

# Kodak Dealer News

MARCH 1960

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the Week*

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◀ Kilauea Iki erupts



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## KODAK DEALER NEWS

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Address all communications to:

Wendell Phillips, *Editor*  
Kodak Dealer News, Dept. 8  
Eastman Kodak Company  
343 State Street  
Rochester 4, N. Y.

Phone: LOcust 2-6000, Ext. 2313

### ABOUT THE COVER:

One of Hawaii's biggest tourist attractions the past few months has been the eruption of Kilauea Iki on the island of Hawaii. One of Kodak's dealers in Honolulu, Art Carter, owner of Carter's Camera and Gift Shops, made some spectacular shots of the eruptions. Other pictures — along with Art's own story — are on Pages 12-16.

## memo

*from A. D. Johnson*

*Advertising Manager*

Several of the advertising and promotion plans outlined in this issue are inter-related, and I know you'll want to use them all to best advantage.

First, much of Kodak's spring and summer advertising will revolve around a "Picture Idea of the Week" theme. Our advertisements in newspapers and magazines, our television commercials, direct mail pieces — in fact, practically everything we'll be doing advertising wise — will stress picture-taking *ideas*. There will be fresh, new inspirational ideas, as well as some involving the traditional and more obvious picture-taking occasions like Easter and Mother's Day. In total it will be a tremendous effort toward getting cameras used more often and with good reason. The best part of it is that it's the kind of program that gives you something to build on. There are "Picture Idea of the Week" ad mats, window spots, and radio commercials that not only tie in with the national theme but give you a chance to advertise some of your own "Ideas of the Week." More than any year I can recall, materials to make your store an aggressive competitor for those extra dollars and that extra bit of leisure time are yours for the asking. Look through these pages and see for yourself.

In addition to this national theme, Kodak has started a big Special Events Promotion Program to permit you to stage complete tie-ins with any special event in your area, such as a local parade, sports event, or centennial. This is again an *idea* promotion. Don Silver elaborates on this on page 10 of this issue.

We feel you'll welcome these new advertising and promotion plans and will take advantage of the special materials available to you.

If you do, more cameras will get off closet shelves and start making money for you.

*Deck Johnson*



Bill Tracy (right), J. Walter Thompson Company, discusses artwork for first Picture Idea of the Week ad with Reo Young, manager of Kodak's amateur product advertising. This Easter ad will appear in the April 9 *Post* and April 11 *Life*.

## *Kodak's new **Picture Idea of the Week** advertising begins April 9th. Easter Parade leads off new series of ads*

A brand new series of "photo ideas" is scheduled to start in the April 9 *Post* and April 11 *Life*, when people in your area will see Kodak ads suggesting family "Easter Parade" movies.

This new "Picture Idea of the Week" series is designed to give your customers a big shove toward your store, giving them specific reasons why they should want to take pictures . . . immediately.

In many of the ads, celebrities such as Peter Lawford, Donna Reed, Harriet Nelson, Ed Sullivan, and Emmett Kelley will be used. Peter Lawford leads off this part of the campaign in the April 30 *Post*, May 2 *Life*, and May 10 *Look*, with a suggestion to take Mother's Day snapshots. In June, Harriet Nelson will suggest vacation pictures.

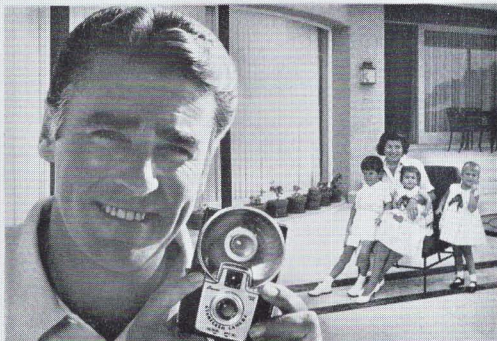
You'll be able to tie in at the local level, since Kodak newspaper mats are being provided for each

Picture Idea — including the celebrity tie-ins. These will be shown in your Newspaper Ad Schedule in the Merchandising Packet. In addition, local radio spots are also available which emphasize each Picture Idea. In the display story (page 7) you'll see window spots which can be used on your windows to push the same picture ideas which are being shown in the ads.

However, the Picture Idea ad is only part of the impact upon your customers. Opposite most of the full-color ad pages are half-page ads featuring cameras and projectors. For instance, opposite the Easter Idea ad will be another ad on Brownie Movie Cameras. So your customer gets a double suggestion — namely, what to take and what to take it with.

This should be one of the most powerful and effective advertising campaigns Kodak has ever run. But

## PICTURE IDEA OF THE WEEK



Patricia Lawford—with Christopher, Virginia and Sydney—ready for pictures!

Peter Lawford says: "Make it a Mother's Day she'll remember—with Kodacolor snapshots. Easy to take with any camera!"

"If I can do it, so can you! Anybody can make Mother's Day even more unforgettable," says Peter Lawford, now starring in MGM's "Never So Few." "Just take Kodacolor snapshots. Mom will have her day for keeps—in color pictures that really look

real! All you do is put Kodacolor film in a Brownie Camera, and shoot away. Sound easy? I can tell you it is!" (Kodacolor film works like a charm in any camera. It can be processed locally in many cities, or by Kodak. Ask your dealer.)



"Victoria gives Pat a kiss just before he's one year old and runs in a bathtub. This shot shows how well Kodacolor film works with flash."



"Christopher and Sydney give Pat the best gift of all. It's his first and last show. What mother wouldn't like a picture like this?"



"Sydney gives Pat a present. I have a Kodacolor enlarger print of this on my dresser."

EASTMAN KODAK COMPANY, Rochester 4, N.Y.

Kodak  
TRADEMARK

it can make more sales for you if you use the tie-in ads and spots which are available.

We hope that you have set up an advertising program for the year as outlined by Walt Williams in last month's *Dealer News*. If you haven't, you'll want to do it now. You'll want to be sure that your weekly ads are set to appear at the same time as Kodak's national "Idea" ads. Here is the tentative schedule for these ads as they're set up right now:

### Easter

Ad suggests moving up to movies for Easter, 1960. Facing ad promotes Brownie Movie Camera, f/1.9, and Brownie Movie Camera, Turret f/1.9 LIFE, April 11; POST, April 9.

### Camera Party

Practical plans for a "Bring Your Camera Party" — including prop ideas, invitation suggestions. Facing ad features Brownie Starflash Camera, Kodak Pony II Camera, Kodak Rotary Flashholder. LIFE, April 25; POST, April 23.

### Mother's Day

TV and movie star Peter Lawford points out the wonderful role Kodacolor snapshots can play in Mother's Day celebrations. POST, April 30; LIFE, May 2; and LOOK, May 10.

### Pick a Bouquet

Spring flowers are wonderful subjects for color-slide making: "Pick a bouquet that lasts all year long." Facing half-page ad illustrates

First celebrity to appear in Kodak's Picture Idea of the Week ads is Peter Lawford, telling your customers it's easy to take Mother's Day Kodacolor snapshots. This runs in POST, April 30; LIFE, May 2; LOOK, May 10.

Kodak Pony II Camera, Kodak Automatic 35 Camera. LIFE, May 30; POST, May 28.

### Best Girl

Ed Sullivan and his family are featured in this "Picture Idea" ad which suggests Kodacolor snapshots of the ladies in your life — young or old. LIFE, June 13; POST, June 18; and LOOK, July 19.

### July 4th

Great idea for this year's 4th of July fun: Take movies as well as snapshots. Half-page ad features Brownie Movie Camera, Brownie Movie Projector. LIFE, June 27; POST, July 2.

More "Picture Ideas" are scheduled through mid-October. Ads and schedules are subject to change.

In addition to tying in with Kodak's national Picture Idea ads, you'll want to advertise other "Ideas," too. Last month's Promoting Photography column (page 23) gave suggestions for every week in the year. Kodak's new series of radio spots and ad mats will cover many of these additional picture suggestions. You, in turn, will have local events of interest you'll want to advertise and promote.

Perhaps you'll want to have a "Picture Idea of the Week" suggestion system, with prizes for the best ideas suggested by customers and prizes for the best "ideas" pictures.

\* \* \*

This isn't one of the new Kodak ads, but we thought you'd enjoy seeing MAD Magazine's version which appeared in their March issue.

Nikita Khrushchev says: "It was easy as borscht taking Kossacolor pictures like these!"

Russia's Beloved Premier was Kossacolor film... and always the NKVD boys know easy it is to take pictures of interest!

"It's natural for a man to carry a camera," chuckles Premier Nikita Khrushchev, "which made it easy for me to take wonderful pictures during my tour of the United States. And Kossacolor film proved clear, sharp backgrounds for close scrutiny by our Intelligence Service. Yes, sir, Kossacolor made me trip in America profitable!"

"Here's Kuda my daughter, smiling beside me on the NKVD boys know easy it is to take pictures of interest!"

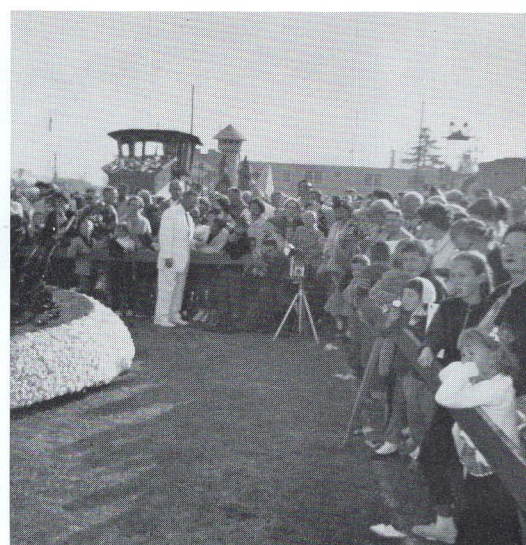
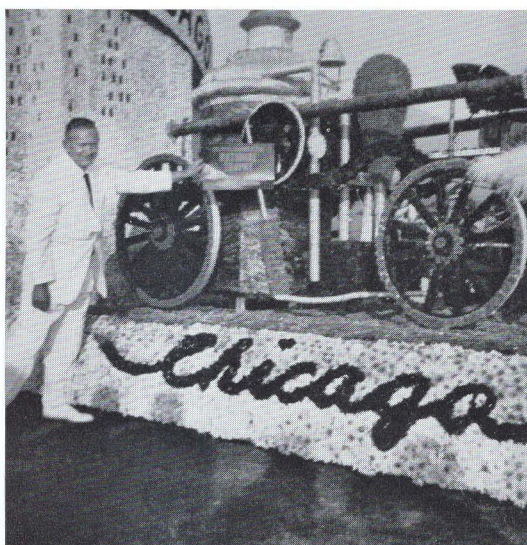
"I shot Kuda, my son-in-law, looking over Ashland Brothers' shoulder. I let him gaze when we got home for covering the blueprint!"

"This is Julia, my other daughter. She never when I took the picture, but the Kuda installation didn't!"

See Kossak's "What's My Party Line?" and "Yes Got The Secret!"

EASTZONE KOSSAK COMPANY, Moscow 4, U.S.S.R.

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Dick Sanders poses beside Chicago's entry in the Rose Bowl Parade, which depicted Mrs. O'Leary's cow and the great fire. Dick also helped advise picture takers as they snapped pictures of the colorful float.

## Dick Sanders advises picture takers as Rose Bowl Parade Official at Chicago float

Not that Chicago needs the help, but they will be glad to know that representing them at the world-famous Tournament of Roses Parade New Year's Day was Kodak's Special Market Representative, Dick Sanders, from Los Angeles.

For several years Dick has been an official of the Rose Parade, being one of the members of the Tournament Association which presents the great spectacle followed by the Rose Bowl football game.

Each year assignments vary, and it was Dick's good fortune this year to be assigned as Public Relations aide with the City of Chicago's float at the Post Parade area where all of the floats are put on display for three days following the parade.

According to official estimates, 1,100,000 people visited this area to marvel at the millions of flowers used to make up the 60 floats. And according to Dick — "At least half of them must have come from

Chicago." Or so it seemed, as all day long streams of people passed by, stopping to photograph and announce that they, too, were from the windy city.

Chicagoans were particularly proud of their float as it was the first year, after a long wait, that Chicago got a spot in the parade; and the city outdid itself with a magnificent display depicting Mrs. O'Leary's cow and the great fire. The story was complete with an actual fire engine of the period, completely covered with flowers, which was shipped out from Illinois from a museum devoted to the era of the fire.

It is estimated that the Pasadena parade is the most photographed event in the nation. And by tradition the parade officials wear white summer suits and red ties. Despite the 40-degree weather Dick claims, "Hearing all those shutters clicking all day long kept my heart warm. That and two pairs of long-handled underwear underneath."

### *Rose Bowl Parade Sidelights*

There were almost as many camera fans at the Tournament of Roses as there were ordinary spectators.

But one shutter-snapper standing in a front row complained that every time he took a picture of a float, a policeman walked right in the way.

"I've got more pictures of that officer than there are floats," he complained.

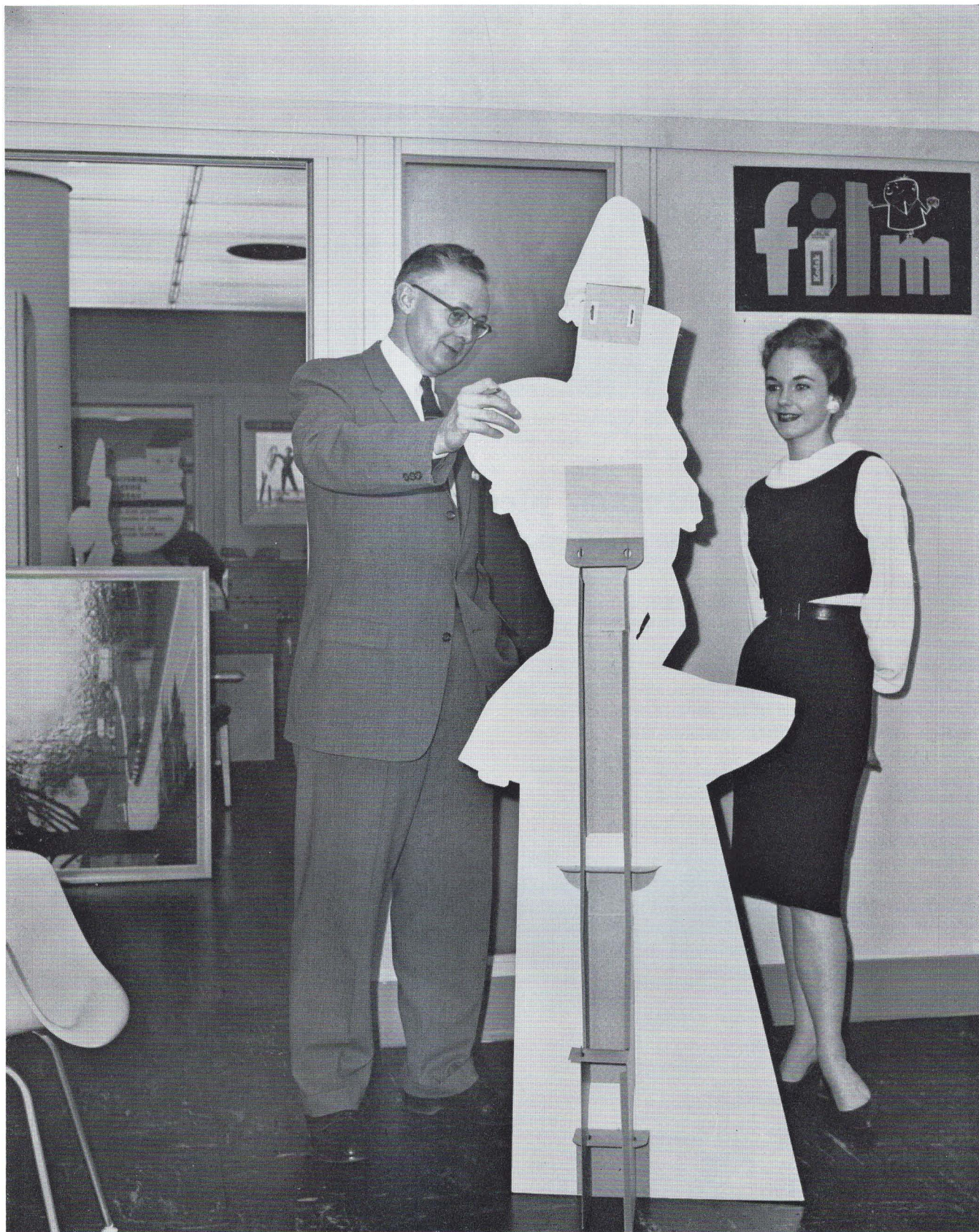
The officer heard, then apologized to the amateur photographer, "I was trying to get pictures, too," and showed his small camera. The officer moved out of his line of fire.

Vice President Nixon vied with the colorful Rose Bowl Parade floats as a target of amateur photographers.

He posed cheerfully with children, grandmothers, servicemen, and police officers as he was snapped by myriad cameras.

Wherever he stopped, at the Wrigley home, the assembly area at the end of the parade, and at the Rose Bowl, he was surrounded by spectators eager to record his likeness or pose proudly with him.

Even his secret service detail was bitten by the camera bug. One of the detail carried a motion-picture camera and carefully recorded portions of the Rose Parade and the Rose Bowl game.



Display manager Don Elmslie and the 1960 Kodak Girl, Barbara Hammond, admire the new Kodak Girl Display, which will be shown for the first time at the MPDFA Con-

vention and in your April *Dealer News*. We'd like to mention, also, that the 1960 Kodak Girl Display *does* have to be ordered - No. A6-875.

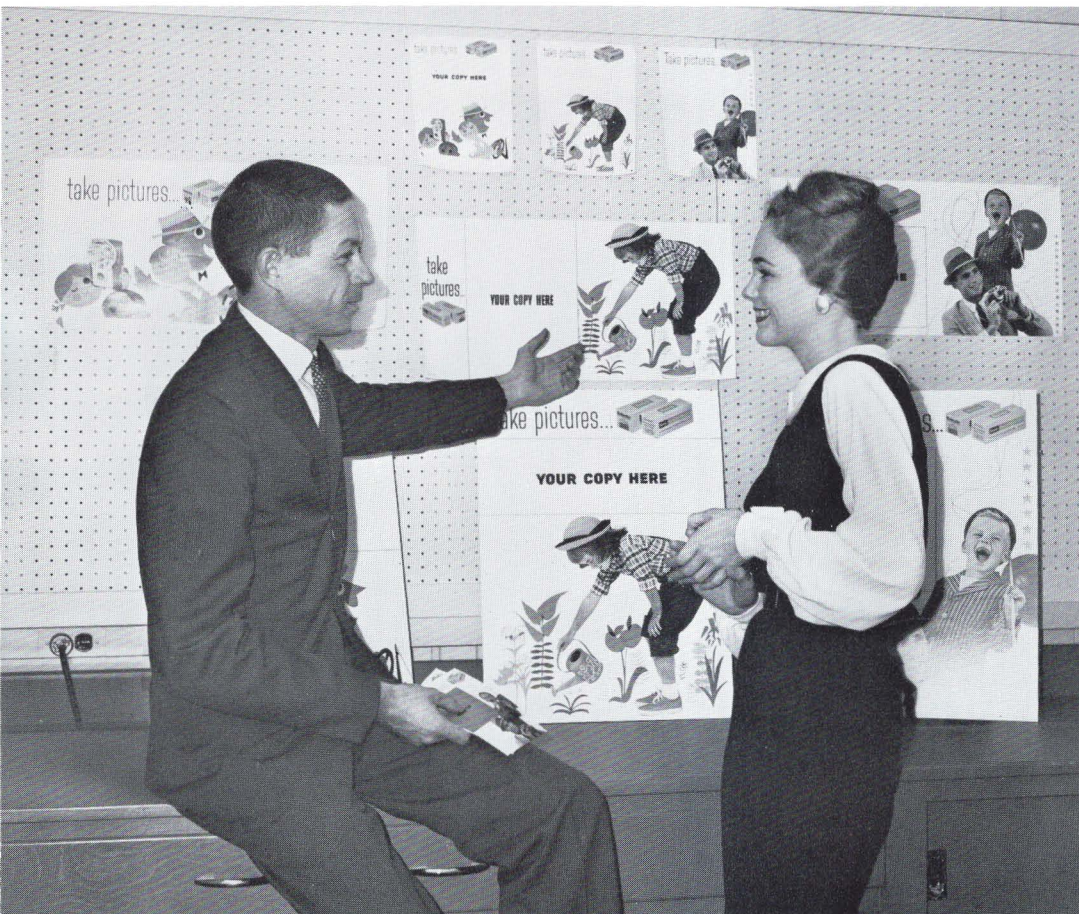
# Let's walk through Kodak's Display Department *and see what's new . . .*

Don shows Barbara the new 1960 Kodak Spring Display which is a brand new design permitting use in floor to ceiling glass front windows, on a floor or — since the centerpiece and other display cards are easel backed — easy separation from the poles so the display can be used in smaller windows or on counters. The main panel can even be hung on the wall. Streamers and giant film cartons are also included.

Order No. A6-723 on the Advertising Order Blank. *NOT* automatic.

Versatility is the keynote of this year's displays and this new Kodak Colorama Illuminator (below) can be hung on a wall, used anywhere in the store; or it can be moved into position in front of a glass door or window at night. The Illuminator (No. A6-12) is available separately for wall hanging or for mounting on top of showcases; or with your choice of two bases—one a portable unit for floor use (A6-17), the other for use on counter or showcase (A6-17A). A new Colorama Transparency (viewing area 45½" x 18½") will be sent every two months. Here assistant display manager Ham Driggs shows Barbara the display.





Barbara and Ham look over some of the Special Events Counter Cards and Streamers which Don Silver describes on page 10.



Don shows Barbara the Dealer Window Display furniture and its easel stand for enlargements. Furniture costs only \$5.00 — No. A6-560 on the Advertising Order Blank. Several

new 19 x 28-inch enlargements — some color, some black-and-white — will be sent out automatically to regular users during the year.



Other Spring Promotion items include this Photofinishing Display No. A6-807; Color Film Streamer (above counter card) No. A9-802; and Black and White Film Streamer (upper left) No. A9-789, on the Advertising Order Blank.

Barbara finds that a Kodak Metal Film Carton also makes a good stool. All she needs is a yellow foam cushion. This has been a very popular item with dealers for both car top mounting and as an outdoor hanging sign. Barbara holds a Kodacolor Film carton to dramatize that this year's metal carton has a new Kodacolor Film side, plus Verichrome Pan on the other side. You can order the new double-duty metal carton on the Order Blank, No. A6-644. (Comes complete with hanging bracket) (Car-mounting - No. A6-645)



Assistant display manager Ham Driggs shows Barbara the new set of six Picture Idea Display Spots which tie in with Kodak's Picture Idea of the Week advertising. Subjects include Easter, Mother's Day, Graduation, Vacation, Flowers, and Camera Parties. Easter is April 17th, so order now. No. A8-808 on the Advertising Order Blank.





With Smith-Hart printing executives, Don checks proofs for quality. (From left) George Mitchell, Ham Driggs, Henry

Klein, Henry Brayer and Don. These proofs are part of Kodak's big Special Events Promotion Portfolios.

One of the most popular displays last year was the Color Display. Along with the display went post cards asking for your comments and suggestions and over 1300 of them came back. On that basis, several improvements have been made in this year's display, and here Barbara and Don are looking at prospective layouts. Don comments:

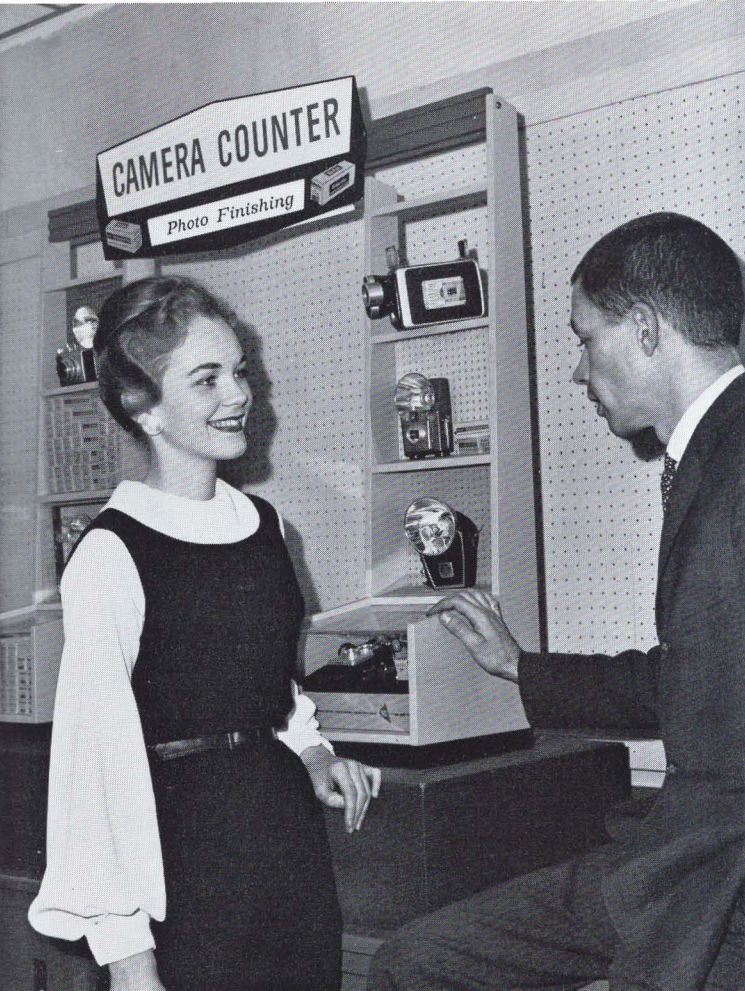
"The reception given our motion Color Display last year was tremendous, and we appreciate your co-operation in returning the post cards with your comments and suggestions. The requests for a similar type of motion display were so numerous that we have designed a new one incorporating many of the suggestions you submitted.

"This year's Color Display will be operated by an electric motor rather than a battery-driven unit. This will eliminate the necessity of replacing batteries, and will provide you with a motor which will operate for several months. The backbone of the unit, which supports the motor as well as the display card, has been constructed of permanent materials which will last indefinitely.

"In addition to the Color Display, we plan to send you supplementary front panels and picture loops throughout the spring and summer months promoting Kodak products as well as picture-taking. The design of the unit is such that you'll be able to change the display in seconds, and you'll have an eye-catching motion display that will really attract attention. I think you'll like this versatile display, which you, by means of your suggestions and comments, helped design."

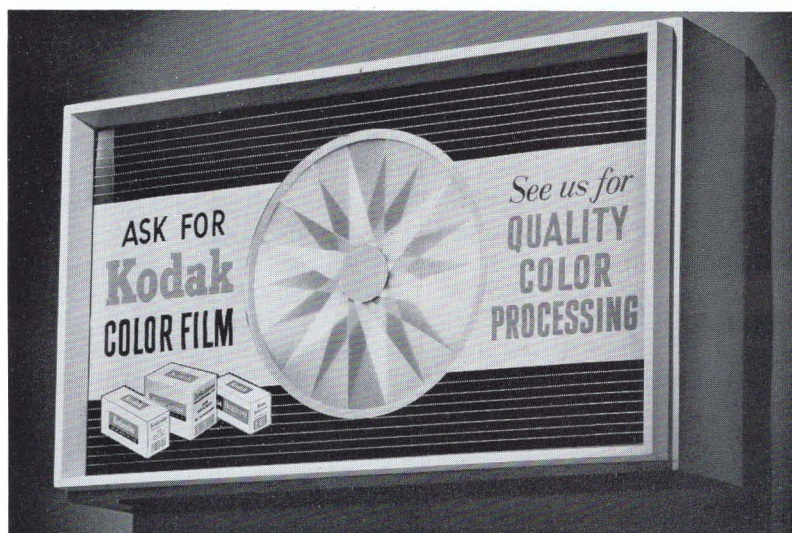
The Color Display goes automatically to regular users about May 1.





Looking over the new No. 665 Camera Counter Arch, Ham Driggs points out that the new Arch offers pilferage protection, with plastic enclosed display sections in the base plus six display sections above. Perforated, clear plastic, and solid back panels are included which can be inserted front or rear of the uprights. Tripod socket screws hold still or movie cameras and help prevent pilferage. Each section will hold over five dozen rolls of 620 film.

Compact (expands from 21 to 73 inches) and styled in modern colors, the Arch has an illuminated "Photo Finishing" sign at the top. Comes complete with hardware and light bulb (without merchandise) for \$23. Available from your sales division.



Speaking of signs, here's the new Color Film and Processing Electric Sign, which is designed for window or in-store use. That center design is a constantly changing color kaleidoscope which is a real attention-getter. No. A6-809.



"Yes, you can buy on time," Ham tells Barbara as she tries out new Kodak Time Payment Application Stand. Stand holds pad (No. TP-200) and ball-point pen on chain is attached. Ideal for counter or desk use. No. A6-903 on the Order Blank.



Don shows Barbara the new Kodak Projector Demonstration Screen with its handy projector pedestal. Designed in black and gold, it's ideal for either rear projection use or regular opaque screenings. It will be ideal for use on your counter or in your window along with slides on the new products Kodak will be announcing at the MPDFA Convention. No. A6-22 on the Advertising Order Blank.

# PROMOTING PHOTOGRAPHY

By DON SILVER, *Kodak Manager of Photofinishing and Wholesale Promotions*

We've just concluded a cross-country tour in which we've had the pleasure of presenting a new Promotion Plan for Photo Finishers. But although it carries a photo finisher label, it's something that every dealer will be interested in as well.

*Here's why we're presenting this new plan:*

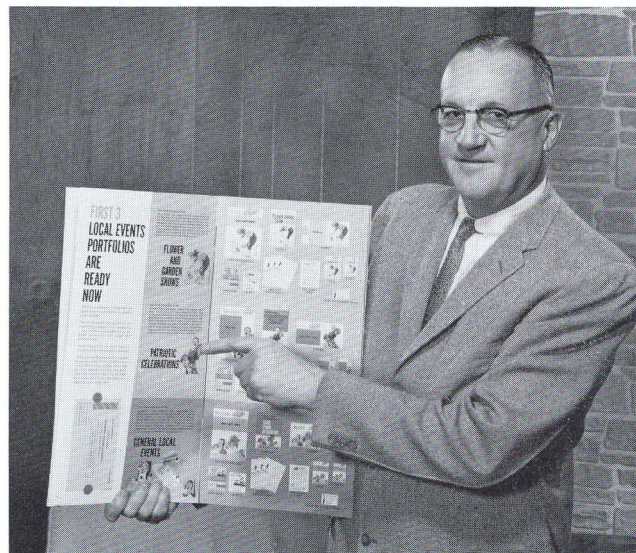
I'm sure you'll agree that one way of increasing your business this year is by getting cameras off the shelves and into action. Surveys show that people would take more pictures if they had some reason to



Los Angeles area photo finishers listen as new program is explained to them.

do so. Now — through your photo finisher — you can provide your area people with “reasons,” using a full year of seasonal and local picture-taking promotions.

First off, of course, you will have seasonal display material such as the Spring Display, streamers, and counter cards, which are shown in the display section of this issue. You'll also be able to order six new dis-



Don Silver shows new Local Events materials, now available for you to use.

play spots which promote picture-taking for Spring and tie in closely with Kodak's new Picture Idea of the Week advertising theme. In some cases you will be tying into the national theme idea — such as Easter, Mother's Day, Graduation, etc.

On the other hand, in your own area you will have many local events during the year. If these lend themselves to picture-taking — and they usually do — you will find that Kodak's new Local Events Materials will help you promote.

*At the moment Photo Finishers can obtain the following Local Events Materials:*

**Flower and Garden Shows.** In the Spring, many communities hold celebrations using a certain flower as a theme or they may run a garden show. This Promotion is specially designed to help you tie in picture-taking with such an event. The promotion material is ready now to be ordered by photo finishers in quantities and to be imprinted with the names and dates of local events.

**Patriotic Celebrations.** Fourth of July, Veterans' Day parades, open-houses at Army and Air Force bases, visiting Navy ships — these are the types of local events this Promotion was designed for. Since these are not confined to any one season, check your community calendar for the year ahead for suitable occasions for using this Promotion.

**General Local Events.** In addition to those mentioned above, other specific Local Events Promotions will be available later in the year: Sports Events, General; Fairs and Festivals; Sports Events, Winter. Meanwhile, if you foresee the need for help in promoting any local event not covered by the Flower and Garden Shows or Patriotic Celebrations Materials, your Finisher will be glad to advise you.

Photo finishers have, or can obtain, samples of window cards, streamers, spots, and stuffers which Kodak has made available for local promotions.

*Here, for instance, are some typical local events which lend themselves to photographic tie-ins:*

National Water Ski Championship, Laconia, New Hampshire;  
Motorcycle Championship, Columbus, Ohio;  
Scottish Highland Games, Greenwich, Connecticut;  
Seafood Festival, Rockland, Maine;  
Cotton Carnival, Memphis, Tennessee;  
American Folk Song Festival, Ashland, Kentucky;  
Shrimp Festival, Biloxi, Mississippi;  
Annual Field Trials, Penhurst, North Carolina;  
Wildhorse Stampede, Wolf Point, Montana;  
Cattlemen's Days, Gunnison, Colorado;  
Mid-American Fair, Topeka, Kansas;  
Harriman Cup Races, Sun Valley, Idaho  
Indian Corn Dance, Taos, New Mexico;  
Fiesta de Los Vaqueros, Tucson, Arizona;  
Indian Powwow, Pawnee, Oklahoma;  
Neptune Days, Redondo Beach, California.

However, you know your own local area parades and celebrations better than anyone else.

One dealer who has tied in with a local event in his area with good success is Eugene Bauer, who oper-

ates Gene's Photo and Camera Shop in Sheboygan, Wisconsin. Gene says:

"Kodak Film plays a very important part in ROAD AMERICA at Elkhart Lake, Wisconsin, which is a sports car racing track. Each year they have two races on this four-mile paved track and for the last five-six years, we have had the film concession at these races.

"This past year, ROAD AMERICA, INC. gave us permission to build a permanent stand at the track. This helped us considerably to supply film for the road-racing fans. In other years, we had two cars driving around the track area selling film but since we've built this permanent stand and have also continued the two cars, it has increased our sales considerably.

"It is very interesting to note that although this track only has racing four days out of the year, we do over \$3,000 in selling film in these four days. I thought this might be of interest to other dealers who might be located near areas where they do have sports car racing tracks."



Eugene Bauer, President of Gene's Photo and Camera Shop in Sheboygan, Wisconsin.

Here's the permanent Kodak Film Stand Gene's Photo and Camera Shop built at Road America, a sports car track at Elkhart Lake, Wisconsin. In the booth you see Gene Bauer (left) and Dan Moioffer (right). Note station wagon (right) with Kodak Film sign on it.





## *A Fascinating Story*

# How I Took the Hawaiian Volcano Eruptions

By ART CARTER, *Carter's Camera and Gift Shop, Honolulu*

It's a lucky thing that Hawaii doesn't have as many cameramen as the big mainland cities, because once a photographer gets near a volcano in action, he gets what we call over here, "Volcano Fever." Immediately upon hearing of an eruption, we take off and fly to the "Big Island" of Hawaii (the only island in the Hawaiian chain with "active" volcanoes). If a man once takes his wife over on one of these trips, God help him, because from then on she gets it, too, and there's no living with her unless she goes along on future eruptions. Once there, you hate to come home, even though you know the film has to be processed, edited, and out to your stores in a hurry. The best way I can describe this "fever" is to relate it to what we used to call "front line fever" during the war (when I was in the Marine Corps). A lot of the boys, once they got in where the action was, just couldn't stay away, and these boys will understand, more than anyone else, what we mean over here about "Volcano Fever."

### **Camera Equipment**

All the big magazines, news reels, and syndicates have representatives in Hawaii, and I represent NBC-TV News, so one piece of equipment necessary to take on these trips is a good 16mm camera. For this news reel stuff I use a Cine-Kodak K-100 Turret with a wide-angle, 1" (1.4), and 2" (1.9) lens. This seems to work out best. For my stores, I need good 16mm films to make duplicates for the tourist trade. This means another K-100 Turret—same lenses. The tourists also like slides, so for a third camera I need a good 35mm with a wide-angle, 1", 85mm, and a 135mm lens for good reproductions. This selection of lenses is a must, for each volcano eruption is different, and ever so often you're in a different location which requires these different lenses, and with these I shoot Kodachrome slides. Since Eastman has put out Kodacolor in 35mm, we find the Kodacolor prints are well liked by those who do not have projectors or for those who prefer prints to slides — so this means another good 35mm camera, loaded with Kodacolor Film. If you have these cameras alike, you can use the same assortment of lenses, which is an important factor in keeping weight down. You're

sure loaded enough as it is for the terrain in these eruption areas is always difficult at best. That rounds out the camera equipment.

### **Extra Equipment**

Canteens of water to carry along are an absolute necessity, as well as an extra supply to be kept in the car. We work in areas where the heat is terrific, and staying near it night and day really dries you out at a fantastic rate. I lost 20 pounds in a two-week period during the early eruption of Kilauea Iki. Paratrooper shoes are another very important thing. Climbing over lava flows is mighty hard on the shins without them and, of course, in this area (The Hawaii National Park) where the rainfall averages 94.34 annually, rain pants and jacket are as necessary as your other clothes. Levi's are about the only kind of slacks that will hold up, as the lava is mighty rough and full of sharp edges. Also, an aluminum-type construction hat is vitally necessary unless you have a hard head. The cinder fall-out sometimes comes down in pieces the size of a Kodak Pageant Sound Projector. These pieces of lava are not usually very heavy, but when they hit, they splatter in all directions and have been known to take big hunks out of people not carefully dressed for protection.

### **Food Supplies**

Volcanoes are not very obliging, and always seem to break out some distance away from restaurants and steak houses. The first thing we do after arriving on the Big Island is to stop in a supermarket and fill our U-Drive car with oranges and all kinds of fruit, crackers, and the sort of foodstuff that one may like and that is easy to carry. One never knows how soon you'll get close to a store, and sometimes you're away three or four days. You don't dare leave the scene of activity to get more supplies, because when things happen, you just gotta be there!

### **Living Quarters**

Sometimes, if you're lucky, you can sleep in your car (when you just can't take any more pictures) but during the Kilauea Iki eruption, the best location to shoot from could not be reached by car. This time we

took along a pup tent and a strong piece of plastic which we could tie between two trees and use for our main camp and shelter. Here we would leave our food pack, extra water supply, extra film and equipment, and all other things one needs at a main camp — so we didn't have to drag it along. We would use this as a base of operations, and fan out. There have been times when we made mistakes in judgment and put our main camp too close to the eruption, and several times we lost everything, coming back to find it completely covered by three or four feet of lava pumice. We never left our cameras in the main camp, because they are just too valuable. After a few mistakes like this we learned to make camp a more respectful distance from the eruption site, walking farther to get the pictures we wanted, but saving our gear. Stuff left in these camps is usually safe because only special passes allow people into the eruption areas, and these people are usually your fellow photographers and newsmen.

### Volcanoes

Everyone has in his own mind an idea of what a volcano looks like, and probably everyone is right, because as many volcanoes as I have photographed, each one is different, so no matter what kind of a mental picture you have, you're probably partially right. I'll try to explain these different types as simply as possible.

One type would be the 1950 eruption which broke out 9,000 feet up in the side of Mauna Loa. There were two rifts, each about  $4\frac{1}{2}$  miles long. If you can imagine 9 miles of fire hose, put side by side, spraying water in the air 800 feet, you'll get a general idea of what it looked like. Instead of water, however, out comes red-hot, molten rock. Usually no fire or flame comes from these rifts in the mountain, just red-hot liquid rock. At the time of this eruption there was no road to the top, or to this general area, and no photographer had the energy, know-how, or time to get up to this cold region over almost impassable terrain. We had to content ourselves with shooting it by air. Fortunately, however, three huge streams of lava, 25 to 50 feet high and  $\frac{1}{4}$  mile wide, came down the slope to the ocean, so we got some beautiful stuff.

Another type is the big Kilauea eruption in 1952 which lasted for weeks. This type breaks out in the bottom of a huge basin or pit which is about  $\frac{1}{2}$  mile across and around 600 feet deep. One or two fountains usually go up and down, and it is a photo dealer's paradise because tourists by the thousands troop up to see it and shoot film like mad while we sit back and enjoy it.

In 1959, Kilauea Iki (little Kilauea) broke out. This volcano had not erupted in almost 100 years, and surprised everyone, including the vulcanologists. This, too, is an eruption which broke out in a pit, located a short distance from big Kilauea. Kilauea Iki is about 1,000 feet across and a mile long. The thing different about this eruption, however, is that

it was the first time in recorded history that it has broken out on the side of a pit (400' up) instead of on the bottom. This was very unusual and provided a wonderful source of pictures.

Kilauea Iki stopped erupting about ten days before Christmas, which made all our wives happy. The eruption had been going on for a month, and we'd all been away from home so long our wives were getting furious — in fact, so much so, I had to bring mine over for a week, with the kids, to keep peace at home. We just had time for the Christmas Holidays, and on January 13, lo and behold, another type of eruption broke out. Back we went! This time the eruption occurred just a mile and a half from the ocean, on the lowlands, in the middle of sugar cane fields, papaya groves, coffee plantations, and numerous orchid farms. Needless to say, this type is most destructive. The lava flows will cover up land sometimes to two or three hundred feet deep, and for miles. Usually, however, the depth is only fifteen to thirty feet over most of the area. It used to be that this land, once covered, was out of circulation for agricultural purposes, for several hundred years, until the lava partially deteriorated and turned to workable soil. However, in recent years, farmers have experimented and taken heavy bulldozers and rollers, working the rough lava into level rock fields, and by putting holes where they wanted them spaced, and filling with soil trucked into the area, they have found that papaya trees and coffee plants flourished. Now some even prefer this new method of using lava fields to the less available, but more workable fields. The most pitiful thing about this sort of an eruption, are the dozens



"You go ahead. I'll wait till we get home and look at the movies of it."

of smaller plot-farmers who have worked years getting their orchid nurseries, papaya groves, and coffee trees into production, and then to have these heavy lava flows come along and wipe them out completely is heartbreaking. This is the part that is hard to take.

### Photographing the Eruption

As I said before, the most fascinating form of photography I have ever known is photographing a volcano in action. You know how a bug will fly into the light because he is either stunned or fascinated and can't resist the beckoning pull? That's the same feeling we photographers have when a volcano erupts. We're drawn like a magnet to the scene, from all sides, and in the air, and sometimes by accident, into the waiting pitfalls.

Twice, during the Kilauea Iki eruption just before Christmas, I fell into old, extinct lava tubes, and it's only because I live right, that I managed to get out. I think that both times, you might say, were my own darned fault. The first time, I had set up my tripod on the edge of one of the rims in order to photograph the huge fountain of lava spewing 2000 feet into the air. The heat was so fantastic I could only stand it for three to five seconds at a time, so it was necessary to keep running back and forth a number of times to first set up the tripod, to get the picture framed the way I wanted it, and a trip to set off the button, then another trip to recover the equipment after the film had run as long as I wished. I knew there was a big hole to the right of me, so each time, as I left the camera to run back to an area where the heat was less intense, I would veer to the left. Now, wrapped around my head, to keep my ears from exploding from the heat and my face from popping like a cooked hot dog, I had a heavy turkish towel with only a slit for my eyes to peer through. Probably because of this, and in my rush to get back to a cooler area, I somehow turned right in one of my rushes instead of left, and the next thing I knew, I was sliding down a huge volcanic tube, left from some ancient volcanic eruption. Thank God it was a sloped shaft, and my fall was a sliding one instead of a straight drop.

### 60 Feet Down... in the Dark

I ended up in pitch-black darkness some 50 to 60 feet below the earth — damp, stunned, and bruised. Luckily the camera was still grinding away up on top, so I didn't have that to worry about. The only immediate problem was to get out because I was miles from anyone in an area forbidden to all, which meant there was no hope of anyone finding me for days if I couldn't help myself. Finding the way out was simple — since I had fallen down, then logically the way to go was up. It wasn't easy — the ground was wet and slippery on all sides of the tube, and little to hang onto but tree roots protruding here and there into the hole. In some places the walls of

the tube were close enough together so that I was able to brace myself against my back, arms, and legs, and inch upwards holding onto whatever roots and crevices of rock I could find with my fingertips in the total darkness.

My other near disaster occurred in another area at the same eruption a few days later, but after the volcano had died. I had wanted to get what we call "lava run-back shots." In this particular eruption the basin of the pit had been 650 feet below the rim of the crater, and the lava had filled it to 450 feet to the crater mouth. When the pit got filled with liquid lava, it would run back into the erupting hole or mouth and drown out the erupting fountain with its own liquid lava, until enough pressure would build up underneath again, and blow out the hole. This "run-back" makes equally fascinating photographs, and after having obtained the shots I wanted of the "run-back" just at dusk, I started back through the "rain forest" and tried to make the trail before dark. I had a flashlight, so I wasn't worried. However,



Here is Kodak dealer Art Carter, who wrote the exciting story of his experiences in getting pictures of the Hawaiian volcano eruptions. Art's wife Marjorie got "Volcano Fever," too, shown here with Becky Ellen, 8, and Jeffrey Earl, 10.

darkness came faster than I had judged, and I had to use the flashlight exclusively, making my way through the forest to find the trail. In my hurry I tripped — the flashlight went out as it hit the ground, and that was the last I ever saw of it. I searched for what seemed hours on hands and knees but to no avail. The jungle here was just too thick and too dark to see or feel anything. I had no heavy jacket, so instead of lying down where I was to wait for dawn and taking a chance on almost freezing, which would have been the sensible thing to do, I figured I could make my way to the trail without light if I were care-

ful. I knew there were extinct lava holes in this area but I thought I had pretty well marked them in my mind, and felt I could avoid them by going slowly. I managed to find two huge sticks, and using these I poked the area in front of me, figuring I could detect any holes before stepping into them. This was a foolish assumption, because I hadn't gone many steps before I suddenly dropped about fifteen feet. For some reason I automatically threw my arms and legs wide as I fell. This checked my fall, and I came to rest, flat on my back with legs spread-eagled and arms stretched as far as they could go. The only thing strange about this position was that there was nothing but air under me. There I was, over a hole, God only knew how deep, and no apparent way of getting out. I stayed like this a few minutes without moving, trying to collect my thoughts. Later I got into a better balanced position where I could move my right arm without falling into the hole, and searched with this hand for something to hold on to, but found nothing. By continually shifting I tried first one foot, then the other, as well as the other arm, vainly trying to find a foothold, handhold, or anything to help support my weight over that seemingly bottomless pit. I found nothing but some soft spots in the sides of the tube, but nothing I could trust my weight to.

#### **That "Empty" Feeling**

It was only then that I realized what a serious spot I was really in, and began to worry in earnest. I suddenly realized there was a weight on my chest, which I had been conscious of before, but hadn't really been aware of as something solid. I freed a hand again, and found, lo and behold, my camera and aluminum tripod had tumbled on top of me. My first thought was to chuck them down the hole to get rid of the weight — then a brilliant idea struck me. I eased the tripod around with my free hand and tried to extend it across the hole, for something to help support me. No luck. I then thought of trying to extend the legs, even though it meant considerable juggling and effort in my precarious position. With one free hand and after a very hard time of it, I managed to shake the tripod legs free. I rammed the camera head into the soft mud on one side of the hole, then brought the legs down on the other, and thank heavens it was long enough to reach across to the other wall. After resting a bit, I again reached up with the free hand and tested it in all areas to see if it would hold weight.

#### **Life... or Death?**

Finally, I got enough nerve to put all my weight on it, as I knew no other recourse, it either had to hold or I would slip, because I was getting too tired to stay the way I was much longer. First gripping it with one hand, I inched myself up, put my feet on it, then rammed one foot against the other side. I then found some tree roots I could reach which were exposed enough to hang on to. From then on, I worked

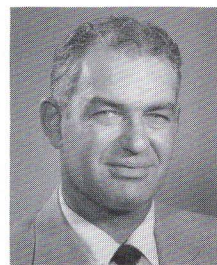
my way up until I reached the top and rolled over into the forest away from the hole, staying there for the night without moving. I was completely exhausted and chilled through with nothing but my rain clothes to keep me warm. Luckily, again, the way I carry my gear came in mighty handy. I keep my Marine canteen belt around my waist at all times, with five canteen covers. One for water and the others for the still cameras and extra film. I emptied these out and put one over each hand and two over my face, and remained shivering the rest of the night. The cold was painful, but much more bearable than trying to make it to the trail in total darkness. It wasn't until a day later that I had recovered enough, after my dawn trip back to the trail, to go back to the spot I had marked, with rope to retrieve my camera and tripod. The K-100 was none the worse for its misuse after a good cleaning, and the tripod I'll bless all my life. When I went back after the equipment I wanted to see how deep that hole really was. I broke off some long, trailing tree roots, pointed them down the hole and let them drop. Believe me, fellows, as far as I know the roots and rocks I dropped down that hole are *still falling*. *I never did hear them reach bottom.*

#### **Lava Flows**

Photographing fountains is a lot of fun, but you can't make a whole movie out of just lava fountains, so the other fascinating feature of an eruption is the lava output — what it does, and where it goes, and its effect on the surrounding countryside. The cone that builds up around the erupting fountains usually has a big mouth. Sometimes you can photograph this mouth and sometimes you can't, depending on the type of eruption and surrounding terrain. In the eruption taking place at the time of giving you this story the mouth points down a valley and it is impossible to photograph it except by air. It is surrounded by three or four hundred yards of fiery red, moving lava rock on each side, and though I have tried many times to walk across the cooling surface to reach the position to photograph the mouth, I haven't been able to make it yet. One of my co-workers, Fred Rackle, did manage this in one spot in the daytime, but I never was able to. The soles of my shoes would be burned off before I could get out and back. It isn't just the heat either, it's the fact that there are huge pits and ridges piled up of sharp jagged rock and it's impossible to just walk. You have to use your hands in climbing the ridges, and you just can't keep from getting burned. Once in awhile we do manage to get across some of this to get in a position, but in this present eruption I have not been able to yet. It's only pretty at night as a rule, and at night it's just impossible to travel over this massive flow in the dark. We do try, however, and the vulcanologists think we have holes in our heads, but when you have "Volcano Fever," anything goes.

# Product Manager's Corner

By MYRON KERNEY, *Manager, Amateur Film Sales*



I know that you are interested in ways to get your customers to take more pictures, because the more they take, the greater your "take." While spring will bring more outdoor picture-taking, we want our customers to keep the winter habit of picturing the appealing family activities that take place inside the home. You can do it by suggesting indoor picture-taking.

When you sell daylight Kodachrome or Kodak Ektachrome Film for slides, ask your customer, "How about some blue flash lamps so you can also take indoor pictures with this film?" If the sale is Type F Kodachrome or Ektachrome Film, your customer probably has flash pictures in mind, but still ask, "Have you enough flash lamps?"—clear ones for Type F. Similarly for Kodacolor and black-and-white roll films, suggest clear flash lamps.

When your customer purchases Kodachrome Movie Film, ask him, "Do you have a lens filter so that you can use the Type A Kodachrome Film both indoors and out?" Here the "Plus" sales can be the filter, photoflood lamps, light bar—or all three.

Now the important aspect of this "creative" selling is not only that you can create extra photo lamp and accessory sales, but you can also influence your customers to take more pictures by keeping up their interest in taking pictures indoors. One of Kodak's newest 135 films, Kodak High Speed Ektachrome Type B, can be suggested to increase customer interest in indoor picturetaking. With a roll of this film and a 35mm camera that has an  $f/2.8$  or faster lens, your customer can snap around the house at night by using normal room lights. His exposure index is 125, plenty for most of the shots he might want to take. If he has a filter like the No. 85B (now available in screw-in mounts for Retina Cameras) he can then expose this film outdoors at an index of 80—still fast enough for most any sort of outdoor shot.

Good indoor pictures are easy to take, but even so, the customer can put together the wrong combination of film and lamp so as to get discouraging results. This is where you should help him. So long as he is using *negative* film like Kodacolor Film or Verichrome Pan Film, the right lamp indoors is the clear flash lamp.

With *color reversal* film like Kodachrome, Ektachrome, and High Speed Ektachrome Films, the lamp will be different depending on whether he has a Daylight, Type F, Type A, or Type B version of

the film. Since it is quite easy to remember that daylight quality indoor light is easily obtained by blue flash lamps or electronic flash, I won't dwell further on the blue flash-Daylight film combination. This combination is no doubt the easiest to explain to customers who want to "take" slides both indoors and outdoors.

For remembering the right lamp to be used indoors with each of the Type F, Type A, and Type B color films, remember the word "FAB," which has a significant letter sequence. Before coming directly to the point, let me digress a bit by talking about incandescent metal. You will probably feel that this is more than a bit of digression, but I believe that I can show you that it is pertinent.

The hotter an incandescent metal becomes, the bluer the light it emits. The bluest light comes from metal which is so hot that it actually burns up. This would be the metal fill in a flash lamp which, in clear lamps, color matches Type F color films. Next hottest is the metal filament in a photoflood lamp which burns out in a few hours. The glowing filament in a photoflood lamp color matches Type A color films. The least hot is the filament metal in long-burning lamps like the Special 3200K lamps used by photographers. These 3200K lamps color match Type B color films. Since home lighting tungsten lamps are most nearly like 3200K lamps, Type B color films are also best for pictures with ordinary room light.

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So this is the reason for the letter sequence in "FAB"—F for *fast* burning life (clear photoflash), A for *added* burning life (Photoflood), and B for *best* burning life (3200K or household lamps).

Of course, indoor "FAB" films can be used also in daylight with a conversion filter which removes blue from the light. The exposure light will then color match the light for which the film was balanced. Obviously it will take a different filter for each type of film, like the No. 85 for Type A, the No. 85B for Type B, and the No. 85C for Type F. Having the right filter makes any one of them an "indoor-outdoor" film—indoor without the filter and outdoor with the filter.

The next time you see FAB advertised by the alternate sponsor of the Ed Sullivan Show, it may remind you of indoor picturetaking opportunities. If "FAB" is helpful in remembering how to recommend Kodak indoor color films, it will also increase your film sales volume by keeping your customers shooting indoors as well as out.

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*Next month's column will be written by Jim Welch, Manager of Kodak Cine Equipment Sales*

# *Last minute news...*

## Kodak to sponsor Academy Awards TV Show April 4th

Our manager of TV programming, Ted Genock, just returned from Hollywood where he discussed arrangements for our participating sponsorship in the special Academy Awards TV Show, on Monday, April 4th over NBC.

This is always a big-interest event which gets considerable newspaper publicity on nominees, building public interest in watching the telecast to see the stars and see who wins. Although Kodak is a sponsor, no commercials are to be included on the show. So at this point you may well say -- "O. K. -- so what?"

For many of you, especially those located in medium-sized cities -- a couple of good promotions could be worked in connection with the awards. Local theatre managers will probably co-operate with you in making an Academy Award window, with shots of the stars involved. You'll want to use a sign (furnished by your local NBC-TV Station promotion department) -- "Who will win the Academy Awards? Tune in Monday, April 4. Channel (No. \_\_)." Then a group of Kodak Movie Cameras and Projectors with a sign -- "Take your family movie stars with a new Kodak Movie Camera."

An extension of this window could be a full-scale Academy Award promotion -- a "Who will win?" contest which has customers guess in the main categories of winners -- that is, best actor, best actress, best movie, etc. Tie-in of products and prizes -- again, movie cameras and projectors.

A theatre trailer is being shown in movie theatres across the country to publicize the program. We'll also plug it on our TV shows. And Taylor Mills, public relations director of the Motion Picture Association, 28 West 44th Street, New York 36, New York, says that he'll gladly furnish a press book of tie-in ideas which could be worked with your local theatres. Perhaps you'd like to contact your local theatre manager or Mr. Mills, if you're interested in promoting your store through this outstanding event.

## Take your camera to the convention

Some of the best advertising you can get are publicity shots of yourself looking at some of the new products at the MPDFA Convention. This is "news" to most hometown papers and many dealers get newsworthy shots every time they attend. One of the best examples of this was done last year when Ray Solomon of Camera and Craft, Chattanooga, Tennessee, took shots of Mrs. Solomon and other area dealers at the MPDFA Convention. These included Herman Lamb, manager of Camera Center; Walter Cline and Harry Clemmons of W. M. Cline Co. Inc.; Fred Wankan, Sr. and Fred Wankan, Jr. of Cher-O-Kee Photofinishing, Athens. Ray's pictures resulted in a big picture story in the Chattanooga News Free Press. And, of course, we'd love to have you shoot publicity pictures at the Kodak exhibit.

## News Notes

Washington area dealers will want to tell their customers about the out-

standing photographic exhibit at the White House Youth Conference, being held from March 27 — April 2. The photographs cover the various phases of life from birth through careers and were selected from thousands of photos...Kodak Salesman Bob Stallman has gone to the San Francisco area as Special Markets Representative while Pete Buckland returns to his former Columbus, Ohio, territory...Larry Sutton moves into Buckland's Buffalo territory...while Bob Drumm goes into Larry's Pennsylvania location...Tom Kerr moves into the Wilkes-Barre, Pennsylvania area and Leo Cavanagh takes over part of Western Massachusetts and some of Connecticut...Handling Leo's former territory in the Savannah, Georgia area is Jim Besselieu, Jr....

High school students in your area still have an opportunity to send entries to the 1960 Kodak High School Photo Contest, and can mail them up to midnight of March 31...

Dealers who own Kodak stock get Kodak's Annual Report automatically. But if you'd like a copy or an extra one, we'll be more than happy to send you one. In addition to reviewing the past year's business, the Report looks ahead for 1960. In the Financial World's competition last year, Kodak's Annual Report took one of the top awards. Profusely illustrated, it's an interesting Report you'll want to keep. Just drop us a postcard or write your request on the Advertising Order Blank.

#### Purely Personal

Not long after we printed a shot of Ted Schiller and a prize marlin he hauled in off San Diego, Ted scored a hole-in-one at Mission Valley Country Club. The Pacific Beach Kodak dealer used his driver to score on the 12th hole, a par 3, 203-yard shot that went all the way...

When Don Silver, K. O. Richardson and Dick Thatcher were returning to Rochester from Atlanta recently, a "bomb scare" held them up for about three hours while all luggage was carefully searched...

Congratulations are in order for Dave "Corky" Robison of Robison-Mohr, St. Petersburg. A new baby boy arrived in the Robison household, making two girls and three boys for Dave. No wonder picture-taking is increasing in St. Petersburg.

#### Story of the Month

It happened in Oscar Bird's Camera Shop in Ft. Lauderdale, Florida. The well-tanned, in-a-hurry woman dropped nine rolls of Kodacolor on the counter and said — "How soon can I have them back? These were taken in Europe and our friends want to see them. How much will they be?" The salesman added it up saying, "Around \$46, ma'am." "Oh dear, so much," she said, as she tried selecting some rolls to take back. "I'll take these four back," she said. "When did you take them?" he asked. "Last summer," she said. He shook his head. "Well, you may not get anything good. You should have brought them in sooner." "I should have? Really? Well, try anyhow." All of which suggests that (1) her European trip cost so much she couldn't afford to have her pictures developed (2) they were mostly pictures her husband shot at the Folies Bergere (3) photofinishing should be sold at 10% down on time-payment terms. Maybe that new industry slogan should be — "Picture it now — develop it tomorrow."

# *We call on Harold Soffer*

Harold Soffer's Imperial Camera Shop in Berwyn, Illinois, is one of the finest camera stores you'll find anywhere in the country. Modern in every respect, it includes a unique roll-away display unit, which is ideal for the store's all-glass front.

A firm believer in direct mail for his suburban area

(he's 10 miles from Chicago's loop), Harold uses both the Camera Gazette and Kodak Direct Mailer. He varies his mailing list, covering a different part of his area each month. This helps him to check on results very easily, he says. Here are some shots made when we called on Harold recently.

Here's one good answer in the trend to floor-to-ceiling glass store fronts. Harold Soffer's Imperial Camera Shop in Berwyn, Illinois, uses a unit which rolls back for easy changing of window displays. Here Paul Jenista arranges an outfit display.





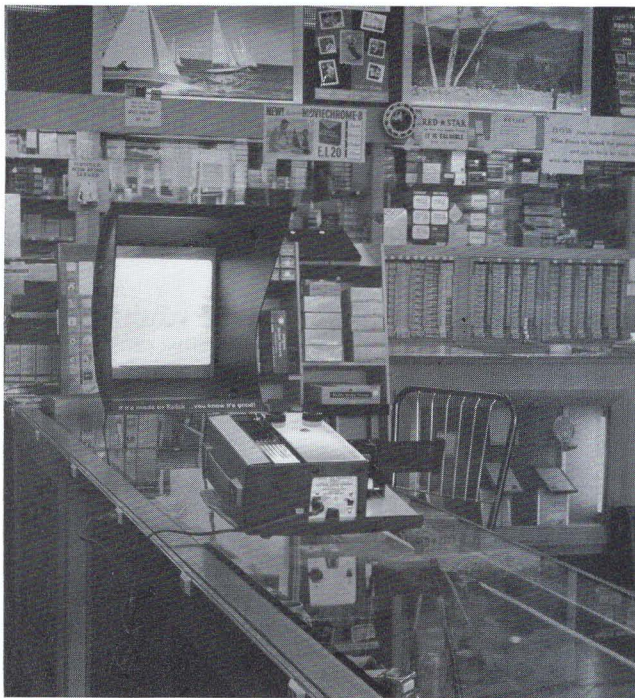
Kodak advertising representative, Bill Teerlinck (right) shows size of bass he caught as they discuss sailfish Harold Soffer caught in Acapulco. Fish weighed 71 pounds, took 35 minutes to land.



George Schubr (right), head of Imperial's shipping department, checks his film inventory. Note adjustable metal shelving. To George's left is one of the two wire-enclosed vaults for cameras. Shipping department is kept very clean and orderly.



After taking inventory, George places an order with Kodak sales representative, Fred Roberts.



Note Imperial's electrical outlets along counter edge. Placed every 18 inches, they provide for projector demonstration at any point.

Paul Jenista (right) shows Kodak movie products to a customer. Counter theatre is ready for instant showings of movies and slides. Photo booklets are hung above cameras, so that customers can't miss seeing them.



Here is Gertrude Fellman's idea for Easter, a very attractive Easter basket, suggesting Easter pictures.



## Easter is April 17th . . .

*and here's what Supreme Photo Finishing did to increase business last year*

When it comes to ideas, never underestimate the power of a woman. Harry Fellman's wife, Gertrude, is one of those women who comes up with lots of good ideas for their Supreme Photo Finishing Serv-



ice in Boston, Massachusetts.

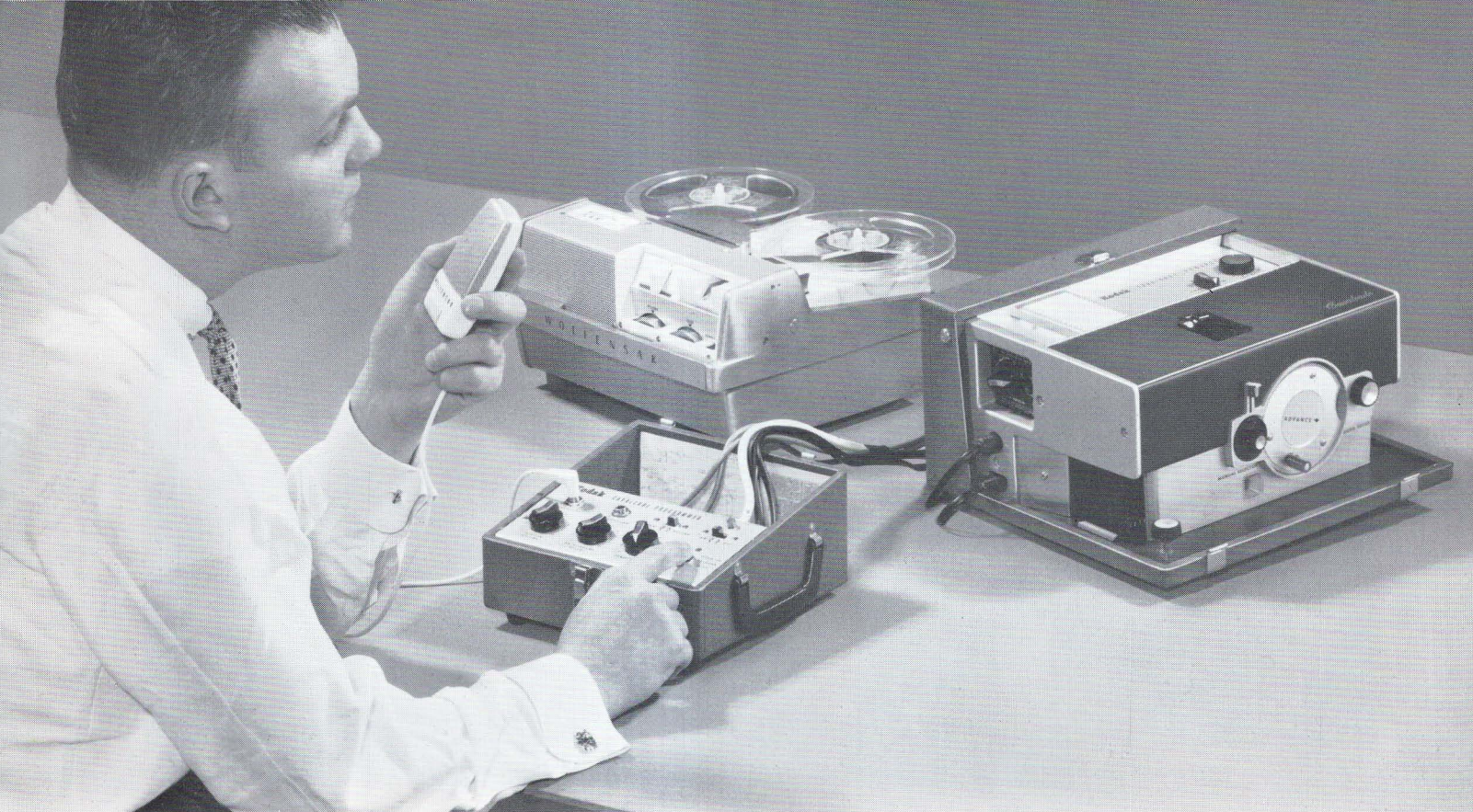
When Easter rolled around, Gertrude dreamed up the special Easter basket promotion shown above. Each basket contained a roll of either VP620 or VP127 Film, a sleeve of M2 flash bulbs, a copy of Spring black-and-white Snaps, green grass, and a couple of toy Easter chicks. Wrapped in clear cellophane and tied with a lavender bow, it made a most attractive package.

Mrs. Fellman says they decided against putting candy in the basket because of the Pure Food and Drug regulations in packaging food.

Mrs. Fellman says, "The response was very good. It created new business for us and although the cost of packaging was high, we felt the amount spent was part of our advertising cost of doing business."

On a special basket such as this, it is such an attractive package that when offered at list plus package cost, it should sell very well at Easter time.

Gertrude and Harry Fellman of Supreme Photo Finishing Service in Boston.



## *New Kodak Cavalcade Programmer, Model 1, Announced*

The Kodak Cavalcade Programmer, Model 1, provides an easy-to-use means for producing synchronized sound-slide shows with a Cavalcade Projector and most standard tape recorders. Tape recorders (either single or dual track) that have provisions for playing through an external speaker and are capable of recording and playing back a frequency of 6,500 cycles per second may be used.

The Programmer becomes the central control unit when coupled to a recorder and projector. Separate microphone inputs permit the mixing of narration and background music.

Slide trip signals are recorded at the same time as

the program narration by depressing a button on the Programmer. This also changes the slide in the projector so that the slide show is viewed and recorded on tape simultaneously. During playback, the trip signals on the tape are detected by the Programmer, and automatically make the projector advance slides at the appropriate times.

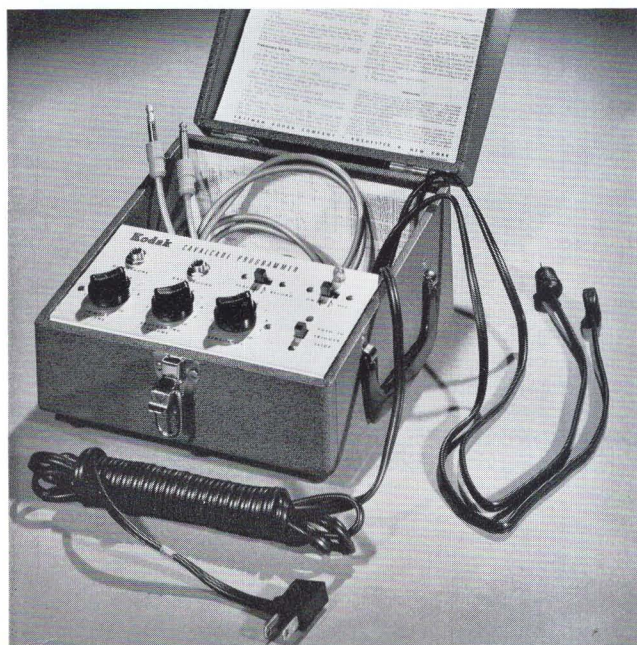
Continuous tape cartridges or magazines for continuous program use with tape recorders are manufactured by Cousino, Inc., 2107 Ashland Avenue, Toledo 2, Ohio.

The new Programmer offers unlimited opportunities for producing effective slide-tape presentations. In addition to amateur shows, other applications include use in retail store display windows and in-store locations, conventions, exhibits, trade shows, real estate offices, hotel lobbies, travel agencies, reception lobbies, publicity bureaus and audio-visual instruction.

The Programmer lists for \$95.00 and is available now from your sales division.

### **Kodak Cavalcade Programmer Demonstration Set**

This demonstration set consists of a group of 17 slides with a pre-recorded tape which forms a synchronized sound-slide show describing the Programmer and some of its uses. One Cavalcade Programmer Demonstration Set is available without charge with an initial order for Cavalcade Programmers.



# Kalbfus Comments

By HOWIE KALBFUS, *Director, Kodak Sales Training Center*



I imagine you, like the rest of the photographic industry, are making plans for real big business in 1960. All the guide posts that economists use point toward continued prosperity for the country. You and I want to be sure we get our share of it.

Over the past years, I have learned lots of ways in which dealers have set up plans or standards for work which have been successful in building their business. One of the best I've seen was sent to me recently, so I'm passing it along to you.

## THE ELEVEN COMMANDMENTS

1. Make sure stocks are complete.
2. Have a well-defined store or department.
3. Utilize good modern display technique.
4. Mark all merchandise prices clearly.
5. Make better use of self-selection where suitable.
6. Advertise and promote your business on a regular basis.
7. Use manufacturers' promotions.
8. Use tie-in window displays and counter displays.
9. Maintain a modern, well-lighted store, manned by competent personnel.
10. Keep abreast of competitors, look for new ideas, and be interested in all new items.
11. Have well-trained and well-informed salespeople.

Naturally, one of the most interesting of these commandments to me is the 11th — well-trained and well-informed salespeople. That has been the mission of our Sales Training Center ever since we started. This emphasis on training, over the years we have been active, has had its ups and downs insofar as people in the retail business are concerned. Sometimes it seems as though it has been lost in the shuffle when we hear so much about self-selection and self-service in the "super-market" style. The successful people in retailing, however, seem to have realized right along that the individual salesman is still one of the most important parts of any real merchandising program. To be sure, he is often neglected or perhaps his training has been too short or too sketchy,

and that's why, I guess, people often leave out the salesman in their planning for the future.

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Recently I listened to an authority on retailing and was very pleased to find out that there seems to be a swing back to recognizing the importance of trained salesmen. It would appear that today's customers are becoming a little bit better informed themselves about the products they buy. It takes a well-informed salesman to get the sale. It seems paradoxical, but as products become simpler and easier to operate — as they are in photography today with automation becoming so prominent — the need for a trained salesman is greater than ever. I feel the best thing you can do is to include in your plans for this year a refresher course for your more experienced salesmen and basic training for your new people.

The Sales Training Center recognizes the importance of this training in modern selling. If it's at all possible to insure greater success this year, a big step toward more sales would be to have at least one of your people attend our training program. I hope you'll give us the opportunity of helping you make this the best year.

Here is the schedule for the next three months for the Retail Photographic Salesmen's Training Conference. April 19-28—May 9-18—June 7-15.

Use the green registration form in this issue's Merchandising Packet.

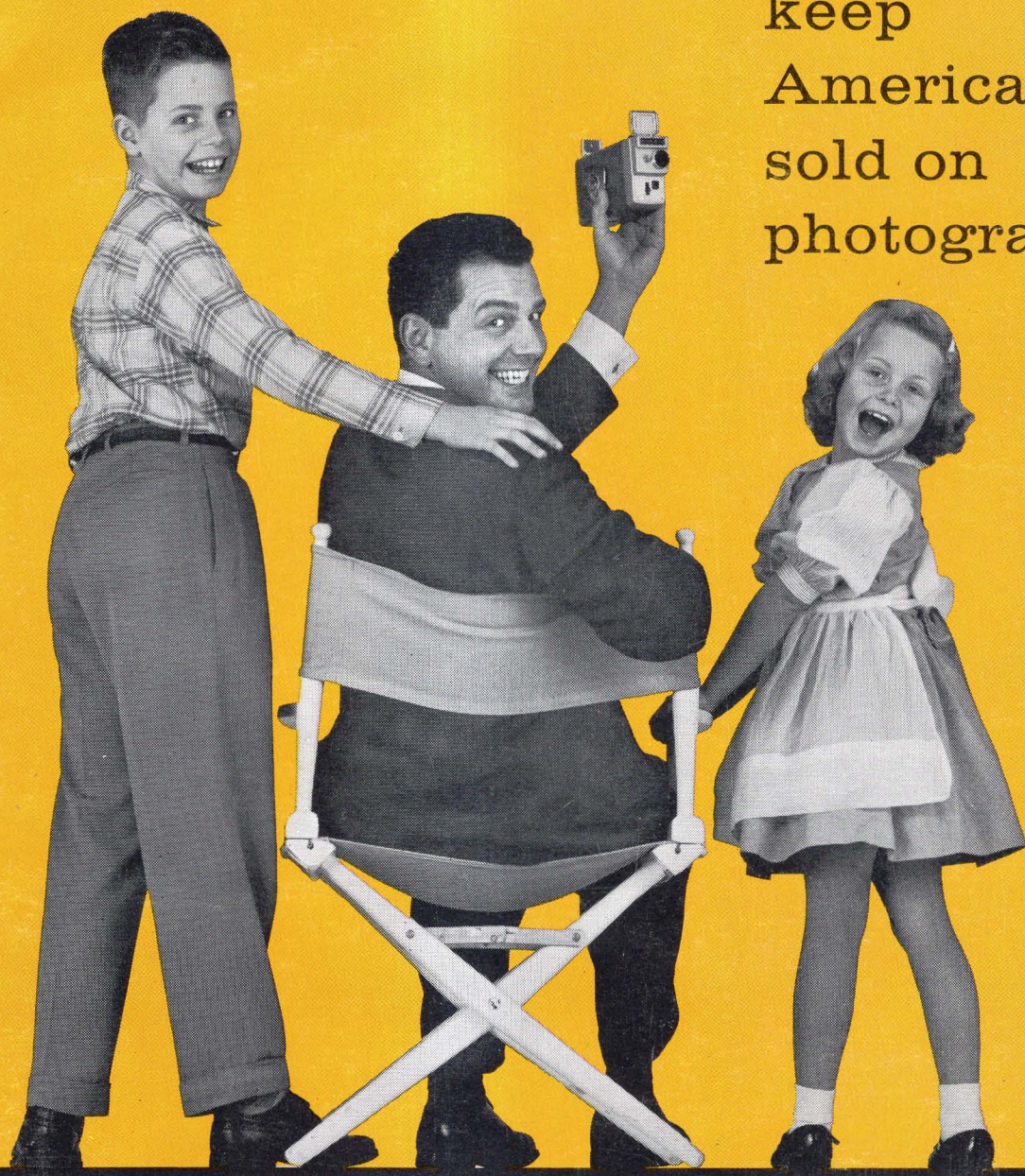
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The other night Kodak's Director of Sales Promotion, Joe Allendorf, addressed the Rochester Retail Merchants Association. Among other things, Joe said that retailers who realize they're not merely selling products but the benefits of these products, are the ones who will make more sales. "Opportunity is unlimited," he said, "because of more people with more leisure time with more money to spend. But ingenuity in sales promotion is required to give retailers their share of this opportunity.

"Each year," Joe said, "hundreds of new ideas, new products, new models of all sorts of things hit the American market. It might be said that any business today, has to *run* just to stand still. Like cooking, business success depends on the skill and ingenuity of the retailer—the amount of fire you build under yourself and those working for you. It depends on whether we stir ourselves — create a stir, and keep things moving. It depends on how we salt and pepper our selling, our promotion, our merchandising."

**Kodak**  
TRADE MARK

Kodak  
helps you  
keep  
America  
sold on  
photography



### Millions of movie stars...Brownie-made

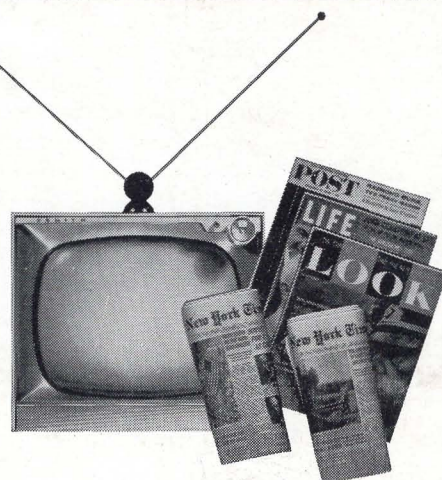
Almost overnight, the low-cost Brownie Movie Camera converted 8mm movies from a luxury into family fun. And since its introduction in 1951, the Brownie line has paced the home movie boom.

In fact, if your sales match the national average, you'll sell *five times* as many movie cameras this year as you did in 1950.

By promoting popularly priced

cameras such as the Brownie, Kodak helps to create new customers for you, helps to give your business room to grow.

Kodak cultivates the market for home movies with TV, magazine, and newspaper advertising that reaches virtually every family in America. Such market building is just part of our effort to help you keep America sold on photography.



**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**