warranty

Kodak has taken extensive care and attention in producing your new XL Movie Camera. Carefully follow all the instructions in this manual—to get the best results and to prevent damage to your equipment. If you should want help or service, we're at your call.

We will repair your camera at no charge within one year after purchase, except for damage caused by accident or abuse. This warranty applies only to the camera itself, and Kodak cannot be responsible for other losses or damages of any kind resulting from equipment failure.

For picture-making help, write to Eastman Kodak Company, Photo Information, 343 State Street, Rochester, New York 14650. For service on your XL Movie Camera during or after the warranty period, contact your dealer in Kodak products for assistance or send your camera to one of the Kodak Equipment Service Centers (listed on the preceding page). A note enclosed with the equipment giving details and date of purchase will help us get it back to you promptly.

Except as mentioned above, no other warranty, express or implied, applies to this camera.

Consumer Markets Division Kodak **Rochester, New York 14650**

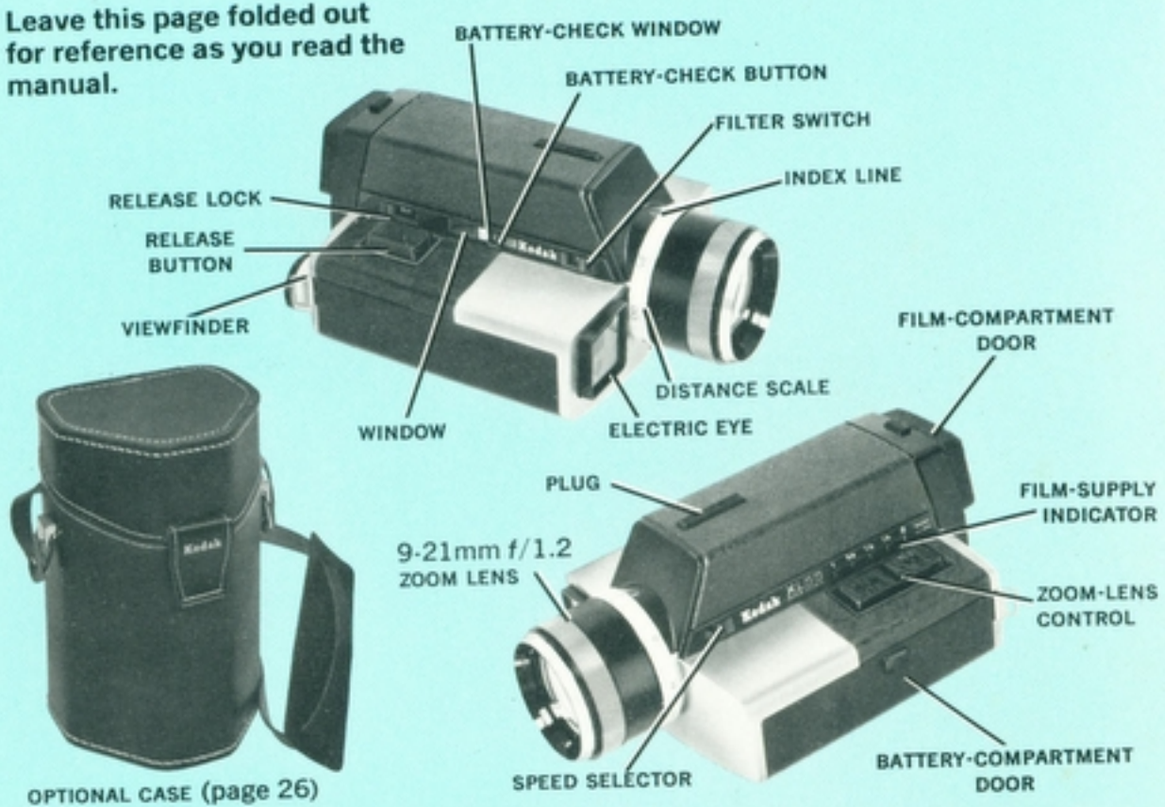
Pt. No. 635116d
7-72-AXX

Printed in the United States of America

Kodak movie camera

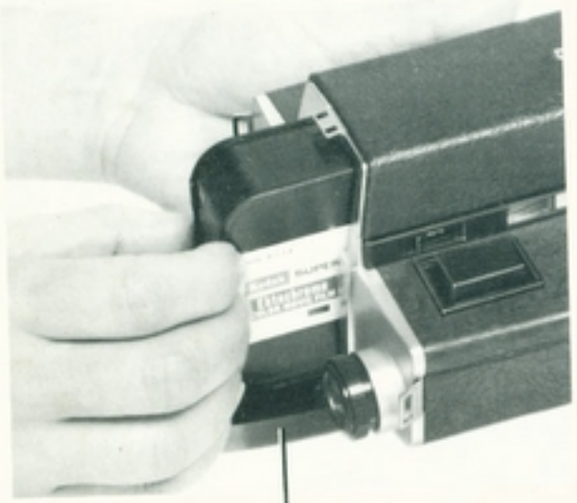
XL55

Leave this page folded out for reference as you read the manual.



movies with your camera are easy . . . follow these steps

Only brief instructions are given here. Read on for other important instructions.



FILM-COMPARTMENT DOOR

1 After installing batteries (page 4), open FILM-COMPARTMENT DOOR and insert super 8 cartridge (page 8).

2 Set SPEED SELECTOR at 18 (frames per second) for normal action. (See page 10 for use of 9-frames-per-second setting.)

SPEED SELECTOR

KODAK XL55 movie camera

Welcome to a new world of super 8 movie-making! With your new KODAK XL55 Movie Camera and the new KODAK EKTACHROME 160 Movie Film (Type A), you can now make *color* movies with the light that exists in a typical living room, *color* movies of ice or stage shows, *color* movies of outdoor scenes at night or in subdued light, and *color* movies of other attractive subjects in subdued light. The camera's built-in rangefinder permits you to focus the zoom lens quickly. The built-in electric exposure control indicates a low-light condition.

important

Project super 8 movies only in a projector designed to accept super 8 film. You will damage your super 8 movies if you attempt to project them in an 8mm projector.

FILTER SWITCH

3 Set FILTER SWITCH at "💡" for tungsten light, or at "☀" for daylight and most other lighting conditions (page 11).

4 Frame your subject in viewfinder (page 12); then rotate lens barrel to focus lens (page 14). *Partially* depress RELEASE BUTTON to see if there is enough light for making movies (page 10).

5 *Fully* depress release button—you're making movies. For sharpest movies, hold your camera still, except to follow moving subjects.

serial number

A serial number is stamped on the bottom of the camera near the hinge of the film-compartment door. Make a note of this number for your records.

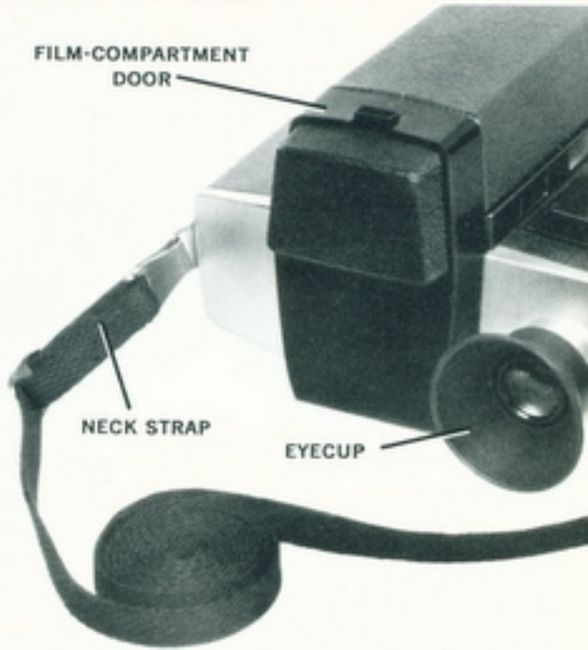
contents

neck strap

A NECK STRAP, provided for your convenience in carrying the camera, is packed in the film compartment. Open the FILM-COMPARTMENT DOOR by pressing down on its latch and gently lowering the door. Remove the strap and the rubber eyecup from the compartment. Attach the strap to its clips at the rear of the camera.

eyecup

A rubber EYECUP, which reduces extraneous light and helps position your eye at the center of the viewfinder, is supplied with your camera. It is shipped in the film compartment. If you wish to use the eyecup, snap it onto the viewfinder.



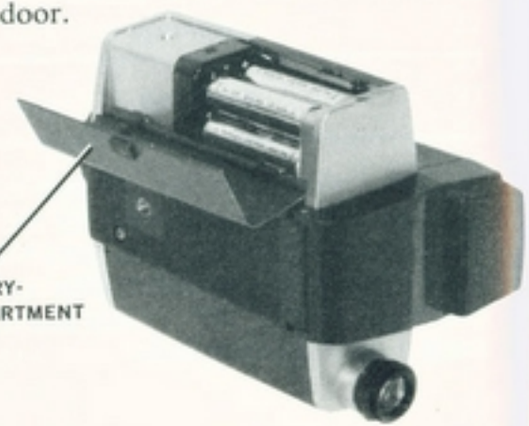
batteries

Your camera uses four AA-size, 1.5-volt *alkaline* batteries (not supplied) to power the camera motor and the automatic exposure-control system. Have these batteries checked when you purchase them. Use zinc-carbon-type batteries *only in an emergency*, and only when the temperature is above 55 F.

Some batteries give off a substance (often invisible) which coats the contacts and keeps battery power from reaching the motor. Therefore, to provide dependable camera operation, *clean battery and camera contacts periodically with a rough cloth*. For maximum protection of the camera contacts, remove the batteries if you store the camera for a period of time. See "tips," page 23.

installing batteries

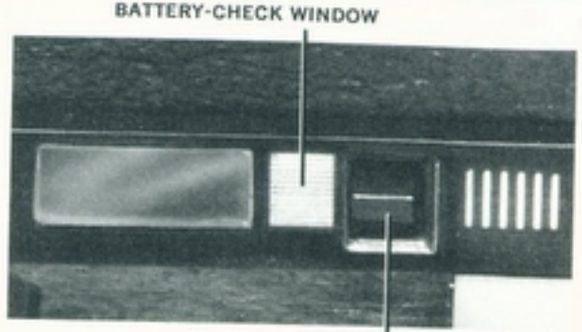
Slide the latch on the BATTERY-COMPARTMENT DOOR toward the rear of the camera; then swing open the door. Clean the contacts on the AA-size batteries; then insert the batteries into the battery compartment with the "+" and "—" on each battery matching the "+" and "—" on the battery compartment. Close the battery-compartment door.

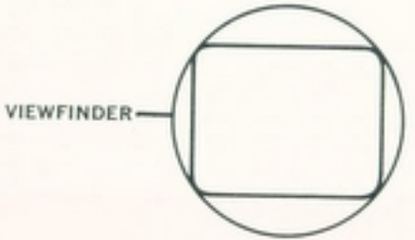


checking batteries

To check the batteries for sufficient power, press down on the BATTERY-CHECK BUTTON. If the batteries are good, the BATTERY-CHECK WINDOW will light up (an orange light will also be visible in the top of the viewfinder). If the window remains dark, remove the batteries and clean the battery and camera contacts. Reinstall the batteries and check them again. If the window still remains dark, have the batteries tested for sufficient power output. Replace the batteries if necessary.

WARNING: Never dispose of batteries in a fire as they may explode.





Kodak super 8 movie films

With your camera, you can use super 8 cartridges of movie film having a speed of ASA 40 or ASA 160 with movie or tungsten lights, or a speed of ASA 25 or ASA 100 with daylight illumination. (A conversion filter, built into your camera, can be moved out of position manually for tungsten-light movies, or by inserting a movie light into the slot on top of the camera. See page 11.) Select the film from the table for the conditions under which you will be making movies.

Do not carry unwrapped, unexposed film cartridges in your pocket or purse, because dust may accumulate on the film and appear as black specks on your movies.

Before making any especially important movies—on a trip or at some special event—expose a cartridge of film and check the results. This will give you practice in camera operation and will provide a check on your equipment. If you have any questions, your photo retailer will be glad to help.

IMPORTANT—Store your camera and film away from heat and direct sunlight—never in the glove compartment, on the rear-window shelf, or in any other "hot spot" in a car.

	Kodak Film	Film Speed	Light Sources
color movies	Ektachrome 160 Movie Film (Type A)	ASA 100 (with built-in filter)	Daylight, fluorescent, carbon-arc spotlight, or other ☀
		ASA 160 (no filter)	Existing tungsten light, fireworks, floodlight, bounce movie light (3400 K) 💡
	Kodachrome II Movie Film (Type A)	ASA 25 (with built-in filter)	Daylight ☀
		ASA 40 (no filter)	Movie light (3400 K) 💡
	Ektachrome 40 Movie Film (Type A)	ASA 25 (with built-in filter)	Daylight ☀
		ASA 40 (no filter)	Movie light (3400 K) 💡
special-purpose black-and-white movies	Tri-X Reversal Film 7278	ASA 200 (no filter*)	Daylight ☀
		ASA 160 (no filter)	Existing tungsten light, bounce movie light (3400 K) 💡
	Plus-X Reversal Film 7276	ASA 25 (with built-in filter)	Daylight ☀
		ASA 40 (no filter)	Movie light (3400 K) 💡

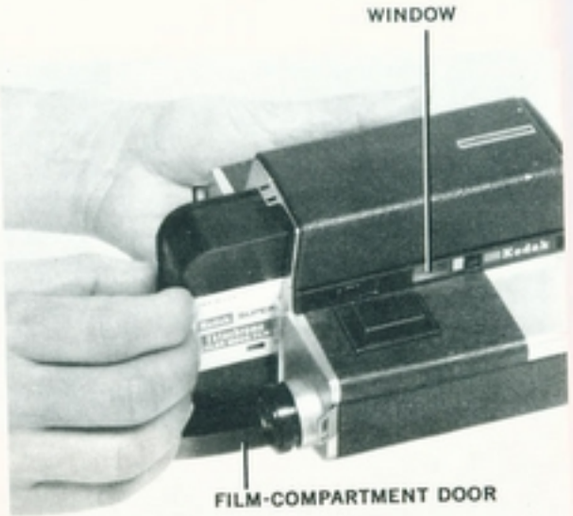
*Set filter switch at "💡".

loading your camera . . . in any light

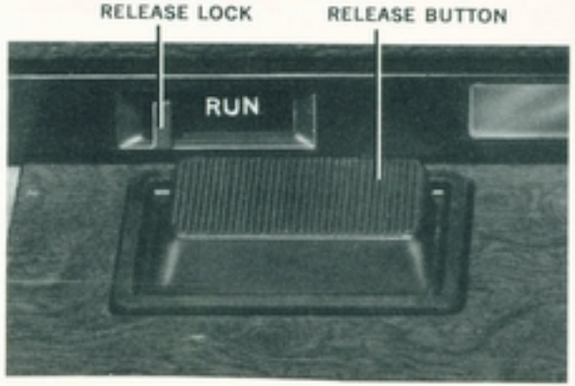
1 Push down on the FILM-COMPARTMENT DOOR latch, and gently lower the door.

2 Slip a super 8 cartridge into the camera, with the notches in the cartridge toward the front of the camera and the cartridge label facing as shown.

3 Swing the film-compartment door closed and be sure it latches. The film-type designation on most cartridge labels will appear in the WINDOW on the side of the camera, indicating that film is in the camera.



4 Check the FILM-SUPPLY INDICATOR window; the indicator should be at "1." As you make movies, the indicator moves to show you how much unexposed film remains.



exposure release button

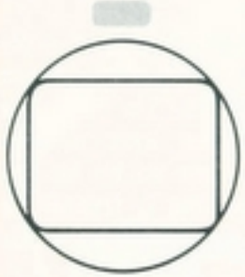
The RELEASE BUTTON is controlled by the two-position RELEASE LOCK. With the release lock in its "lock" position, the release button cannot be operated. This prevents accidental running of the camera, wasting film and battery power. With the release lock in its "run" position, partially depress the release button to energize the exposure control, and then depress it further to start the camera motor and make movies. Remove pressure quickly to stop making movies.

For continuous running, depress the release button fully; then slide the release lock to the "lock" position. To stop the camera, return the release lock to the "run" position. If you want to be in the movie, place the camera on a tripod or other firm support and set the camera for continuous running.

automatic exposure control

To help you get well-exposed movies, the lens opening is automatically controlled by the amount of light reflected by the scene to the ELECTRIC EYE. Therefore, do not obstruct the electric eye during movie-making by covering it with your fingers or any other object, and do not point the camera directly toward the sun or other bright light sources.

As you look through the viewfinder, you will see a small, rectangular window located *above* the viewfinder rectangle; this is the *low-light* signal. Partially depress the release button, pausing for a moment to allow the automatic exposure control to adjust for the lighting conditions. (The first movement of the release button energizes the exposure control, and then further depression of the button will start the camera motor.) If there is a low-light condition, the window will turn orange (see page 18).



NOTE: The orange light signal may come on momentarily as the exposure control adjusts for the lighting conditions. The light will also come on when the battery-check button is depressed and the batteries are good.

camera speeds

Your camera has operating speeds of 18 and 9 frames per second. Slide the SPEED SELECTOR to the desired setting—the exposure control is adjusted automatically. *Don't leave the selector in a mid-position and don't move the selector when the release button is depressed.* The setting of 18 frames per second is the normal camera and projection speed.

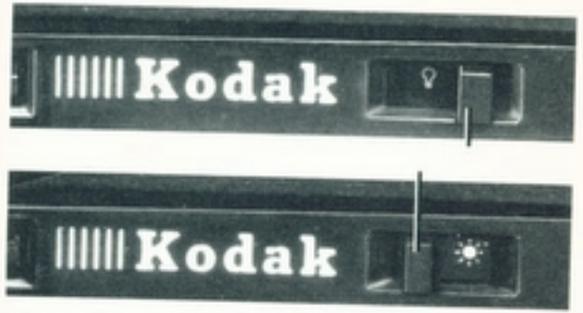
SPEED SELECTOR

If the orange low-light signal appears in the viewfinder, you can use the 9-frames-per-second setting to provide more exposure for still subjects. When you make movies at 9 frames per second, it's a good idea to place the camera on a tripod or other firm support.

Camera Speed	Effect on Projected Image	Suggested Uses
18 fps	Normal action	Most subjects
9 fps	Speeded-up action for moving subjects	Still subjects in low-light levels, comedy effects

filter setting

A conversion filter is built into your camera for making color movies in daylight. Set the FILTER SWITCH at "💡" for regular light bulbs, floodlights, movie lights, or other tungsten-light sources. Set the filter switch at "☀" for daylight, fluorescent light, and most other lighting conditions. (If you are not sure of the type of light source, set the switch at "☀.")



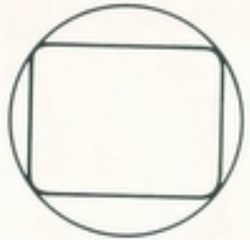
viewfinder

Grasp the camera with both hands as shown—the camera's unique design helps you to hold it firmly for steady movies. Bring the camera VIEWFINDER up to your eye; then adjust the camera to a comfortable holding position where you can see your subject clearly in the viewfinder. (Tilt your head slightly until your forehead rests against the textured-rubber rest—this helps you hold the camera steadier.)

The sports-type viewfinder has a circular transparent area surrounding the rectangular frame. In this transparent area, you can see action occurring *outside the scene being photographed*. This permits you to anticipate movement into the scene.

Except at close distances, the scene you see in the rectangular frame will be approximately the same as that which will be projected on the screen after the film is processed. At close distances, the viewfinder lens and the taking lens do not "see" quite the same view because they are separated. This effect is called "parallax" and is especially noticeable in close-ups. Therefore, when you are making movies at 8 feet or closer, aim the camera slightly to the right of the area you want in your movie to avoid cutting off part of your subject.

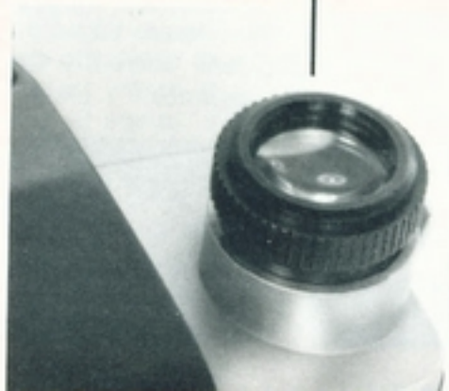
VIEWFINDER



viewfinder focus

By rotating the viewfinder EYEPIECE, you can adjust the finder for individual eye characteristics. Look through the viewfinder and rotate the eyepiece until the image is sharp. (This will focus *only* the viewfinder image—see "focusing camera lens," page 14.)

EYEPIECE



focusing camera lens

For sharp movies, you will need to set (focus) the camera lens for the subject-to-camera distance. There are two ways of focusing your camera—rangefinder focusing or scale focusing.

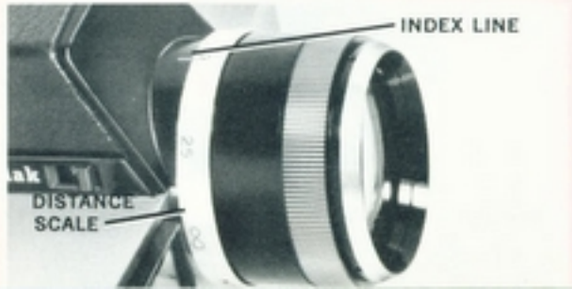
Rangefinder focusing—Look at your subject through the viewfinder. In the center of the viewfinder you will see two images of your subject's vertical lines. Rotate the lens barrel until the two images coincide; you have now set the lens correctly for that subject-to-camera distance.

INCORRECT

CORRECT

As you move the lens from the wide-angle to the telephoto position (see p. 16), the rangefinder spot will expand to cover most of the viewfinder. Use the rangefinder with the lens at the telephoto position for easier and more accurate focusing. The rangefinder also lets you focus quickly as the subject-to-camera distance changes.

Scale focusing—Measure the subject-to-camera distance; then rotate the lens barrel until the appropriate footage on the DISTANCE SCALE is opposite the INDEX LINE.



range of sharpness

After you focus the camera, the subject will appear sharp on the film. An area both in front of and behind the subject will also be in acceptable focus. This range of sharpness depends both on the lens opening (set automatically) and on the position of the zoom lens (page 16). For example, a bright-sun condition (small lens opening) and/or zoom setting at wide angle provides an increased range of sharpness. Check the table below for range-of-sharpness data.

	Scale Setting	Bright Day (Sun)		Dull Day (Cloudy)		Inside Scenes (Max. Lens Opening)	
		Wide-Angle	Telephoto	Wide-Angle	Telephoto	Wide-Angle	Telephoto
ASA 40 Films	25	2′6″ to ∞	9′6″ to ∞	3′2″ to ∞	11′1″ to ∞	8′7″ to ∞	18′6″ to 39′
	12	2′4″ to ∞	6′9″ to 55′	2′9″ to ∞	7′6″ to 30′	6′3″ to ∞	10′4″ to 14′6″
	8	2′1″ to ∞	5′3″ to 16′8″	2′6″ to ∞	5′8″ to 13′6″	5′ to 20′	7′2″ to 9′
	6	1′11″ to ∞	4′4″ to 9′10″	2′3″ to ∞	4′8″ to 8′8″	4′ to 11′	5′6″ to 6′7″
ASA 160 Films	25	1′4″ to ∞	5′11″ to ∞	2′6″ to ∞	9′6″ to ∞	8′7″ to ∞	18′6″ to 39′
	12	1′3″ to ∞	4′9″ to ∞	2′4″ to ∞	6′9″ to 55′	6′3″ to ∞	10′4″ to 14′6″
	8	1′3″ to ∞	3′11″ to ∞	2′1″ to ∞	5′3″ to 16′8″	5′ to 20′	7′2″ to 9′
	6	1′2″ to ∞	3′5″ to 25′	1′11″ to ∞	4′4″ to 9′10″	4′ to 11′	5′6″ to 6′7″

zoom lens

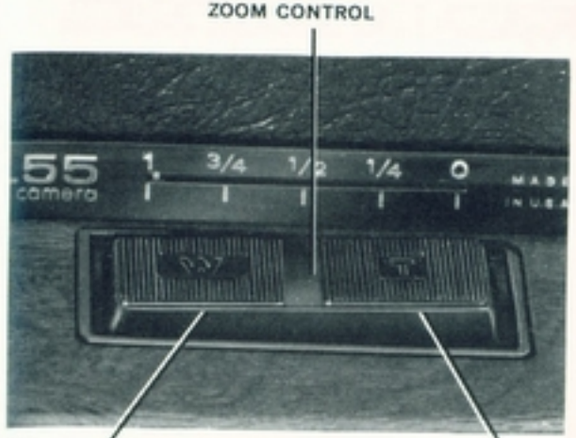
The 9mm to 21mm, *f*/1.2 KODAK EKTAR Lens in your camera has a variable focal length which covers the individual fields of wide-angle and telephoto lenses. It also permits zooming so that the size of your subjects will be larger or smaller on the screen when you project your movies.

For sharp, distinct movies, you must focus your camera as previously described. Using the zoom feature is not a substitute for proper focusing—it requires even greater focusing care, particularly when you use the telephoto position.

Press down on the front (W) of the ZOOM CONTROL to move the lens to wide-angle or on the rear (T) of the zoom control to move the lens to telephoto. (You can frame your image in the viewfinder before you start to make movies.)

Lens positions—The wide-angle position covers wide-area situations, such as groups of people and outdoor scenes. The telephoto position provides larger images of subjects not close to the camera, such as children at play, birds, animals, and spectator sports. You must hold the camera extra steady, focus accurately, and center the subject in the viewfinder when using the telephoto position.

For an effect of moving away from the subject, hold the camera steady and push down on the front of the zoom control while running the camera. *Keep your subject centered in the viewfinder.*



daylight movies

For bright color movies, your subject should be either entirely in bright or hazy sunlight with the sun approximately behind you, or entirely in shade (not partially in each). Set the filter switch to "☀."

1 For sharp movies, focus the camera lens carefully.

2 Compose your picture through the viewfinder. Be sure that nothing obstructs the lens or the electric eye and that the low-light signal is not on.

3 Hold the camera steady and make movies by firmly depressing the release button. To stop making movies, release pressure quickly.

NOTE: If the camera stops running while the release button is depressed, check the batteries. See page 5.

existing-light movies

Existing light is the type of light found in homes, schools, churches, and stage shows; outdoors at twilight; and in lighted street scenes or scenes including illuminated buildings after dark. This includes daylight indoors and artificial light which exists in a scene.

Your camera, loaded with KODAK EKTACHROME 160 Movie Film (Type A), is designed for making movies with existing light. You can make movies indoors with the light existing in a typical living room, at a stage or ice show illuminated by floodlights, or in any similarly lighted surroundings. The automatic exposure control adjusts the lens opening for the amount of light as you make movies.

For movies of subjects illuminated by tungsten light (regular light bulbs), slide the built-in filter out of the light path by moving the FILTER SWITCH to the "💡" position. (For other types of lighting, such as fluorescent, carbon-arc spotlights, or daylight indoors, the switch should be set to the "☀" position. When there is more than one type of light and you aren't sure which type is strongest, set the switch for outdoor conditions, "☀.")

When the low-light signal appears, the lens opening is at its maximum and there is usually not enough light for well-exposed movies. However, you can continue to make movies until the amount of light is about one-half the amount existing when the low-light signal first appears. Here is a convenient way to check this:

1 Remove your finger from the release button.

2 Move the speed selector to 9 and *partially* depress the release button.

If the low-light signal does *not* come on, remove your finger from the release button, move the speed selector back to 18, and then continue to make movies. Under these conditions, your movies will be somewhat darker than normal, but acceptable in most instances.

When making movies indoors with existing light, avoid including any unusually bright light sources (for example, floodlights or sunlight streaming through a window) in the center of the scene you see in the viewfinder. If you do include an unusually bright light, the camera's automatic exposure control will adjust for the bright light and your subject may appear dark in your movie.

Be certain you set the filter switch to "☀" before making daylight movies.

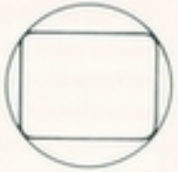
indoor movies with movie lights

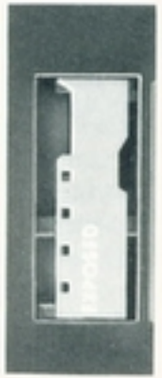
You can also use a movie light with your camera if you desire. (To install a movie light on top of the camera, remove the protective *reusable* plastic plug from the movie-light slot.) See your photo retailer for a suitable movie light.

CAUTION: For the safety and comfort of your subjects, read the manufacturer's instructions carefully before using any movie light. If you use a movie light with your camera, be very careful to avoid getting your hands close to the light when you focus the camera lens.

unloading camera

When the FILM-SUPPLY INDICATOR approaches the "0" position, you are nearing the end of the film. A red light will appear *below* the rectangle in the viewfinder when there is approximately three feet of film remaining to be exposed. Continue to operate the camera until you hear the sudden "free-running" sound of the camera mechanism, which indicates the film is fully exposed. Open the film-compartment door and remove the cartridge. The word "EXPOSED" appears on the film in the aperture of a fully exposed cartridge. *Never open the cartridge.*





NOTE: We do not recommend the interchange or removal of partially exposed film cartridges, because some "light-fogging" of the film will result. In addition, when a film cartridge is placed in the camera, the film-supply indicator will be at "1," even if the film is partially exposed.

However, if you choose to remove the film cartridge before it is fully exposed, note the setting of the film-supply indicator before you remove the cartridge. Mark this setting on the cartridge so that it will appear in the window. Since the indicator will be at "1" when you reinsert the cartridge into the camera, subtract the setting you marked on the cartridge from "1" to determine the setting at which the cartridge will be fully exposed. For example, if the marked setting is "¾," reinsert the cartridge and make movies until the indicator is at "¼." (Listen for the sudden "free-running" sound of the camera mechanism when the indicator approaches "¼.") This gives you a fully exposed film cartridge. Under this condition, the end-of-film light will not appear in the viewfinder.

film processing

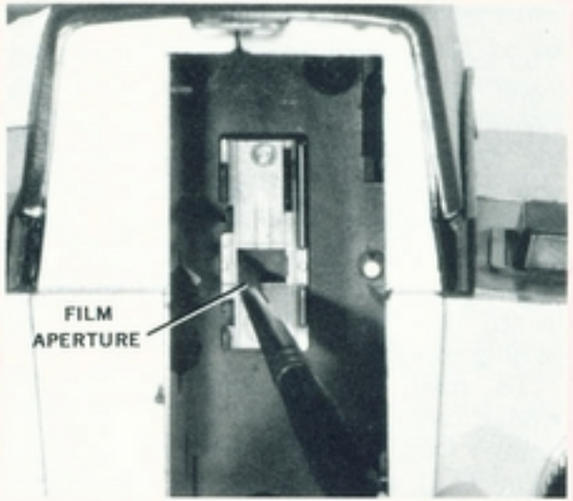
You can have your film processed as follows: (1) Take the exposed super 8 film cartridge to your retailer, who will arrange for processing (specify the processor, if you desire); or (2) mail the exposed KODACHROME II Movie Film or KODAK EKTACHROME Movie Film directly to a Kodak laboratory, as described below, or to any laboratory that offers such a processing service.

To mail your exposed cartridge of Kodak color movie film to a Kodak laboratory (Kodak doesn't process black-and-white film), first purchase the appropriate KODAK Prepaid Processing Mailer from your photo retailer. Then send the exposed film cartridge directly to a Kodak laboratory, according to the instructions on the mailer. The laboratory will mail your processed film directly to any address you specify.

MORE INFORMATION—If you have any questions about the use of this camera, write to Eastman Kodak Company, Photo Information, Dept. 841, 343 State Street, Rochester, New York 14650.

Cleaning lenses—The picture-taking lens and the viewfinder lenses are built into the camera and cannot be removed for cleaning. Clean the protective glass in front of the front viewfinder lens and the picture-taking lens by first blowing away any dust or grit from the surfaces; then gently wipe the surfaces with a clean, soft, lintless cloth. If necessary, use KODAK Lens Cleaner on the cloth. Clean the rear viewfinder lens by first blowing away any dust from the surface; then gently wipe the surface with a clean, soft, lintless cloth.

Cleaning the aperture—Clean the FILM APERTURE in the camera frequently to prevent buildup of dust at the aperture. Open the film-compartment door; then, while holding the camera up so that dust will not fall onto the rear of the lens, use a small, soft brush to clean the aperture. Remove any dust in the film compartment.



1 **Batteries**—If the camera stops running, clean the battery and camera contacts with a rough cloth. Have the batteries checked for their power output; replace them if necessary. To prevent needless interruption during movie-making, use live batteries and keep battery and camera contacts clean.

If the film-supply indicator does not advance when you have a film cartridge in the camera and the camera motor is running, check to see if the batteries are correctly installed, *with the "+" and "—" ends of the batteries matching the "+" and "—" on the battery compartment.* Incorrect battery insertion will cause the motor to run slowly, backward, or not at all. *If your processed film is "black" (unexposed), check to see if the batteries are inserted correctly.*

When you go on a trip, always take along a spare set of fresh batteries. Replace batteries after about a year of use or after exposing about 25 cartridges. Batteries will run fewer cartridges through the camera under cold temperatures.

2 **Scene length**—Usually, about 5 to 10 seconds of filming time (approximately 1½ to 2½ feet of film) is appropriate for movie scenes of average action. Give your movies an interesting change of pace and make them more fun to see by making some scenes longer than others. It takes the same time to show the movie as it does to expose it (at 18 frames per second). So

decide how long you want the scene to be on the screen, and expose the film for that length of time. Some scenes need to be long, some medium in length, and some short. An overall shot of a beach to establish location may last only a few seconds, but the more interesting close-ups may deserve a much longer time.

3 Panning—"Panning" is a term that means moving the camera while you're filming to cover an extended view. Your movies will be more enjoyable if you keep panning to a minimum. When panning is excessive or too fast, subjects and backgrounds seem to race by on the screen.

By holding your camera still for most of the time, you can make movies with the "professional" touch—ones that are easy on the eyes, and more fun to see. "Pan" only in rare instances. Whenever possible, try to photograph a wide view by making a series of shots, moving the camera between takes and overlapping each scene slightly. However, in some instances, a panning shot may be desirable. The secret of a good pan is to move the camera slowly and smoothly. Stand still, hold the camera steady on the first part of the scene for a moment, pivot from the waist, and pan *slowly*. Never pan on nearby objects, and never pan at a camera-speed setting of 9 frames per second.

Another kind of pan is to follow a moving subject. In this type of pan, you keep the moving subject centered in the viewfinder, so the subject remains sharp and the background will be blurred.

4 Indoor movies—When you make movies indoors, seat your subjects midway between and slightly behind two lamps of approximately the same wattage, and the results will be quite pleasing. Dining-room scenes filmed with overhead lighting and including a white or light-colored tablecloth will also make attractive indoor movies. It's also a good idea to turn on all the lights in a room while making movies.

5 Idea books—To help you make movies you and your friends will enjoy seeing over and over again, Kodak publishes many fascinating idea books, such as *Home Movies Made Easy,* AW-2. This book guides you to real pleasure in making and showing your movies. It will help you create interesting movies and edit your films for "professional" shows, and it gives examples of more advanced movie-making techniques. It has 15 chapters presented in an easy-to-read, easy-to-understand manner, covering such various topics as vacation movies and sports movies. One chapter describes ways to make existing-light movies. This book, and others, are available from your photo retailer.

If your retailer cannot supply *Home Movies Made Easy,* AW-2, order by title and code number directly from Eastman Kodak Company, Dept. 454, Rochester, New York 14650. Please send $1.95 for the book and include applicable state and local taxes. (Price subject to change without notice.)

auxiliary equipment . . .

KODAK XL Movie Case

This durable case protects your camera from dust and damage when you are not making movies.

KODAK PRESSTAPE Universal Splicer

This easy-to-use dry splicer for super 8, 8mm, and 16mm films uses pressure-sensitive adhesive tape to make splices.

KODAK INSTAMATIC® M50 Movie Projector —for super 8 film

This projector features fully automatic threading, and compact, lightweight design. It has a 200-foot-reel capacity. A single knob controls both forward projection and rapid rewind.

KODAK INSTAMATIC M65A Movie Projector —for super 8 and 8mm film

Offers fully automatic threading and high-speed automatic rewind, plus a film-selector switch and a removable supply-spindle adapter for projecting both super 8 and 8mm films. It is self-cased and has a 200-foot-reel capacity.

KODAK INSTAMATIC M68A Movie Projector —for super 8 film

This budget-priced projector features fully automatic threading onto the take-up reel, and has a 400-foot-reel capacity, plus forward, reverse, and still projection.

KODAK INSTAMATIC M67 Movie Projector —for super 8 and 8mm film

Has the same features as the M68A Projector, plus a film-selector switch and a removable supply-spindle adapter for projecting both super 8 and 8mm films.

KODAK INSTAMATIC M70 Movie Projector —for super 8 film

Modern, low-format design is seen in this projector. It has automatic threading and a single control for forward, reverse, and still projection, with a choice of seven forward and reverse projection speeds. The projector is equipped with a tungsten-halogen lamp which operates at peak efficiency throughout its life. The motor-lamp switch gives you a choice of lamp brilliance. This projector has a 400-foot-reel capacity.

KODAK INSTAMATIC M80 Movie Projector —for super 8 and 8mm film

Has the same features as the M70 Projector, plus a film-selector switch and a removable supply-spindle adapter for projecting both super 8 and 8mm films.

KODAK INSTAMATIC M85 Movie Projector —for super 8 and 8mm film

Offers the same features as the M70 Projector, except it has forward and reverse (18 fps), plus still projection, rather than

the choice of seven projection speeds. In addition, the projector offers a film-selector switch and a removable supply-spindle adapter for projecting both super 8 and 8mm films. It has one lamp position (high).

KODAK INSTAMATIC M95 Movie Projector —for super 8 and 8mm film

This projector has the same features as the M70 Projector, plus a film-selector switch and supply-spindle adapter for using both super 8 and 8mm films, a low-voltage tungsten-halogen lamp which provides high light output and longer lamp life, and a room-light receptacle.

KODAK INSTAMATIC M105 Movie Projector —for super 8 film

This model projects cartridges (50- or 100-foot) of super 8 movie film and standard super 8 reels of up to 400-foot capacity. Automatic threading of your super 8 film and automatic cartridge rewind provide easy operation of the projector. The projector has a built-in film trimmer. Storage space for a 400-foot take-up reel is provided in the cover.

KODAK INSTAMATIC M109 Movie Projector —for super 8 and 8mm film

This projector has all the features of the KODAK INSTAMATIC M105 Movie Projector, plus the capability of projecting 8mm film in addition to super 8 movie film.

KODAK INSTAMATIC M110 Movie Projector —for super 8 and 8mm film

This projector has the same features as the KODAK INSTAMATIC M109 Movie Projector, plus the capability of projecting 200- and 400-foot cartridges of movie film.

Your photo retailer will be glad to help you select a projector that fulfills your needs.

service facilities

If your movie camera should require service, complete facilities are provided in Rochester, as well as in Kodak Regional Marketing and Distribution Centers, at the addresses listed below.

in Rochester:
Eastman Kodak Company
Central Equipment Services Center
800 Lee Road
Rochester, New York 14650

regional centers:
Eastman Kodak Company
Regional Equipment Services Center

9100 Alcosta Boulevard
San Ramon, California 94583

P.O. Box 1260
Honolulu, Hawaii 96807

12100 Rivera Road
Whittier, California 90606

1901 West 22nd Street
Oak Brook, Illinois 60521

2800 Forest Lane
Dallas, Texas 75234

5315 Peachtree
Industrial Boulevard
Chamblee, Georgia 30341

1334 York Avenue
New York, New York 10021