

Kodak

Movie News

For both 8mm. and 16mm. movie makers

Published by Eastman Kodak Company, Rochester 4, N. Y.

Introducing



Norby

Starring
DAVID WAYNE



in Kodak's big,
new coast-to-coast TV show...

THERE'S a grand new program on TV which you will want to see! For we think you will not only delight in "Norby" as a show, but will also welcome the last-minute news of photo products and developments which the program will bring you—in full TV color, if you're equipped to receive it... or in regular black-and-white, as most folks will see it.

"Norby" is Kodak's first venture into TV. For years we've sought the right vehicle. Here's why we think you'll like the result:

"Norby" is created, directed, and produced by David Swift. There are two other current TV hits, born of his active and perceptive mind, you probably know. *Mr.*

Peepers... and *Jamie*. He also has to his credit the first *Alan Young Show*, *Operation Airlift*, *October Story*, and others. Before these TV successes, his unusual talent was apparent in Walt Disney's *Pinocchio*, *Peter Pan*, *Snow White*, and many other films. Dave Swift has a deft and sure touch audiences recognize and appreciate.

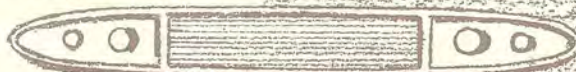
He thinks "Norby" will be the best thing he has done. So do we.

The "Norby" story

The play is named after its leading character, Pearson Norby, who, in the first show, becomes vice-president in charge of small loans of the

Every week on NBC-TV





Your family will love the NORBY family!

*Evan Elliot, as Hank Norby... Joan Larring, as Helen Norby...
Susan Halloran, as Dianne... and David Wayne, as Pearson Norby*

First National Bank of Pearl River. He's the man for the job, all right... because Norby *sometimes* overdraws his own account! Human fellow!

The bank, however, is merely the spring-board for the show. Norby's job brings him into contact with the problems, personalities, and foibles of all manner of people, as only Dave Swift understands and can interpret them. And, as "*Norby*" will be on film, the show is completely mobile... taking its viewers wherever Swift thinks Norby and his family should lead them.

"Pearl River" actually exists as a lovely little town an hour's brisk driving out of New York. Many exteriors will be shot there. "*Norby*" has taken over the 20th Century-Fox Studios in New York where the interior of the Pearl River Bank has been re-created, and also that of Norby's home. All outdoors provides the stage

for "*Norby's*" many other episodes.

Although "the bank" is seldom completely out of sight or mind—as it couldn't be with



*David Wayne with David Swift,
"Norby" creator and producer*

Pearson Norby liking his job as he does—it's the Norby family which really steals the "Norby" show.

Helen is Pearson Norby's inspiring and understanding wife, given to fixing him with a



Maud Endless—
President of the First
National Bank of Pearl
River and, hence,
Norby's boss. Very
vocal—and very, very
"Bank." (Played by
Carol Veazie.)

fond and contemplative gaze when things get a bit out of hand. Dianne, their daughter, thinks parents are as puzzling as her parents, frequently, find *her*. Hank, junior member of the tribe, seemingly thinks only about bananas—which he devours incessantly.



Oliver Wendell Prue—
Maud is both his boss—
and his aunt. Which is
why Oliver has his job,
for he is scrupulously
very un-"Bank." He's
also Norby's pal. (Played
by Lamont Johnson.)

The Norby family, in short, is the kind of family you hope will move in next door if your very favorite neighbors ever move out.

The "Norby" cast

So Dave Swift had his play, a few short months ago, with every facet of each character worked out in his active mind... with situations and solutions falling over each other to be put down on film. And he knew precisely who should play Norby. Trouble was... David Wayne was playing the lead in *Teahouse of the August Moon*—now in its 65th week on Broad-

way, and with tickets selling about that far in advance, if you can get them. Which is not surprising—to those who had earlier stood in line to see David Wayne as Ensign Pulver in *Mr. Roberts*, or as the leprechaun who charmed New York's blasé theater-goers into their seats in *Finian's Rainbow*. It took doing, but negotiations were concluded to temporarily liberate Wayne from "*Teahouse*"—and "*Norby*" got under way.

For Helen Norby, Swift secured Joan Loring, who had earned rave notices in *The Corn is Green*, *Cinderella*, and *Lost Horizons*. Furthermore, she *looks* just like the girl Norby would marry. Susan Halloran—you've seen *her* on TV before—became Dianne Norby. Evan Elliot, who had never faced anything more formidable than a home-movie camera, was allocated the part of Hank Norby for the simple reason that when he joined the three other "Norbys," they became *family*. Other Broadway hits and TV-talent rolls were tapped for the remaining members of the cast... Dave Swift sparked the stories and personally directed the shows—and "*Norby*" became a wonderful and believable reality.

It's on NBC-TV right now... every week... coast to coast, on a growing list of stations!

We think all America will take the Norby family to their hearts. But, if there's one audience we want most to please, it's you! For "*Norby*" is a *movie*. It's full of warmth, and humor, and your kind of people just being their delightful and entertaining selves—in front of a movie camera... behind your TV screen.

Dial in "*Norby*" this week, won't you? We'd very much like to know how you like it.




Dorcus, the bank guard—
It's his bank, too. Friendly
Dorcus knows everybody in
the bank... in Pearl River, for
that matter. He's friend to
everyone—will be yours, also.
(Played by Roland Wood.)



Rudge, the bank Vice-President—
Now this boy
looks and acts like most
folks' concept of a banker—
a role, incidentally,
Norby's always going to
find it tough to play.
(Played by Ralph Dunn.)



Every week on NBC-TV

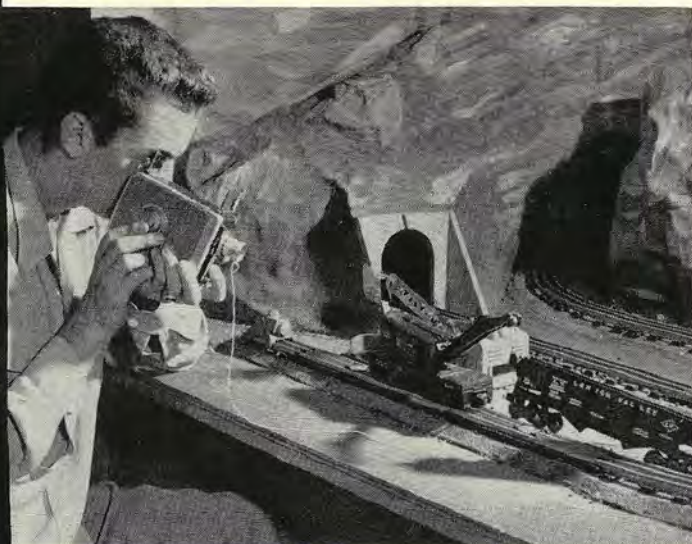


Hitch

movies

to your

hobby!



Immediately above, left—Distance is checked by a premeasured string. Top—Camera is held steadily and string is dropped. Above, right—What the camera got with a 2+ Portra Lens.

LET'S say model railroading is your forte. This, like most hobbies, is absorbing in its details. Let's say, also, that your camera is fixed-focus. Seemingly, you can't get really close with it—at least not close enough to concentrate on an area mere inches in width.

This is where a Portra Lens gets in its licks. Kodak makes three—a 1+, a 2+, and a 3+. With the Brownie Movie Camera, as a further example, you can get to within $17\frac{3}{4}$ " of a subject with a 2+ Portra Lens, cover a field about 6" wide... to $12\frac{1}{4}$ " with a 3+, span $4\frac{1}{4}$ ".

Exact distance is vital in such extreme close-ups, and it is measured from the front rim of the Portra Lens mount. You can gauge it with a rule or tape, of course. But in the illustrations above, our movie maker has solved accurate distance by attaching a string to his lens mount with a knot exactly $17\frac{3}{4}$ " from the mount—which is a sensible approach, not having three hands or a tripod. Our model railroader, you'll also note, does not have his camera on a light

bar, as he would for average indoor shots. Nor should he—for lamps on some light bars are "fixed"... don't swivel... would play most of their light past the sides of such near-by subjects. So someone else gets to hold the lights... still close enough so that fairly small lens apertures can be used with the camera. Exposure, of course, is based on the distance of the lights. And, with eye-level finders, be sure to tip the camera upwards somewhat when sighting up close—for the lens is not "seeing" the same field as the finders!

Portra Lenses help out with focusing lenses, too. Perhaps *your* focusing lens is 25mm., and focuses down to 18". At that distance, you'd cover a field about 6" wide. Slip on a 3+ Portra, and you can move in to 9" and cover only $2\frac{7}{16}$ "!

To preview Portra Lens possibilities, write to Kodak's Sales Service Division for a free copy of pamphlet D30, *Kodak Portra Lens Data for Movie Cameras*.



How long will my movie film last?

FOR a very long time—if you give it proper care! Yet no dyes, for any use, are *completely* permanent. Too much heat or light is harmful to color films. So is too much moisture. And so, of course, is rough or careless handling that will scratch or break films.

Film will inevitably pick up dust particles during projection—so film should be carefully cleaned periodically. The right solution for this easy task is Kodak Film Cleaner—and a 4-ounce bottle of it in a little kit, complete with cleaning cloth and instructions, is only 90 cents. As film should be drawn *slowly* through the cleaning cloth, cleaning film while rewinding on a projector is not the best idea in the world. A hand rewind device—and there are several on the market—is the ticket.

Film will also acquire dust and scratches if stored haphazardly. Movie films really should be assembled onto larger “show” reels and stored in plastic or metal film cans in a reasonably dust-free area. This last would not be, for example, a floor-level bookcase shelf!

Film should be kept snugly wound, for this



RIGHT— Store them in film cans.



WRONG— Stack them on shelf.

in itself helps keep out dust. But *never* cinch it, the best-known way of rubbing film the wrong way, as shown in our lower-right illustration.

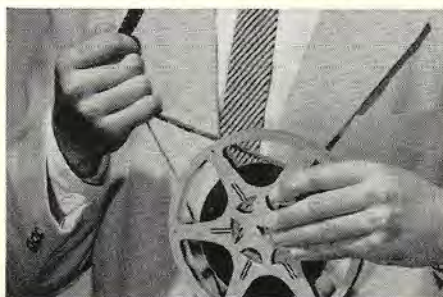
As to heat and moisture—your basement or attic is the worst area in your home in which to store film! It should not be kept where temperatures are over 75 degrees for any prolonged period—and that isn't always a condition caused by latitude, either. Film can be overheated, in an otherwise cool house, where sunlight will play on it . . . or over a heat register.

Film should not be exposed to prolonged relative humidity of more than 50 per cent. Under this caution, of course, comes the matter of “humidifying pads” in film cans. *Don't use them.* Film will pick up enough moisture from occasional exposure to air.

RIGHT— Clean them periodically.



WRONG— “Cinch” them tight.





Step out with your camera

HOME-MOVIE cameras are equally at home with sports and spectacles.

For example—the shots on this page, enlarged from the reels of Oscar H. Horovitz of Newton, Massachusetts. Mr. Horovitz has amassed some remarkable footage—and awards in both national and international film judgments—by taking his camera and Type A Kodachrome Film to events such as ice shows and the circus, where the movie menu offers fast, exciting, and colorful action.

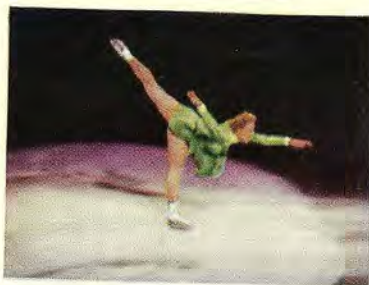
Any movie camera with an $f/2.7$ lens can play this game. An $f/1.9$ lens is still better . . . an $f/1.6$ or $f/1.4$ lens, better still. Not that these wider apertures are better for *all* spectacles under lights. Many *call* for $f/2.7$. Yet a faster lens widens the range of opportunities, and a camera that will also take a fast telephoto lens is that much better equipped. No pat exposure rules can be given. But there are these guideposts:

For *brightly garbed, white-spot-lighted subjects* on ice, hardwood, sawdust ring, or stage, $f/1.9$ or even $f/2.7$ are usually adequate.

For *dull-garbed subjects under similar lighting, or brightly dressed entertainers under colored "spots,"* $f/1.9$ to $f/1.4$.

For *flood-lighted subjects—not spot-lighted—* $f/1.9$ or faster. The distinction, here, is between *full* stage or rink lighting and *concentrated* lighting on one or two subjects.

Some sports are usually beyond the reach of "Type A." Track events, swimming meets, basketball, night football or baseball, for example. Yet 16mm. Cine-Kodak Super-XX will frequently get them . . . and, with the new 16mm. Cine-Kodak Tri-X Negative Film, there's little you can see that you cannot get!





1



2

Good Shots



3

Let's see your "good shots"! Remember that close-ups, scenes of simple composition, are best. And, of course, they must be sharp. Send film clippings only—please. Three movie frames are enough—only 1/5 of a second's screen action! Address "Good Shots," Kodak Movie News, Eastman Kodak Company, Rochester 4, N. Y.

We are sticking with winter subjects this issue—and from the films of two movie makers.

John Jay, of Williamstown, Massachusetts, who made our first three shots, is an action filmer... far better than a Sunday skier himself... and thus able to get where the action is happening.

Ernest Miller, of Chatham, New Jersey, is more addicted to filming the manifestations of winter in snow and sky, ice and water. And beautifully, too!

1. Back-lighted action. *F/8*.
2. More back lighting. Again *f/8*.
3. Snowy sunset. *F/3.5*.
4. Again back lighting. *F/5.6*.
5. Bittersweet and snow tufts... branches and sky. *F/8*.



4



5



white winter's blanket. And, frequently, back lighting is even better. Here, besides making certain the sun itself is not shining right into your camera's lens, you want to make full exposure allowance for the brilliance of its rays ricocheting off the snow's surface. Certainly a full stop below "average" is in order!

By and large, filters have no great tonic effect with Kodachrome Film, which "sees" things just about as you do. But snow scenes, especially on days with whirling snowflakes, are one time when a filter is a friend. The Skylight Filter, for Daylight Kodachrome Film (or the "Daylight Filter," if you use "Type A"), will correct excessive bluishness that tends to register from snow scenes. And a filter, slipped over a hooded movie lens, helps keep the vagrant snowflake from making contact with the lens, which is also all to the good.

Best place to load your camera is inside the house, especially if it's roll-loading. And with this type of camera, leave plenty of space for your loops. For cold film becomes brittle, and brittle film in a "tight" loop may break. For this reason, too, carry your spare cartons of unused, but still sealed, film in an inside pocket.

WITH one obvious inconsistency, making movies over sunlit snow is pretty much like movie making on a brilliant summer's beach. Things, in both instances, *are bright!* Average exposures won't do. Yet correct exposures are easy to estimate.

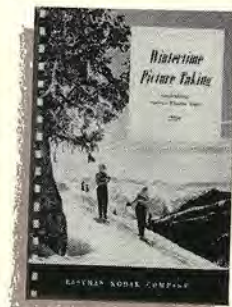
Snow scenes are brighter than average-green grass lawn scenes. And, being brighter, they *reflect* more light. If $f/8$ is right for *average* sunlit subjects—and it *always* is—a bit smaller aperture is the recipe for glaringly bright snow. One "stop"— $f/11$ instead of $f/8$ —should do it. A fraction of an inch on a lens scale, it nevertheless cuts down admitted light by 50 per cent! That's for snowscapes . . . where the *scene's* the subject, and not near-by people. For *them*, a half "stop" reduction—*midway* between $f/8$ and $f/11$ —should suffice.

This, of course, is for front-lighted subjects—which is still a good way to shoot people if their features and expressions are most important. Even if the sun's a bit overhead, its reflected light will fill in eye shadows. Yet, for most snow-time subjects, shadows are quite desirable, making a happy contrast against the

If you're out long enough, your camera may get thoroughly chilled. And if you take it back indoors, moisture will condense on the lens. Give it a few minutes to warm up and evaporate that condensation before attempting indoor shots, or taking it back outdoors again!

Speaking of chilled cameras—things *might* be so bitter cold that your camera will run "slow." Yet, if they are, chances are you won't be outdoors either. If it is . . . and if you are . . . you'd better take 25 cents to your Kodak dealer for a copy of the little book shown below. It's loaded with suggestions for those who are going into snow pictures right up to their necks!

Wintertime Picture Taking, including sports photo tips, is written by snow devotees for snow devotees. One of the many helpful booklets put out by Kodak's Sales Service Division, your dealer either has it . . . or can order it . . . for you.



Moviedom's "Best Seller" revised... again off the presses!

SOMETHING like a half-million copies of *How to Make Good Movies* have been printed and sold. This has not been the result of concentrated promotion on the part of Kodak and its dealers—although we did ballyhoo the first "run" a bit, several years ago. That printing was 10,000 copies, and we frankly didn't know if there were 10,000 camera wielders who wanted to read a book about movie making. But, no sooner announced, it was back at the printer's again!

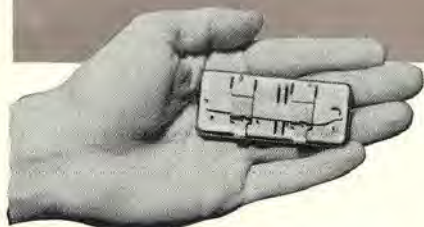
We think the popularity of the volume is due in good part to the fact that it doesn't read like a textbook. It's written on the premise that movie making is fun, and reading about movie making should be fun, too. *How to Make Good Movies*, like any movie, has its leading characters. In the book they're a young couple typical of most folks who make movies. "He" is eager to learn everything he can about making better movies. "She" is happy as a clam with their movies just as they are. Both of them butt into the book's easy, conversational-style pages with questions—which *How to Make Good Movies* promptly answers.



This book covers its topic from A to the proverbial Z without once getting stuffy about things. It's liberally illustrated, in good part with enlargements from the films of other amateurs who make good movies.

If you haven't a copy, better buy one from your Kodak dealer. Originally \$2, it is *still* \$2 for all its better than 200 pages. And, if you've a friend considering movies, suggest *How to Make Good Movies* to him. In it he, and you, will find the ready and readable answers to every movie-making question.

No home complete
without one!



THIS is the movie showing season. This is the time of year when those who shared your summer's activities gather with you around projector and screen to relive the doings of 1954. And this, too, is when an occa-

sional film splice may let you down by letting go. Not often—but with a fiendish talent for selecting the wrong moment, like when you're showing your movies to friends who make movies, too.

The proper technique at such a time is a carefully modulated "Well, did you ever!"—and the immediate appearance of a Cine-Kodak Junior Splicer with which to promptly mend the break.

This inexpensive little gadget—it's only \$1.75—will handle either 8mm. or 16mm. films. And, while it's not proposed as the ideal unit for an ambitious program of film editing and splicing, it's a Johnny-on-the-spot device that should be tucked into just about every projector's carrying case.

For any considerable job of splicing, of course, we'd recommend the Cine-Kodak Duo Splicer at \$9.25. It, too, will handle both 8mm. and 16mm. films. It teams beautifully with any rewind... holds the film securely as you trim, scrape, and weld splices which, given reasonable attention, stay put.

Your Kodak dealer should have both these splicers. If not, he can get them for you!

Projector Parade

Motion pictures serve many fields

... and Kodak makes a motion-picture projector for each.

YOU make movies. Chances are, you make them for purely personal reasons. You've learned that motion pictures have that extra something that makes them the finest family chronicle of them all.

Yet "movies" are equally important to many other fields—at least one of which is certain to be very important to you!

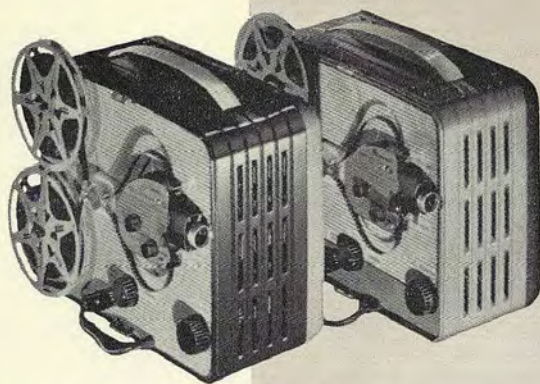
Do you have children in school? Then you are interested in knowing that movies play a very vital role in education. Motion pictures can be, and probably are, of great service to your church. They are successfully enlisted to serve community, youth, and service organiza-

tions. Movies are becoming of increasing importance to business and industry—in training, in safety, in public relations, and in selling.

Some of these motion pictures are "home made." Some are made by professional producers. Some are already in abundant existence. At the core of the matter, for local application, are the projectors that team with these films so that movie audiences learn faster... retain longer.

Kodak, therefore, presents to you its parade of projectors, in one of which you will find the specific qualities necessary for the projection of films in your vocation or your avocation.





Brownie Movie Projectors

*For low-cost, versatile
home shows of 8mm. movies*

FLICK the knob—instantly the show is on . . . clear, bright, fun! Touch the knob again to hold an appealing “still” . . . or to make the kids shout with laughter at comic reverse effects. *Easy?* Why, you can thread a “Brownie” in the dark. When the show is over—there’s even *power* rewind. And the “Brownie” projects any 8mm. film—color or black-and-white. The \$62 f/2.0 model (part of the complete Brownie Movie Outfit) fills standard 30” screen. The f/1.6 model is extra bright, projects 40” picture . . . \$69.50.

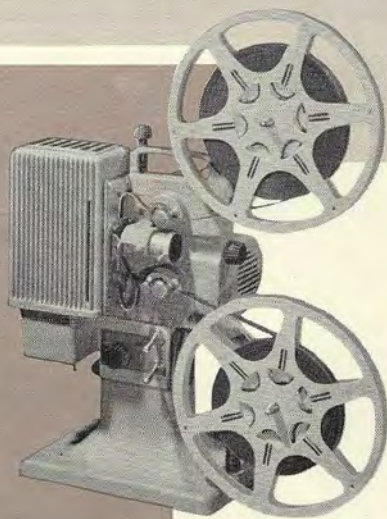
Ask your dealer
for free folder C3-67.



Kodascope Eight 71-A Projector

*For larger and brighter showings
of 8mm. films*

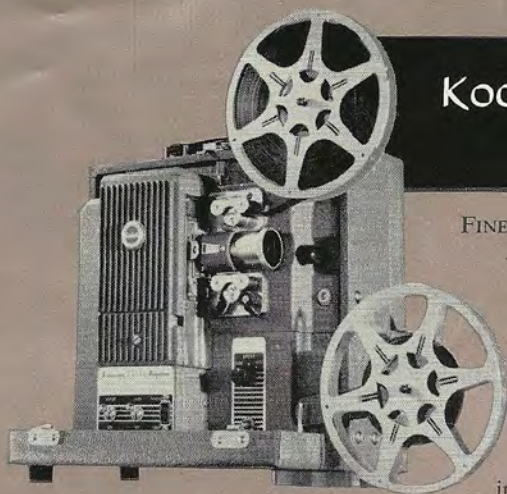
JUST for fun, take your favorite 8mm. color reel around to your Kodak dealer and try it on this projector. You'll feel the impact that real brilliance, real picture quality can give your movies. Then, at home, notice how Eight-71A fills the screen so *everybody* can see—gives big, bright movies on a five-foot screen! Highly efficient cooling system with all this power, too—uses standard 750-watt or an auxiliary 1000-watt lamp. Takes 400-foot reels for longer shows . . . \$110.



Ask your dealer,
or write Rochester,
for free folder C3-2.



Projector
Parade



Kodascope **ROYAL** Projector

FINEST 16mm. silent home-movie projector
Kodak makes! Its ultrafast $f/1.6$ lens
is Lumenized for brightness and
contrast. Permanently pre-lubricated
—to eliminate for all time the chief
cause of wear in ordinary projection
equipment. Fast power rewind
—no belts or reels to change.

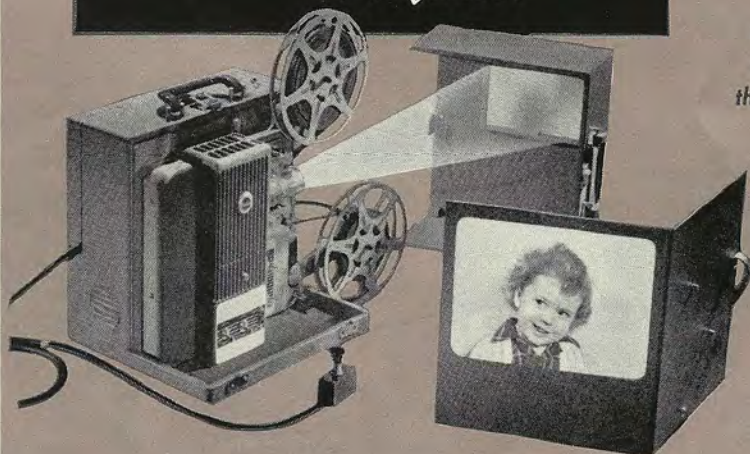
Lightweight, built-in-
case—use the Royal
in any room, or take it
visiting with pleasure! \$240.

*For brilliant, crisp, big-screen
shows from 16mm. film*

Ask your dealer,
or write Rochester,
for free folder C3-3.



Kodascope **ANALYST** Projector



*For critical study
of 16mm. movies
through immediate
and repeated
film reversals*

BUILT for athletic coaches, originally. Now, it's teacher's pet
in medical schools, business firms . . . and in more and more
homes, too! Remote-control switch permits instant film reversal.
Built-in table viewer for use in fully lit rooms
. . . or enjoy standard full-screen projection. \$295.

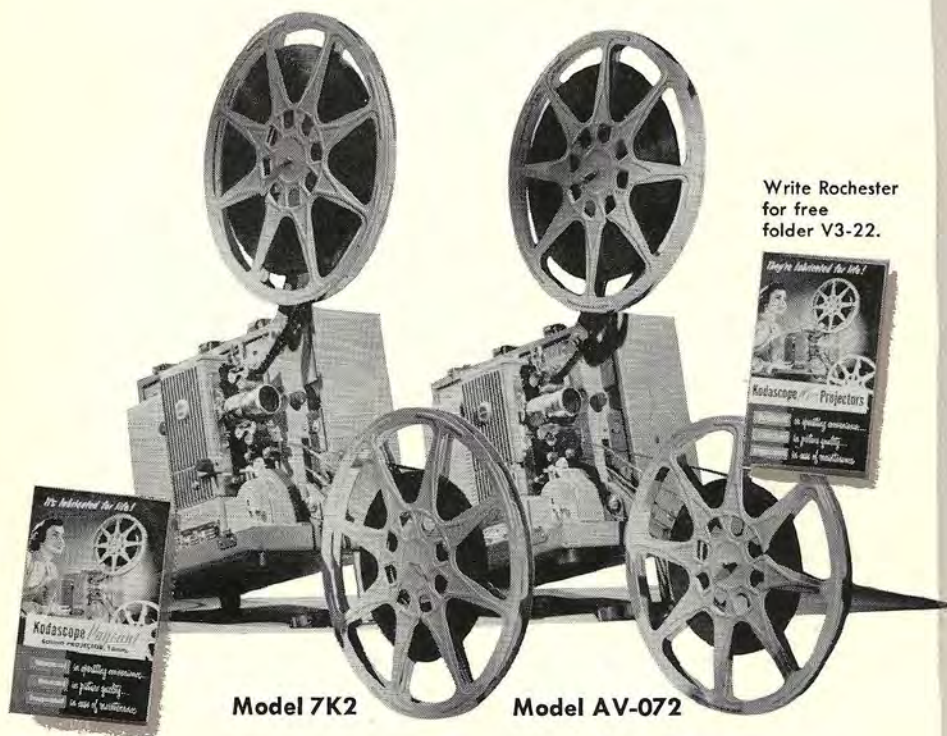
Ask your dealer,
or write Rochester,
for free
"spec sheet" V3-24



Kodascope **PAGEANT** Sound Projector

Models 7K2 and AV-072

*For home sound or silent shows—and for classroom,
church, club, or business screenings*



Write Rochester
for free
folder V3-22.

Model 7K2

Model AV-072

Ask your dealer,
or write
Rochester, for
free folder C3-70.

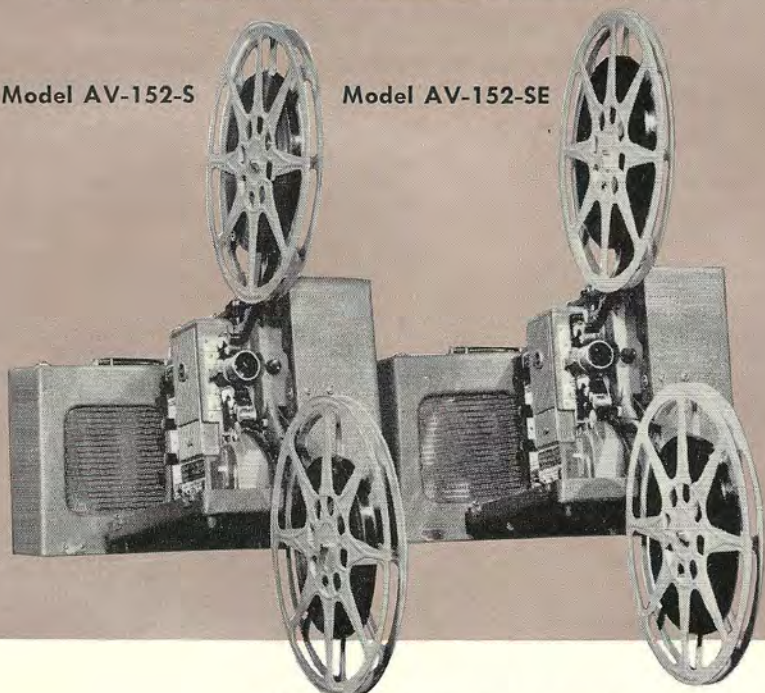
TRULY an all-purpose projector, this Model 7K2. It will show a sound or silent motion picture, just as it comes from the can . . . or you can add your own music, your own voice, via phonograph and microphone connections. That means big, satisfactory performance in living room, clubroom, auditorium, or conference room. And *easy* performance—for it comes in a compact case—1600-ft. reel, 8-inch 7-watt speaker—and all weighing less than 33 pounds. For extra-big, extra-bright sound movies in hard-to-darken rooms, or in large halls that require extra brilliance and longer projection reach . . . the Model AV-072 has a Plus-40 Shutter that gives 40% more light! Both projectors permanently pre-lubricated—maintenance just isn't a problem. Either model, \$425.

**Projector
Parade**

Kodascope **PAGEANT** Sound Projector

Model AV-152-S

Model AV-152-SE



***More sound output, in a single-case projector, for
larger halls and for auditoriums***

SOMETIMES *more* sound output . . . and still *true* sound output . . . is desired. Yet without sacrificing the lightness and portability of a single-case unit. If *that's* what you need, this is the projector for you. Powerful 15-watt output, certainly. Big 8-inch speaker, certainly. Individual bass, treble, and Fidelity controls, certainly. AND—everything is built into one convenient case! Adaptable, versatile, with a full complement of Pageant features. And, like all Pageants, permanently pre-lubricated. If you ever really *need* more sound, you can add an extra speaker to the unit.

AV-152-S for sound-silent showings;
AV-152-SE—Plus-40 Shutter—for extra brightness.

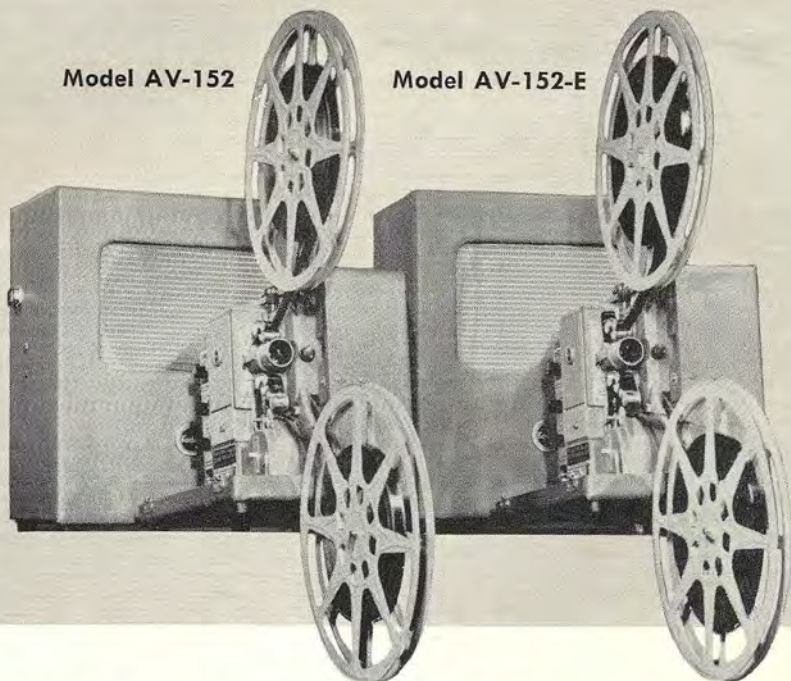
Write Rochester
for free
folder V3-22.



Kodascope **PAGEANT** Sound Projector

Model AV-152

Model AV-152-E



***Larger speakers . . . superb sound . . . from a 2-case
Pageant—and Kodak's finest portable sound projector***

THE LARGER the audience, the more scattered its attention. Only a clear, easily seen and heard picture, with full, balanced sound, can shut out distraction, hold eyes and ears fast on the message your film brings. For this purpose—for the really large-group showing—these 2 outstanding 15-watt, 2-case Pageants. Still portable, yet unmatched in ability to compensate for acoustical hazards. They give consistently excellent sound under the widest variety of projection conditions, thanks to true and ample sound output and their 12-inch Kodak De Luxe Speakers. Other fine features: the 2-inch $f/1.6$ lens; individual bass, treble, and Fidelity controls; separate microphone and phonograph inputs; 2000-foot reel capacity; and permanent pre-lubrication. In two matching cases, the sound-and-silent Model AV-152, and the sound-only AV-152-E with super-brilliant Plus-40 Shutter.

Write Rochester
for free
folder V3-22.



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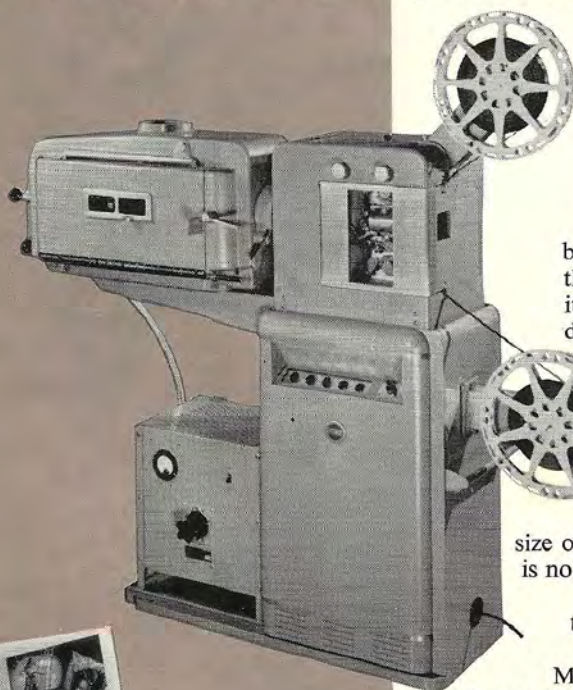
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Permit 6

Rochester, N. Y.

8 and 16

Eastman 16mm. Projector, Model 25



*Professional . . . commercial
... educational
and incomparable*

THERE just *couldn't* be a better 16mm. sound projector than this! Hardly "portable," it is transportable with minor disassembly. But—most cases—once installed, it will never be pushed aside for *any* projector.

Where quality of image and tone are the first requirements—*regardless* of the size of the audience—there simply is no substitute for the Model 25. (One was recently enlisted to put a show onto a 32-foot screen, before thousands, in Madison Square Garden—and it *could* have filled a far larger screen!) It is supplied with either tungsten or arc illumination—and it may very well be that superior projector you didn't know had yet been designed!

Write Rochester
for free
booklet V1-5.

Projector
Parade