

# Kodak Pageant Arc Projector



# Specifications

	Width in.	Length in.	Height in.	Approx. Weight lbs.
Projector (with cover)	11½	12¾	15⅞	40½
Speaker unit (Case cover)	6⅝	12¾	13½	6¼
Arc projector power supply unit	12	16¼	5⅞	26½

**Power Service Required:**

105- to 125-volt, 60-cycle ac., 3-wire grounded outlet

**Maximum Power Consumed:**

700 watts

**Projection Lamp:**

The lamp supplied is a General Electric Marc-300/16A (300-watt); it requires a high-voltage/low-energy starting pulse (furnished by the power supply unit); the color temperature is 5000K, and the rated life is 25 hours.

**Amplifier (completely transistorized):**

Rating (IHFM Specifications A-200)–

*Music Power:* 25 watts

*Sensitivity:* 1mv. film channel (equalized)

10mv. microphone channel

300mv. phono channel

*Distortion:* 2% maximum

*Frequency Response:* 40 to 18,000 CPS ± 3db

*Hum and Noise:* –50db with open circuit input

**Speaker:**

11 x 6-inch oval, PM, 16-ohm voice coil

**Exciter Lamp:**

ASA Code BSK, 6-volt, 1-amp., T-5 bulb, single-contact, medium pre-focused base

**Sound Pick-Up:**

Silicon Solar Cell

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## SERIAL NUMBER

The serial number is stamped on the nameplate to the right of the thread light receptacle on the amplifier control panel (see Figure 1). Make a record of this number and keep it in a safe place. The serial number should be included in any correspondence about the projector.

## NOTE

Carefully read and follow the operating instructions presented in this manual. After a preliminary reading of the instructions, practice threading, projecting, and rewinding with a reel of sound film so that you become familiar with the machine before the first show.

*How to Use the* **Kodak**  
**Pageant**  
**Arc**  
**Projector**



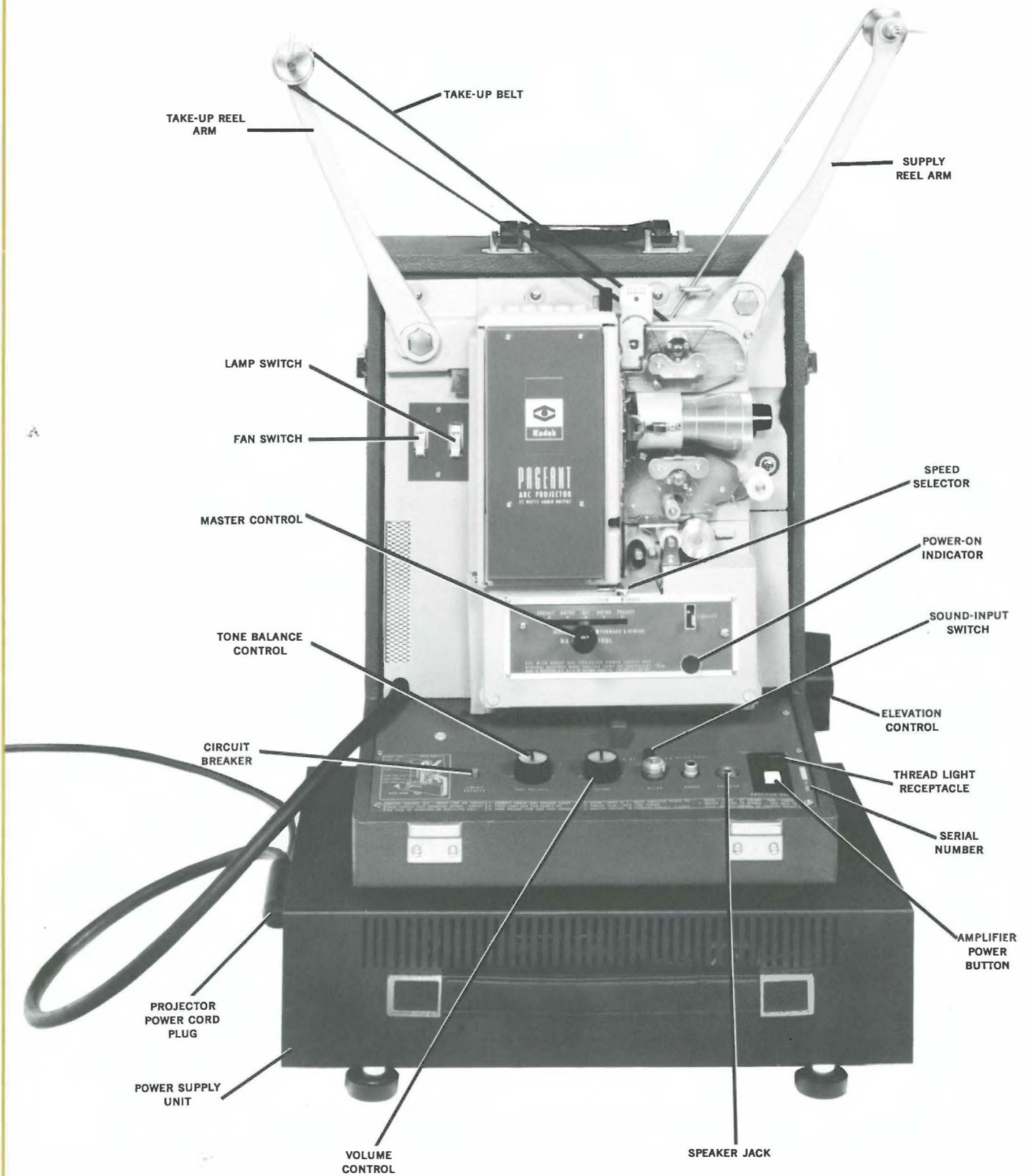


FIGURE 1

## Setting Up

Place the POWER SUPPLY UNIT (Figure 1) on a firm table or other support of convenient height, with the receptacle away from the screen. The power supply unit will act as a base for the projector. Unwind the power cord. Set the projector on the power unit, approximately centered front to rear, and remove the projector cover. *Be guided as to the relative location of the power supply/projector and screen by the information on page 14.*

Rotate the SUPPLY REEL ARM up and forward as far as it will go. Raise the TAKE-UP REEL ARM until the TAKE-UP BELT can be put on the take-up pulley. Do not twist the belts. *When projecting film on 50-foot or 100-foot reels, or film on reels with cores smaller than two inches in diameter, remove the belt from the supply pulley.* With these smaller reels, allow the belt to rest between the pulley and the arm. The belt should be replaced on the pulley when the projector is run in reverse or when film is being rewound.

Insert the 6-prong PROJECTOR POWER CORD PLUG into the power supply unit, and then the 3-prong polarized power unit plug into a 105- to 125-volt, 60-cycle, a-c wall receptacle of the grounding type. If you do not have grounded receptacles, it is suggested that for your convenience and safety, the usual 2-prong receptacles be replaced with 3-prong polarized receptacles, properly grounded. If an extension cord is to be used, be sure that it is a 3-wire cord with a grounded plug, that it has adequate current-carrying capacity (No. 16 AWG wire or larger) to avoid overheating the cord, and that it is as short as possible to prevent excessive voltage drop.

Position the speaker as close to the screen as possible. Uncoil enough SPEAKER CABLE (Figure 2) to connect the plug to the SPEAKER JACK (Figure 1) in the amplifier. The speaker should be placed at the ear level of the audience for proper sound distribution.

Move the FAN SWITCH and LAMP SWITCH to "ON" (the lamp will not start unless the fan has been started). The nature of an arc lamp is such that it may take several surges of high-voltage direct current from the power

supply unit to start the lamp. This can be noted as a series of clicking noises. After the arc is established, less than 45 seconds are required for the lamp to reach normal operating intensity and color temperature.

**Notice:** The lamp should not be operated for less than three minutes. Operation for periods shorter than this can reduce lamp life, diminish light output, and cause uneven illumination.

Push the MASTER CONTROL to the right as far as it will go. This will turn on the projector motor, move the douser out of the way, and allow projection of the light beam. Rotate the lens back and forth until the margins of the lighted area on the screen are sharp.

If the lighted area needs to be raised, turn the ELEVATION CONTROL clockwise until the area is centered on the screen.

*While the projector is running forward,* move the SPEED SELECTOR to SILENT or SOUND, depending upon the film being projected. To move the selector from SOUND to SILENT, push the lever to the left as far as it will go; to go from SILENT to SOUND, push the selector upward to release it—the selector will automatically move to the sound position.

Push the master control to the OFF position. If immediate projection is planned, leave the fan and lamp turned on. *However, if there will be a substantial interval of time between setting up and projection, turn off the lamp and fan switches (providing the lamp has been on at least three minutes).* Turn the VOLUME CONTROL fully counterclockwise and the TONE BALANCE CONTROL to NORMAL. Momentarily depress the AMPLIFIER POWER BUTTON to turn on the amplifier. There will now be a red glow in the POWER-ON INDICATOR. Make sure that the SOUND-INPUT SWITCH is set at FILM.

If, with the projector and power supply properly connected to the power source, the circuit breaker opens, reset it by pushing down the red button. A serviceman should check the amplifier if the circuit breaker will not stay closed.

**Note:** Even though the exciter lamp is lit, the circuit breaker can be open.

A table lamp or night light plugged into the THREAD LIGHT RECEPTACLE will give sufficient light to thread the film without the use of room light. This lamp will be automatically turned off when the master control lever is moved to forward PROJECT.

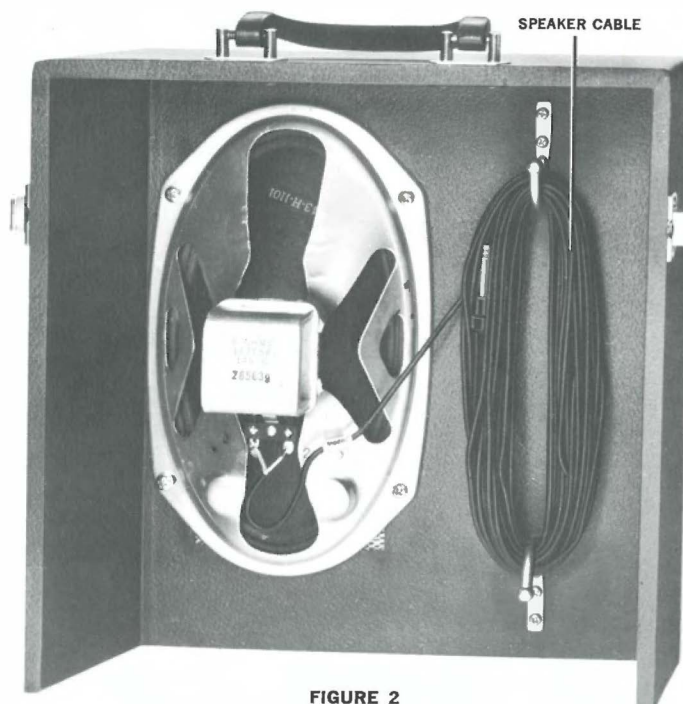


FIGURE 2



## Preparation for Threading

Place the reel of film on the SUPPLY SPINDLE (Figure 3) with the film feeding clockwise off the reel and the perforations toward you. Lock the reel onto the spindle with the LATCH. Place an empty reel on the TAKE-UP SPINDLE and lock it in place.

Make sure that the REWIND TAB is latched in the vertical position.

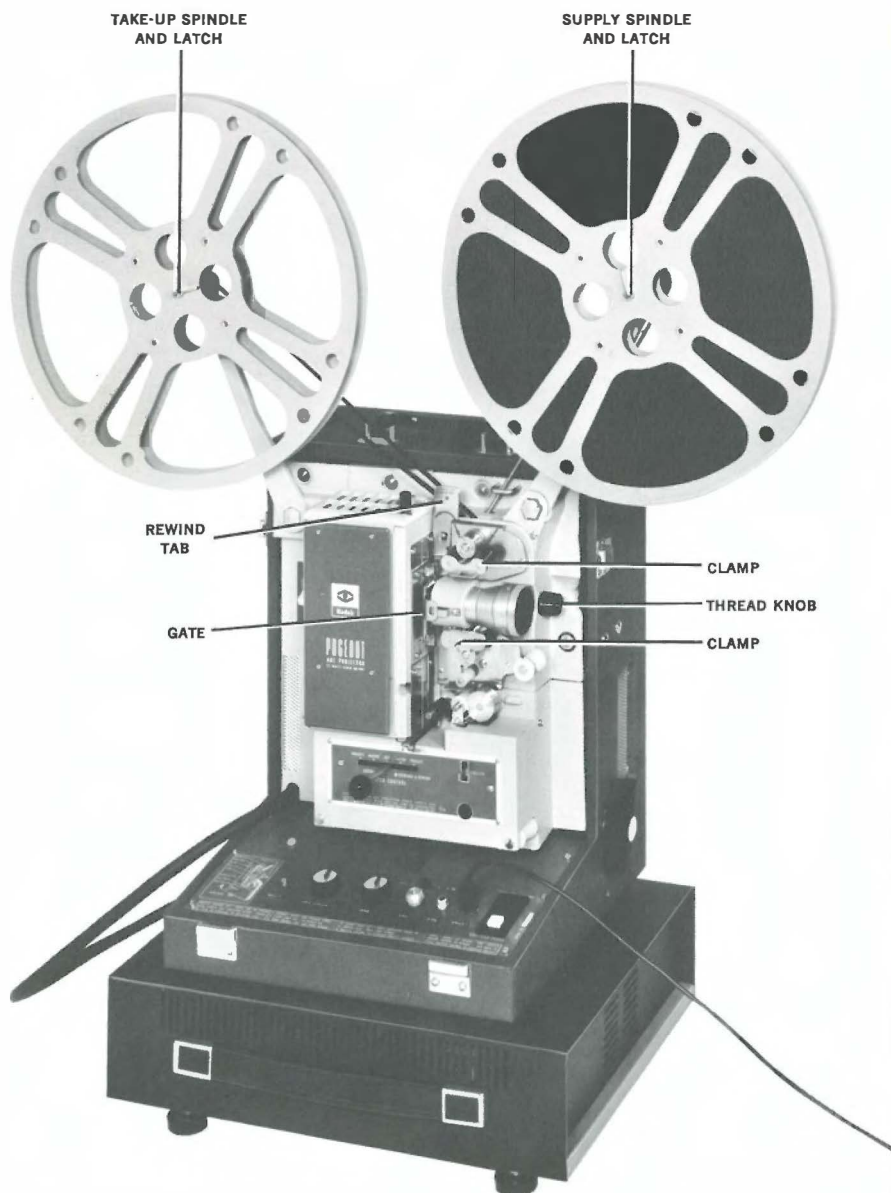
Check to see that the speed selector is properly set for the film to be projected.

Open the supply and take-up sprocket CLAMPS.

Open the GATE by pushing forward on the tab until it latches.

Turn the trial THREAD KNOB until the white line on the knob is toward you. With the knob in this position, the pulldown claw will be withdrawn from the film channel.

FIGURE 3



## Threading for Sound Pictures

Draw off about five feet of leader. Grasp the leader near the supply reel and insert it between the UPPER SPROCKET and CLAMP, engage the perforations with the sprocket teeth, and close the clamp. (See Figure 4.)

Place the leader between the top and bottom edge guides of the channel. Close the gate by pressing on the GATE LATCH. Form the upper loop to the red dot on the REWIND TAB. (See inset.)

Thread the leader under the LOOP-FORMING ROLLER. The leader should just touch the roller (*not as shown in Figure 4*).

Pull back the sound drum PRESSURE ROLLER and place the leader over the roller and under the SOUND DRUM. Release the roller, making sure that the leader is between the flanges.

Pass the leader behind the DAMPER ROLLER and between the LOWER SPROCKET and CLAMP. Engage the perforations with the sprocket teeth and close the clamp. Make sure that the leader is against the damper roller.

Press down the loop-forming roller as far as it will go and then release it. This action will correctly position the upper and lower loops. Turn the trial thread knob to engage the pulldown claw in the leader perforations. Figure 4 shows the positions of the clamps, gate, and leader *after* the loop-forming roller has been pressed down and released.

Bring the leader over the SNUBBER ROLLER and under the two rollers on the bottom of the master control cover. Insert the end of the leader into the slot in the core of the take-up reel. Take up the slack between the lower sprocket and the take-up reel. Move the sound-input switch to FILM.

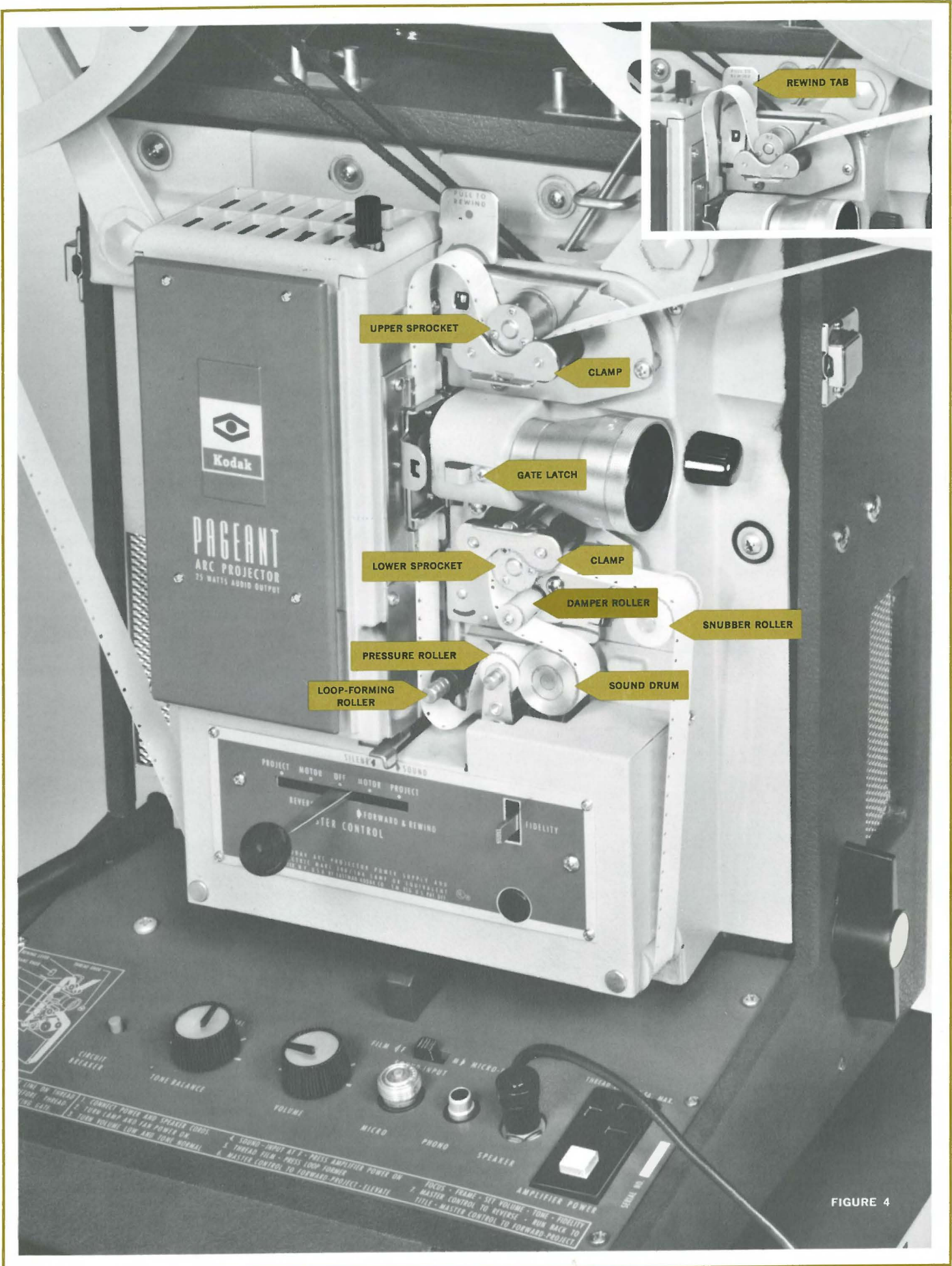


FIGURE 4



## Threading for Silent Pictures

Draw off about five feet of leader. Insert the leader between the upper sprocket and clamp, engage the perforations with the sprocket teeth, and close the clamp. (See Figure 5.)

Place the leader between the top and bottom edge guides of the channel. Form the upper loop as shown and close the gate by pressing on the gate latch.

Form the lower loop as shown and thread the leader between the lower sprocket and clamp. Engage the perforations with the sprocket teeth and close the clamp.

Turn the trial thread knob to engage the pulldown claw in the leader perforations.

Pass the leader over the snubber roller and under the two rollers on the bottom of the master-control cover. Insert the end of the leader into the slot in the core of the take-up reel. Take up the slack between the lower sprocket and the take-up reel.

While the projector is running forward, set the speed selector at SILENT. Be sure to turn the motor off momentarily after changing from sound to silent speeds unless the shutter has been locked in the 3-blade position as shown in Figure 12. (See KODAK SUPER-40 Shutter, page 12.)

**Note:** Project at SILENT speed; rewind at SOUND speed.

## Check Setup and Run the Show

Turn the trial thread knob clockwise a few times to check the threading. The pulldown claw must engage the perforations and the sprockets must feed the film.

The loops must be maintained in their correct sizes. The leader should be taut between the supply reel and the upper sprocket.

Move the master control toward the right to MOTOR and check to see that the film is running through properly.

Move the master control lever to PROJECT.

Focus the image on the screen.

Turn the FRAMING SCREW (Figure 5) to eliminate any blank strip on the edge of the next picture that shows at the top or bottom of the screen image.

Adjust the volume control to provide comfortable listening for the audience. Focus the sound optics to get the best quality of sound reproduction by moving the FIDELITY LEVER up and down.

Check to see that the film is being taken up properly.

*For sound projection only:* Check the lower loop. If necessary depress and release the loop-forming roller. This may be done with the projector running, if desired.

To operate the projector in reverse, move the master control to the left, past OFF to MOTOR, and to PROJECT if desired. When the projector is running in reverse, the sound will be reversed as well as the action. To eliminate the disturbing sounds that occur, temporarily turn the amplifier off by depressing the amplifier power button. Turn the amplifier back on when returning to forward operation.

When the last frame of the picture has passed through the projector gate, move the master control lever left to the MOTOR position. This will move the lamp douser into position and block off the distracting glare of white light on the screen. Depress the amplifier power button to turn off the amplifier and eliminate the disturbing sounds that sometimes occur when the end of the film is going through the sound system. When the end of the film comes out of the projector, move the master control to the OFF position, change reels of film, and thread the projector. If there are no additional reels to be run, turn off the lamp switch and rewind the finished reel of film.



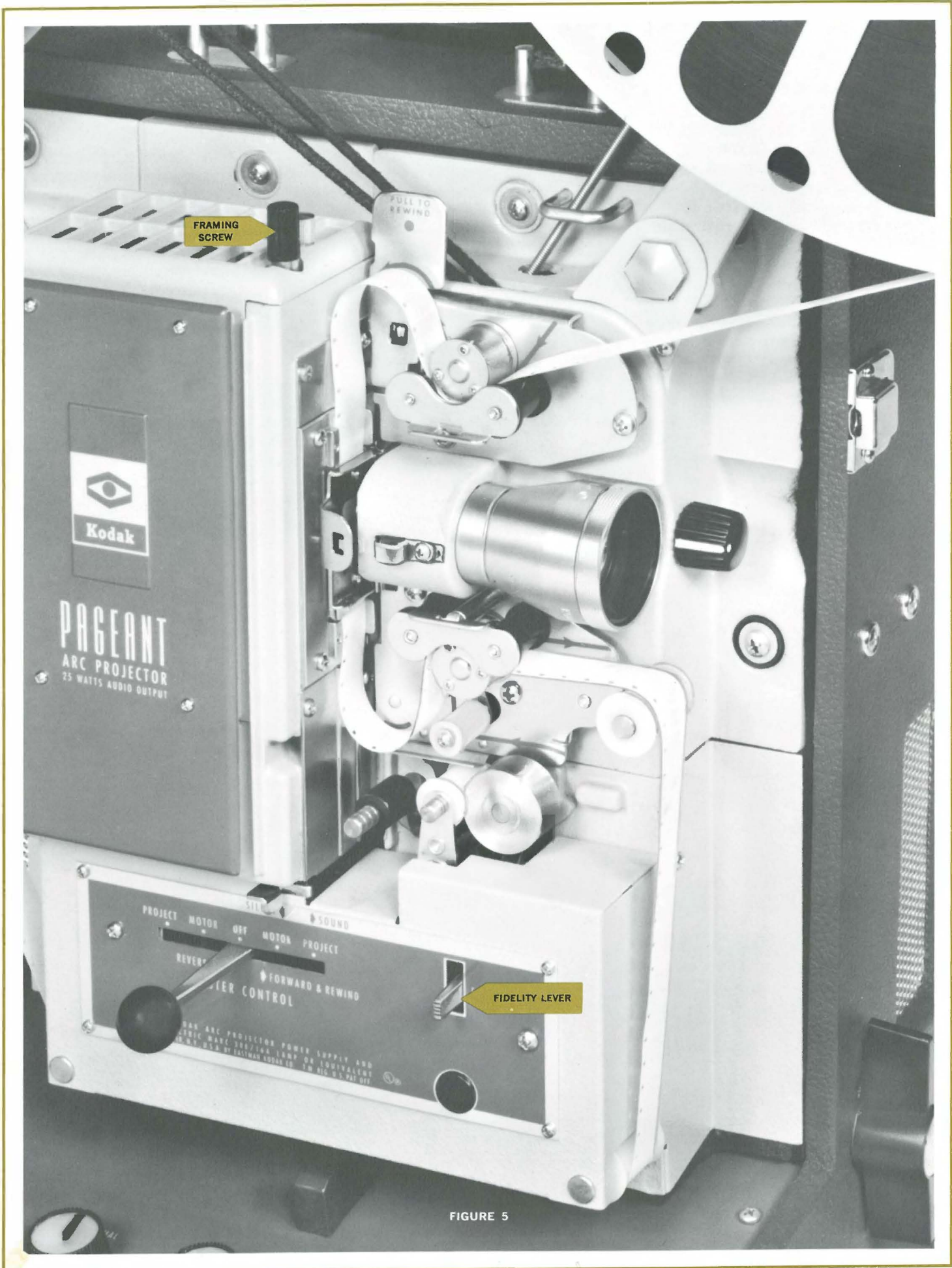


FIGURE 5

## Rewinding

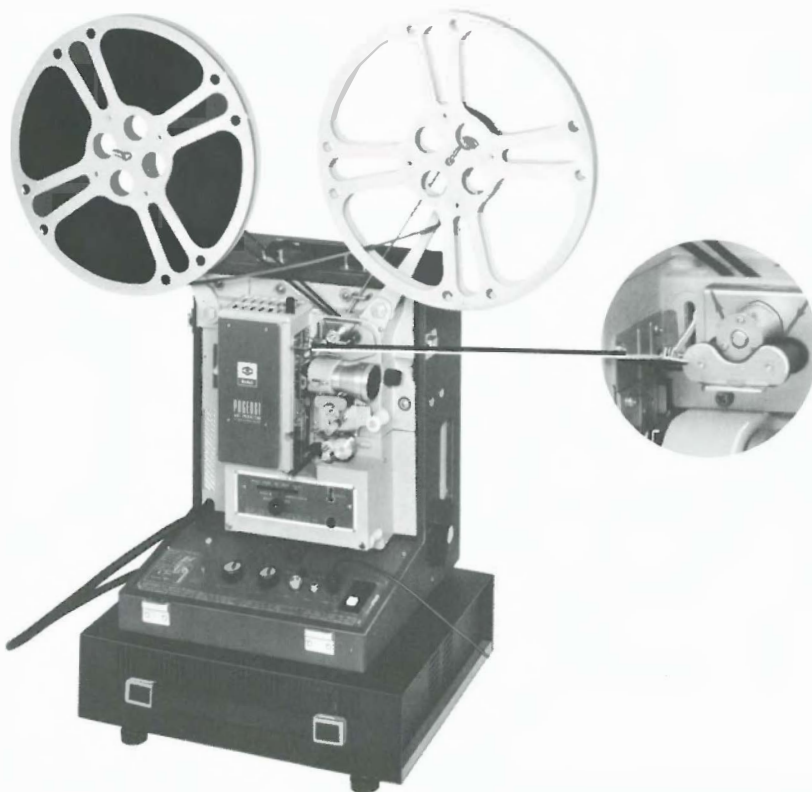
To rewind the film, attach its end directly to the supply reel as shown (Figure 6) and give the reel a few turns counterclockwise. Make sure that the film is not twisted between the reels.

Move the master control to the right from the OFF position to MOTOR. Lower the REWIND TAB to its horizontal position (Figure 6 inset); it will block the film channel.

*Set the speed selector at SOUND; this is necessary for all rewinding.* Proper film tension will be automatically maintained by the take-up pulley.

When the film has been completely wound onto the supply reel, latch the rewind tab in its vertical position, move the master control to OFF, and turn off the fan switch.

FIGURE 6



## After the Show

Following the projection and rewinding of all reels of film that are to be shown:

Unplug the two power cords. Wind the power supply unit cord around the four feet of the unit and place the projector power cord in the projector.

Remove the take-up belt from the take-up pulley. Raise the take-up arm slightly, push in the TAKE-UP ARM RELEASE (Figure 7), and lower the arm to its storage position. Swing the supply arm backward and down as far as it will go.

Lower the projector by turning the elevation control counterclockwise.

Unplug the speaker cable and wind it around its storage hooks.

Replace and fasten the projector cover.

FIGURE 7





# Microphone • Phonograph

Before you use either the microphone or phonograph input on the projector, move the sound-input switch to MICRO-PHONO (Figure 8).

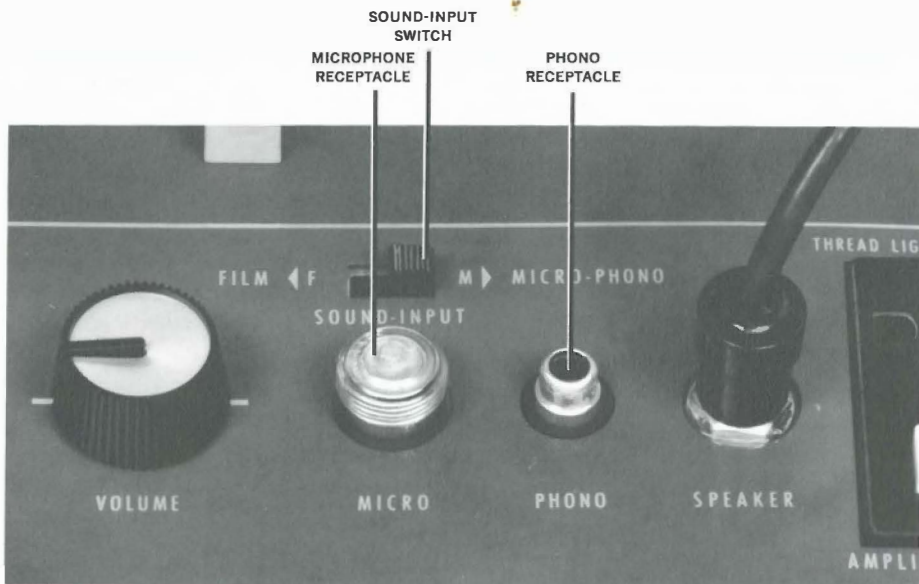
**Microphone**—Screw the microphone connector onto the MICROPHONE RECEPTACLE. Make sure the fitting is tight. The microphone volume is regulated by the volume control. (Adjust the tone balance control to the desired position.)

**Phonograph**—Connect your record player by inserting its output phono

plug into the PHONO RECEPTACLE. The plug must be plugged all the way in. The phonograph volume is dependent upon the adjustment of the volume control on the projector. Maximum frequency response of the amplifier will be obtained when the tone balance control is turned counterclockwise as far as it will go.

**Note:** The microphone and phonograph input circuits of the projector are high-impedance type that match crystal and other high-impedance units.

FIGURE 8

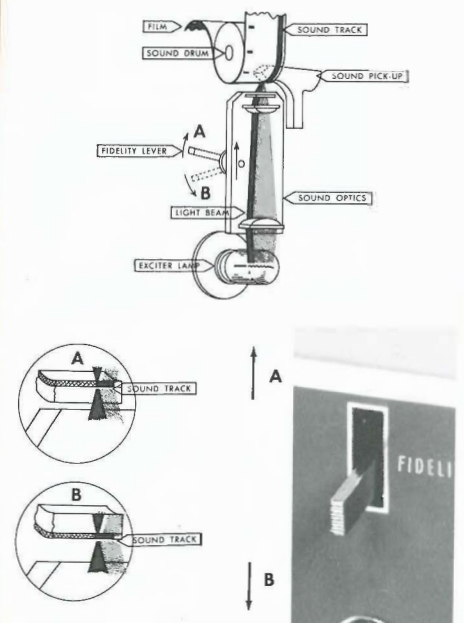


# Sound Optics

Focusing the beam of light from the exciter lamp is extremely important; it is accomplished by moving the fidelity lever up and down until maximum clarity is obtained. The sound track, running along one edge of the film, can be on either surface of the film, depending upon what type of film is being used.

Figure 9 illustrates the proper position of the beam for each of the two types of film: one threaded with the emulsion side on top and away from the sound optics (A), and the other with the emulsion side on the bottom and toward the sound optics (B).

FIGURE 9



# Kodak Super-40 Shutter

The KODAK PAGEANT Arc Projector is equipped with the SUPER-40 Shutter (Figure 10), which provides 40 per cent more screen illumination in the 2-blade position than it does in the 3-blade position.

## Action of the SUPER-40 Shutter

At the 3-blade position (for silent speed), there are a minimum of forty-eight light interruptions per second. This position is maintained by spring tension. The tension counteracts the centrifugal force exerted by a weight that is linked to the two movable blades.

When the speed selector is moved to SOUND, the additional centrifugal force that results from the faster speed of the shutter overcomes the spring tension. The movable blades rotate on their axis and overlap in a

position opposite the fixed blade. Now the shutter will operate in the 2-blade position, giving the same light interruptions per second, but with 40 per cent more screen illumination.

**Sound Speed**—If the SUPER-40 Shutter in the 2-blade position provides too much illumination, it can be locked in the 3-blade position. When the projector is operated at sound speed, the shutter will automatically shift (if not locked) from the 3-blade position to the 2-blade position.

**Silent Speed**—The SUPER-40 Shutter will remain in the 3-blade position if the projector is started in silent speed. If the projector is started in sound speed and then shifted to silent speed, the shutter cannot return to the 3-blade position unless the motor is stopped momentarily.

## To Lock the SUPER-40 Shutter in the 3-Blade Position:

Stop the projector; disconnect the power cord; loosen the SCREW on the LAMPHOUSE COVER (Figure 11); remove the cover. Turn the trial thread knob until the SHUTTER LOCK (Figure 12) is visible. Hold the trial thread knob to prevent rotation of the shutter and, using a screwdriver or similar object, push the shutter lock *down* as far as it will go. Replace the lamp-house cover and tighten the screw. To unlock the shutter, proceed as above, except that the shutter lock must be moved *up* as far as it will go.

FIGURE 10

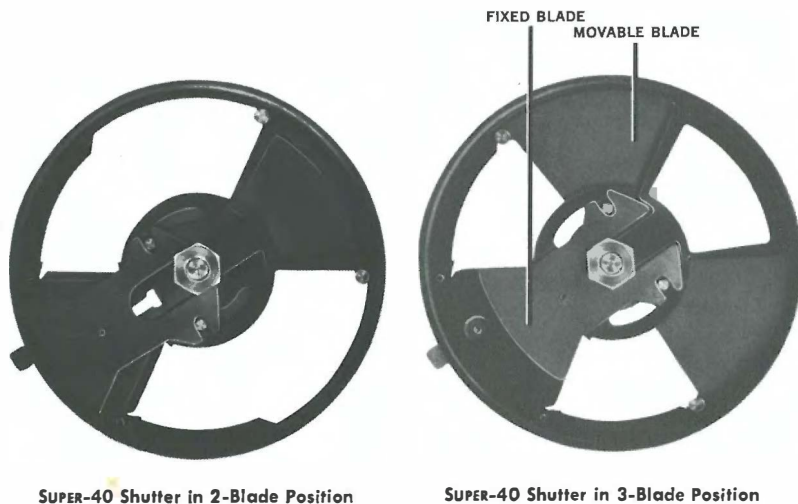
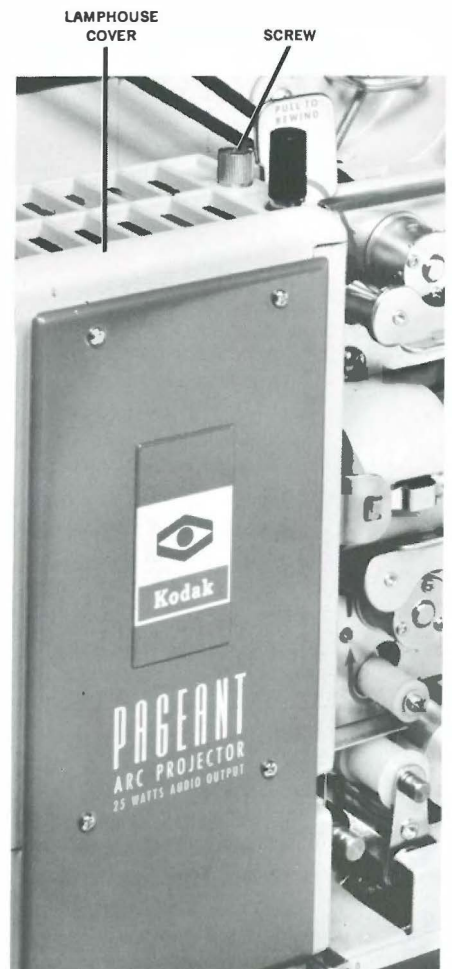


FIGURE 11





## Operating Tips

The perforations in the film should be toward you as film comes off the bottom of the supply reel. If they are not, the film has not been rewound or was twisted while being rewound.

If the gate is left open, the projected picture will be out of focus.

If the picture is unsteady, check the upper and lower loops; these must be maintained. The lower loop should not touch the master control cover nor the loop-forming roller. The sprocket teeth must show through the film perforations. Make sure that the gate and the sprocket clamps are closed.

If loss of loop occurs; *sound film*—quickly press down the loop-forming roller as far as it will go while the projector is running and then release the roller; *silent film*—stop the motor immediately and re-form the loops.

If the projector is stopped during the projecting of a reel of *sound film*, turn the trial thread knob several revolutions clockwise to **take up** any slack between the lower sprocket and the sound drum.

*If there is no sound, check to make sure that:*

Speaker cord is connected.

Amplifier is turned on—depress amplifier power button and/or circuit breaker.

Sound track is overriding edge of sound drum properly.

Film is between the flanges of sound drum pressure roller.

Exciter lamp is not burned out and is seated on all three studs.

Sound input switch is at **FILM**.

*If the sound quality is not up to par, check to make sure:*

Speed selector is at proper position.

Lower loop is of the proper size.

Film is snug around sound drum and drum is clean.

Volume is not too high.

Tone balance is correctly adjusted.

Fidelity lever is adjusted for correct sound optics focus.

Film sound track is of good quality.

Sound optics unit has been properly seated after cleaning.

Sound is synchronized with the picture. If it is not, the cause may be an improperly formed lower loop. To re-form the loop, press down the loop-forming roller while the projector is running.

FIGURE 12

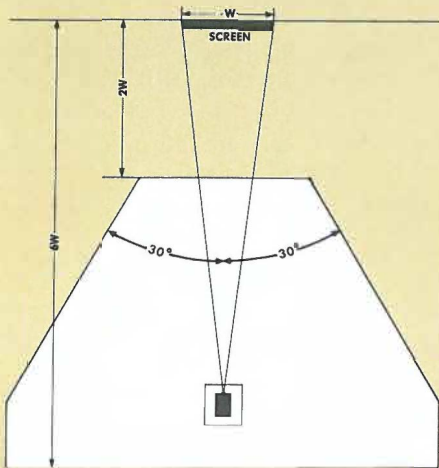


# Seating Arrangements

## Matte or Lenticular Screen

The white area shows the best viewing area for matte and lenticular screens.

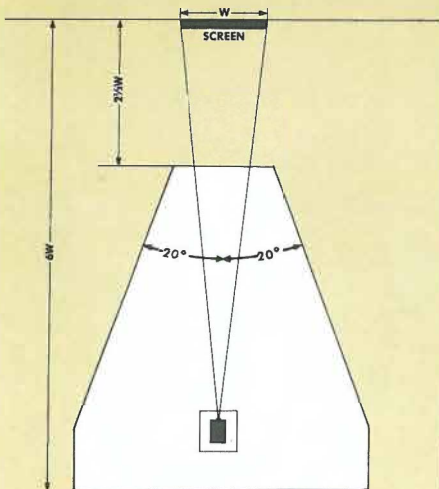
The seats nearest the screen should not be closer than twice the width of the picture ( $2W$ ); the rear seats should not be farther than six times the width of the picture ( $6W$ ).



## Beaded Screen

The white area shows the best viewing area for beaded screens.

The seats nearest the screen should not be closer than  $2\frac{1}{2}$  times the width of the picture ( $2\frac{1}{2}W$ ); the rear seats should not be farther than six times the width of the picture ( $6W$ ).



# Screen and Lens Combinations

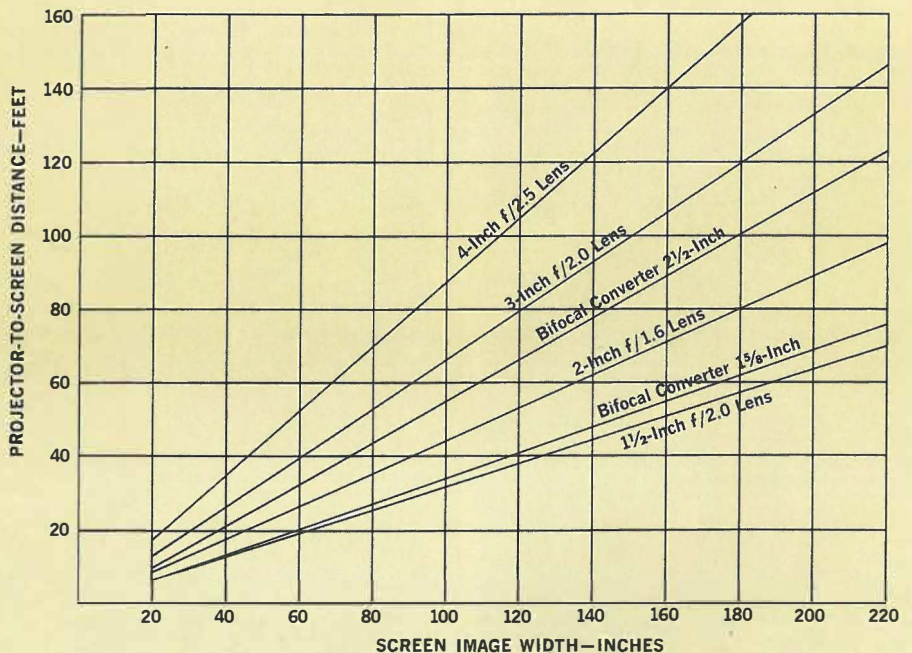
Proper selection of screen and lens for your particular setup is important. The screen image should be of adequate size for satisfactory viewing. With the wide variety of lenses available for your PAGEANT Arc Projector, you can tailor your screen size to meet this requirement.

The chart shows the relationship between projection distances and screen sizes for each of the available lenses. It is best to use a lens that provides a screen image of a width that is not less than one-sixth of the distance from the screen to the back

row of seats. If the image is smaller than this, the viewers in the back rows will not be able to see the fine detail in the pictures.

Shown in the table are the maximum image widths for adequate illumination on matte screens and on lenticular or beaded screens with the General Electric Marc-300/16A lamp or equivalent. These maximum widths are for good projection conditions in a darkened room; they will have to be somewhat less if there is much stray light in the room.

Projection Lamp	Maximum Image Width in a Darkened Room			
	Shutter in 3-Blade Position		Shutter in 2-Blade Position	
	Matte Screen	Lenticular or Beaded Screen	Matte Screen	Lenticular or Beaded Screen
G.E. Marc-300/16A or equivalent	125 inches	180 inches	150 inches	210 inches





## Accessories

### **KODAK Microphone, Model PA-4**

This microphone, equipped with an Amphenol connector No. 75-MC1F on the end of the 7½-foot cord, is easily held in the hand. It may be used for commentary with films or to convert the projector to a public address system.

### **KODAK Projection EKTANON Lenses**

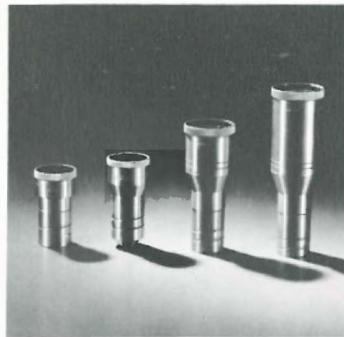
Three EKTANON Lenses are available for the KODAK PAGEANT Arc Projector: 1½-inch *f*/2.0, 3-inch *f*/2.0, and 4-inch *f*/2.5. A 2-inch *f*/1.6 KODAK Projection EKTANON Lens is standard equipment with the projector. Consult the chart on page 14 to determine the relationship of screen width and projector to screen distance.

### **KODAK Duo-Twin Speaker Unit, Model A**

Consists of a two-section case divided vertically, hinged at one end with removable hinge pins. Each section has two 11 x 6-inch oval speakers with 40 feet of speaker cord. The unit measures 18 x 6 x 13 inches and weighs 15¾ pounds. A KODAK 35-foot Speaker Extension Cord, Type B, is available.

### **CINE-KODAK Bifocal Converter (for KODAK Projection EKTANON Lens, 2-inch *f*/1.6)**

Shortens the effective focal length to 1⅝ inches or lengthens it to 2½ inches, depending on which end of the converter is placed next to the lens.



## Replacing Projection Lamp and Cleaning Lens

**WARNING:** High-wattage projection lamps get very hot in use. Be sure to allow ample time for cooling before you handle them. Cooling can be accelerated by turning off the lamp switch and leaving the fan switch on after you have moved the master control lever to OFF. When the bulb has cooled sufficiently, turn off the fan switch and disconnect the power cord before removing the lamphouse cover.

Loosen the lamphouse cover screw (Figure 11), and lift off the cover. Remove the LAMP PLUG (Figure 13) by pulling it straight out. Rotate the lamp PIVOTING CLIP (Figure 14) clockwise to release the upper lip of the lamp reflector, grasp the white ceramic insulator, and lift the LAMP up and away from the lamp mount.

To insert the new lamp, reverse the procedure given above, being careful to fit the lower lip of the lamp reflector inside the two lamp RETAINING CLIPS for proper positioning of the lamp.

**Caution:** Use extreme care when handling the new lamp. Neither the quartz arc tube nor the interior reflector coating should be touched. Fingerprints or other deposits can cause shortened life, premature reduction in light output, or uneven illumination.

The lamp mount controls the positioning of the lamp and is adjusted at the factory for maximum evenness of illumination. Readjustment should not be necessary. However, if adjustment appears to be needed, loosen the two ADJUSTMENT SCREWS and reposition the mount.

**Cleaning the Projection Lens:** The projection lens should be cleaned with care. Remove the lens by drawing it out of the lens holder. With a soft, lintless cloth or KODAK Lens Cleaning Paper, carefully wipe the front and rear lens surfaces. Do not use a wet cloth; if moisture is required, breathe on the lens or use a drop of KODAK Lens Cleaner.

**WARNING:** The use of treated papers or cloths can harm the LUMENIZED surface.

## Cleaning Film Gate

The film GATE (Figure 15) should be cleaned at frequent intervals. Because of the rapid stop-and-go motion of the film, particles of the emulsion lubricant are eventually rubbed off the edges of the film and lodged on the gate; this can damage film.

Use care in removing or replacing the gate; force is not necessary.

*To avoid the possibility of scratching the gate, the pull-down claw should be retracted before the gate is removed. Retract the claw by turning the trial thread knob until the white line is toward you.* Remove the projection lens.

Open the gate and insert a clean CARD or piece of paper to protect the polished surfaces of the gate; then withdraw the gate.

Use a soft, damp, lintless cloth to clean the gate. If necessary, wrap the cloth around a toothpick or match stick to clean the film track.

To clean the aperture, reach through the projection-lens holder with a small, soft brush, or a dampened pipe cleaner and clean off the edges of the aperture.

*Before replacing the gate, make sure the pull-down claw is retracted.* Then guide the upper notched part of the gate so that it bears against the under part of the top hinge-retaining SPRING. Push in on the gate tab to engage the top and bottom hinges.

FIGURE 13

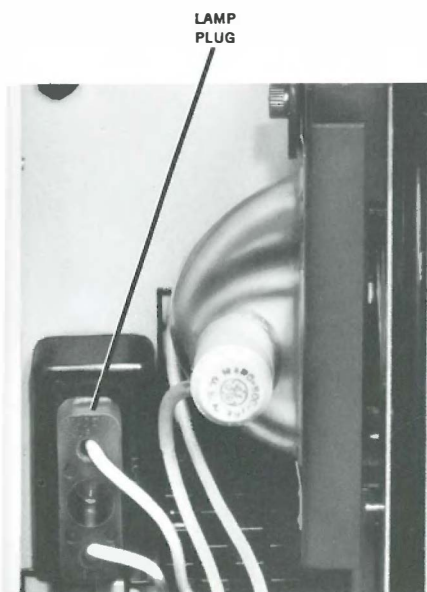


FIGURE 14

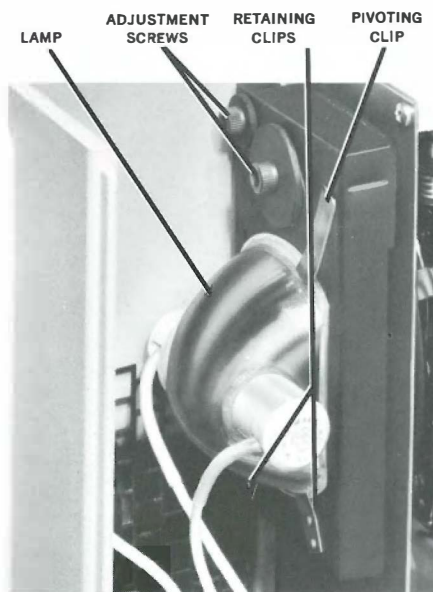
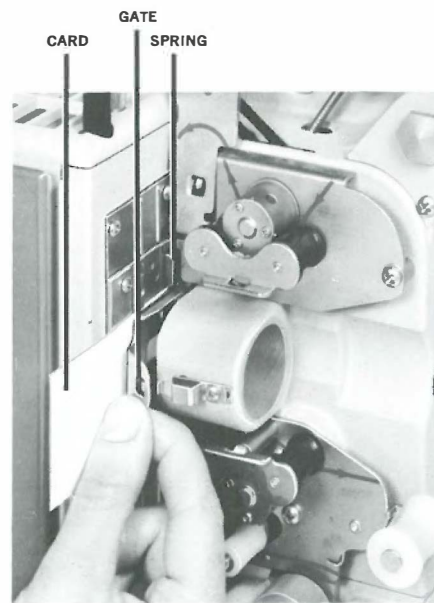


FIGURE 15





## Cleaning Sound Optics

Occasional cleaning of the sound optics is recommended.

Be sure that the power cord is not plugged in. Remove the three master control COVER SCREWS (Figure 16) and the spacer. Move the master control all the way to the left. Swing the master control cover outward for access to the sound optics and exciter lamp. Move the SOUND OPTICS toward the front of the projector with your forefinger as shown in Figure 17 and with a soft brush, dust the top and bottom sound optics lenses. The SOUND PICK-UP is just above the upper lens and directly behind the sound drum. The lower surface of this pick-up should be kept clean by using a soft brush. Be sure the optics unit is properly seated. Replace the master control cover.

## Cleaning Sound Drum

The sound drum, sprocket-clamp rollers, and other rollers that come in contact with the film should be wiped occasionally with a soft, lintless cloth to keep them clean. Dirt particles on the inner edge of the sound drum will interrupt the light beam and cause blips and hum. To check for this condition, remove the film and run the projector in reverse with the amplifier turned on.

## Oiling

All bearings are self-lubricating and require no oiling.



FIGURE 16

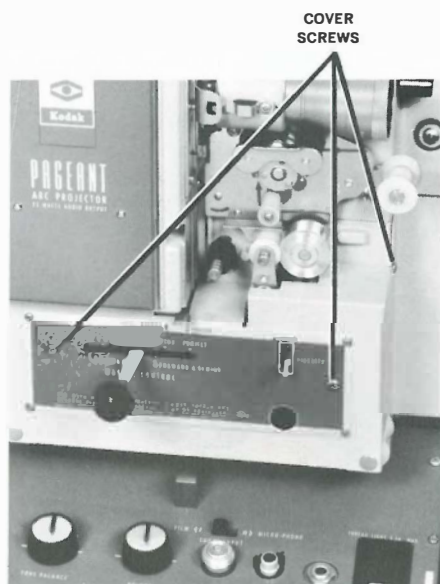
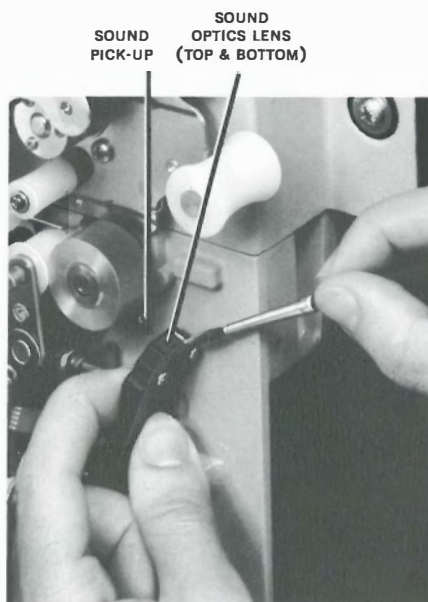


FIGURE 17



## Replacing Belts

**Rewind Belt**—Disconnect the two ends of the worn belt, connect one of these ends to an end of the new belt and pull the new belt through. If the old belt is not in position, feed the new belt into the opening in front of the supply reel arm. Guide the belt between the flanges of the pulley until the end protrudes from the opening in the top of the housing. If the end of the belt hits the housing, use a bent paper clip to guide it. The belt should go through the BELT GUARD (Figure 18).

**Take-Up Belt**—Remove the two upper sprocket-plate retaining SCREWS and the SPACER that is located behind the retaining screw nearest the front of the projector. Lift off the upper sprocket and plate assembly. Remove the old belt. Hold the new belt as shown in Figure 19, and push the looped end of the belt into the opening in the mechanism. Make sure that the STUD is inside the loop. Continue to push the belt downward until the looped end is in the GROOVE next to the sprocket drive gear. The belt should be flat in the groove. With the belt in this position, replace the upper sprocket and plate assembly, pressing it downward to engage the gears. Then replace the retaining screws and the spacer.

**Drive Belts**—These belts seldom need replacing. If replacement becomes necessary, the new belts should be installed by your serviceman.

FIGURE 18

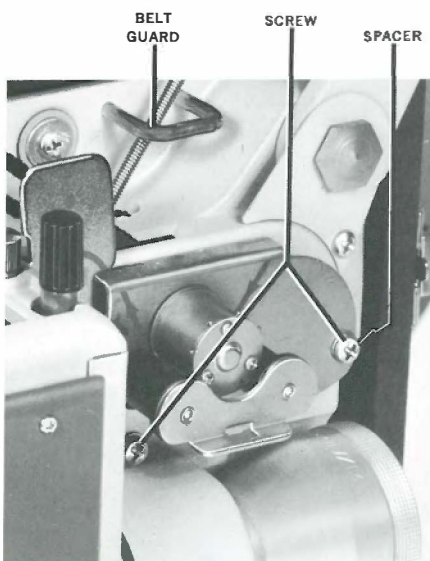


FIGURE 19

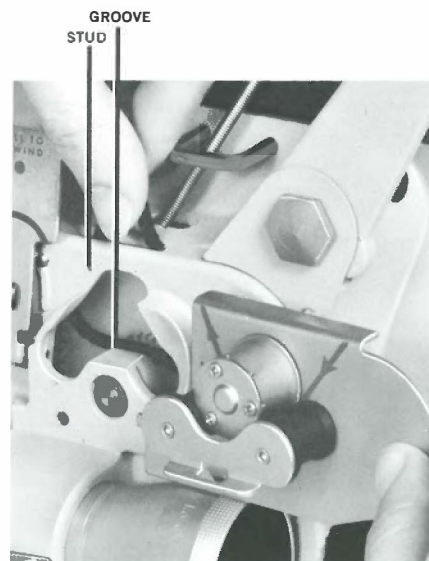
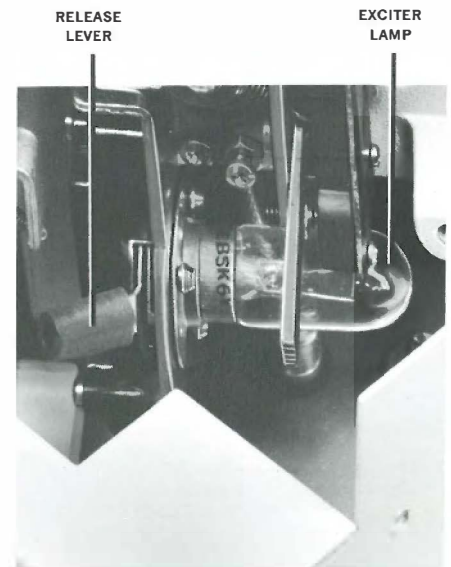


FIGURE 20



## Replacing Exciter Lamp

The EXCITER LAMP (Figure 20) in this projector operates at less than its rated voltage. It should, therefore, have extremely long life and should seldom need to be replaced.

If the lamp must be replaced, disconnect the power cord from the wall outlet and swing the master control cover outward as described on page 17. Push the exciter lamp RELEASE LEVER down as far as it will go. Turn the lamp counterclockwise and remove it.

Place the new lamp in the socket and turn it until the large ends of the key slots in the lamp base fit over the three locating studs. The lamp will fit only one way. Turn the lamp clockwise as far as it will go. To lock the lamp in position, raise the exciter lamp release lever. Wipe the glass of the lamp with a clean soft cloth to remove any fingerprints or smudges. Replace the master control cover.



## Service Facilities

*Complete service facilities for your Kodak projector are provided at Rochester and in Kodak Regional Sales Divisions at the addresses at right. Also, service covered under the guarantee is available from Kodak Audiovisual Dealers. Refer to the yellow pages of your telephone directory under Audiovisual Equipment and Supplies.*

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

**Eastman Kodak Company**  
Regional Equipment Services Center  
1901 West 22nd Street  
Oak Brook, Illinois 60521

**Eastman Kodak Company**  
Regional Equipment Services Center  
1400 Hi-Line Drive  
Dallas, Texas 75307

**Eastman Kodak Company**  
Regional Equipment Services Center  
5315 Peachtree Industrial Blvd.  
Chamblee, Georgia 30005

**Eastman Kodak Company**  
Regional Equipment Services Center  
3250 Van Ness Avenue  
San Francisco, California 94119

**Eastman Kodak Company**  
Regional Equipment Services Center  
1334 York Avenue  
New York, New York 10021

**Eastman Kodak Company**  
Regional Equipment Services Center  
12100 Rivera Road  
Whittier, California 90606

**Eastman Kodak Company**  
Regional Equipment Services Center  
1065 Kapiolani Blvd.  
Honolulu, Hawaii 96807

*65064 at source length with  
new lamp*

## Guarantee

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

In case of unsatisfactory operation, the projector should be sent directly or through a Kodak Audiovisual Dealer to Eastman Kodak Company. It should be accompanied by a description of the trouble encountered and other available information regarding the projector, including the serial number and date and place of purchase.

# Supplement to Instruction Manual for KODAK PAGEANT Arc Projector

KODAK Microphone, Model PA-8, is currently recommended for use with the KODAK PAGEANT Arc Projector. This microphone is equipped with a 0.250-inch-diameter standard phone plug on the end of an 8-foot cord.

Starting with the projector bearing Serial No. 02001, the screw-type connector labeled MICROPHONE RECEPTACLE in Figure 8 of the instruction manual has been replaced by a plug jack that will receive the phone plug.



*Motion Picture and Education Markets Division*  
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