

**CINE-KODAK  
MAGAZINE 16  
CAMERA**

## You have an outstanding movie maker

The Cine-Kodak Magazine 16 Camera has reduced movie making to its simplest terms. It is magazine loaded; after the magazine has been placed in the camera, it is necessary only to focus, select the camera speed, set the lens opening, compose the picture in the finder—and shoot!

With the Cine-Kodak Magazine 16 Camera threading troubles are non-existent—the film itself is never touched. Magazines are instantly interchangeable at any time without the loss of film footage.

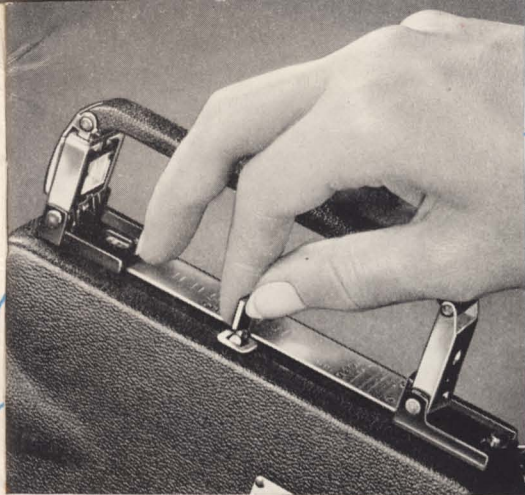
Interchangeable lenses, focusing finder, titler, filters, and many other accessories are available for the Cine-Kodak Magazine 16 Camera.

**NOTE: The Cine-Kodak Magazine 16 Camera has three speeds—normally 16, 24, and 64. These speeds can be changed to any three other speeds from 8 to 64 provided both the 8 and 64 speed are not included. This work must be done at the factory and a nominal charge is made for it.**



Read this manual carefully. The basic operation of your Cine-Kodak is shown on the following four pages. More detailed information is given beginning with page 6.

T. M. REG. U. S. PAT. OFF.



### Load

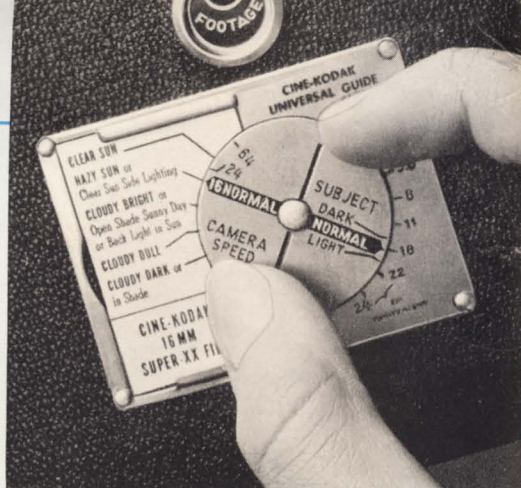
Lift the catch on the top of the camera and slide it forward as far as it will go to the word "OPEN." Open the door.



Slip a magazine into the camera, so that the end with the label is under the spring and the pin on the edge of the magazine fits into the notch in the camera. Close the door and slide the catch back to the word "LOCK."

## Select the Lens Opening

Turn the dial on the Cine-Kodak Universal Guide so that the selected camera speed is opposite the light condition. Use the lens opening opposite the mark indicating the type of subject.



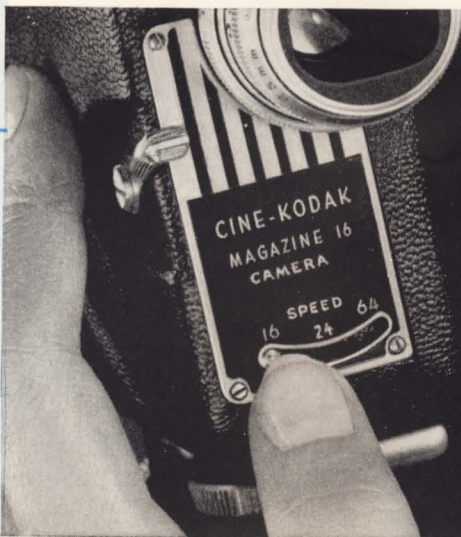
## Set the Lens Opening

Turn the rear collar of the lens barrel until the selected lens opening is at the index line.



## Set the Camera Speed

Slide the button under the lens to the figure indicating the speed. For normal motion, use camera speed 16.



## Set the Focus

Turn the front collar of the lens barrel until the figure corresponding to the distance from the camera to the subject is at the index line.



## Wind the Motor

Swing the winding crank out and fit the square opening over the end of the shaft. Turn the crank to the right until the spring is snugly wound. Move the catch on the top of the camera to "RUN."



## Sight and Shoot

Raise the carrying handle to bring the finder into position. Be sure the finder is set for the lens. Hold the camera as shown, locate the subject in the finder and press down on the exposure lever.



you now know the  
basic operation  
of the Cine-Kodak  
Magazine 16  
Camera

HERE ARE

complete  
operating  
instructions

Loading	6
Universal Guide	8
Film Meter	8
Camera Speed	8
Lens Openings	10
Focusing	10
Finder	12
Close-ups	12
Winding	14
Starting	14
Sighting	17
Scene Length	17
Panoraming	18
Pictures at Night	19
Cleaning	22
Accessories	23



### The Film Magazine

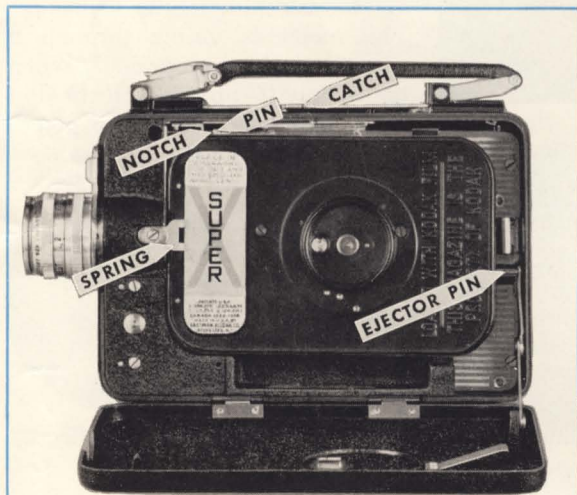
For simplicity the Cine-Kodak Magazine 16 Camera has been designed to take film already loaded in light-tight magazines. The film itself is never handled; loops of the proper size are ready formed in the magazines.

Cine-Kodak Magazines are interchangeable at any time without loss of unexposed film. For example, the camera may be loaded with Super-X Panchromatic Film. If colored movies are desired, simply remove the partially exposed magazine and replace it with a magazine loaded with Kodachrome Film.

### LOADING

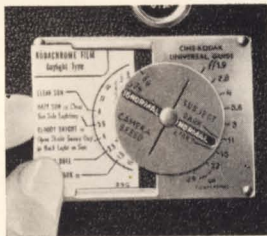
To load the Cine-Kodak Magazine, lift the latch on the top of the camera and slide it toward the lens to the word "OPEN." Open the door. Place a magazine in the camera so that the end with the label is under the spring back of the lens and so that the pin on the upper edge of the magazine fits into the notch in the camera. The right-hand end of the magazine will rest on the ejector pin.

Close the door and slide the catch to "LOCK." In this position, the motor will not run and thus it is impossible to expose film accidentally.



## UNIVERSAL GUIDE

Slide the card supplied with each magazine into the guide. One side of the card is for use outdoors—the other side is for movie making indoors with photoflood lamps.



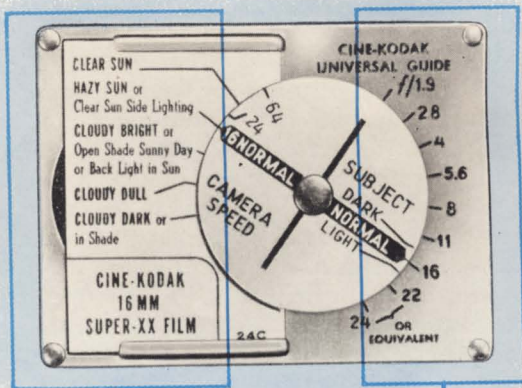
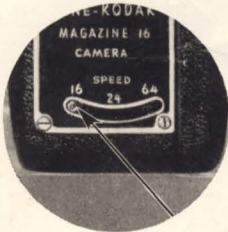
## FILM METER



Each magazine has a film meter which indicates the number of feet of *unexposed* film in the magazine. The meter is visible through a window in the camera door. When the figure "0" appears, all the film in the magazine has been exposed.

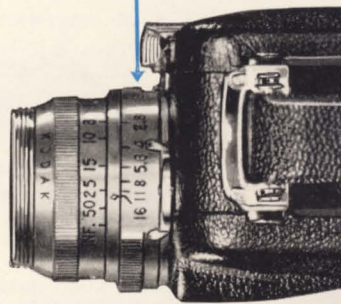
## CAMERA SPEED

The Cine-Kodak Magazine 16 Camera has speeds of 16, 24, and 64. Use speed 16 for normal screen motion. Use speed 24 if sound is to be dubbed in later or if the film is to be projected at sound-film speeds. Use speed 64 for slow-motion effects.



Read the correct lens opening on the guide opposite the subject classification—light, normal, or dark and set the lens accordingly.

The card which is supplied with each magazine of film is reversible—one side is for outdoor exposures, the other for use with photoflood lamps. Set the camera speed arrow on the dial opposite the prevailing light condition on the card if outdoors or opposite the lamp-to-subject distance if indoors.



**HOW THE UNIVERSAL GUIDE  
SIMPLIFIES MOVIE MAKING**

## SETTING THE LENS OPENING

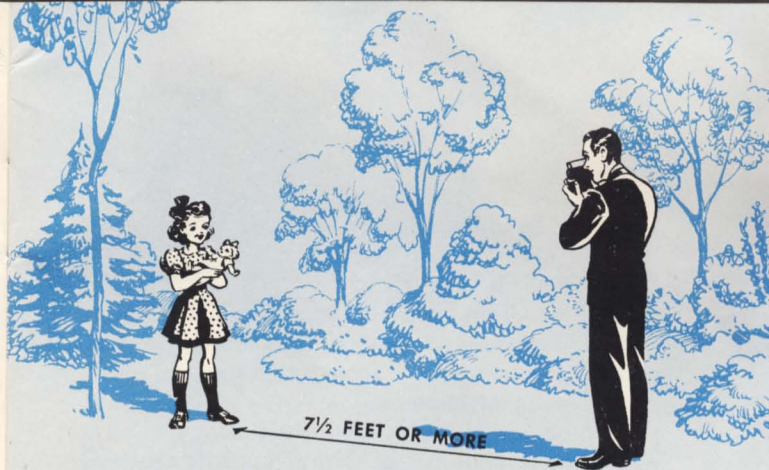
The *volume* of light passed by the lens is controlled by the lens opening. The lens opening must be set to accommodate for the light conditions. For example, on dull days or in the shade a large lens opening is used, while in bright sunlight a smaller lens opening is used. Lens opening  $f/1.9$  is the largest;  $f/2.8$  is smaller and passes about one half as much light. Each succeeding marked opening reduces the light passing through the lens by one half. *The larger the number, the smaller the lens opening.*

Set the lens opening by turning the *rear* lens collar until the proper number is at the index.

## FOCUS

Check the focusing scale before each scene is photographed. The scale setting must correspond to the camera-to-subject distance. Accurate focusing is particularly important when making close-ups. When the subject is four feet or less from the camera, measure the distance carefully.

To set the focus, turn the *front* lens collar until the figure corresponding to the distance between the camera and the subject is at the index mark.



Setting your camera can be as simple as this



Set the focus at 15 feet.

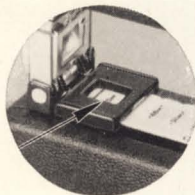
Set the lens opening according to the Universal Guide.

At  $f/5.6$ , all subjects beyond  $7\frac{1}{2}$  feet will be sharp. At smaller lens openings ( $f/8$ ,  $f/11$ , etc.) the range will be even greater.

At larger lens openings ( $f/4$ ,  $f/2.8$ , etc.) set the focus at the distance between the camera and the subject.

## THE FINDER

The finder, adjustable for any of the lenses available for the Cine-Kodak Magazine, is brought into operating position by raising the carrying handle.



The front finder lens is in two sections—a sliding rear section and a pivoted front section. The sliding rear section moves over a scale marked in terms of the focal lengths of the lenses available for the camera.

When a 25mm lens is used, the sliding section is moved forward until the 25mm mark is centered in the opening.

Likewise when the Wide Angle Lens is used, the sliding section must be in its forward position but the pivoted front section must be raised.

When any of the long-focus or telephoto lenses are used, the front section must be down, as with the standard 25mm lens, and the sliding section slid to the rear until the focal length of the lens is centered in the opening in the sliding mount.

### Correction for Close-Ups

Because the finder and the lens are separated, they do not cover exactly the same view at all distances. This effect, which is called *parallax*, is especially noticeable in close-ups.



As seen in the finder.



As recorded on the film.

There are two pointers on the sides of the front finder lens mask. When a 25mm lens is used, the upper pointer indicates the top of the picture when the subject is 5 feet from the camera, the lower pointer 2 feet. Thus, if the subject is at 2 feet, locate the subject in the finder; then raise the camera until the top of the subject is just under the lower pointer.

The following table applies to the various lenses.

Lens	Top of Picture is at Upper Pointer	Top of Picture is at Lower Pointer
	When distance from lens to subject is:	
15mm f/2.7	3 feet	1½ feet
25mm f/1.4 or f/1.9	5 feet	2 feet
50mm f/1.6 or f/3.5	8 feet	4 feet
63mm f/2.7	9 feet	4½ feet
102mm f/2.7	13 feet	7 feet
152mm f/4.5	20 feet	10 feet



## WINDING AND STARTING THE MOTOR

The spring, fully wound, will drive about 11 feet of film. However, it is best to wind the spring after each scene or after each 5 to 8 feet of film has been exposed. The button on the side of the camera pulses after each 6 inches of film is exposed and thus gauges the scene length.

### To Wind the Spring

Fit the opening in the winding crank over the square end of the shaft. Turn the crank to the right until the spring is snugly wound. Leave the catch at the word "LOCK"—the mechanism will be locked and the motor cannot be started accidentally.

### To Start the Motor

Slide the catch to "RUN"; then press the exposure lever about half way down. To stop, release the lever. Pressing the lever all the way down locks it in the running position. If the camera is on a tripod, the operator can get in the picture too.



## Now . . . let's make movies



Movies are more than pictures. Follow the rules for proper camera operation and get pictures. Put some imagination and artistic effort to work and make movies. The next few sections are intended as a guide—helpful suggestions to start you off right on your movie-making career.

## Your choice of 3 films



For Outdoors . . .  
**SUPER-X**



For Indoors . . .  
**SUPER-XX**



For Color . . .  
**KODACHROME**  
Daylight Type and  
Type A



## SIGHTING

Although the Cine-Kodak Magazine is designed for hand-held operation, the pictures, when projected on the screen, will appear much steadier if the camera is held against a firm support or placed on a tripod

whenever possible while pictures are being taken.

Hold the camera as shown in the illustration, with the index finger of the right hand on the pulsating button, and the index finger of the left on the exposure lever. Do not allow a finger to come in front of the lens. Brace the elbows against the side of the body and rest the camera firmly against the cheek.

The tripod socket is on the bottom of the camera. The camera cannot be loaded or unloaded while it is mounted on a tripod unless the accessory Tripod and Titler Base for Cine-Kodak Magazine 16 Camera is used.

## SCENE LENGTH

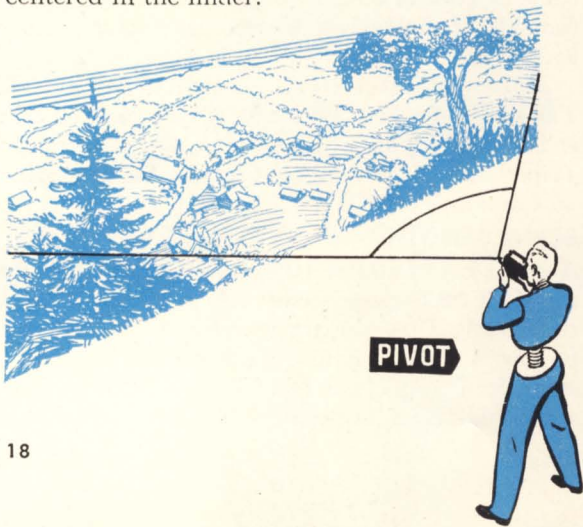
About 5 feet of film or 10 throbs of the button are sufficient for average scenes in which the action is continuous. However, the length of a scene should be governed by the nature of the subject. Landscape shots, for example, can be of greater duration than scenes with brief, fast-moving action.

## PANORAMING

Whenever possible, photograph an extended scene by taking a series of steady shots. However, occasions will arise when it will be desirable to panoram, i.e., move the camera horizontally while the exposure is being made.

Start panorams with an object of lesser importance; then swing slowly to the most important object. Hold the camera steadily on the first view, pivot s-l-o-w-l-y from the waist; then hold it on the last view before stopping the exposure.

Never panoram on nearby objects. When panoraming to follow a moving object, keep the object centered in the finder.



## PICTURES OUTDOORS AT NIGHT

Unusual and artistic effects can be obtained at night with your Cine-Kodak Magazine. Brilliantly lighted streets or the theatre districts of large cities make interesting shots. Lighted streets and squares photographed on wet nights or after a heavy snow are especially attractive. Animated electric signs are always good subjects.

For best results, photograph only brightly illuminated scenes. Use Cine-Kodak Super-XX Panchromatic Film, and use the 25mm  $f/1.4$  or  $f/1.9$ , or the 50mm  $f/1.6$  lens at the largest opening. Night pictures made at speeds higher than 16 will be underexposed.



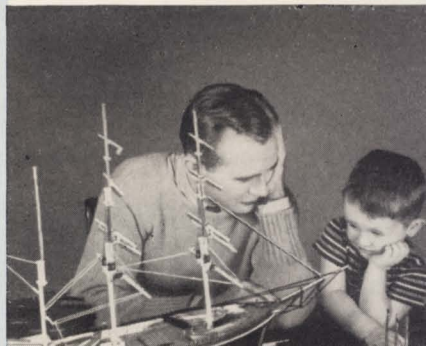
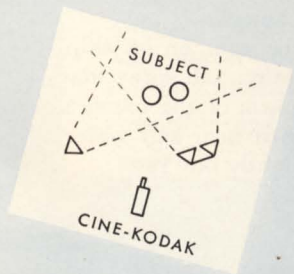
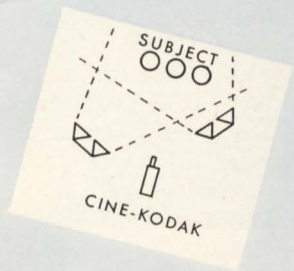
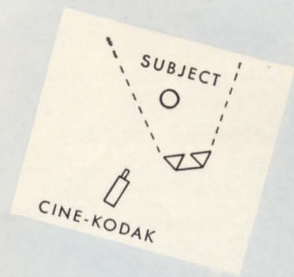
These are enlargements of exposures made on Cine-Kodak Super-XX Panchromatic Film with the 25mm lens at  $f/1.9$  and at camera speed 16.

## PICTURES INDOORS AT NIGHT

Photoflood lamps in Kodak Vari-Beam Lights or in Kodaflectors provide a convenient source of illumination for making movies indoors at night. The lamps are of the overvolted filament type which give a very brilliant light. Kodak Vari-Beam Lights and Kodaflectors are reflector units mounted for portability and convenience. They are designed to make most effective use of lamps by directing all of the light onto the subject.

**Arrangement of the Lights:** The illustrations show a few basic lighting arrangements. The variations are endless. Each subject requires different treatment to bring out its character or to express the mood of the picture. In general, the light should be placed to give a balanced lighting, that is, lighting without heavy shadows but with shadows enough to lend form and roundness to the subject.

**Exposure:** Correct exposure is practically automatic using the Cine-Kodak Universal Guide. Slide the exposure card packed with the film into the guide so that the side showing the exposure recommendations for photoflood lamps is up. Then, after the lights have been arranged, measure the distance between the lights and the subject. Set the camera speed arrow on this distance and read the correct lens opening opposite the subject arrow on the other side of the dial.



KEEP THE LENS  
**CLEAN**

KEEP THE CAMERA  
**CLEAN**

The glass-air surfaces of the lens on your Cine-Kodak Magazine 16 Camera have been Lumenized to reduce internal reflections, flare, and scattered light. This increases the brilliance of black-and-white pictures and the color purity of Kodachrome pictures. All Lumenized lenses appear tinted by reflected light but this color has no effect on the color of the image.

The lens must be kept clean. Brush it gently with a wad of Kodak Lens Cleaning Paper or a camel's-hair brush. To remove spots or finger marks, rub it gently with a circular motion with a wad of lens paper moistened with a drop of Kodak Lens Cleaner.

*Do NOT use alcohol.*

To remove the lens for cleaning the rear surface, press in on the button protruding through the lens flange and swing the flange clockwise. The lens can then be withdrawn from the camera.

When taking pictures in the rain or on ship-board, protect the lens from spray. Salt spray may corrode and dull the metal parts of the camera. Therefore, if the camera is used near salt water, wipe the metal parts with a slightly oily rag.

## Movie-making aids and accessories



The Cine-Kodak Magazine Camera's movie-making abilities can be extended by the judicious selection of accessories. For example, a wide angle and one or more long-focus lenses will give your movies an entirely new perspective; or, a focusing finder will open an entirely new field—that of ultra close-ups.

## ACCESSORY LENSES

A 15mm Wide Angle Lens, a 25mm *f*/1.4, two 50mm, a 63mm and a 102mm long-focus lens and a 152mm telephoto lens are interchangeable with the standard 25mm lens.

The Wide Angle Lens covers about 40 percent more picture area than a 25mm lens at the same subject distance. Because of this increased coverage, it is often used as a substitute for panoraming.

Taking the image produced by a 25mm lens as normal, the other lenses produce images magnified in direct ratio to their focal lengths. Thus the 63mm lens produces an image  $2\frac{1}{2}$  times larger than a 25mm lens, with the 152mm lens the image will be 6 times larger, etc.

To mount any of the accessory lenses on the Cine-Kodak Magazine 16 Camera, remove the 25mm lens as described under cleaning and attach a Kodak Cine Adapter, Type M, in its place. The adapter has the same type of flange as the lens and is attached and detached in the same way. The accessory lenses are held in the adapter by a threaded collar. Complete instructions for attaching the accessory lenses are packed with each lens.

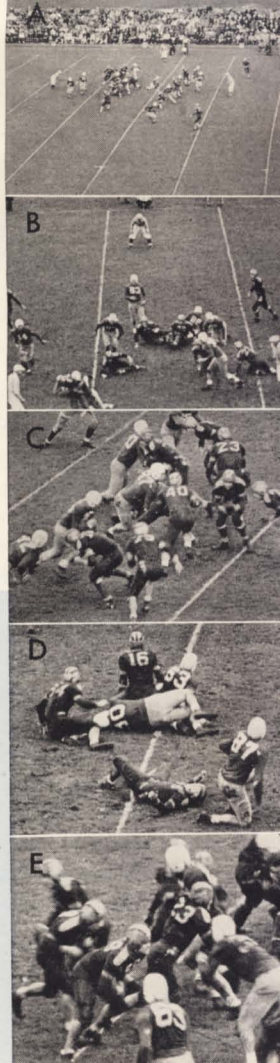


For wider coverage than can be obtained with the standard 25mm lens, use the 15mm Wide Angle Lens. For large, clear pictures at long range—close-ups of sports, wild life, unposed shots of children at play—use a long-focus or telephoto lens. All the lenses are interchangeable with the standard 25mm lens.

**Important:** For best results when using a long-focus or telephoto lens, brace the camera against a firm support. Use a tripod whenever possible.

These pictures are actual enlargements from a Cine-Kodak film of the same subject photographed from the same distance with five different Cine-Kodak lenses:

- A—25mm
- B—50mm
- C—63mm
- D—102mm
- E—152mm





With a filter



Without a filter

## FILTERS

The use of a filter often results in more pleasing tone reproduction with black-and-white film, especially when photographing outdoor scenes.

Certain filters darken a blue sky, making white clouds or foreground objects stand out prominently, and bring out detail in distant scenes by cutting through haze. The yellow Cine-Kodak Color Filter (CK-3) and the red Wratten A Filter (No. 25) give these results with medium and extreme effect respectively.

### **Never use these filters with Kodachrome Film.**

A filter absorbs certain light rays which would otherwise reach the film. Therefore, an increase is necessary when a filter is used.

With the CK-3 Filter, use one lens opening larger than when no filter is used; with the Wratten A Filter, use three lens openings larger than with no filter.

## TITLING SERVICES

Titles that describe the various scenes of a sequence cost little and add a professional touch to your movies. Titles can be ordered from your Kodak dealer. There are two styles—card and scroll.

**Card Titles** (for black-and-white pictures or on tinted base for Kodachrome pictures) are limited to approximately 35 words. The titles are printed on a suitable card, photographed, processed and sent out ready to be spliced into the reel of pictures.

**Scroll Titles** (for black-and-white pictures or on a tinted base for Kodachrome pictures) are especially suitable for the longer explanatory titles that are often needed at the beginning of a reel. The wording moves slowly and evenly upward on the screen. Scroll titles are unlimited in the number of words.

**Kodachrome Card and Scroll Titles** are printed in black on a red background and photographed on Kodachrome Film. Card titles are limited to approximately 30 words; scroll titles are unlimited.

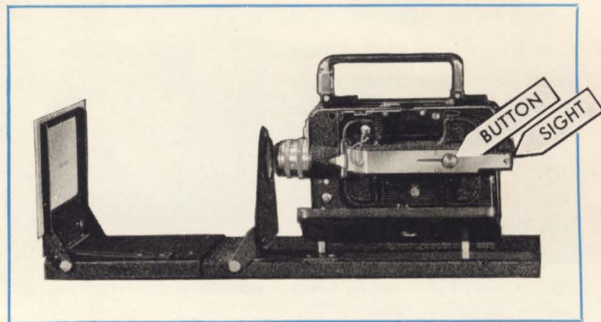
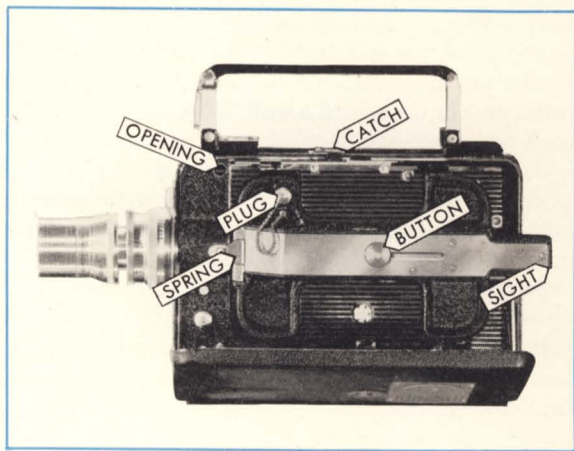
**Copying Service.** Copies of any uncopyrighted picture, drawing, map, or similar subject, can be made on 16mm film. The standard length of these copies is four feet—10 seconds on the screen. The original must not be less than  $1\frac{5}{8} \times 2\frac{1}{2}$  inches nor larger than 11 x 14 inches.

**Duplicating Service.** Duplicates can be made from either black-and-white or Kodachrome films.

## FOCUSING FINDER

The Focusing Finder makes it possible to focus visually all lenses used on the Cine-Kodak Magazine, and to observe the field covered by the lens. These features are valuable when telephoto or long-focus lenses are focused on subjects closer than the focusing scale on the lens allows. Also it is useful when the field covered by the lens must be determined more precisely than is possible with the camera finder. When making titles it allows the titles to be centered accurately.

The Focusing Finder is designed to occupy the



same space in the camera as a magazine of film, and the aperture of the Focusing Finder occupies the same position as the film. The camera lens forms an image on the aperture that is the exact size and in the same position as it forms on the film. The image is viewed through the optical system of the Focusing Finder and parallax is eliminated.

When the Focusing Finder is used, the camera should be securely fastened on a tripod, the Cine-Kodak Titler, or other firm support. The Tripod and Titler Base for the Cine-Kodak Magazine must be used. The film magazine is taken out of the camera and the Focusing Finder put in its place. After focusing and centering the subject, the Finder is removed, the film magazine replaced and the subject photographed in the usual way.

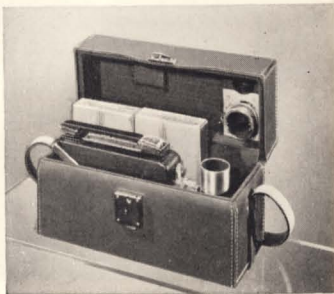


## CARRYING CASES

A fine instrument deserves good care and there is no better way of caring for your Cine-Kodak Magazine than to keep it in a suitable carrying case. Not only will its appearance be benefited but the camera will actually take better pictures longer if it is properly stored.

The most obvious function of a carrying case is to protect the camera from scuffings, bangs, and falls. A second function, not quite so obvious but at least as important, is that the case will help keep your camera clean. Dust collecting on the lens surfaces requires frequent brushing off to maintain picture clarity, snap, and brilliance. Dust seeping into the mechanical parts of the camera and of the lens mount can, in time, impair their working and in extreme cases cause abnormal wear.

An added feature of a carrying case such as the sole leather Combination Case is that it holds not only the camera but also extra film magazines and the most frequently used accessories.



Sole leather Combination Case with compartments for the camera, extra film magazines and several accessories. A soft leather, pouch-type case is also available.

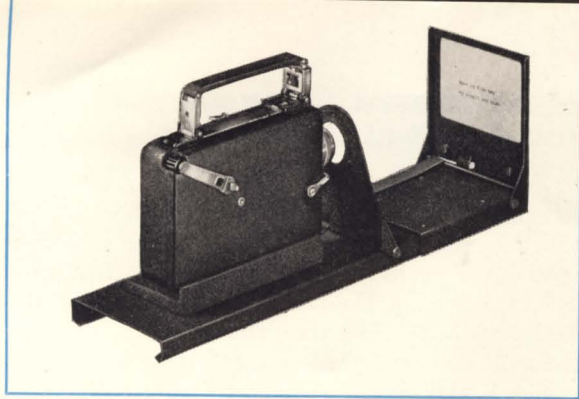
## KODAK EYE-LEVEL TRIPOD AND KODAK TURN-TILT TRIPOD HEAD

For rock-steady pictures on the screen, free from jerks and jitters; for smooth, even panorams, use your Cine-Kodak Magazine on a tripod whenever possible. A tripod is almost an essential when using a long-focus or telephoto lens because any unsteadiness in holding the camera is magnified by the same degree that the image is magnified.

The Kodak Eye-Level Tripod will be especially interesting to the Cine-Kodak Magazine owners. It is light weight (only two pounds), compact (the closed length is less than two feet), and it is instantly adjustable to eye-level for a person of average height.

For panorams and angle shots, the Kodak Turn-Tilt Tripod Head should be used. This tripod head is designed especially for use with the Kodak Eye-Level Tripod. With it the camera can be panoramed 360° horizontally and from straight up to straight down.





### CINE-KODAK TITLER

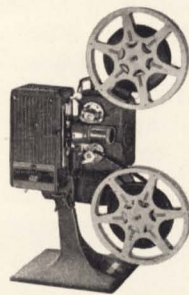
With this Cine-Kodak Accessory you can make card and scroll titles, copy small pictures, portions of maps, etc. You can also photograph small, flat objects such as mounted butterflies, shells, flowers, etc. so that they appear on the screen many times their original size.

The Cine-Kodak Titler consists of a metal base on which is mounted an easel for holding title cards, a supplementary lens mount and special lens, and positioning studs for aligning the camera.

To use the Cine-Kodak Magazine with the titler, it is necessary to obtain a Tripod and Titler Base. This raises the Cine-Kodak to the proper height and allows the camera door to be opened for loading or for using the Focusing Finder.

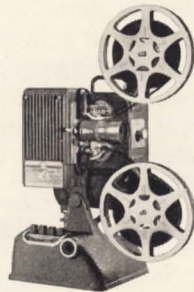
### KODASCOPES

Your very best pictures will be even better projected with a modern and efficient Kodascope. They have been designed for convenience, projection quality, and simplicity and built to standards seldom equaled and never exceeded.



#### Kodascope Sixteen-10

This compact, rugged projector accepts any of six projection lenses and any of four lamps for "tailor made" projection of your 16mm movies. This feature fits your projector to the audience size.



#### Kodascope Sixteen-20

This versatile projector offers the same lens-lamp combinations as the Sixteen-10 and such additional features as push-button control panel, still picture control, and self-storing power cord.

## KODAK VARI-BEAM LIGHTS AND KODAFLECTORS

Movies at night with photoflood lamps can be made more easily with efficient lighting units such as Kodak Vari-Beam Lights or Kodaflectors. These units are designed for greatest safety and convenience and for highest efficiency with photoflood lamps.

Kodak Vari-Beam Lights are portable, single-light, reflector units. They are available in two models—the Standlight consisting of a reflector mounted on an adjustable column on a firm floor base and the Clamplight consisting of a reflector mounted on a felt-padded clamp for attachment to a door, chair, table, etc. The light distribution can be changed from a narrow, concentrated, spot beam to a broad diffuse beam by turning a ring on the back of the reflector.

Kodaflectors are twin-light units consisting of two reflectors mounted on a stand.

Kodak Vari Beam Standlight and Clamplight



## PROCESSING LABORATORIES

### UNITED STATES

\*CHICAGO 16, ILL.

JACKSONVILLE 6, FLA.

KANSAS CITY 13, MO.

\*LOS ANGELES (HOLLYWOOD STATION) 38, CAL.

\*ROCHESTER 4, N. Y.

\*SAN FRANCISCO 19, CAL.

\*WASHINGTON 13, D. C.

Eastman Kodak Company  
1712 Prairie Avenue  
Eastman Kodak Stores, Inc.  
315 West 8th Street  
Eastman Kodak Stores, Inc.  
422 East 10th Street  
Eastman Kodak Company  
1017 North Las Palmas Avenue  
Eastman Kodak Company  
Film Processing Laboratory  
Eastman Kodak Company  
241 Battery Street  
Eastman Kodak Stores, Inc.  
1350 Okie Street N.E.

### CANADA

\*TORONTO, ONT.

VANCOUVER, B. C.

Canadian Kodak Co., Limited  
Toronto 9  
Eastman Photographic Materials, Ltd.  
610 Granville Street

### EUROPE

ENGLAND

\*HARROW, MIDDLESEX

FRANCE

\*PARIS

PORTUGAL

LISBON

SPAIN

BARCELONA

MADRID

SWEDEN

\*STOCKHOLM

SWITZERLAND

LAUSANNE

Kodak, Limited  
Box 14, Wealdstone  
Kodak-Pathé, S. A. F.  
Avenue Montaigne 39  
Kodak, Limited  
Rua Garrett 33  
Kodak Sociedad Anónima  
Paseo de Gracia 22  
Puerta del Sol 4  
Hasselblads Fotogr. A. B.  
Nybrokajen 5  
Kodak Sociéty Anonyme  
13 Avenue Jean-Jacques Mercier

### AFRICA

EGYPT

CAIRO

EAST AFRICA

NAIROBI

SOUTH AFRICA

CAPE TOWN

\*JOHANNESBURG

Kodak (Egypt) Sociéty Anonyme  
20 Sharia Adli Pacha  
Kodak (East Africa), Limited  
Zebra House (P. O. Box 28)  
Kodak (South Africa), Limited  
38 Adderley Street  
Kodak House, Rissik Street

*\*These Laboratories are now processing Kodachrome Film.*

## PROCESSING LABORATORIES

### INDIA

\*BOMBAY  
CALCUTTA

Kodak, Limited  
Kodak House, Hornby Road  
Kodak, Limited  
17 Park Street

### AUSTRALASIA

AUSTRALIA  
\*MELBOURNE  
NEW ZEALAND  
WELLINGTON

Kodak (Australasia) Pty., Ltd.  
252 Collins Street  
Kodak (New Zealand) Pty., Ltd.  
18 Victoria Street

### HAWAII

\*HONOLULU

Kodak Hawaii, Ltd.  
1065 Kapiolani Blvd.

### SOUTH AMERICA

ARGENTINA  
BUENOS AIRES  
BRAZIL  
RIO DE JANEIRO  
CHILE  
SANTIAGO  
COLOMBIA  
BOGOTA  
PERU  
LIMA  
URUGUAY  
MONTEVIDEO

Kodak Argentina, Ltd.  
Alsina 951  
Kodak Brasileira, Ltd.  
Avenida Almirante Barroso 81-A  
Kodak Chilena, Ltd.  
Calle Alonzo Ovalle 1188  
Kodak Colombiana, Ltd.  
Calle 17, No. 7-93  
Kodak Peruana, Ltd.  
Calle Pacae No. 946  
Kodak Uruguaya, Ltd.  
Calle Colonia 1222

### REPUBLIC OF PANAMA

PANAMA CITY

Kodak Panama Ltd.  
98 Central Avenue

### MEXICO

MEXICO, D. F.

Kodak Mexicana, Ltd.  
Calle San Jerónimo No. 24

### CUBA

HAVANA

Kodak Cubana, Ltd.  
Neptuno 1062-1064

\*These laboratories are now processing Kodachrome Film.

36

a "best seller"

a "must" for  
serious  
movie makers

200 PAGES

600 PICTURES

1000 AND ONE IDEAS



Technically sound yet never technical, "How To Make Good Movies" takes up where instruction manuals leave off and carries on briskly and entertainingly to a point well short of intricacy.

"How To Make Good Movies" tells about camera angles, close-ups, clouds, color film, composition, continuity, duplicates, editing, enlargements, exposure, filters, focusing, indoor movies, lenses, lighting, panoraming, plays, scenarios, scene length, showing movies, slow motion, tempo, titling, trick shots.

On sale at Kodak dealers.

**EASTMAN KODAK CO. • ROCHESTER 4, N. Y.**

Kodak