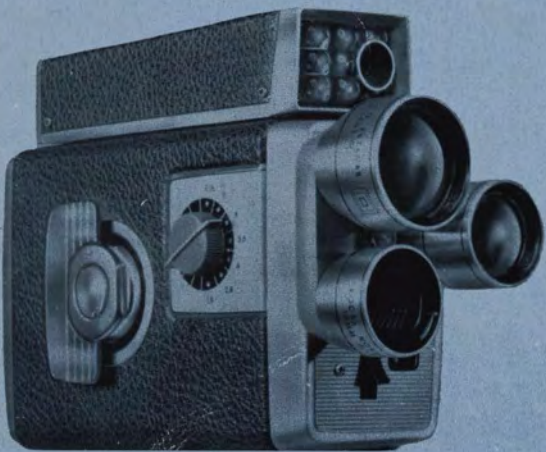


KODAK
CINE
SCOPEMETER
CAMERA
TURRET *f*/1.9





movies are easy

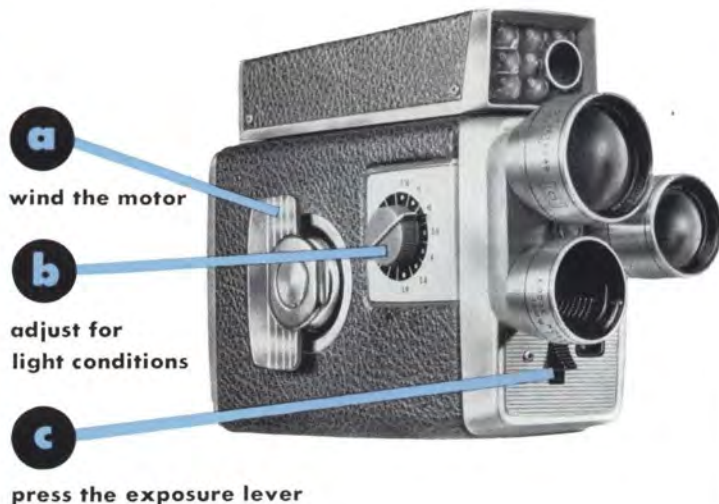


• Featuring coupled exposure control, 3-lens turret, telescopic finder with framing for normal, wide-angle and telephoto lenses, exposure guides, and built-in Kodak Daylight Filter for Type A Color Films and Kodak Skylight Filter, the Kodak Cine Scope-meter Camera, Turret $f/1.9$ joins the distinguished family of 8mm Kodak Movie Cameras.

All three, fixed-focus, $f/1.9$ lenses are keyed with the finder to show the field covered by each. The standard 13mm lens is recessed behind the front panel of the camera — the lens barrel serves as a hood for the lens. To cover a smaller or larger field, as determined from the finder, rotate the turret to bring the telephoto (24mm) or the wide-angle (6.5mm) lens into the "taking" position.

Before making any important pictures—a trip or some special event—it is always well to shoot a roll of film and check the results. This will give you practice in camera operation and provide a check on your equipment. If you have any questions, your dealer will be glad to help.

... easy as abc



get acquainted with your movie camera

before you load it!



Wind the motor

Just lift the winding key and turn it clockwise (to the right) until the spring is wound tightly. Fold the key flat against the camera so it will not turn when the motor runs.



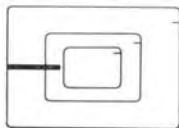
Sight the subject

The scopesight finder is a telescopic-type finder. Adjust the finder focus by rotating the rear eyepiece until the image is sharp within the middle rectangle (normal lens). The large (full dimension of finder) and small rectangles show the field of view for the wide-angle and telephoto lenses.



Set the exposure control

Aim the camera at the subject; rotate the exposure dial indicator until the pointer, seen in the left side of the finder, is as close to the center of the small rectangle as possible.



Start the motor

Press the exposure lever slightly downward. The motor will run until you release the lever. If you press the exposure lever down as far as it will go, it will lock in the running position. To stop the motor, push the exposure lever to its stop position.

Kodak Movie Films

Movies in full color are easy to make. Two types of 8mm Kodachrome Color Movie Film are available:

Kodachrome Color Movie Film for Daylight reproduces colors with startling realism when exposed under daylight conditions.

Kodachrome Color Movie Film, Type A, for Photoflood Light is color-balanced for photoflood lamps and requires no filter when so used. The film can also be used for taking pictures in daylight with the Kodak Daylight Filter for Kodak Type A Color Films, built into the front of the camera (see page 12). *Exposures with this filter are the same as for Kodachrome Color Movie Film for Daylight.*

Note:

Each roll of film has additional footage for loading and processing purposes. This is removed at the laboratory after the film has been processed; therefore, when loading your camera, use the amount of film specified in the loading instructions. Film exposed in your camera will be returned on a 50-foot roll ready for projection.



Loading



Never load in direct sunlight!

Your Kodak Cine Scopemeter Camera is as easy to load as it is to use — just follow the simple steps pictured on this and the next few pages. The film must follow the arrowed guide-lines.



1 Rotate the INDEX WHEEL to 10 — for films with other indexes see page 10.

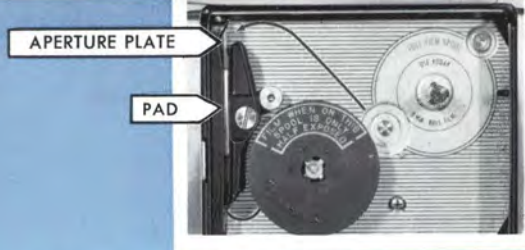
2 Check setting of built-in FILTER LEVER. Set to No Filter. For use of filters see page 12.



3 Give the winding key a few turns. Never load the camera if the motor is run-down.

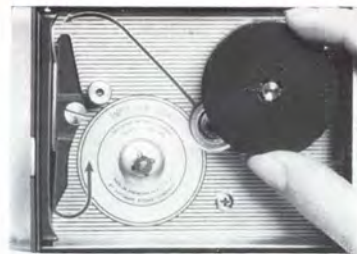


4 Press in the knurled section of the cover latch and slide the latch to OPEN.



5 Lift off the cover. Take the empty take-up spool out of the camera. Remove a spool of Kodak Color Movie Film from its container. Save the metal can and the yellow carton to return the film for processing. Remove the paper band* and pull out about a foot of film. Be especially careful not to let too much film unwind or the film on the spool will be fogged.

**Note:* Save the paper band. It must be placed around the exposed film before the film is returned to the metal can.



6 Place the spool of film on the supply spindle. The flange of the spool stamped "Cine-Kodak 8 Spool" must be up. Make sure that the spool is properly seated—the end of the supply spindle should project through the hole in the spool flange.



7 Let the film follow the line with the arrow from the bottom of the film spool to the gate. Slide the film down into the gate; that is, between the PRESSURE PAD and APERTURE PLATE (pointed out in 5 on page 7).

Important: Always inspect the gate to make sure it is free of dirt or pieces of film. See page 22.



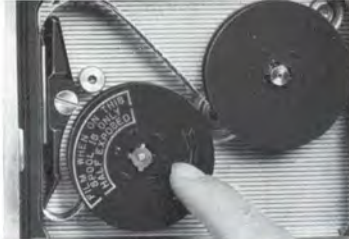
8 Push the film all the way down. Pull the film through the gate until there are approximately 9 inches below the gate.



9 Thread the end of the film into the slot in the take-up spool core with the instructions on the spool up. Then wind the slack film, *black side out*, onto the take-up spool by turning the spool in the direction of the arrow. If the film binds between the spool flanges, the flanges are bent; straighten them with your fingers.



10 Place the spool on the take-up spindle so that the instructions are up. Turn the spool slightly, if necessary, so that the spool fits all the way down with the end of the spindle projecting through the hole in the spool.



11 After you have loaded your camera, **turn the take-up spool with your finger until the film appears snug on the reel.** Check the film flow by pressing the exposure lever to advance 5 or 6 inches of film; no slack film should build up. If the film does not run correctly, recheck the film threading.



12 Replace the cover and lock it by pushing the knurled section of the latch to LOCK. If the cover does not go on, check to see that both spools are seated properly on the spindles.



13 When the cover is on and locked, the L (meaning "loaded") on the footage indicator dial will appear in the footage indicator window. Hold the EXPOSURE LEVER down until the footage indicator shows 25. Now you can take pictures.

CAUTION



no pictures after index reaches 0

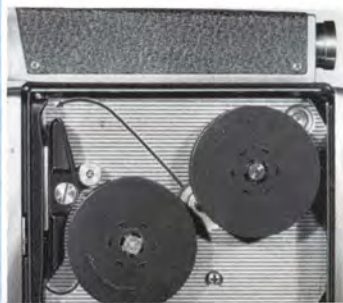
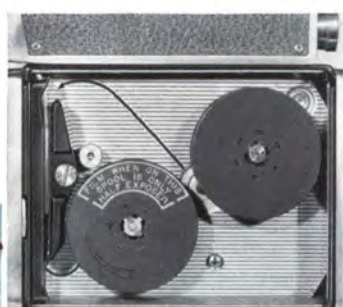


run motor until index reaches E

Rethreading

When the film is run through the camera the first time, only one side is exposed. To expose the other side, remove the empty spool, place the full spool on the supply spindle with the instructions down and rethread the film as described in the section on loading. Before rethreading, make sure the gate is free of dirt, pieces of film, or foreign particles.

Hold the empty spool with the arrow up, thread the end of the film into the slot, and place the spool on the take-up spindle. **Turn the take-up spool with your finger until the film appears snug on the reel.** Press the exposure lever to make sure that the film is rethreaded properly. Replace and lock the cover. The footage indicator dial will be automatically at L. Hold the exposure lever down until the footage indicator shows 25. Then, make pictures until the indicator shows 0.



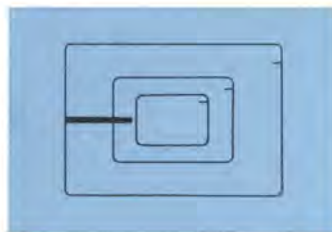
Coupled Exposure Control

Exposure Index. The exposure indexes shown are: 10, 12, 16, 20, 25, 32, 40. Ten is the exposure index for Kodachrome Color Movie Film for Daylight and Kodachrome Color Movie Film Type A, for Photoflood Light, with Kodak Daylight Filter for Type A Color Films; sixteen is the exposure index for Kodachrome Color Movie Film, Type A, for Photoflood Light, with no filter.

Exposure Control. With the exposure index correctly set, aim the camera at the subject you wish to film. Note the pointer which appears in the left side of the scopesight finder. This is the exposure control pointer which is linked to the exposure dial. Rotating the exposure DIAL INDICATOR changes the position of the

pointer with respect to the small rectangle in the finder. When the pointer is as close to the center of the small rectangle as possible, turn the dial indicator to the nearest "click-stop." Only at the "click-stops" is the lens opening properly positioned. Under certain conditions better exposure is obtained by modifying the use of the exposure control, see page 18.

Lens openings. The $f/1.9$ setting is the largest lens opening, and therefore the one admitting the most light. Each succeeding marked lens opening admits less light, 16 admitting the least. The lines between lens openings indicate half stops. Do not set the exposure DIAL INDICATOR between a line and marked lens opening.





Filters

To the right of the lens is a three-position **FILTER LEVER**. To move the lever, push it toward the lens and at the same time move it up or down to the desired filter position.

When the lever is in the upper position, the Kodak Daylight Filter for Kodak

Type A Color Films is in place. This filter is needed if Kodachrome Color Movie Film, Type A, for Photoflood Light, is to be exposed outdoors in daylight. *Exposures with this filter are the same as for Kodachrome Color Movie Film for Daylight.* A warning bar appears in the upper portion of the finder when this filter is in place.

When the filter lever is in the lower position, the Kodak Skylight Filter is in place. This filter is for use with Kodachrome Color Movie Film for Daylight. It is especially useful for pictures in open shade under a clear, blue sky, pictures on overcast or hazy days, distant scenes (mountain or marine), sunlit snow scenes, and aerial photography.

No filter is in place when the filter lever is in the center position.

Caution: When using Kodachrome Color Movie Film for Daylight, be sure the Kodak Daylight Filter for Kodak Type A Color Films is not in place.

Nearness to Subject

The Kodak Cine Scopemeter Camera is of the fixed-focus type and needs no focusing. However, for sharp pictures, the subject should usually be no closer to the camera than the recommended distance. This distance varies with the lens opening as shown in the table which follows.

LENS	NEAREST RECOMMENDED SUBJECT-TO-FILM DISTANCES IN FEET AT VARIOUS LENS OPENINGS						
	f/1.9	f/2.8	f/4	f/5.6	f/8	f/11	f/16
13mm	10	8	6	4½	3½	2½	2
24mm	30	24	19	15	11	9	6
6.5mm	2½	2¼	1¾	1½	1	9 in.	7 in.

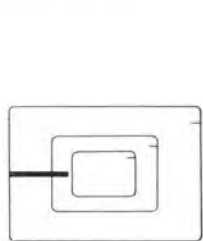
Scopesight Finder

The scopesight finder is a telescopic-type finder. Adjust the finder focus by rotating the rear eyepiece until the image is sharp. Once the finder is adjusted to your individual eye condition, it need not be refocused.

The three rectangles in the finder are designed to show the field of view for the three lenses mounted on the turret. Each rectangle shows the field covered by the particular lens that has that rectangle engraved with a wide, black line on its barrel. The large rectangle (full dimension of finder) shows the wide-angle

field (6.5mm lens); the middle rectangle shows the normal lens field (13mm lens); the small rectangle defines the field for the telephoto lens (24mm lens).

Because the finder and the lens are separated, they do not "see" quite the same view. This effect is called parallax and is especially noticeable in close-ups. When you look through the finder, notice that there is a short line in the upper right portion of each of the rectangles. These lines are used to show the top of the picture when close-ups are being made. Since the close-up distances vary with lenses being used, refer to the table which follows whenever you make close-ups. For easier use, ranges rather than specific distances are listed.



LENS

TOP OF PICTURE UNDER LINE WHEN
FILM-TO-SUBJECT DISTANCE IS

6.5mm

1 ½ to 3 feet

13mm

3 to 5 feet

24mm

5 to 8 feet

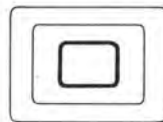
Lenses

The standard 13mm lens is recessed behind the front panel of the camera. The three-position turret houses the 24mm telephoto lens, the 6.5mm wide-angle lens and the lens barrel for the standard 13mm lens.

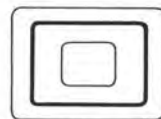
In comparison with the normal angle of view of the 13mm lens, the telephoto lens gives a smaller angle of view, but the image size is larger at the same distance. The wide-angle lens increases the angle of view to give wide-angle effects.

To position a lens for use, simply rotate the turret until the desired lens is in the "taking" position.

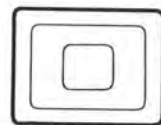
The barrel of each lens is engraved with a drawing of the three finder rectangles. The rectangle to be used with a particular lens is engraved with a wide, black line. A choice of which lens to use is best determined by sighting the subject through the finder, selecting the rectangle which gives the desired framing and rotating the lens with that rectangle engraved on it, into position.



24mm



13mm



6.5mm



The advantage of having three lenses on the camera is that you have three fields of view from any given spot. For example, you'll use the telephoto lens to bring distant scenes up close — perhaps children at play. You'll use the wide-angle lens for pictures of groups of people in the home and majestic scenes outdoors. The standard lens is used for normal picture-taking situations.

Make certain that you are no closer to your subject than the distance shown in the table on page 13.

Winding and starting the motor

Be sure that the EXPOSURE LEVER is not locked in the running position. If the motor is completely run-down with the exposure lever in the continuous run position, it will be necessary to wind the motor a few turns to release the exposure lever.

Lift the winding key and turn it clockwise until the spring is wound tightly. Fold the key flat against the camera; otherwise it will turn.

To start the motor of your camera, press the exposure lever slightly downward. To stop the motor, release the lever. When you press the exposure lever or release it, avoid moving the camera. Such motion will

cause the pictures to wobble, which will be disturbing when the pictures are projected.

If you want to get into the picture yourself, mount the camera on a tripod or other firm support; press the exposure lever fully downward to allow the motor to run continuously. To stop the motor, push the exposure lever upward to return it to the stop position.

Operating

For hand-held operation, hold your Kodak Cine Scopemeter Camera steady and make no sudden movements while you are taking pictures. Grasp the camera firmly with both hands and brace your elbows against your body. The exposure lever can be operated with either the right- or left-hand index finger, whichever you find more convenient.

Before each scene, make sure the motor is wound and that the exposure control is properly adjusted for the light conditions; then press the exposure lever to take the picture.

Steadiness is of greatest importance when you are making movies. Any unsteadiness while taking the pictures, particularly with the telephoto lens in place, will be greatly accentuated when the film is



For intermittent running, press the lever slightly downward.

For continuous running, press the lever fully downward.



projected. For steadiest pictures, mount your camera on a tripod or some other firm support. A tripod socket is built into the base of the camera.

Scene length

Usually, about 1 to 2 feet of film is the proper length for average action scenes. This amounts to about 5 to 10 seconds of taking time. Naturally, some scenes you will want to make longer than others. For example, a series of landscape shots might well be made longer than scenes which include brief, fast-moving action. Since the camera motor will drive about 10 feet of film at a winding, don't try to film scenes that will run longer than about 40 seconds without rewinding.

A good way to time a scene is to count slowly and deliberately to yourself, "one and one thousand, two and one thousand, three and one thousand — etc." You can time scenes with surprising accuracy this way.

Filming Tips

The coupled exposure control reads the average over-all brightness of the field covered. If the field is evenly illuminated and lacks great contrast, the exposure can be used without change. This applies also when the highlight and shadow areas are about the same size and of equal interest value.

Under certain conditions, better exposure is obtained by modifying the setting obtained from the

control. For example, when determining the proper exposure for a person in light-colored clothing, occupying approximately half of the field, against a dark background—the control, reading the over-all brightness, will give an exposure which will result in an overexposed picture of the person.

To obtain a better picture of the subject:

1. Step close to the person; obtain an exposure reading of the light reflected by the subject only (see illustration below) or

2. Decrease the exposure reading by one-half stop (for example, from 8 to the line between 8 and 11), if the difference in brightness between the principal subject and background is moderate, and one full (from 8 to 11) stop if the difference is considerable. The pointer should be above the center of, but still within, the middle rectangle.



A From a distance, exposure meter "reads" background as well as subject brightness.

B Close to subject, exposure meter "reads" subject brightness only.

If the principal subject is dark compared to the background, follow the same general procedure. Take a close-up reading of the subject — or *increase* the exposure by one-half or one full number, depending upon the brightness difference between the principal part and the background. The pointer should be below the center of, but still within, the middle rectangle.

Many folks who are just beginning moviemaking seem to think that the camera should be waved like a garden hose. This is *not* true. Hold the camera as steady as possible — let your subject do the moving.

Panning, a term which means to swing the camera horizontally to cover an extended view, should rarely be used. Whenever possible, try to film an extended scene by a *series* of views; swing the camera *between* shots, overlapping each scene slightly.

Panning can give unpleasant effects when projected on a screen. The trick is to use a tripod, or plant your feet solidly on the ground and pivot from the waist. Always pan very slowly — a good rule of thumb is to pan twice as slowly as you think you should.

It is possible to pan from one scene to another and maintain a correct exposure. Keep the exposure control pointer within the middle rectangle by rotating the exposure dial as the camera is moved.

Never pan on nearby objects.

Sometimes it is necessary to follow the action of a moving object, such as a running child, a racing auto,

or a touchdown pass. Try to keep the subject centered in the finder.

Unloading

When the film has been run through the camera for the second time, hold the exposure lever down until the footage indicator reads E. Then, open the camera and take out the full spool of film. Place the paper band around the film and place it in the metal container. Return the container to the yellow carton.

You can have your film processed as follows: (1) take exposed film to your dealer who will arrange for processing (specify the processor, if you desire) or (2) mail the exposed film directly to a Kodak Laboratory, (*as described below*), or to any laboratory that offers such a processing service.

To mail your film to a Kodak Laboratory, first purchase a Kodak Prepaid Processing Mailer, PK59, from your dealer. Then, following carefully the instructions on the Mailer, send the exposed film direct to a Kodak laboratory. After processing your film, the laboratory will mail it directly to you.

Serial Number

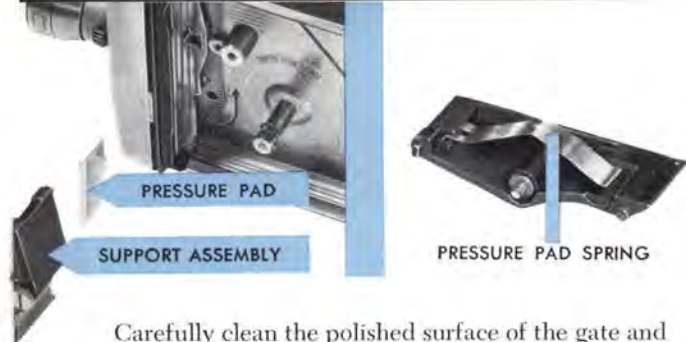
Each Kodak Cine Scopemeter Camera has a serial number stamped on the bottom of the back plate. Make a note of this number for your records — Eastman Kodak Company does not register this camera.

Camera Care

Cleaning the Lenses: The Kodak Ektanar 13mm Lens is built into the camera and cannot be taken out for cleaning. To clean the optical system, first rotate the 13mm barrel into the "taking" position; then blow away any dust or grit from the surface. Wipe the surface with a clean, soft, lintless cloth wrapped around a match stick. Never use a metal object.

Before cleaning the surfaces of the telephoto or wide-angle lenses, first rotate the turret so that the rear surface can be reached from the winding-key side of the camera. With a soft, clean cloth or camel's-hair brush, brush away any grit or dust from the front and rear surfaces; then wipe the surfaces gently with Kodak Lens Cleaning Paper or a clean, soft cloth. If moisture is necessary, breathe on the lens or use a drop of Kodak Lens Cleaner.

Cleaning the gate: The gate must be kept clean to insure proper operation of the camera. Always, before rethreading, make sure that the gate is free of dirt, pieces of film, or foreign particles. To clean the gate, first remove the film spool from the camera. Loosen the coin-slotted pressure pad support screw and lift out the pressure pad SUPPORT ASSEMBLY. Remove the pressure PAD.



Carefully clean the polished surface of the gate and pressure pad with a slightly moist cloth; do not scrape the track with any metallic object. Then polish the parts with a clean, soft, lintless cloth. Make sure the parts are dry.

Put the pressure pad back in place with the tee fitted into the slot in the bottom of the gate and the rail on the pad facing toward the back of the camera. Carefully replace the pressure pad support assembly to which is attached the PRESSURE PAD SPRING. Tighten the pressure pad support screw.

Never oil the camera.

Auxiliary Equipment

Kodak Combination Lens Attachments

Your camera already has 2 built-in filters—the Kodak Daylight Filter for Kodak Type A Color Films and the Kodak Skylight Filter. However, if you wish to use lens attachments, such as Kodak Portra Lenses or

Pola-Screens, retaining rings for holding these attachments in place must be obtained from your dealer. A Kodak Lens Hood, also available from your dealer, can be used in place of a retaining ring. Adapter or Retaining Ring sizes, along with the proper series number for lens attachments to fit your camera, are as follows:

LENS	SERIES	RETAINING OR ADAPTER RING
13mm	5	No. 22 Adapter Ring
24mm	5	Series 5 Retaining Ring
6.5mm	5*	No. 22 Adapter Ring*

*If a Pola-Screen lens attachment is used, a Series 6 Pola-Screen and a Series 5 to 6 Step-Up Ring should be used with the No. 22 Adapter Ring.

Brownie 2-Lamp Movie Light

Makes indoor movies as easy as sunny-day shots. It attaches to the tripod socket of your camera and keeps illumination always on the subject because it moves with the camera. The handle is removable for convenient storage. A 4-lamp unit, the Kodak 4-Lamp Movie Light, is also available.

Brownie Movie Projector

Wonderful compactness and convenience are yours with this low-cost movie projector. A single control

provides forward projection, stills, reverse, and power rewinding. It accepts 200-foot reels for 15-minute showings. Available in a choice of 300- or 500-watt models, it's an ideal teammate for your camera.

Kodak Showtime 8 Movie Projector

The Kodak Showtime 8 Movie Projector, with its extra efficient optical system, shows 8mm movies at their best and brightest. It is smartly styled, light and easy to operate. It is equipped with an ultrafast $f/1.6$ Lumenized lens that, with its other optical features, allows remarkable screen brilliance. It operates with exceptional coolness and quietness, and accepts 400-foot reels which give 30 minutes of projection.

A variable speed model of this projector and a 750-watt model are also available.

Kodak Projection Screen

An inexpensive, beaded, 40 x 40-inch screen of just the right type for home movie showings. Easy to set up and easy to store.

Field Case

To protect your camera, order the Kodak Field Case for Kodak Cine Scopemeter Camera, Turret $f/1.9$. You need not remove the camera from the case to make movies — merely swing the top down.

GUARANTEE

Within a year after purchase, any repairs necessary to this Kodak Cine Scopemeter Camera due to a defect in materials or workmanship will be made or, at our option, the camera will be replaced without charge. No other warranty or guarantee, express or implied, shall be applicable to this equipment. Nor are we responsible for loss of film, for other expenses or inconveniences, or for any consequential damages occasioned by the equipment.

In case of unsatisfactory operation, the camera should be sent directly or through a Kodak dealer to Eastman Kodak Company or a repair firm authorized by us to make such repairs. It should be accompanied by a description of the trouble encountered and other available information regarding the camera, including the date and place of purchase.

EASTMAN KODAK COMPANY, Rochester 4, N.Y.