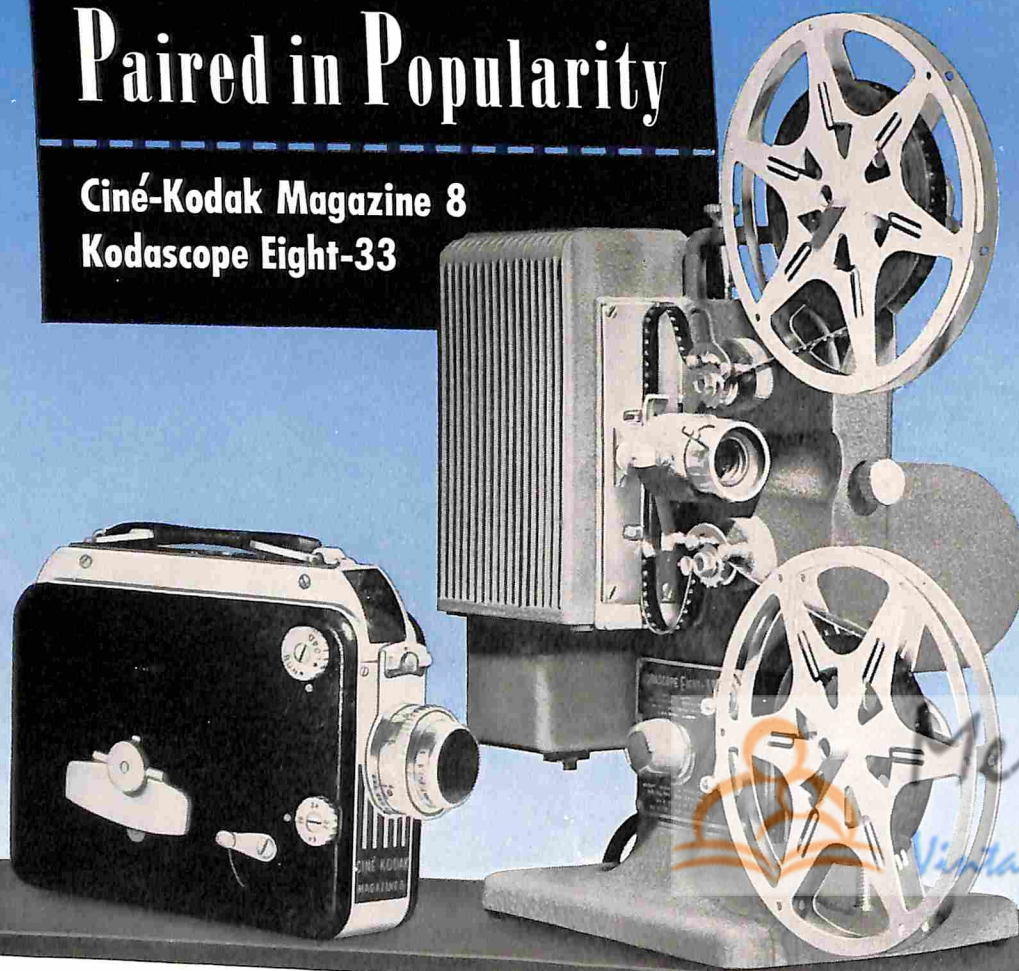


Paired in Popularity

Ciné-Kodak Magazine 8
Kodascope Eight-33



FOR those to whom the economy of 8mm. film is of top importance—here's a grand movie team!

Ciné-Kodak Magazine 8—trim and compact... and as smart in performance as it is in appearance. It makes movies in full color or black-and-white... indoor shots with its fast $f/1.9$ lens as easily as most cameras make outdoor shots in sunlight... has a choice of four operating speeds including slow motion... plus a long list of beautifully made *Lumenized* accessory lenses, ranging from wide angle to six-times telephoto, all served by the same enclosed view finder. And these are only the highlights—no wonder it's the most popular movie camera in the world! \$125—plus tax.

Companion equipment is Kodascope Eight-33—a brilliant little projector with fast $f/2$ projection lens and powerful 500-watt lamp that deliver all the light to the screen you'll ever need for home showings in average-sized rooms. So efficient is its optical system—and it's this that really counts in a projector, and not the amount of light in the lamp-house—that many purchase the "Eight-33" with 300- or 400-watt lamp. Complete with lens and 500-watt lamp—\$68.

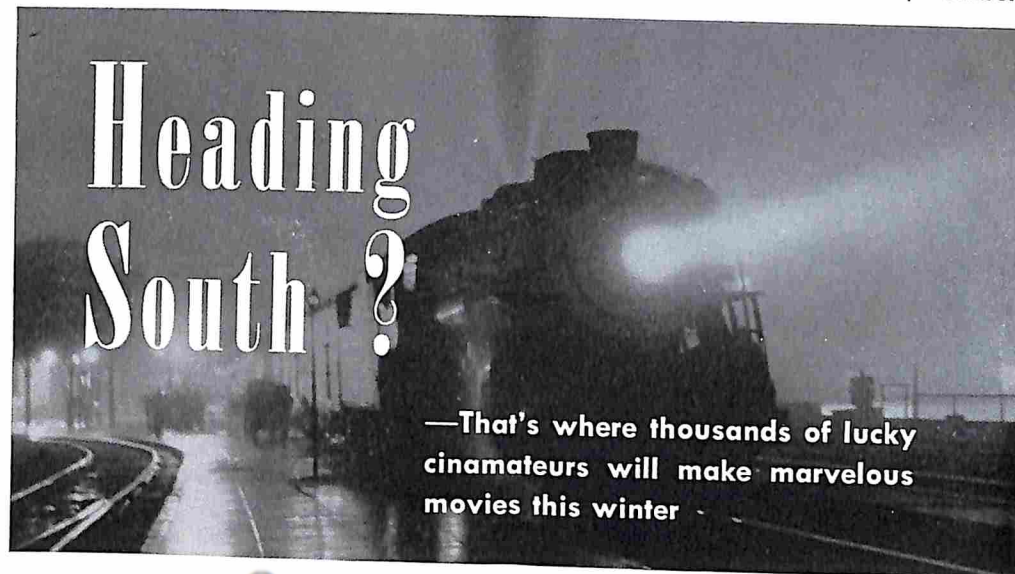
Two fine items of movie equipment that make it worth your while to keep in touch with your favorite Kodak dealer!

Eastman Kodak Co., Rochester 4, N. Y.

CINÉ-KODAK NEWS

FEBRUARY-MARCH • • • 1947

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—That's where thousands of lucky cinamateurs will make marvelous movies this winter

ABOVE or below the border... south or north of the equator, you and your movie camera will be welcome.

Little need to point out the things you'll make into movies—they'll suggest themselves at every turn. *How* to shoot them—that's where we may be of some help.

First off... you want a *movie*. You want to bring home a story that will really transport you and your movie audiences to the lands of sunshine and siestas every time you thread your projector. You want a smooth flow of scenes that folks will lean back and completely enjoy. And it's easy—

There are two basic types of travel or vacation movies. One is the story of you and your party on a holiday jaunt. The other casts you in a lesser, yet frequently more effective role—that of cameraman... the *eyes* of your audiences-to-be. The choice is yours to make—and perhaps you'll base it upon vacation locale and itinerary.

If the holiday site is "stateside," then maybe you and your companions should play the leading parts... the movie should

be of you and your companions enjoying local scenery. But if beyond the border, the things that will most interest your movie audiences are the same things that interest you as a movie maker... the natives—their garb, their customs, their towns and cities and their countryside. This being true, it might be better if you and your fellow *norteamericanos* let local citizens have the spotlight.

(Continued over the page)

★ IN THIS ISSUE ★

	PAGE
Heading South?.....	3-4-5
4' of Base and 8" of Powder.....	6-7
Small Fry	8-9
Good Show.....	10
Stunt of the Month.....	11
Good Shots	12-13
Short Cuts.....	14-15
Silver	16-17
Quite a Gadget, the Splicer!.....	18
Double Feature.....	19
Night Life.....	20-21
RUSHES.....	22-23

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