

Kodak

## Movie News

For both 8mm and 16mm movie makers

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# 8mm and 16mm Kodachrome Film to be sold at prices which do not include processing charge!

AS YOU KNOW, the price you paid your dealer for 8mm and 16mm Kodachrome Film in the past has included a charge for processing by Kodak laboratories to which you have either mailed or delivered your exposed films.

However, as required by the terms of a Federal Court Decree, Kodachrome Film for 8mm and 16mm movie cameras is now being supplied to dealers at prices which do *not* include the processing charge. Such film is packaged in boxes prominently displaying the phrase, "FILM PRICE DOES NOT INCLUDE PROCESSING." (This new ruling does not, of course, apply to 8mm and 16mm Kodachrome Film remaining in a dealer's stock or in your possession which was packed for sale at a price which included processing.)

Here are the new list prices of 8mm and 16mm Kodachrome Film for movie cameras—including Federal Tax, but not processing charges:

8mm	25-foot rolls.....	\$ 2.40
8mm	25-foot magazines.....	3.75*
16mm	50-foot rolls.....	4.10
16mm	100-foot rolls.....	7.15
16mm	200-foot rolls.....	12.50
16mm	50-foot magazines.....	5.95*

\*Includes deposit on film magazines.

We have given a great deal of thought to practical methods of divorcing film-processing from film-sale in conformance with the provisions of the Decree, yet offering all possible convenience to customers in arranging for film processing.

The most reasonable plan seems to be for you to return your exposed movie film to dealers for



forwarding to a processing laboratory—just as you do with black-and-white snapshot film. You will understand, we are sure, why we feel that we cannot undertake the bookkeeping and credit transactions necessary to handle processing charges directly with the many hundreds of thousands of movie makers.

After exposure, therefore, 8mm and 16mm Kodachrome Film should be taken or mailed to a dealer who has made arrangements with laboratories equipped to process it. You pay your dealer the processing charges. If you prefer to have Kodak process your film, ask your dealer for *processing by Kodak*. You will know that your film has been processed by Kodak if it is delivered to you on a return reel bearing the name Kodak.

Here are the list prices of Kodak processing—and an explanation of that asterisk after magazine-film prices shown above:

8mm 25-foot rolls.....	\$1.50
8mm 25-foot magazines.....	\$1.60
Refund of magazine deposit..	.50
Charge after refund credit.....	1.10

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16mm 50-foot rolls.....\$2.00  
 16mm 100-foot rolls..... 3.50  
 16mm 200-foot rolls..... 7.00  
 16mm 50-foot magazines.....\$2.10  
 Refund of magazine deposit.. .85  
 Charge after refund credit..... 1.25

Kodachrome Film for magazine cameras is pre-threaded in Kodak-owned magazines which, in the past, automatically came back to us for reconditioning and reuse. Now, however, dealers must ask you to make a refundable deposit on 8mm and 16mm Kodachrome Film magazines: 50 cents deposit on an 8mm magazine . . . 85 cents on a 16mm magazine.

Now let's take a look at the new-style cartons.

Up near the top, on the front of the box, you'll see that phrase, "FILM PRICE DOES NOT INCLUDE PROCESSING." Now let's look at the back.

The number printed in the upper right rectangle is that of your individual carton of film.



**New-style film cartons carry identification numbers on the carton itself, and on the detachable tab you retain while your dealer has your film for processing.**

You see that same number printed on a detachable tab at the bottom of the carton. This tab is your record that a dealer has your carton of film for processing—and you may want to write the dealer's name on the reverse side of the tab so you'll know just which dealer has your film. On the carton, under this detachable tab, is an area where, as in the past, you print your name and address—a double safety measure identifying the film as yours.



**Kodak has made available to your dealer special mailing envelopes in which you can send your film to him for forwarding to a processing laboratory.**

As we said, you can *take* exposed film to a dealer. But, to make this step simpler for you, we are making available to dealers special envelopes in which you can mail your exposed film to him—either "unsealed" (except by a sturdy clasp), third-class postage; or sealed, first-class. Ask your dealer for a modest supply of these envelopes. If you do not find these envelopes available, be sure to overwrap your film carton before mailing. Do not address your film to a dealer in an unwrapped carton!

We suggest you also ask your dealer to let you know when your processed movie film has been returned to him. This he can do by phone—or by a special postcard we are making available to him. Or, if you prefer, you can request your dealer to mail your processed films to you.

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# Good Shots



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1. David Schneider, Bronx, New York City—A 102mm. Kodak telephoto "pulled in" the baby robin for its close-up.  $f/8$ .

2. Anna J. Doupe, Winnipeg, Manitoba, Can.—A low camera angle... off-center framing... made this scenic a "Good Shot."  $f/8-f/11$ .

3. Joseph J. Harley, Summit, N. J.—A good eye for composition and for an unusual early-morning movie opportunity.  $f/2.8$ .

4. Graeme J. Paxton, Milwaukee, Wisc.—"Wide open" was the recipe for the campfire shot.

5. Mrs. E. S. Horner, Santa Barbara, Calif.—More off-center composition—and with the subject properly "entering" the scene.  $f/8-f/11$ .

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  $1/5$  of a second's screen action! Address "Good Shots," Kodak Movie News, Eastman Kodak Company, Rochester 4, N. Y.



EVER MAKE any movies at high altitudes . . . over snow or water or western plains . . . on overcast days? Notice a bluish tinge in them that *you* didn't see when you made them? That's the result of invisible ultraviolet light. Invisible to the human eye—but not to Kodachrome Film. The cure is to shoot through a Skylight Filter.

Ever been loaded for nighttime shooting with Type A Kodachrome Film . . . with no other film at hand—and want to do daylight filming? The answer is to slip a Kodak Daylight Filter for Kodak Type A Color Films over the lens.

Ever wish you could move in on a movie subject for dramatic close-ups . . . to within inches instead of feet? That's where the addition of a Portra Lens to your camera's lens will turn the trick.

Kodak has made these items right along. Now, for most cameras, we offer handy, compact Filter Kits to hold these aids—and you pay nothing extra for the Kits! They come in five types.

Let's say you have Brownie Movie Camera, *f*/2.7 or *f*/2.3. There's a partly equipped Kit just for them. It contains an Adapter Ring to thread into the camera's lens . . . a Retaining Ring to hold filter or Portra Lens in position in the Adapter Ring . . . Skylight and "Daylight" Filters . . . and two extra swing-out compartments to hold, perhaps, your later addition of Portra Lenses for 1+, 2+, or 3+ magnifications. Kit, and caboodle—\$6. Charge for case, when supplied as a kit—exactly zero.

Then there's a Kodak Filter Kit for the Brownie Movie Camera, *f*/1.9. This camera lens is fitted with its own Retaining Ring—so the Kit includes only those same two filters, *plus* the Portra Lens 1+. Price—\$7.15. Just what it

would cost to buy the items without the case!

There's also one named for the Cine-Kodak Medallion 8 Camera. Other than the size of its Adapter Ring, it's identical in contents and price to the Kit for the Brownie *f*/2.7 and *f*/2.3.

Yet, perhaps your camera is an "Eight" not included in this short list. The standard lenses of most 8mm cameras take Adapter Rings of the Series 4 size. So, for them, we have a Kodak Filter Kit, Series 4, which contains the same items as for the Brownie *f*/1.9. Price, \$7.15. And for some "Eights" and many "Sixteens," there's a Kodak Filter Kit, Series 5, including the same items in a slightly larger size. Price, \$7.95. No Adapter or Retaining Rings included in either, because we don't know your lens size, for sure. But your dealer has the Rings to add to your Kit. \$1.50 for a Series 4—if that's for you; \$1.75 for a Series 5.

Some movie camera lenses are threaded. Some are not. So we make Adapter Rings to fit both types. Those for the latter have flanged prongs which, by pressure, can be bent to snug around the lens mount. And *some* cameras' standard lenses, and their auxiliary wide-angle or telephoto lenses for more advanced movie making, are too big to take Series 4 or 5 Adapters. Many of these folks have their own carrying cases or kit bags. For them, too, Kodak makes Adapter Rings, filters, Portra Lenses: filters, to fit any lens up to  $3\frac{1}{4}$  inches in diameter . . . Portra Lenses, for camera lenses up to  $1\frac{1}{32}$  inches in diameter. And for those using cameras with lenses small enough to take Series 4 or 5 Adapters and lens attachments—and *already having some of those attachments*—we offer un-equipped Kodak Filter Cases, Series 4 and 5. The former, \$1.50; the latter, \$1.95. Ask your Kodak dealer about Filter Kits or Cases!

here's a new item *you'll want*



Handy Kodak Filter Kits hold your special-purpose filters.

Portra Lenses, too—for close-ups like this . . .







## move in for interest



A firmly established but not entirely meritorious principle of snapshot making is to "back up to get everything in." In the finder. On the print. Feet as well as features.

Yet many still-picture makers are getting away from it... are shooting more than one shot of one subject... are taking more and more close-ups.

Movies invite sequence shooting because they automatically show one shot after another. And close-ups are their dish. Movie cameras not only can take smaller objects, but movie projectors assure further magnification by showing really large pictures.

The standard lenses of movie cameras do a pretty fair job of infighting, themselves. Even fixed-focus lenses. Take the 13mm lens of the Brownie Movie Camera, for example. On a bright  $f/8$  day you can shoot as close as  $3\frac{1}{2}$  feet from a subject. This narrows the field covered to about a foot wide. Whoop *that* up on a screen 3, 4, or 5 feet wide, and it's some pumpkins!

Movie cameras with focusing standard lenses do even better. The Medallion 8, for example, focuses down to a mere 12 inches. Up that close the field is narrowed to about 4 inches in width.

Now let's see what those Portra Lenses, mentioned on the preceding page, can do for your movie camera—again with Kodachrome Film exposed at  $f/8$ . Slip a 1+ Portra Lens over the 13mm non-focusing lens of an "Eight," and you can move to within 23 inches of a subject. Your field is only 7 inches wide. Put on a Portra 2+ and you can move in as close as 14 inches...

narrow the field to  $4\frac{3}{4}$  inches wide. With a 3+ you can get as close as  $10\frac{1}{4}$  inches to span a field only  $3\frac{3}{8}$  inches in width. Use those same Portra Lenses over a focusing lens racked down to 12 inches, and you can move into but  $9\frac{7}{8}$ ,  $8\frac{7}{8}$ , and  $7\frac{1}{8}$  inches to cover fields only  $2\frac{7}{8}$ ,  $2\frac{5}{8}$ , and 2 inches in width.

Let's try it with 16mm cameras. Most of their standard lenses focus—and many to within 12 inches. Field width  $3\frac{5}{8}$  inches. Slip on, in turn, Portra 1+, 2+, and 3+ Lenses, and the camera-to-subject distances reduce to  $10\frac{3}{8}$ ,  $9\frac{1}{2}$ , and  $8\frac{1}{2}$  inches—with the field widths becoming  $3\frac{1}{8}$ ,  $2\frac{13}{32}$ , and  $2\frac{13}{64}$  inches.

### Close-ups from a distance

All this has had to do with "how close can I get so I can concentrate on but one flower in the garden?" Sometimes there's a bee on that blossom. You want him in the picture—but not on you. The answer here is to use a telephoto lens which lets you keep a respectful distance, yet get your close-up.

Or, sometimes, much as you'd like to, you just can't *get* closer to a subject—yet you still want a pretty close close-up. Of wary game, for example. Again, a telephoto is the answer.

Or... you *can* get closer, but you *don't* want to, much as you'd like a close-up. For unposed shots of children... or timid natives on a foreign shore. Once more—a telephoto.

No matter what—close-ups spice the movie story. And, one way or another, *your* movie camera can get wonderful close-ups!





Meet  
the newest  
members of  
**KODAK'S**  
fast-growing  
movie family



*Brownie Movie Camera, f/2.7, Model 2—unparalleled movie-camera value at \$29.95.*



*Brownie Movie Camera, f/2.3, Model 2—\$37.50; f/1.9 model—now only \$44.50.*



*Brownie 500 Movie Projector—for lots of light and image detail—only \$74.50.*

FOR those of your friends who have thought movie equipment “expensive,” the biggest news will be the price of the new Brownie Movie Camera, f/2.7, Model 2. Exactly \$29.95! This camera is basically the same Brownie we first introduced in 1951 at \$47.50 and, in subsequent years, reduced in price to \$37.50 as its manufacturing costs decreased in step with its soaring popularity. This new model has even been improved by the addition of a handy, outdoor Sky-Guide exposure table on its front. And, like all single-lens Brownies, it will take Kodak Wide-Angle and Telephoto Converters. Truly an amazing buy!

There's also a new \$37.50 Brownie. Formerly fitted with an f/2.7 lens, it now has a faster f/2.3 lens. More important is the change in its finder system—now precisely like that of the Turret Brownie: An optical, tri-field front finder, and a rear-finder element adjustable for parallax correction for subjects from 3 feet to infinity. It, too, has the new Sky-Guide, and is now a lot

more camera for the same low price. (Not illustrated is the Brownie Movie Camera, f/1.9, Model 2. Formerly \$46.75, it has the same improvements as the new f/2.3, plus a still faster lens. And it is now priced at \$44.50!)

#### **Now—2 Brownie Movie Projectors**

The 8mm projector favorite, the \$62, 300-watt Brownie, is now known as the Brownie 300 Movie Projector. Its new contemporary is the Brownie 500 Movie Projector—and you're right in assuming that a 500-watt lamp is the reason for its name. Price? \$74.50. Both offer quiet and cool single-knob control of forward projection, “stills,” reverse action, and power rewind. Both are lifetime lubricated. Both incorporate a popular preview screen inside their self-covers. In addition, the Brownie 500 is fitted with a wide-angle lens that fills a 4-foot screen at 16 feet. Further, the optical system incorporates a field-sharpening element providing corner-to-corner screen detail.



### ***The ultimate in personal movie cameras!***

This, surely, is no overstatement about the new 16mm Cine-Kodak K-100 Turret Camera. It is essentially the same camera as the single-lens K-100 introduced a year ago and still challenging production output. The Turret K-100, however, accepts any three of the superb Kodak Cine Ektar Lenses, ranging from 15mm to 152mm, and their individual telescopic finders without physical or optical interference. And the right finder automatically snaps into sighting position as you swing the turret. Loading, with 100-foot rolls, is simplicity itself. Both models pull an unequalled 40 feet of film at one winding. Picture the importance of this—especially when filming at slow motion! And

back its cover . . . pop in a pre-threaded 8mm film magazine . . . snap the cover shut—and it's set to run. Snap-shoot loading! Its *f*/1.9 lens focuses from 12 inches to infinity, and is interchangeable with auxiliary lenses ranging from a 6½mm wide-angle to 38mm telephoto . . . an enclosed, zoom-type optical finder shows the fields of all . . . shooting speeds from single frame to slow motion. \$144.50.

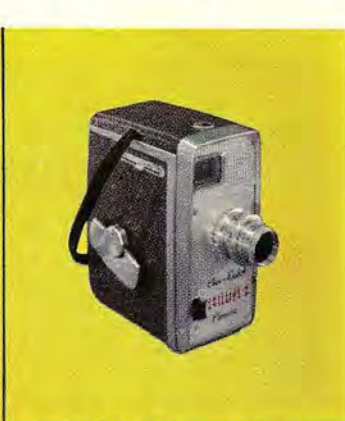
Typical of the new thinking . . . new engineering . . . that mark Kodak's all-new movie-equipment line-up is the remarkable Cine-Kodak Showtime 8 Projector. Although equipped with a cool 500-watt lamp, it puts as much or more light on the screen than projectors with 750- or 1000-watt lamps. 8mm movies 5 feet wide! How does it do it? A new-design shutter and



**Cine-Kodak K-100 Turret Camera**  
—last word for 16mm personal movies. \$315, with *f*/1.9 lens.



**Brownie Movie Camera, Turret**  
*f*/1.9—3-lens range at the 1-lens price of \$79.50.



**Cine-Kodak Medallion 8 Camera**  
—pint-sized but potent. \$144.50.

both adapt to electric motor drive, or to hand cranking for fades, dissolves, multiple exposures. Indeed, here's a camera built to perfection and not to price—yet a remarkable value at \$315 with *f*/1.9 lens.

### ***These three products are still big news!***

When folks first learn the price of the Brownie Movie Camera, Turret *f*/1.9, their initial reaction is usually, "Only \$79.50 for a turret camera! How do you do it? By the way—how much for the extra lenses?" The answer is that there *are* no "extra" lenses to buy. The Turret Brownie comes *fully equipped* to make standard, wide-angle, or telephoto shots—and can make any of 'em at *f*/1.9, too. All in all, the Turret Brownie is probably the most remarkable value in home-movie history!

The palm-sized Cine-Kodak Medallion 8 Camera has already established itself as a favorite with the ladies—and with plenty of men, too. Easiest, most certain loading ever! Swing



**Cine-Kodak Showtime 8 Projector**  
—brightest of the "eights"! \$115.

faster pulldown. Each film frame spends more time between lamp and lens . . . less time traveling. Hence, brighter movies . . . complete absence of "flicker." It's a lead-pipe cinch to operate . . . accepts 400-foot reels for half-hour shows . . . stores two reels right in its base. Forward . . . stills . . . reverse action, of course. Also lifetime lubrication. \$115.

**EASTMAN KODAK COMPANY**

**Rochester 4, N. Y.**

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**8 and 16**

**8mm and 16mm Kodachrome Film to be sold at prices  
which do not include processing charge!** (Continued from page 2)

Kodak will continue to give good service. There may be a few temporary delays in the beginning, since the handling of separate Kodak processing service is new to both Kodak laboratories and our dealers. Our processing service time is the same as before, and the transportation time between Kodak laboratories and dealers will be about the same as it has been between our laboratories and customers. The average service time in our laboratories is about three days; therefore, with prompt handling by your dealer, we believe you can expect your Kodak-processed movie film back within seven to ten days. In a great many instances, orders will be delivered in much shorter time, depending upon transportation service conditions. And longer intervals resulting from our processing will only occur during emergency or peak load periods, such as after holidays. If practical methods for improvement in this new processing program are found, *Kodak Movie News* will bring you the story.

### **FOR THOSE WHO VACATION BEYOND U. S. BORDERS**

This situation is different. If you TAKE abroad 8mm or 16mm Kodachrome Film bought at a price not including processing, you will have, probably, two avenues to film processing. Kodak has processing laboratories in several foreign countries—a list of which you can obtain by asking our Sales Service Division in Rochester to send you a free copy of "Notes for the Photo Traveler Abroad." You should pick up your processed film before leaving such countries, and pay processing charges to the local lab. Or, especially if you will be carrying exposed but unprocessed film with you for only a short time, you can bring it back with you to give to a U.S. dealer for processing. If you BUY 8mm and 16mm Kodachrome Film abroad, its price will include processing. You can deliver such "processing-included" film to foreign labs, pick it up before leaving the country. Or, you can bring it back with you, and then mail it directly to a Kodak U.S. Processing Station.



### **Save the "News"!**



We have prepared an attractive and convenient portfolio for filing your issues of *Kodak Movie News*, sized to fit bookcase or desk drawer. Just send 10 cents in coin, to cover handling, to *Kodak Movie News*, Eastman Kodak Company, Rochester 4, N. Y.

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and are subject to change without notice.

