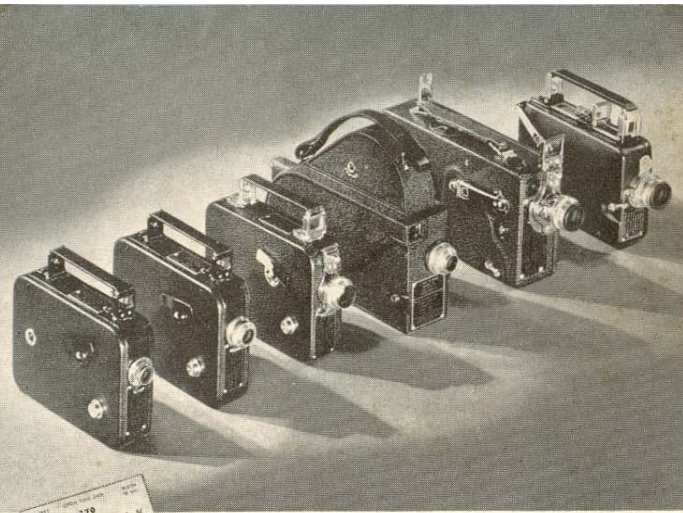


"The World of Tomorrow"—yes . . . and the people of today, as well. **THAT'S** the full story to get with your movie camera at the New York World's Fair. For it's the everyday people who breathe life into the new-day architecture. Film them both—mingle your shots—and you'll have a movie which will really make your friends sit up and take notice.



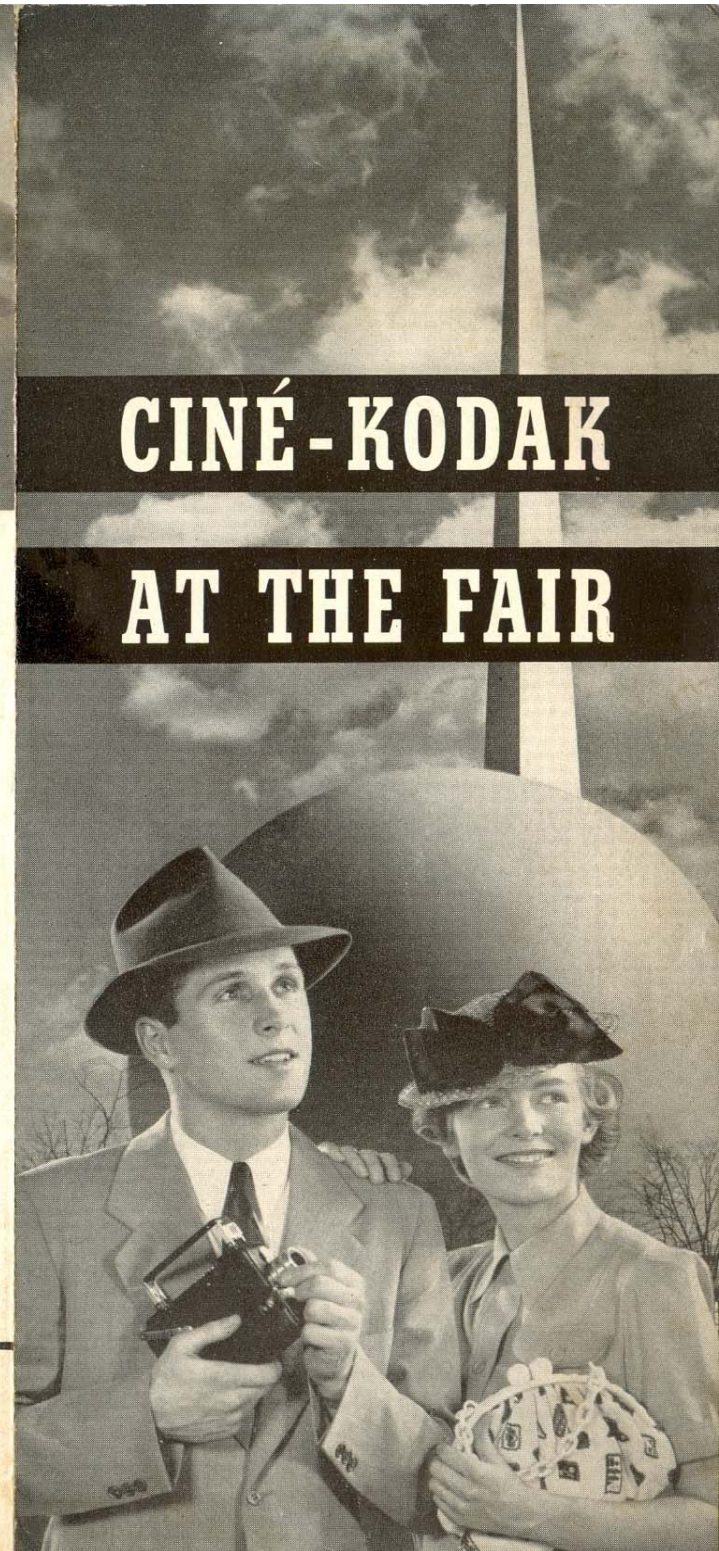
THE CAMERAS AND THE FILM

CAMERAS—Left to right in the illustration above are the Ciné-Kodaks Eight, Models 20, 25, and 60, the 16 mm. Ciné-Kodaks E and K, and the Magazine Ciné-Kodak. Both the "Eights" and "Sixteens" range in standard lens equipment from fixed-focus $f.3.5$ lenses to focusing $f.1.9$ lenses . . . the price range of the "Eights" is from \$29.50 for the Model 20 to \$67.50 for the Model 60—of the "Sixteens" from \$39.50 for the "E" to \$117.50 for the Magazine Ciné-Kodak.

FILM—All six cameras load with Ciné-Kodak black-and-white film, and regular or Type A Kodachrome for movies in full color. All are equally dependable, vary only in lens speed and some taking refinements. Choose from among them with full confidence that you are obtaining a capable, trouble-free, and thoroughly simplified camera with which you will make good movies from the start.

EASTMAN KODAK COMPANY
KODAK BUILDING
New York World's Fair 1939

CINÉ-KODAK AT THE FAIR





THE greatest photographic spectacle of all the year—that's the New York World's Fair.

It's a cross-section of the universe, with three-score nations contributing to its marvels. It represents the progress of every native activity and industry, every hobby, every serious pursuit—and, incidentally, every divertissement in the elaborate Amusement Zone. For sheer beauty and colorfulness there's the kaleidoscopic Lagoon of the Nations with its thrilling nighttime symphony of fire, water, color, and sound . . . a five-acre garden of nature's rarest and most colorful flowers . . . a cast of a thousand at the Fountain Lake Amphitheater.

It's a grand chance to make a home movie record that you, and your friends, will enjoy to the full.

WHAT to photograph is obvious.

HOW to film it to best advantage . . . how to take home a really significant and entertaining movie—that's the job for this folder.

A listing of the capable and simplified movie cameras—starting as low as \$29.50 for the famous Ciné-Kodak Eight, using film costing as little as \$2.25, *finished and ready to show*, for 20 to 30 full-length movie scenes—this, you'll find over the page.

And here's how to make a first-rate movie of the World's Fair—easily, economically, effectively.

CONTINUITY Just as the Fair has a theme in the Trylon and Perisphere, so does your movie want a theme. You'll find it in the crowds. Wonderful though the Fair undoubtedly is, it's the people who bring it to life—characteristically eager or weary, gay or downcast. The walls, towers, or spires are the background against which they move . . . in masses . . . as individuals. Keep them in the story. Show them crowding the highways, the trains, the turnstiles. Show, perhaps, the multi-colored array of license plates at the parking lots—brief glimpses of the different states, even nations, represented. Be alive to chance character studies about the Fair—follow a series of shots of a towering building with a close-up of an unimpressed urchin earnestly attacking chocolate-covered

HERE'S HOW TO MAKE HOME MOVIES—TODAY—OF THE "WORLD OF TOMORROW"

ice cream on a stick. If you pick up a few shots like this, your audiences will probably remember them far longer than the architectural masterpieces in the backgrounds.

And film in sequences. Make several brief shots of each subject from different angles, at different distances—rather than "fanning" it with your camera in one long panoram. Right there—in this idea of sequences rather than disconnected shots—is the real difference between good movies and mediocre. Title your sequences with close-ups of name plates and building plaques.

Conclude your reel logically. End it with a silhouette of the Fair buildings against a New York sunset. Or, if you attend at night, with the brilliant displays of lights or fireworks. These are probably within the range of your camera—and the proper Ciné-Kodak Film.

FILM

THE ideal film to use is, of course, full-color Kodachrome, available for all standard 8 mm. and 16 mm. movie cameras—"regular," for daytime use, and "Type A" for use at night. Owners of cameras with *f.1.9* lenses need worry little about the ability of Type A Kodachrome to reproduce the brighter nighttime aspects of the Fair—particularly when their cameras are operated at half speed. And there are many brightly lighted exhibits indoors also within this range. If you find "Type A" in your camera when you step back into daylight, slip an inexpensive *Type A Kodachrome Filter for Daylight* over the lens to color balance this indoor film for outdoor use.

For **BLACK-AND-WHITE** 16 mm. shots in indirect night lighting, film with Ciné-Kodak Super-X Panchromatic. For scenes more dimly lighted, use Ciné-Kodak Super-XX "Pan"—fast enough (at *f.1.9*) for nighttime pictures of

even the softer lights outdoors and almost every indoor exhibit. "Super-XX," obviously, is the nighttime film for the brighter lights with *f.2.7* or *f.3.5* lenses.

EXPOSURE

REMEMBER this one caution: Base your exposure on the light falling upon your subjects—not upon that in which you may be standing with your camera.

If you are using black-and-white film, by all means use a filter. Many of your shots are going to be of buildings and sky. You want that sky to show. You want the clouds to reproduce . . . to set off the buildings. A yellow or red filter, costing in the neighborhood of a dollar for most cameras, will add immeasurably to the snap and sparkle of your films.

Most indoor exhibits are brightly illuminated . . . many so designed that abundant natural light reaches them in the daytime. Definite exposure instructions are available at the Eastman Exhibit on Lincoln Square.

ADVICE

THIS Eastman Exhibit, beyond the shadow of a doubt, is the greatest photographic show ever staged. Visit the Eastman Exhibit first. Consult with a member of its staff before you leave it. Armed with the latest on-the-spot information, you are then certain of a better movie story of the World of Tomorrow.

Nothing is for sale at the Eastman Exhibit. Its purpose is to instruct and inspire. Featured is a marvelous changing photographic spectacle in full color. A staff of experts is on hand to advise you on Fair photography. Just outside the Eastman building other experts are in attendance in a unique "photographic garden" where you can make pictures of your party against especially arranged backgrounds.

