

Kodak

Movie News

For both 8mm. and 16mm. movie makers

Published by Eastman Kodak Company, Rochester 4, N. Y.

SPECIAL CHRISTMAS ISSUE



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Most Important Movies of

**Movies at Christmas time . . .
colorful . . . exciting—
the most priceless of all
family film fare!**

VACATION MOVIES . . . birthday movies . . . travel movies—all are important to the family movie diary. Yet none so wonderful . . . so significant . . . as the movies you can make at Christmas time.

And indoor color movies are now so easy . . . so certain! All you need is *your* camera, Type A Kodachrome Film, and a photo-light bar.

Load up with "Type A" and attach your camera to a light bar . . . close out all natural light when filming during daylight hours . . . look at the exposure card packed with the film to see how readily and how simply you can match up light distance with lens opening—for *that's* what determines ideal indoor exposure—and shoot. No elaborate "setups." You just carry camera and lights wherever there are movies to be made . . . plug into any light receptacle. Let your subjects move—camera and lights *follow* them, *simultaneously!*

Here, truly, are the finest of all personal movies—and easiest of all to make!

What to shoot?

Christmas writes its own continuity. The important thing is to tell a complete story . . . one you'll thank your lucky stars, years from now, for having made. For no chapter of the family movie diary is more meaningful than this.

We ran a little holiday scenario in *Kodak Movie News* one year ago. So many readers



wrote to say they found it helpful that we're printing it again. For we think it points up several easily overlooked factors to really successful Christmas movies.

One is to start your film when your "Christmas" starts . . . to let your movies reflect the preparations that make Christmas Day so exciting and pleasurable. With a loaded movie camera on a light bar, it takes little longer to "file away" each important bit of the Christmas doings than it does to read this sentence!

Another important factor to remember is to shoot in sequences . . . to make a succession of shots which, together, tell the holiday story. Many of them brief, revealing little close-ups that pace and flavor the movie: A chubby hand, penciling a hopeful note to Santa . . . tucking it into a stocking at the fireplace. A youngster's face, as THE gift emerges from its wrappings. An inches-away close-up, as enjoyed from rug



CONTINUITY FOR CHRISTMAS

.....

Christmas Day is a *climax*—of weeks of anticipation . . . of days of preparation. Your movies of Christmas Day, then, should be the climax of your holiday reel . . . a film that starts well in advance of Christmas morning. (*e.c.u.* means *extreme close-up*; *c.u.* means *close-up*; *m.s.* means *medium shot*.)

- e.c.u.** Man's hand momentarily holding family's Christmas card . . . slipping it into envelope.
- c.u.** Woman's hand addressing envelope.
- c.u.** Man's hands lifting down Christmas purchases from closet shelf.
- e.c.u.** Woman's hands wrapping one or two presents.
- c.u.** Child's hand hanging stocking by fireplace.
- c.u.** Woman's hands spreading cloth in floor corner.
- c.u.** Man's hands placing Christmas-tree standard on cloth.
- e.c.u.** Woman's and man's hands hanging short series of tree ornaments.
- c.u.** Man's hands placing gift packages under tree.
- e.c.u.** Woman's hands tucking small gifts in fireplace stocking.
- e.c.u.** Man's hand pressing light switch to "Off."
- m.s.** Tree lights glowing in otherwise darkened room. (*f*1.9 or *f*2.7.)
- e.c.u.** Clock hands turning slowly. (Light from side . . . deliberately underexpose about one "stop" as hidden hand from rear slowly turns clock hands by twisting "TIME" knob. "Cut" camera while hands are still turning.)

★

Short length of unexposed film.

★

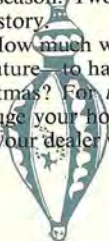
- c.u.** Lower corner of opening door . . . child's feet emerging. (Make this any time, before or after Christmas, and splice it in here.)
- c.u.** Child's hands pounding on parents' door.
- c.u.** Adult feet "feeling" for slippers.
- m.s.** Hall entrance of living room—as child enters to get first glimpse of tree . . . then follow with all the customary, climactic shots of Christmas Day. And, if your youngster is as tired by nightfall as most happy youngsters are, it should be easy to conclude your holiday reel of him, sound asleep, clutching his favorite gift. (Fade out by slowly masking off light source with cardboard.)

level, of the wondrous locomotive . . . or miniature electric stove. Later, perhaps, a kitchen spoon basting the browning turkey in a briefly opened oven. A hand, lighting the holiday candle on the dining-room table. The arrival of the turkey, enthroned on its platter, and a small boy's face as he catches his first glimpse of it. *This is the stuff of which Christmas is made!*

How long a movie?

One box of Cine-Kodak Film will make you 30 to 40 average-length scenes . . . capture the highlights of the holiday season. Two to three boxes will record the full story.

But ask yourself this: How much would you give—a few years in the future—to have a *complete record of this Christmas*? For this is the yardstick by which to gauge your holiday film purchases when you visit your dealer within the next few days!



CHECK LIST for the traveling movie maker



A strikingly beautiful semi-silhouette from the movies of Mr. J. O'Neill Pearson of Nairobi, East Africa.



The native spear fisherman is from the films of the Rev. Hugh Irwin of South Rajasthan, India.



The famous church at Chichicastenango, Guatemala, as filmed by Miss Mary Martin of Newark, New Jersey.



KNOW this about movie making abroad! Exposure is exactly the same as it is for similar subjects at home. Latitude, longitude . . . temperature or altitude . . . have no effect on the matter. It's *brightness* that counts—the amount of light that's *present*, and is *reflected* by your camera target. It's true that there are more "smaller-lens-opening" subjects in the tropics than at home. But this is not because of the *climate* or warm tropical *sun*, but rather because there are more bright *subjects* in equatorial latitudes! When subjects are average-bright—*anywhere*—give them average exposure. In sunlight, that's $f/8$ for Kodachrome Film. For extra-bright subjects . . . midway between $f/8$ and $f/11$. If glaringly bright . . . $f/11$. Rarely—if ever—need you "stop down" beyond this. And, of course, usual allowances should be made for subjects darker than average.

■ The best film is Daylight Kodachrome. For many distant subjects—shots from or of planes or ships . . . or at high altitudes—a Kodak Skylight Filter will take out the "bluish" ultraviolet light you can't see, but which color film

can. For nighttime or artificial-light shots, with a magazine camera, you can switch to Type A Kodachrome Film. But if you use a roll-loading camera you might want to concentrate on "Type A" only—unfiltered for night shots . . . and used with a Kodak Daylight Filter for Type A Color Films over the lens in daytime. This filter gives "Type A" the same outdoor speed as "Daylight" . . . takes care of ultraviolet light, too.

■ While you can buy Cine-Kodak Film most anywhere, better take along a good part of the quantity you plan to use. Most countries will admit a reasonable amount duty-free if carried with your personal luggage. (For detailed information on customs regulations abroad, contact the Bureau of Foreign and Domestic Commerce nearest you—there is probably one in your state. For U. S. customs information, see your near-by Customs Office. For all other questions on movies away from home, drop a line to the Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y.)

■ All Kodak movie film is tropic-packed against moisture. This, of course, does not necessarily protect it from *heat*. Keep film away from any excessive doses of *this*. And, once

packaged film is unsealed, it's no longer safeguarded against excessive humidity. Best thing to do is get it processed as soon as possible. While there are Kodak processing stations abroad, it's usually wise to have your U. S.-made films processed back home. Address, wrap, and tie them carefully, and send them registered mail, duty-free, to "Kodak Processing Laboratory, Rochester 4, New York." Put your home address on them, if someone's home to receive them; if not, put on a friend's address. Mark each such package: "*Exposed film for processing.*" (And—if true . . .) "*Pictures are for personal use exclusively—not for any commercial purpose whatsoever.*"

■ By all means make certain your camera is in good working order! Shooting a test roll at home is a wise check—if you haven't used your camera recently. Clean the lens. And, prudence suggests, have your camera insured against possible loss. Put its serial number on your policy and carry along a photostat of the policy—just in case the question of ownership comes up.

■ Have a carrying case for your camera? If not, this is certainly the time to equip yourself with one.

■ Bon Voyage—and good movies!

NEW . . . a \$5.55 Movie Light



WE'VE named it the Brownie Movie Light—and it's part of the Brownie Movie Camera Kit announced on page 8 of this issue of *Kodak Movie News*. Yet this isn't the only reason why we gave it the name "Brownie." Simplicity is one. Its lamp sockets are "fixed"—they direct the light of reflector flood lamps at the right angle to insure ideal illumination for in-the-home movies. Dependability is another

reason why it is called "Brownie." For *this* light bar carries the approval of the Underwriters' Laboratories. It accepts all 8mm. and 16mm. movie cameras with a standard tripod socket, which means just about all cameras.

The Brownie Movie Light also carries its own exposure guide, which explains what lens opening to use for *this* . . . or *this* . . . number of feet from lights (and camera) to subject—which is just about all there is to indoor exposure. Purchased apart from the Camera Kit, the Light Bar comes without lamps. They're \$1.35 apiece. Better buy three, just in case—and then you'll be set for many, many months of indoor movie making.

(We *think* we'll have enough of the new Brownie Movie Lights for Christmas. If not, ask your dealer about the \$8.75 Kodak Photo-Light Bar.)

You're a fellow expert on this quiz-show panel!

YOU'VE had this experience: Friends... planning to buy their first movie camera... come to you for advice. Especially now—just before the Christmas gift-buying season.

We get the same questions in the mail every day. We, too, do our best to give fair and honest answers. Most of "our" questions—and answers—go about as follows. How do they check with your replies?

Q. "I'm thinking of getting a movie outfit for the family—but hanged if I know which one to buy."

A. "They're all good. We, of course, like ours. But how do you plan to use your equipment?"

Q. "Just family pictures—I've never made any movies before, you know. What about this Brownie outfit I've been reading about?"

A. "It's just what its name suggests: simple... low-priced... dependable."

Q. "But will it take and show true movies? Can you actually get a real movie camera for only \$37.50?"

A. "The Brownie Camera takes just as good movies as any other 8mm. camera... uses the same amateur-standard film. It won't do all the 'stunts' some cameras will do—which is why it can be sold for \$37.50."

Q. "How come?"

A. "For one thing, it's a single-lens, fixed-focus, one-speed camera. It's less expensive to make than an interchangeable-lens, multispeed camera. With the Brownie, for example, the lens mounting and picture gate are made as one common member. And there's another advantage to this."

Q. "What's that?"

A. "The Brownie's lens, being 'fixed' to the camera for which it is designed, is bound to be in proper position to give best results. It can't go out of focus or alignment. And there's still one more reason why you'll get sharp pictures with the Brownie's lens."

Q. "Yes?"

A. "You don't have to focus it. Everything from a few feet to infinity is *always* sharp. And this makes for less expensive lens mounting, too... helps to make its low price possible."

Q. "What did you mean by 'interchangeable' lenses? Why would I want anything like that?"

A. "We didn't think you would—at first. They're for making telephoto and wide-angle effects."

Q. "The Brownie's lens won't do that, eh?"

A. "No. But there are already telephoto and wide-angle lens converters on the market for it—and we hope to announce our own shortly."

Q. "Let's get back to the lens—I suppose you 'save' on that, too?"

A. "The lens on any camera—if it's a good camera—is the most important element. Most costly, too. It has to 'see' a clear picture before the film can record it. There's no skimping on the Brownie's lens. We make it ourselves... make all lenses for all our cameras and projectors, by the way. There's something else unusual about movie lenses, too."

Q. "What's that?"

A. "They're 'fast' lenses. The Brownie comes with either an *f*/2.7 or *f*/1.9 lens—and we'll wager that *either* is faster than those on the still cameras in your home."

Q. "Good grief, yes! But how'd that happen?"

A. "Well, you want to take movies on dull days as well as bright—and indoors, too, with little light. And you can't 'time-expose' a movie. So, because we can make Brownie movie lenses fast, we make them *really* fast."

Q. "How about the Brownie's running mechanism? That must be important, too."

A. "The Brownie must pass the same rigid factory tests on performance... on tolerances... on quality standards... as any other equipment made by Kodak—and Kodak has been

making photo equipment for a long, long time. There's nothing 'cheap' about the Brownie except its price. Furthermore, we *know* the Brownie is right—because if it isn't, we'd get 'em back for repair. And *very, very* few Brownies—despite the fact it's the biggest-selling movie camera ever, and has been 'out' for three years by now—come back to us. Yet there's really one big reason for this."

Q. "What's that?"

A. "New thinking . . . new design. We started from scratch on the Brownie . . . threw all 'old' ideas out the window. For example—the Brownie has an extremely accurate single die casting for all significant parts. And the Brownie has nylon gears. They last, and last, and last. One reason being that when they're factory oiled, they *never* have to be oiled again. And then there's the Brownie's exclusive, patented claw."

Q. "Claw?"

A. "That's what pulls the film. The Brownie's claw is ball-bearing mounted. It has no equal for steady operation—and that means steady pictures."

Q. "How about loading?"

A. "Just as easy as any snapshot camera."

Q. "All right. How about sighting?"

A. "Just look through its eye-level finders. Simple? You bet! It's really a 'sports-type' finder. You see a life-size image through it. You can also see around and over it, so following action is a cinch with the Brownie. And action's what you want with a movie camera!"

Q. "I'm sold! But supposing I discover later on I want a camera that'll shoot in slow motion?"

A. "You can readily sell, or trade in, your Brownie. But don't—*by all means*—think you have to wait until you have the price of a more 'advanced' camera before you can start a real movie diary. For *most* folks, the Brownie will make the *best* movies. As far as that goes, no projector compares in value to the Brownie Movie Projector. Again you get the long life and quietness born of *permanently lubricated* nylon gears—*plus* nylon bearings. And there's no projector, *within twice its price*, that offers you forward projection, 'stills' of any individual movie frame, and reverse-action projection for scene review or comedy effects. But it shouldn't be used to show movies on screens larger than 30 or 40 inches in width, with a projection 'throw' of about 12 feet."

Q. "That's plenty big enough for family shows. HERE'S ONE MORE FAMILY GETTING BROWNIE MOVIES THIS CHRISTMAS!"

Don't Scalp 'em!



At the right, above, is how you might sight a 4-foot close-up. If you do, you'll "scalp" your subject—as at the left. Tilt up for close-ups!

CHRISTMAS calls for close-ups. And, while movie cameras are peculiarly talented in their ability to make close-ups, this word of caution is in order!

The front and rear finders of most movie cameras are separated by an inch or so from the lens and film axis. They don't "see" precisely the same field . . . they are not in identical alignment . . . for all subjects at all distances. The point of intersection, logically enough, is upon subjects at medium distances. Because of the considerable area being covered in distant shots, there is no "parallax" problem in long-

range shooting. But there is with close-ups—and likewise a ready solution.

The front finders of movie cameras carry small arrows or embossed lines labeled "2 ft." or "4 ft." or "6 ft." When shooting in close at these distances, the trick is to have the right distance marker—and *not* the top of the finder—clear the top of the desired picture area. By the same token, if the *marker* for your filming distance crops out, let's say, a quarter of the height of the finder area *at the top*, the *lens and film* will be including an additional quarter of the pictured subject *below the bottom*.



Wonderful Gifts who should make

An unbeatably low-priced outfit
and a complete camera-p-

"How much do I have to pay to get a good movie outfit?" Your friends' answer is on these two pages in two just-announced gift packages. And about movie equipment bearing the name "Brownie": *There is nothing cheap*

Brownie MOVIE CAMERA KIT \$49⁷⁵



STARRING the Brownie Movie Camera with fast $f/2.7$ lens—the most popular movie camera ever made. With it comes its rugged, handy Field Case, with generous-length carrying strap and hinged, drop-front cover, that "holds" the camera for you while you check the exposure guide and "click" the lens adjustment to full- or half-stop openings. With it, too, comes the new Brownie Movie Light and two reflector floods. And, of course, full instructions for both camera and light bar, so that even the veriest beginner will get marvelous movies on his very first roll!

Eastman Kodak Company

ts for someone you know
ke movies too!

outdoor-indoor camera kit
-projector-screen outfit

nds have asked you this. The
And you can tell your friends *this*
heap about it except the price!



Brownie

MOVIE OUTFIT

\$99⁵⁰



THE BROWNIE Movie Camera *f*/2.7... the Brownie Movie Projector *f*/2.0... a handy table-top preview screen—and all for less than \$100! A camera with a lens plenty fast enough for grand movies... outdoors even on dull days... indoors with a low-cost light bar. A projector which, under single-knob control, provides normal forward projection... halts to show stills... reverses for comedy effects... rewinds without belt changing. And both camera and projector are lifetime lubricated for years and years of easy, quiet, trouble-free movie making.



pany, Rochester 4, N. Y.

Kodak
TRADE-MARK

FOR THE *movie* maker..

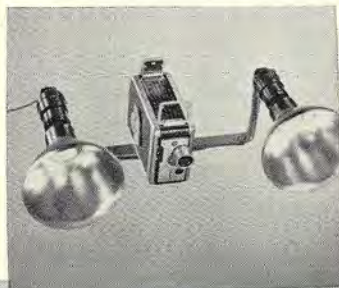
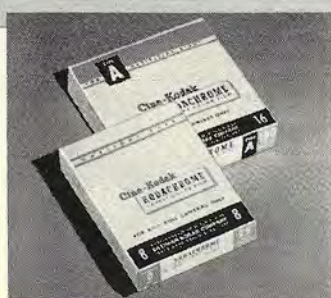


MOVIE MAKERS, like most people, are on their best behavior these days. Being good movie makers, they hope someone will sense their longing, and their need, for one or more of the items on these pages. Being wise movie makers, too, they may well leave this copy of the "News" lying about and open at this point, so that you, also, can read of . . .

Camera Protector—Every good camera deserves a carrying case for protection and for convenience. Cases for Kodak movie cameras start as low as \$4 and are a credit to their cameras.

Movie Mentor—Only palm-sized, the Kodak Cine Photoguide is jam-packed with movie know-how—including several dial calculators that do everything but expose your films. \$1.75.

Christmas "Must"—We've about told the Cine-Kodak Film story on our back cover. Yet, because film's so easy to overlook—even when you know it'll be needed for Christmas . . . !



Best Seller—Almost a half million copies of this book have been bought by or for movie makers. Over 200 pages of lively reading about a topic absorbing to the camera wielder in your family. \$2.

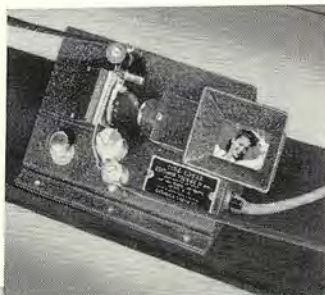
Extra-Special—If there's a gleam in the eye of your movie maker, a Kodak Cine Ektar Lens might be the reason. They're the best. \$82.50, and up. (Kodak Cine Ektanons—\$41, and up.)

Half the Fun—That's indoor movies. And never so easy to make as with a light bar that sights both lights and camera. The new Brownie Movie Light, \$5.55. Kodak Photo-Light Bar, \$8.75.

IN THE FAMILY!



Nice Splicer—The Cine-Kodak Duo Splicer makes big reels out of little reels. Accepts either 8mm. or 16mm. films . . . trims, scrapes, and welds film ends quickly and permanently. \$9.25, complete.



Previewer—The Cine-Kodak Editing Viewer shows movies on its magnifying screen. Makes harmless marginal nicks for film "cuts" or title spots. 8mm. model, \$35; 16mm. model, \$37.50.



Screen Star—Larger screen or not, the Brownie Projection Screen—beaded and a full 30 inches wide—is always useful, frequently adequate. Weighs but ounces. Packs small. \$4.50.

One thing you **DON'T** want for Christmas!

THE illustration at the right shows about what you would get on Christmas Day with a snapshot camera moved slowly sideways while you rapidly clicked its shutter. Which, of course, you wouldn't think of doing with a snapshot camera!

The chances are good, however, that you might do exactly this with a movie camera as you "pan" from one member of the family to another. Of course, *you* aren't clicking the shutter—but the camera motor is. And when you screen your panoramed movie, you'll be seeing sixteen blurred pictures, each second, flickering across your screen. *You simply can't move any camera while shooting, still or movie, and get as sharp a picture as when holding the camera still!*

This is particularly true with indoor movies where you are filming up close. Closeness magnifies the jitters in "pans." So film *this* subject . . . then *this* . . . then *this*—each steadily.



But following action is not panoraming! Movie cameras, while not made to provide action, are made to capture it. When the youngsters, all wide-eyed, tiptoe from the foot of the stairs to the base of the tree on Christmas morning—*follow them with the camera*. The background will blur, but *they'll* be sharp—and one of the most priceless shots in your entire family movie diary!

Good Shots

Let's see your "good shots"! Remember that close-ups, scenes of simple composition, are best. And, of course, they must be sharp. Send film clippings only—please. Three movie frames are enough—only $\frac{1}{5}$ of a second's screen action! Address "Good Shots," Kodak Movie News, Eastman Kodak Company, Rochester 4, N. Y.

1



1. *J. A. deGroot, Alexandria, Va.* This movie maker deliberately underexposed the surveyor to obtain the silhouette effect. *F/8.*

2. *Edward Donovan, Brighton, Mass.* The sun had already set when Mr. Donovan made his sunset. *F/1.9.*

3. *Earl Hilfliker, Spencerport, N. Y.* An idyllic scene from the reels of a movie maker who concentrates on nature subjects. *F/4.*

4. *Eleanor White, Rochester, N. Y.* A doll's milk bottle, a thirsty squirrel, a bit of patience—and a close-up—made this "Good Shot." *F/8.*

5. *Otto Mayer, Eureka Springs, Ark.* Beautiful composition—and the type of subject deserving many seconds on the screen. *F/8.*

2



3



4



5





NOW

a twice-as-bright

Brownie

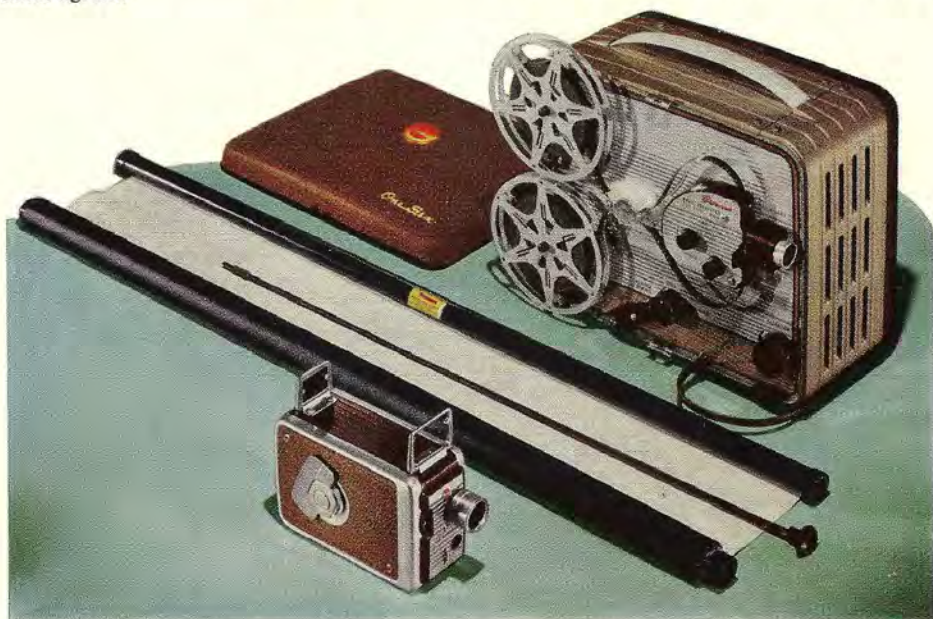
Movie Projector

As outlined on pages 6 and 7 of this issue, we've been able to pack a lot more value into our Brownie movie equipment through new thinking in its concept, its design, and its engineering. The initial step in this program was to decide just which features were essential. For the Brownie Projector these were—among others—simplicity, durability, quietness, adequate illumination for intimate home shows, and “forward,” “still,” and “reverse” projection. Note, please, the phrase “adequate illumination.” We equipped it with a 300-watt lamp and an $f/2.0$ lens . . . built enough ventilation into it to keep it cool . . . fitted it to fill its 30-inch-wide, beaded Brownie Projection Screen with a 12-foot “throw.” This, we thought, was a big enough picture—a long enough “throw”—for most movie makers. Hundreds of thousands agreed.

We have never claimed, however, that the Brownie was a “big picture” projector. For this purpose, with 8mm. film, we make the Kodascope Eight-71A, which fills a 50-inch screen with a 24½-foot “throw.” (And, for 16mm. films, we make other and far brighter projectors, one of which recently beautifully filled a 32 by 24-foot screen in Madison Square Garden for an audience of thousands!)

Some folks, however, wanted a bit more light in the Brownie . . . a little larger picture. Here's their projector. The Brownie Movie Projector, $f/1.6$, has a faster and wider-angle lens and a new-type shutter that equip it to fill a 40-inch screen at about 12 feet. Supplementing, but not succeeding, the \$62 $f/2.0$ model, the new “One-Six” is priced at \$69.50. And—both are priced at less than half that of other projectors with comparable projection versatility!

... and there's an $f/1.9$ Brownie Movie Camera with a twice-as-fast lens!



WHAT'S wrong with these Pictures?

BECAUSE this is the showing season for the year's crop of family movies, let's discuss three phenomena that might—but needn't—show up on your movie screen.

Directly at the right is an effect caused by bits of abrasive dust or dirt in a camera's gate. Camera gates should be cleaned regularly—and your camera's manual tells you how.

At the bottom of this column is a similar effect, although with dark streaks instead of white. This comes from dust, dirt, or bits of film cement in a projector's gate. For its avoidance, refer to your projector's manual. For its cure, see our second paragraph below.

In the lower right-hand corner of the page is evidence of the beginnings of either of the two previous film afflictions: a bit of something between camera lens and film, or, more likely, at your projector's aperture. You can usually "blow" these out of sight. But the sure cure is periodic cleaning of gates and lenses.

Film, as you buy it, is dust-free. So is processed film. But film will pick up dust from fre-



*White streaks before your eyes?
Better clean the camera gate!*

quent projection . . . bits of cement will become loosened from overthick splices. So film itself should be given regular cleanings. It will need far fewer if it is stored on Kodascope Reels, in Kodascope Film Cans, and is shown by dust-free projectors. It will evidence far fewer scratches if it is always carefully rewound and is frequently drawn through a bit of soft, dust-free, plush cloth. To assist in this worth-while work, Kodak supplies Kodak Film Cleaner—made for cleaning film—in a handy little kit for only 90 cents. *Proper film care pays off on the projection screen!*

*Black streaks bothering you?
There's been dust in the projector gate!*



*Whisker trouble? There's dust
in your projector gate right now!*



Recognize the hands?



If this is the Christmas for your movie maker to spread his wings, here is his next camera! The Magazine 8 combines the economy of 8mm. film with the ease and dependability of magazine loading . . . the elasticity of magazine interchangeability. It operates at standard, intermediate, or slow-motion speeds. Its fast $f/1.9$ lens focuses from infinity down to a mere 24 inches—and is readily interchangeable with any of several fine Kodak auxiliary lenses. Price, \$149.50—and chances are your Kodak dealer will accept your present camera as a substantial down payment!

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

Return Postage Guaranteed

SEC. 34.66 P. L. & R.

U. S. Postage

PAID

Permit 6

Rochester, N. Y.

8

FOR YOUR VERY MERRY CHRISTMAS!



"Kodak" and "Brownie" are trade-marks

Prices are list, include Federal Tax where applicable,
and are subject to change without notice.

