.6	5.1	4.7
8	6.5	5.6	5.1	4.7	4	3.7	3.3
6.3	5.2	4.5	4.1	3.7	3.2	2.9	2.7
5.6	4.7	4	3.7	3.3	2.8	2.6	2.3
4.5	3.7	3.2	2.9	2.7	2.2	2	1.9
4	3.3	2.8	2.6	2.3	2	1.9	1.7
3.5	2.9	2.5	2.3	2.1	1.8	1.6	1.4
2.7	2.2	2	1.8	1.6			
1.9	1.5						

Playing With Dolls

● Continued from page four

cases, where the scene is small, the camera could be merely set flat on the table with the "actors" and scenery. The important point is this: once the setup has been chosen, the camera must not be moved from its position, else the whole scene will be spoiled and the animation done all over again.

● THE third thing I would arrange is the lighting. Table-top animation can be easily lighted with two or three flexible-necked desk lamps, using Photo-floods. Regular lamps can sometimes be used if you use a fast lens and supersensitive film, but when working so close to the camera as we do in animating, it's best to get enough light on the scene so that the lens may be stopped down—as far as f/16 or even f/22—so that the depth of focus is about what it would be if you were photographing a real-life scene outdoors. A convenient and economical thing to do also, since Photo-floods last only a couple of hours during actual burning, would be to use a mo-

mentary contact switch to control the lamps. Then, they need be burned only during actual filming, and would be turned out while we were adjusting the positions of the "actors."

All these things are usually skimmed over in considering what's necessary for animating, but they are what can make or break your filming of doll actors. It's true, of course, that somebody with a few strings, a shoe box, and a kitchen table might turn out a wonderful picture, but then he's a genius, and most of us have to do everything possible to aid ourselves when we go into something we know little about. So, get your mechanical work laid out for good results and school yourself in animating principles before wasting time and film.

● BUT now, like Boake Carter of the radio, I see my time's up and I've got to buzz off, with the promise that next month we'll get down to the business of suggesting simple plots which the amateur can attempt. We'll show you also what kind of dolls you might use for best results. So until then, cheerio!

EXPOSURE GUIDE

June 9 A.M. to 3 P.M.	Sun	Sun Obscured	Dull
Ice, Sea, Sky	f 32	f 22	f 16
Beach Dunes, Snow Scenes	f 22	f 16	f 11
Distant view, open landscapes	f 16	f 11	f 8
Landscapes with fore- ground	f 11	f 8	f 6
Black on white titles			
People in open streets, buildings, landscapes with dark leaves	f 8	f 6	f 4
White on black titles			
People under trees or in woods	f 7	f 4.5	f 2.7
People in rooms near window, with light interior	f 2.7	f 1.9	

● THESE figures are for Panchromatic Film. If you shoot earlier or later than the time indicated open one stop for each hour's difference excepting shortly before sunset or after sunrise; then allow an additional stop.

If you use SuperSensitive Film, close lens an additional stop to compensate for extra speed of the film. For 8mm and 16mm Kodachrome film open one stop.

This exposure guide is for all States in the United States except the following:

Alabama, Southern Arizona, Southern Arkansas, Southern California, Florida, Georgia, Louisiana, Mississippi, Southern New Mexico, Southern Oklahoma, South Carolina and Texas.

● FOR the above States close the lens one stop more than given in the above table. That is, if the condition calls for a stop of F 8 in the table, set your lens at F 11.

Every Dog and Father Has His Day

● Continued from page three

Mother comes through the door and separates them, then goes over toward the swing where Father is. Follow her by panning the camera.

● SCENE 19. Medium shot of Mother and kids arriving none too quietly at swing. Father is seen to be sound asleep. Mother bends over and shakes him until he awakens and sits up. She speaks.

TITLE: "We are going for a walk, dear. You just rest here."

Scene 20. Medium long shot of the same. Father nods his head and Mother and the children leave the scene. Father watches them go, then carefully gathers up his gifts from under the swing and tip-toes from the scene. The expression on his face is that of a man about to do murder.

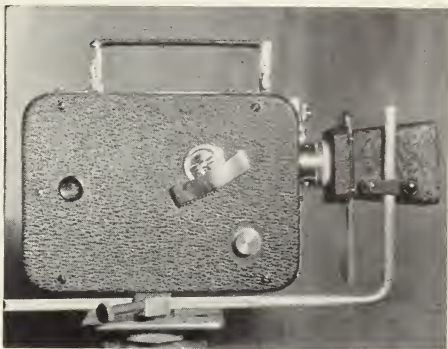
Scene 21. Medium long shot; Father is seen to be purposefully advancing toward the incinerator or furnace. He arrives at the incinerator and opens the door.

Scene 22. Closeup of the open door of the incinerator. Father's hands are seen to be stuffing in his newly acquired ties and cigars.

● SCENE 23. Medium shot of same. Father is seen striking a match and applying it to the contents of the incinerator. He then closes the door of the incinerator.

Scene 24. Medium shot of backyard. Father is seen coming from the incinerator with a smile of victory on his face. With a jaunty air about him he walks into the camera and out of the scene.

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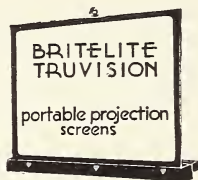
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● Scene 25. Medium closeup of chimney taken at a low angle showing dark heavy smoke belching out of it.

Scene 26. Medium long shot of front porch. Father is back on the swing fast asleep; no more packages are visible under the swing.

Scene 27. Closeup of Father asleep on swing. He has a peaceful, contented look, with a slight smile on his lips.

TITLE: *The End.*

Trick O' the Month

● Continued from page six

the area to be titled with a slight overlap on all sides in case of error. In making this type of title the only illumination is provided by the image thrown by the projector upon the Kodaloid. Therefore the setting of your camera aperture is directly dependent on the wattage of your projector lamp and the size of image you are throwing on the Kodaloid. The small chart at the bottom of the page gives correct aperture openings for the popular sized titles and projector wattages. This chart is true when used with panchromatic film. For supersensitive film use the next smaller stop and for 8mm Eastman film use the next larger stop. Using this chart you can approximate the correct lens opening for any title sizes not listed.

● NOW with your camera mounted in its designated place on the titler and the lens aperture set correctly you are ready to make the moving background title. When the actual shot of the title is being made it is advisable to have all other room lights out.

In order to avoid the flicker and black-out caused in this type of shot by the synchronizing of projector shutter and camera shutter, the projector must be run at the fastest speed it is capable. This is usually 32 frames a second. You may think that this added speed will destroy the naturalness of the picture; however, you will be surprised in the resulting film how little the action is changed.

● With everything in readiness, start your projector and camera, allowing the usual time for the reading of the title. Many different arrangements of this trick will occur to you, such as having the background a big closeup of some individual with the title low in the frame as if it were being spoken by the person in the background. Pleasing effects can be produced by starting the projector out of focus and after a few seconds bringing it into focus. The focus of the camera can be handled in the same manner.

This department continues its offer of a roll of 16mm film, two rolls of 8-mm film, a belt-pod or a titler, for any reader's tricks or gadgets that are published. Send yours in now with an illustrative sketch or snapshot that it may be considered for the July issue.

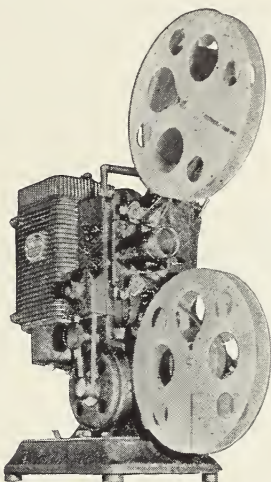
Positive Film Processing

● Continued from page seven

tanks can be purchased from your local photographic dealer to handle 100 feet of film. However, if you intend to develop single titles only a foot or two in length this apparatus is not necessary. It can be done equally as well in the flat ice-box porcelain pans which you find for sale in hardware stores.

● THE sketch with this article shows a home-made developing drum made by an amateur to use about one pint of developer and handle 35 feet of 16mm film. The drum is made entirely of wood painted over with Probus Preservative Paint. This paint or one of a similar nature can be bought from your local photographic dealer at around fifty cents a can. It will waterproof the wood and protect it from the acid and alkali of the developing solutions. The sides of the drum have a diameter of 14 inches; the cross pieces are 5½ inches long and are fastened to the drum's sides by small stainless steel finishing nails. For a drum of the size sketched some 18 cross bars are needed. The uprights upon which the drum is pivoted are 7 inches apart; they are slotted so that the drum can be removed and washed

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off between the time the film, with emulsion side wound to the outside of the drum, is passed through the developing solution and the hypo for fixation. This size drum can be conveniently washed off in a large pail or a laundry tub. The tray in the sketch is of the ordinary type of developing tray on sale at your dealers; the 6" by 8" tray will fit the purpose with this drum.

MOVIES AT THE AIR

● **AMATEUR** movie fans will be given a real break at the California Pacific International Exposition at San Diego. One of the important features at the Exposition will be the Hall of Fame in which the movie moguls of Hollywood have installed a complete producing movie company. This company will be in action producing regular Hollywood features on sets built at the Exposition.

During the week it will be possible for visitors to the Exposition to watch the pictures in the making. However, on Mondays all amateur camera men will be allowed on the set with their cameras to shoot the scenes along with the professional cameras. As an added attraction it has been arranged to have special stars present.

Continuity for Odd Shots

● Continued from page five

hand turning on gas, coffee pot being put on, frying pan taken from wall, lard being put in pan. At this point a semi long-shot is shown of my two children (5 and 7) sitting in the living room dressed in their pajamas, thumbing a magazine. The boy leaves the scene and is shown entering kitchen scene as mother leaves stove to go to refrigerator. They meet and the boy asks his mother to come into the living room as he wants to show her something. She says she can not as she is busy preparing breakfast. The boy insists, stating that it will be only a second. The mother gives in but says to wait until she puts the eggs on. Most of the above action is closeup work, each shot having a different angle. After showing closeup of eggs going into

pan, the two leave the kitchen and enter living-room where the girl is still looking at the magazine. They sit down and the boy starts to show his mother the book and says that it contains many World's Fair pictures, and that here is the . . . At this point the scene fades out and the first Fair scenes are faded in. In between sequences are flash-backs to the eggs which are becoming burned. Too, there are cut-ins to the action in the living room. After the final Fair fade-out the action is again shifted to the living room where the mother smells the smoke and rushes to the kitchen, the last fade-out being of the eggs burned to a crisp.

● IT will be seen that such a plot would work well for many, many amateur films. It puts human interest into them.

“Incidentally this Century of Progress picture which I titled ‘Consequence’ took first prize in the recent contest of the Chicago Cinema Club.”

DON'T'S FOR AMATEURS



DON'T use a telephoto lens unless your camera is being held steady on a tripod.

DON'T forget to moisten the pads in your humidior cans before you store your films away for the summer.

DON'T use red and yellow filters on the film that isn't sensitive to those colors.

DON'T for your vacation filming omit to include in your equipment some form of lens sunshade. It will save you plenty of film that would otherwise be light-struck and hazy.

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BEGINNER'S PROBLEMS

READERS—Send in your problems to this department. Our technical board of professional cameramen will answer your questions in this column or in a personal letter to you.

HIGHER WATTAGE LAMPS FOR LOW-POWERED PROJECTORS

In answer to our request for information from anyone who had successfully placed higher watt lamps in their Stewart-Warner 8mm or Kodascope Model C projectors came several letters. A. Londema, of Salt Lake City, tells us how he has installed a 100-watt lamp in place of the standard 32-candle power headlight bulb with which his Stewart-Warner 8mm projector came equipped.

Here is how it is done. Disconnect the lamp socket and the 110-volt input to the transformer of the projector. Wire this 110-volt circuit directly to the lamp socket. Now buy a 120-volt General Electric or Westinghouse 100-watt projector lamp (bayonet base double contact projector lamp). This new lamp will fit in the same socket used for the old 32-candle-power bulb. Now place the lamp in the socket and turn the projector on. By turning the lamp, socket and all, you can line up the filament so that it throws an even white light over the entire projected area. If the socket is tight in your projector, loosen the screw in the socket that is put there for the purpose of allowing you to adjust the lamp position.

According to A. Londema this lamp will give about twice the light of the old headlight bulb, and any higher wattage lamp creates too much heat for this projector's cooling system.

A letter, also, came from Wm. Wehinger of Allentown, Pennsylvania, telling how he installed a 100-watt lamp in his Model 20 Eastman 8mm projector.

This particular Eastman Projector was also equipped with a 32-candle-power bulb. The 100-watt lamp is installed in the same manner as in the Stewart-Warner projector.

Our request for information in using a higher wattage lamp in the Kodascope Model C projector was answered by J. E. Palmer of Houlton, Maine. He tells of having successfully inserted a two-hundred-watt lamp having the same type of socket base in his Model C projector without having to make any other changes. He found the regular cooling system could handle this lamp but that the life of the lamp was slightly shortened. According to Mr. Palmer this 200-watt lamp gives appreciable increase in the lighting power of his projector.

TYPES OF FILM AND HOME DEVELOPING (*Wm. J. Ryder, Jr., Hibbing, Minnesota*)

The film you are using can be classed as neither negative nor positive but is of a third type known as reversal film. Both the Eastman Panchromatic film and Super Sensitive film you have used are reversal films.

In using negative-positive film for your regular filming two rolls of film are used. One, the negative film you load in your camera and take your scenes on, this is then developed as a negative much as your still film. Then this negative image is taken and printed on positive film which when developed is the film you use for projection.

To home-process film of the negative-positive type and obtain as good results as the reversal film your dealer sells you requires not only experience and a large knowledge of photographic chemistry but also a film printer. The least expensive of the better printers sells for about one hundred dollars.

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