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!

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 springboard for the show. Norby's job brings him into contact with the people, 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

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

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 Vasiga)

Oliver Wendell Prue—Maud is both his hausfrau and his aunt. Which is why Oliver has his job, for he is scruptulously very on "Bank." He's also Norby's pal. (Played by Lornard Johnson)

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

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 black-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 "Norbies," they became family. Other Broadway hits and TV-talent roles 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—on a film... behind your TV screen.

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

Every week on NBC-TV
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 kicks. Kodak makes three—a 1+, a 2+, and a 3+. With the Brownie Movie Camera, for example, you can get to within 17½" of a subject with a 2+ Portra Lens, cover a field about 6" wide... to 12½" with a 3+, span 4½".

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 17½" 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 2½".

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.

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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.

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 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 doesn'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.

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RIGHT—Store them in film cans.

WRONG—Stack them on shelf.

RIGHT—Clean them periodically.

WRONG—"Clack" them tight.

RIGHT—D30, Kodak Portra Lens Data for Movie Cameras.
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. Horowitz of Newton, Massachusetts. Mr. Horowitz has amassed some remarkable footage—and awards in both national and international film judgings—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!

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 film... 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!

5. Bittersweet and snow tufts... branches and sky. F/8.
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.

No home complete without one!

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.

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 occasional 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!
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 organizations. Movies are becoming of increasing importance to business and industry—in training, 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 applications, 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.

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 shut 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 $62.00 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.
Kodascope ROYAL Projector

FINES 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.

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

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.
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.

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.
Eastman 16mm. Projector, Model 25

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!