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IN THE LIGHT OF INCREASING EMPHASIS on salesmanship, we submit that there’s an urgent need for a brief training film on Good Habits in Selling.

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In animation (with live-action sequences), this 13½ minute “Kitchen Cavalcade” tells its story in rhyming couplets and, after an amusing historical sequence has opened the film, introduces the concept of the industrial technician, which grew into “kitchen engineering,” a special application of industrial research to home appliances.

Emphasis is laid on the fabulous Kitchen of Tomorrow, which is presented in live-action. This is the Frigidaire “advance planning” marvel with the push-button magic recipe selector, deliveries from outside the house direct into the refrigerator, cold-top marble kitchen range, the visible electronic oven, the sonic dishwasher and other appliances of sheer magic.

“Living Unlimited” was designed primarily for television and theatrical distribution to acquaint the public with General Motor’s new Technical Center (where the American home of the future is being planned today) and with the company’s vast program of research aimed solely at bringing about better living for more people.

In telling its story graphically, concisely and entertainingly, “Living Unlimited” becomes still another example of the better business film—the film with the Sutherland touch.
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production review 1957

AN EDITORIAL FOREWORD

THIS SEVENTH ANNUAL review of established, experienced business and television film producers in the U.S., Canada and overseas brings the buyer of motion pictures, slidefilms, tv commercials and other audio-visual media facts in depth and detail about the facilities, recent productions and clientele of over 250 companies who are real leaders in this field.

"By their works" you can know the qualifications of all types of companies who make all kinds of films. The inspiring personal contributions which appear throughout the editorial pages of this issue bring additional evidence of their progressive thinking.

The year past has been another important milestone in the progress of audio-visual communications. A reflection of that progress lies in the broad scope of creative and production services, embracing many types of media, with which these companies are entrusted by large and small companies, by their governments and by trade and professional groups alert to the importance of these superb communication techniques—to the public, as citizens, as youth groups and as workers.

As one experienced hand in this field has said, "each film stands on its own merits" but collectively, the more than a thousand recently-produced motion pictures and slidefilms listed in these pages make up a monumental contribution to man's progress through better understanding. These visualized sight and sound programs are certainly among the best created anywhere in the world, for the many special purposes they now serve.

The Editors of BUSINESS SCREEN are proud of the task we have completed, with the help of these forthright suppliers. They have laid the facts squarely before you, the buyer, and the facts speak for them.

—OHC

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The View from the Bridge

Viewpoints of Leading Producers of Business and Television Films on Their Functions and the Future of Modern Audio-Visual Media

Our Basic Objective: Helping Industry Solve Its Problems

We who work in the business of communications find ourselves in its most dynamic era. There is great need for what we can do. There is also a need to take stock of ourselves, not in terms of our equipment, facilities, or new processes, but in terms of how much we can contribute to the objectives of industry.

Our industry evolved according to the patterns of need laid out for us by the industries we serve. These patterns are constantly changing, and our greatest asset is our ability to analyze our customer's business and come up with the right answers.

We must think in terms of producing solutions to the problems of industry—in terms of resultful programs. I heard a business executive say recently, “I don’t want to buy a motion picture, I want to sell tires.”

Whether our tools be motion pictures, slide-films, printed materials, or staged presentations, they must be designed and developed as integral parts of programs that help solve business problems.

If we can maintain this viewpoint in our approach to the business executives concerned with training salesmen, selling products, improving industrial relations, or shaping public thinking, we have a chance to convince them that we are vital to the successful progress of their businesses.

We believe that the most provocative challenge in our industry is directed to our creative ability to tell and prove to business leaders that we can provide the answers to their communications problems.

—C. H. Bradfield, Jr.

Professionally-Made Pictures

Cost Less in the Long Run

The “Do-It-Yourself” motion picture disease can be dangerous, and sometimes even disastrous in terms of results for many organizations in need of the help of a competent film producer. It is a “disease” that is particularly infectious to the company that has never used motion pictures in sales, public relations or training.

Company size does not necessarily enter this “do-it-yourself” situation. We helped two clients during the past year who were in this situation, one a very large manufacturer and one a relatively small one with a new product.

The small manufacturer, fortunately, decided at the outset to explore the possibilities of retaining a producer rather than having his regional salesman (an amateur camera enthusiast) make his picture. In this case his advertising agency had advised professional help, suggesting it would save money in the long run. It did.

Both manufacturers are convinced today that their best motion picture investment is in a professionally produced product. They can see that motion pictures are no different from other facets of their business—there is no substitute for the expert professional. In the case of films, a sponsor benefits from the years of experience of the executive producer; the ability of writers steeped in the medium of the motion picture and the problems of communicating with words and pictures: an experienced, integrated production team of directors, cinematographer, lighting technician, sound engineers, editors, etc., to translate the written script into a sharp, effective screen play.

Cost? Hardly more than most “do-it-yourself” films and usually, actually less. Results? Entirely rewarding. A symbol that represents the company on the same high professional plane as its products or services, and one requiring no apologies.

—Russell Mosser

* * *

Canadian Production Opens the Door to Foreign Markets

The prime question facing the U.S. TV film producer today is: how do I realize full foreign-market profits? The unwritten quota system that governs TV films shown in England, Australia and—to some extent—Canada, paves the way for sales of products made within the British Commonwealth. Thus it seems logical for the American producer to bring his film shooting to the closest member of the Commonwealth—Canada.

The questions arise: What services and facilities are available? How do costs compare? What about the product? Can it be done in Canada as well as at home? Here, we believe, are the answers.

Toronto is the largest television, radio and film production centre in Canada and the third largest on the continent. The city is within two hours of New York by air. It has a large colony of talented television people—actors, announcers, dancers, technicians, film production specialists.

Naturally, Canadian studios must produce shows to American standards of quality. It's being done; this has already been proven to many American producers. They can come to Canada with a few key men; here they can get talent, technicians, equipment and service.

The trend has already begun. Leading American producers are shooting in Canada and we're going to do everything we can to (continued on page ten)
Negatives that are printed on the celluloid side can be salvaged by CELIZING, a process developed with CFI. It can save time and money to eliminate losses and even worries about negatives. For more information call Consolidated Film Industries.

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encourage them. We're looking forward to the day when every major producer in the United States will see Canada as one of his biggest, richest shooting grounds.

—Spence Caldwell

* * *

We Are Challenged to Meet the Problems of a Changing World

As This Is Written, the newspaper headlines the fact that "Jets Circle Globe in 45 Hours" indicating another of the daily rapidly changing developments in our present world. This decade has been characterized by lightning-like important changes in philosophy and economics which indicate a pattern to the years ahead.

The film industry is in the middle of these changes and carries on its shoulders the responsibilities for assisting in acclimation to change as well as concerning itself with its own adjustments.

If there is one constant in today's society, it is that evolutionary processes have been stepped up to a revolutionary degree. This brings with it an inability to rely conveniently on standard yardsticks for evaluation and necessitates the ability to move quickly. This requires with it the need for rapid and effective communications.

As an industry, we specialize in the most effective mass communications medium existing. The coming years will require an increasing need for our medium.

We know that in the field of industry there has been a managerial revolution brought about by the rapidly increasing requirements for management to act quickly and creatively in the changing philosophical and economic conditions in which business must operate. Our medium will be an increasingly essential tool in not only developing an informed employee body capable of accepting change with understanding; but also in the development of better equipped, more creative supervision who can communicate with their people.

With the public itself the need for developing better understanding of sponsors' goals and purposes, as well as helping to fill the audience's need for greater knowledge of the shrinking world in which they are living, will likewise continue and become more pressing. With the constantly increasing development of mass communications channels the material that goes into these channels must keep pace and preferably outstrip the physical vehicles that become available to us as film makers.

In the field of education the shortage of teachers and schools will unquestionably continue to be a major problem.

The challenge for the use of film by industry, by the educator and by the film maker himself to increase the availability of skilled teachers and to develop completely new teaching methods will be greater than it has ever been.

In the same manner the manpower shortage can only increase, requiring faster teaching methods and greater motivation development in which the film medium can play its part.

If we as an industry are going to be of more than just "translative" service to the industrial, public and educational fields we serve, we have to continue to expand our activities in the search for better understanding of human drives, needs and motivations to an even greater degree than we now apply in the area of our own technical and production development.

Only by increasing our own expertise in the understanding of the major problems of our clients and the human characteristics of our audiences as "individuals" instead of "masses" will we be able to effectively challenge, ourselves, the challenges that lie ahead of us rather than being led by them.

—Henry Straus

* * *

Pattern for the Ideal Sponsor

As the Decades Pass, I have formed a picture of this ideal sponsor. He is a person who thinks big, and has tremendous drive for getting the most effective job well done. He expects his film producer to be stable, ethical, technically competent, creative, progressive, and dedicated to his support. He actively encourages these qualities, and he and his producer continue to grow in stature together.

—Clifford F. Potts

* * *

Today's "Program" Concept Calls for Client Services in Depth

If We Were To Apply the crystal ball technique to the industrial film business, I wonder how many producers would see themselves as geared to cope with the expansion program that I visualize is in store for our industry.

"Changing trends" may be a trite expression, but it fits the bill in this instance. Time was when our clients came to us to produce for them a motion picture—a sound slidefilm—a widescreen presentation—or perhaps a Vu-Graph or slide presentation—or whatever other visual medium they felt suited their requirements. And we produced and delivered—and thought our job well done—and then worked toward getting the chance to do the next production that came along.

Then gradually our clients' thinking began to change. Sure, they still wanted media, but the realization began to creep in that "media" in itself was not a cure for all their problems. To call a meeting of the sales force—and put on a film for instance—was not enough to insure an aggressive sales force. Therefore, the "program" concept began to crystallize—which necessitated careful planning, setting up objectives, the use of various types of visual media, proper follow-up—and the measurement of results.

This trend in industry presents a most interesting challenge to all film producers—and will necessitate a sharp change in thinking. Whereas in the past we thought only of an individual film or manual, we now have to think in terms of the client's problem from start to finish. Although many of us have been deep in this trend for the past few years, I am of the firm belief that it will further accentuate and bring rich dividends to those producers who adapt themselves to the changing conditions.

—John Hans

* * *

"The Film I'd Like to Produce" Puts Measurable Results First

The film I'd like to produce this year? I'm sure every film producer has wanted to do just that, but it is in the way the idea is approached that separates the real producer, one worthy of the name, from the many who may call themselves producers. Photography is not necessarily production, and in our perfect film a large budget is not really the solution to our problems.

The solution, as I visualize it, may require more technical knowledge than I have, but if I am to be worthy of the name producer, I'll find the personnel to help me who will crystallize "The Film I'd Like To Produce This Year". This film when completed should be free of alibis in that we have, by best use of the media, developed the client's idea and objective—plainly speaking, we have found the best way to give the client what he needs while satisfying what he wanted.

In meeting this objective for a good film we have worked a little harder to find the best way to accomplish the desired results; and when we didn't have as much budget as we would have liked, we worked even harder to evolve a simple but good approach.

The most difficult thing to resolve in our film, and one that we have solved with the client will be, that in good public relations the cultivation of good feeling for the company or product can be as effective in selling as hard sell. Utilizing our experience and ability we have not added or incorporated as a separate part, a hard sell sequence at the expense of the film itself.

Every producer is desirous of doing THE FILM—which will bring him recognition and possibly film festival awards, but in our film we want only one thing—results for the client! We want these results to be measurable, real and substantiation of the reasons we used in selling the film.

This near to perfection film is not unobtainable. It can be done, and we as producers, individually and collectively will always work in the direction of The Film I Would Like To Produce This Year.

—Kent Lane
Public relations is an inside job—sort of like neighborhood relations which, as a good housewife will tell you, begins with good housekeeping. You couldn’t make a neighborhood relations motion picture for some families. You shouldn’t make a public relations motion picture for some companies. The old adage about not hiding your light under a bushel is another way of saying: Don’t remove the bushel unless you have the light.

Among our clients:

American Telephone & Telegraph Co.  National Board of Fire Underwriters
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Cast Iron Pipe Research Association  Sharp & Dohme
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Ethyl Corporation  The Texas Company
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General Motors Corp.  U. S. Navy
Merk & Co., Inc.  Western Electric Co.

—and many, many others

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Sales Manager: Sheldon Nemeyer  Earl Pearce  Erwin Scharf
NUTS & BOLTS
Are Bread and Butter
by Raphael G. Wolff

There are many of our clients
for whom, over the years, we
have produced public relations
films—but when an industrial sales
or training problem comes up,
they often think it is out of our
orbit. At the same time, we have
other clients for whom we have
made sales films and these clients
question our interest in public re-
lation subjects. I feel that any
responsible producer should be
fully capable in all fields. We cer-
tainly do not specialize, but try to
suit the approach and treatment to
the problem.

This brings up a point about in-
dustrial sales films that I think
needs to be clarified. There is fre-
quently too much emphasis on
trying to inject “entertainment”
to this specific type of motion
picture. By “entertainment” I
mean some contrived device de-
signed to make palatable what
might appear to some as a dull
subject. The thing we have to
remember is that to the target
audience for the film, the material
may not be dull in the least; it
may indeed, be the most engross-
ing possible subject of all.

Not long ago we made a film
for a producer of pressure switches.
Even a great many manufacturing
experts do not clearly understand
the function of a pressure switch.
To most people this picture would
be considered pure nuts and bolts.
Let me quote from a letter we re-
ceived from the distributor of these
pressure switches.

... as you possibly know,
one of our prime potentials is
in the chemical industry. There
is a terrific concentration of
chemical companies along the
Gulf Coast and eighteen months
ago we were receiving no busi-
ness from these firms. A com-
petitor had them sewed up for
years and was going on to the
new installations. We had a
representative in that area
make appointments with sever-
al of the larger companies.
For one week we showed
the movie to the engineering de-
partments of these firms. I am
very pleased to report that
within less than a year after
showing it to these firms we
have become standard equip-
ment in everyone of them with-
out exception. We feel that
with the film we were able to
do a selling job on a whole de-
partment of sometimes as many
as fifty men in a way that could
not be done economically other-
wise. ...

Here was: a film made not to
entertain, but to impart informa-
tion. It has done a highly success-
ful job of imparting information—
although of course it was handled
with taste and originality.

Such films unfortunately, are
often bought and supervised by
men not close to the actual manu-
factoring problems, and they are
somewhat self conscious about the
technical aspects of their industry.
They feel the material needs sugar
coating. I fear that many pro-
ducers and writers concur with
them. Yet if you are revealing
new production techniques or
money saving innovations to men
whose bread and butter is in-
volved, and who usually have a
vital interest in their own business,
the story is usually anything but
dull as far as they are concerned.
I don’t know why nuts and bolts
are so abhorrent—when they are
so important to our productive
industry. I think because most of
us are inculcated with the idea
that motion pictures are primarily
entertainment, we fail to recognize
that in the sponsored film field
motion pictures are more often a
means of communication. If we
communicate interestingly and
clearly the information one in-
dustry has for another, the “con-
flict” and other story elements are
inherent, and we don’t have to
fictionize the material out of all
recognition.

Let us remember that while
public relations or general con-
sumer pictures have appeal, usu-
ally, to one and all—in industrial
sales films may have a very
limited audience and be made to
appeal to a special area of interest
where “Nuts & Bolts” in what-
ever form we may be dealing with
them, are one of the most vital
subjects in the world. It is in this
area that the real value of spon-
sored motion pictures can be
gauged—for while public relations
films may do a great (though gen-
erally unmeasurable) job over the
years, the industrial sales film can,
and frequently does, pay off in
sales for the sponsor within a few
months of its release.
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THE VIEW FROM THE BRIDGE:

A Producer's Viewpoint On Procurement of Business Films

Who Can Foresee the future? . . . if we had a crystal ball, I'm sure we'd wear it out from use. I do feel, however, that the future holds forth a tremendous potential for our industry. After all, we are still in a "young" growing field, one which will see bigger and better uses of business films than ever before.

There are several things to be wary of, though. One of them is a menace that is cropping up more and more—a menace that is...)
Creative film making
is not a man...

...it is many experienced Kling specialists
working together as a group
in the production of industrial and television films
which merchandise products
in a creative ...effective... way!

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in Every Phase of the Film Making Art

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Assn. of Cinema Laboratories Hears Reports on New Trends; Elect Officers, Directors at Annual Meeting

* Confidential reports on future developments in the manufacture of motion picture film and equipment provided forward-beamed "dark-room light" at the annual meeting of the Association of Cinema Laboratories, Inc., held at the Sheraton-Astor Hotel, New York City, January 24.

Other meeting highlights were the election of a new board of directors; election of new officers; the presentation of committee reports and a reassuring summary of the Association's accomplishments to date.

Film, Equipment Experts Speak
The attending members, representing 24 laboratories, heard manufacturing trend reports presented by E. M. Stille, Motion Picture Sales Department, Eastman Kodak Company, Rochester, New York; H. T. Harding, motion picture products manager, Photo Products Department, E. I. du Pont de Nemours & Co., Wilmington, Delaware; Hans Joachim Jost, representing a German manufacturer of film equipment, and Joe Tannery, president of S. O. S. Cinema Supply Corporation, New York City.

Committee reports were presented on customer relations, preprint preparation, film storage insurance and nomenclature.

Seven New Directors Elected
Elected to the new board of directors, for two-year terms were George W. Colburn, president of George W. Colburn Laboratory, Inc., Chicago, Illinois, and G. Carleton Hunt, president, General Film Laboratories, Los Angeles, California. Elected to one-year terms were: Don M. Alexander, Alexander Film Company, Colorado Springs, Colorado; James A. Barker, president, Capital Film Laboratories, Inc., Washington, D. C.; Spencer W. Caldwell, president, S. W. Caldwell Ltd., Toronto, Canada; Louis Feldman, vice-president of DuArt Film Laboratories, Inc., New York, and Kern Moyce, president, Peerless Film Processing Corporation, New York.

Directors who will complete their two-year terms in 1957 are Byron Rondalamb, president, Byron, Inc., Washington, D. C., and Neal Keen, vice-president, The Calvin Company, Kansas City, Missouri.

Reid H. Ray Is New President
The new board of directors met directly following the general meeting and elected Association officer - 1957. Reid H. Ray, Reid H. Ray Film Industries, Inc., St. Paul, Minnesota, was elected president; Leon C. Shelly, Shelly Films Limited, Toronto, Ontario, was chosen as vice-president; George W. Colburn was elected treasurer and James A. Barker selected as secretary.

Neal Keen, Association president for the past four years, traced the organization's growth and summarized its major accomplishments. Keen expressed his satisfaction at having seen the Association grow from the six founding laboratory representatives, who first met during an SMPTE semi-annual meeting in Washington, D. C. in 1952, to the present membership of 49—representing firms in all sections of the United States and Canada.

Keen pointed to several accomplishments which have resulted from committee activities. Among these were—a set of good business recommendations, recommended standards for the preparation of A & B rolls, printing leaders and a film prepared for invisible splice printing, plus work well underway in the nomenclature committee.

Nomenclature Project in Work
The nomenclature committee is busy clarifying the meaning of certain terms commonly used by the producer in his work with the laboratory. Being defined are terms dealing with preprint materials, original film, printing methods, film preparation and the identification of sound tracks. A preliminary set of recommended definitions will be circulated to the entire membership in the near future.

The next meeting of the organization is scheduled for Thursday, May 2, in Washington, D. C. The Association holds its annual meeting in New York each January and also meets during each of the semi-annual conventions of the Society of Motion Picture and Television Engineers. Active membership in the Association of Cinema Laboratories is available to any firm engaged in printing and processing motion picture film. Associate membership is open to any interested business organization.

* * *

A Note of Correction
* In a story in the last issue of Business Screen, the title of a new film sponsored by the McLaugh Steel Corporation was printed as Boredball Safari. The correct title is Billfish Safari.
give your slide film the best in...

SOUND

RCA VICTOR CUSTOM RECORDS tell your story perfectly . . . give full range to voice, music and special effects. RCA Victor's exacting sound reproduction adds an exciting new dimension to slidefilms, complementing every mood you create in pictures.

And available with each order: RCA Victor's unique music library with a choice of more than 500 special selections for slidefilm presentations.

Always expect first quality recording, careful handling and prompt delivery with your orders from RCA Victor Custom Record Sales.

The price is in line with anything in the field—the quality is RCA Victor's alone!
Story of Salk Vaccine Told in "Unconditional Surrender"

"Salk vaccine" has become a name of hope for a polio-terrorized public. To spread knowledge of this new and effective weapon in the preventive war against paralytic poliomyelitis, the National Foundation for Infantile Paralysis is sponsoring Unconditional Surrender, a new 16mm motion picture being made available to national audiences in 24-minute and 16-minute versions.

Part of the Foundation's nationwide campaign to have young people and adults vaccinated, Unconditional Surrender tells the Salk vaccine story as a human interest and science documentary. The film features Jonas Salk who solved the vaccine problem, Leonard Scheele and other U. S. Public Health Service scientists, Randy Kerr, first youngster to receive the vaccine in 1954, President Eisenhower and his grandson David.

Mournful monkeys, men and women in white, microscopes, great glass jugs, mixing pans, rubber-tubed machinery, imperative tests, boxes marked rush, the little labeled bottle, hives of hypodermic needles and a grinning child wage the anti-polio war. How the pharmaceutical laboratory produces polio vaccine in millions of cubic centimeters, how the National Institutes of Health conduct licensing procedure is shown.

Free loan prints of Unconditional Surrender are available for civic and professional organizations, church and school audiences, television. Contact: The National Foundation for Infantile Paralysis, Public Education Div., 120 Broadway, New York 5, N. Y. or your local film library.

Camera Mart Adds Mitchell 35-16mm Cameras for Rental

The Camera Mart, Inc., of New York City, has announced the addition of several new Mitchell 35mm NC cameras and blimps and Mitchell 16mm production cameras and blimps to their rental department. For rental information, write to: Camera Mart, Inc., 1815 Broadway, New York 21, N. Y.

HAPPY DAY FOR A DOLLAR

— see page 90
A Mountain-Moving Technique

HOW TO FILM YOUR FACTORY - IN HOLLYWOOD

TV and movie star Barbara Whiting stands deep in the giant redwoods—on a Hollywood stage. A Geo. Fox production unit films a special series for the California Department of Forestry at low cost with the use of dimensional background projection. Perfect control of lighting, sound and filming conditions add studio quality to a "location" film.

This major studio technique puts extra quality in any sales film. Plant production, field scenes, or outside action from any location are filmed in minimum time. Then, with all the best studio facilities and the craftsmanship of Hollywood's finest technicians your sales story is expertly woven in, using top stars and actors to produce the exact effect desired, with the peak of quality assured. Experience has proved it actually costs less to produce sales films in Hollywood.

Shown above in a pre-scene discussion are left to right: Mr. Fox, Elmer Osterman, fire prevention coordinator for the California division of forestry, Miss Whiting, and George Walsh, actor and CBS staff announcer.

CALL US COLLECT—HOLLYWOOD 4-2242

Wherever you are, whatever your film plans, let's take a few minutes to talk about them—your call's on us.

Find out how your film can be produced in Hollywood at lower cost.

The Geo. Fox ORGANIZATION
1508 Cross Roads of the World, Hollywood, California
Continuous Production since 1935

Hollywood's top technicians work for you
Fully equipped production units of Hollywood's finest craftsmen are available for any location filming. A key executive of the Geo. Fox Staff accompanies every location unit to direct and coordinate all phases of the production for the ultimate in quality.
SIGHT & SOUND

Meeting Dates and Executive Appointments Make Late News

NAVA 1957 Convention-Exhibit
Set For Chicago, July 20-23

* The 1957 National Audio-Visual Association Convention and Exhibit will be held in the Morrison Hotel in Chicago from July 20 through July 23.

William B. Birchfield of Montgomery, Alabama, first vice-president of NAVA, has been named convention chairman, according to Archie Davis, the organization's president.

More than 2500 audio-visual specialists from all over the nation annually attend the convention and exhibit, at which various national organizations hold their own sessions concurrently to make the convention the largest national meeting of its kind. A feature of the convention is the annual exhibit of equipment and supplies.

The 1957 convention and exhibit is expected to be the largest and best attended in the long established series of NAVA events. Birchfield, said, citing an upsurge of interest in the entire audio-visual industry which serves the three markets of industry, education and the religious field.

"There has already been more evidence of interest than for any previous session," Birchfield said, "and given the program material we know is available both for NAVA sessions and those of the many groups which meet concurrently with us, we are looking forward to the best convention yet."

National Visual Presentation Assn. Announces Spring Series

* A series of educational meetings for the rest of the season was announced in mid-February by the National Visual Presentation Association.

Meetings are set as lunch sessions at Toots Shor's restaurant, New York. Each of the gatherings will be a practical, how-to-do-it and how-to-get-it-done seminar. Five different aspects of practical problems for the user of visuals will be covered.

On March 14th, representatives of the Brewer-Cantelmo and the Sears organizations will reveal how the presentation, sales kit, binder and catalog producing firms work.

The April 11th meeting, covering costs limitations and applications for live and animated motion pictures, will be led by the Transfilm Co. and the Wilding Co.

On May 9th, a sound program, presented over by representatives of RCA-Victor Custom Records, and the Nola Studio will reveal sources, scoring and legal requirements.

The June 14th session will study Slide and Printed presentation techniques—costs and procedures will be studied, guided by experts from Chartmakers, Admaster, Beldell and Comp Photo.

Kennan Becomes President of Society for Visual Education

* John C. Kennan has been selected as president of The Society for Visual Education, Inc., Chicago, following the December 31st resignation of W. H. Garvey, Jr.

Kennan has been vice-president and director of sales at S. V. E., directing sales activities since January, 1950. Garvey resigned from S. V. E. to become the executive vice-president of Hales and Hunter Co., Chicago, manufacturers of agricultural feed products.


* Willette R. Wilson has been appointed commercial engineering manager of the photo lamp department of the Westinghouse Lamp Division. In his new post, Wilson will be responsible for commercial engineering problems relating to all photo lamp products including projection lamps, motion picture flood lamps and flash bulbs. He will make his office at the Lamp Division headquarters in Bloomfield, New Jersey. The appointment was announced by Joseph Schlig, photo lamp department manager.
A motion picture may have every other quality that makes for successful presentation, and yet if in its development it fails to establish and hold pace, it can become tragically dull and unconvincing.

Sound Masters gives careful attention to maintaining the right pace for a picture, in accordance with its structure and purpose. Oscars, Awards of Merit and the expressed appreciation of sponsors indicate our success.
Autometrics Div. Sponsors Film on “Inertial Navigation”

* “Unclassified” aspects of a new branch of science and engineering— inertial navigation—are being introduced to college students via a new 17-minute color film sponsored by Autometrics, a division of North American Aviation, Inc.

Autometrics' latest educational film, Inertial Navigation illustrates a subject new to college courses. In the film, the meaning and importance of inertial navigation is explained by John M. Slater, design engineer in the sponsor's Guiding Engineering department.

Inertial navigation equipment has the ability to determine a vehicle's position and velocity despite effects of wind and gravity or the whims of an automatic or human pilot. Autometrics' guidance engineering organization concentrates on the design, development and testing of inertial navigation systems.

Based on unclassified technical papers on inertial navigation, the film was produced under the direction of Jay E. Gordon, supervisor of Documentary Motion Pictures. Script and project direction were handled by Dr. Herbert Berry of the DAM group. The film was produced at the studios of Cascade Productions in Hollywood, California, where a version of Slater's office forms the scene.

The film is being presented at a series of college engineering sessions. These presentations have been scheduled so as to make use of audio-visual programming material accompanying the film as an aid to its effective use by instructors.

Further information on the film may be obtained from Autometrics, 9150 E. Imperial Highway, Downey, California.

Allendorf to Head Kodak's Exhibit at Int'l Photo Show

* Joseph R. Allendorf, director of dealer distribution for Eastman Kodak Company, has been appointed to head the firm's activities in connection with the 1957 International Photographic Exposition.

Eastman Kodak Company will be a major exhibitor at the second biennial exposition, to be held in Washington, March 22-31. The Kodak exhibit will include sections devoted to: professional photography, emphasizing color in commercial, graphic arts, industrial and portrait work; photofinishing; and amateur still, slide and motion picture taking and viewing systems.

Bell & Howell Announces New Headquarters on West Coast

* A mid-February move of Bell & Howell Company's western headquarters has been announced. In order to maintain a larger inventory, the Bell & Howell West Coast staff is relocating in a new building at 623 Rodier Drive, Glendale, California.

This location is just south of the Grand Central Air Terminal and will be close to a terminal of the Golden State Freeway when the freeway is completed.

Bell & Howell's new western headquarters provides 25,000 square feet of floor space for sales, service and storage areas. Office and service facilities are completely air-conditioned.

The $250,000 structure is of reinforced concrete, with tapered steel girders and gusset roof decking. Exterior treatment includes a modern canopied entrance of glass and stone-cement veneer, plus planters and landscaping which extends to the street. A 23,000-square-foot parking area will accommodate visitors and employees.

Bell & Howell's central plant and headquarters are in Chicago.

* * *

“Mongana,” Medical Film, Set for Community Audiences

* Mongana, a sponsored motion picture documentary about Dr. John Ross, a medical missionary in Africa, will be made available to community audiences by Association Films, Inc., New York. The film, originally televised in color over NBC-TV on a special hour-long March of Medicine program, sponsored by Smith, Kline & French Laboratories, in cooperation with the American Medical Association, the film was acclaimed by TV critic Jack Gould in the New York Times as “an absorbing documentary...both graphic and informative.”

* * *

Arthur Miller Heads Pathe East Coast Lab Operation

* Arthur J. Miller has been elected to the new post of vice-president in charge of east coast operations of Pathe Laboratories, Inc., according to Kenneth M. Young, chairman and president of the film processing company.

Miller joined Pathe Laboratories in April, 1950, as technical director.
A Texan flips a switch and millions of dollars worth of electrical facilities go to work for him . . . providing the electricity to light a home or to power the industrial equipment that is making the Gulf Coast area increasingly important in our national economy. Like most of us, however, Texans take electricity for granted.

But they'll no longer take it for granted after seeing the new motion picture "Yours to Command". Sponsored by the Houston Lighting and Power Company, it is the dynamic entertaining story of how electric service, provided by free enterprise, has been the keystone of the vital growth and welfare of a vast community—and how the company's 3,000 employees bring this service to the homes and farms and businesses of the area.

Before planning your next film, use our helpful new CONSULTATION SERVICE
Receive unbiased, expert counsel regarding: the type of picture most suitable for your needs, preparation of the script, production procedure, costs and distribution. Phone or write the Wolff office nearest you. No cost or obligation!

Yours to Command

Raphael E. Wolff
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why the ARRIFLEX 16 is the most desirable professional 16mm camera

Because of its features

TRUE MIRROR REFLEX SHUTTER
- not a beam splitting device - passes 100% of the light to film and viewing system intermittently.

FINDER SHOWS BRIGHT IMAGE THROUGH TAKING LENS
- even in poor light. 10X magnification; no parallax; no misframing; accurate, easy follow-focus.

REGISTRATION PIN IN PRECISION FILM GATE
- with balanced rear pressure pad, side pressure rail, cross stages around aperture. This means rock-steady pictures, no film “breathing,” 35mm-like film quality.

THREE LENS DIVERGENT TURRET
- lets you use wide angle lens to 300mm telephoto without physical or optical interference.

INSTANT-CHANGE LENS MOUNT
- with large-flange surface insures positive seating and precise flange focus and alignment.

LARGEST CHOICE OF LENSES
- by famous makers. From 11.5mm extreme wide angle to longest telephoto.

VARIABLE SPEED MOTOR
- electrically driven by light, compact, rechargeable batteries. Motor instantly interchangeable for other types - Governor Controlled, Synchronous and Animation.

TACHOMETER, FOOTAGE AND FRAME COUNTERS

HAND-HELD FILMING
- all these features in a camera so light (only 61/2 lbs), so formfitting, with its ingenious Contour Hand Grip, that steady, hand-held filming is easy.
Because of its versatility

It is a hand camera for newsreel and fast action filming.

It is a studio camera when you add the 400' Magazine and the Synchronous Motor.

It is a sound camera when you put it in the Arriflex Blimp.

It is also an animation camera, a scientific laboratory camera, a medical camera, a cine-micrographic camera.

You can start with the hand camera, and as your requirements demand, add the special purpose accessories, and yet be able to convert it back to a hand camera in a few seconds—and without the use of even a screwdriver.

Because it is rugged and reliable

Here is a precision camera that can “take a beating” and still deliver the goods.

For instance: Al Milette, ace Disney wild-life photographer, shot over 90,000 feet for “African Lion” with one Arriflex 16, in the rough tropics.

Disney cameramen found the Arriflex 16 most reliable during the Navy North Pole Expedition in 1954.

Now eight Arriflex 16’s are at the South Pole with Disney. Disney Studios has already purchased more than 30 Arriflex 16 cameras—so far.

Because of factory service in the U.S.

A modern, fully equipped service center is maintained in New York City, manned by factory trained technicians. A complete stock of Arriflex parts is always on hand. Because Arriflex owners derive their income through the use of their cameras, service is handled on the promptest possible basis—in most instances within 24 hours.

Because of its reasonable price

You cannot buy another registration-pin 16mm camera unless you pay more than twice as much. If you “doctor up” an ordinary 16mm camera with accessories needed for professional use, it will cost you more than the Arriflex and you still won’t have a professional camera, not to talk about the many exclusive Arriflex features.

ARRIFLEX 16, complete with
Variable Speed (wild) Motor,
Battery Cable, Neck Strap $1625.00
Matte Box and Lenses, additional

Sole U.S. Distributor

KLING PHOTO CORPORATION 257 Fourth Avenue, New York 10, N.Y.
7303 Melrose Avenue, Hollywood 46, Cal.


Sold through authorized Arriflex Dealers.
Film Carries Freedom's Story Overseas—

U. S. Information Agency Produces Foreign-Language Films in 41 Lands; Utilizes 44 U. S. Business Films

During 1956, the U. S. Information Agency almost doubled the total of countries abroad in which it produced foreign-language documentary films to tell America's story, according to Arthur Larson, Agency director.

In 1955, the Agency's Motion Picture Service utilized the services of native-born people in their homelands to produce documentary films in 22 countries. Comparably, in 1956, the Agency directed the production of similar films in 41 overseas countries.

Told in Idiom of Country

"These locally-produced motion pictures are particularly effective in that they are directed to specific audiences, and tell their stories against a background completely familiar to those audiences," Larson said. "In these films, the direct benefits of the U. S. foreign policy to a given country and its people are emphasized in relation to their own self-interest and national aspirations."

In addition to the films produced by the Information Agency, 44 films made by American companies for use in the United States were acquired by the Agency during 1956 for translation and distribution in the overseas information program, according to a year-end report by Turner B. Shelton, head of the Agency's Motion Picture Service.

Other highlights of the Agency's 1956 film activities were:

Production of films which carried the world the heroic and tragic story of the Hungarian people's revolt, Hungarian Fight for Freedom, a film produced from the earliest motion pictures of the strife in Hungary, was quickly assembled into 27 languages and distributed in 31 countries by the Agency. Shortly thereafter, Our Times, the Agency's monthly news review on film, devoted an entire issue to the Hungarian story. This film was distributed in 32 languages to 31 countries. (A third picture, A Nation In Torment, showing how the revolt was ruthlessly suppressed, is being readied for early 1957 release, as are two films about Hungarian refugees.)

Sukarno Visit Is Pictured

A 40-minute color documentary film on the visit of President Sukarno of Indonesia to the United States—which met with success in Indonesia, following its Djakarta premiere, July 3. It is estimated that this film will be shown for 12 months in Indonesia and will reach the largest audience in the history of that country. The film also is being shown in Burma, India, Vietnam, Pakistan and Ceylon in native language versions.

A similar color documentary film—made on the visit of Prime Minister Nehru of India. In addition, special motion picture coverage was devoted to other visiting dignitaries, including Prime Minister U Nu of Burma, President Giovanni Gronchi (continued on Page 193).
End your headaches with these

PREPARED SALES MEETINGS

Low cost, hard-hitting, ready to go!

TWO COMPLETE PROGRAMS
14 prepared meetings in all!

Each meeting presents clear solutions to everyday sales problems. They apply equally to any product, service or idea—regardless of product—regardless of price—regardless of prospect.

"AGGRESSIVE SELLING" SERIES
8 meetings with BLACK AND WHITE SOUND STRIPFILMS

"CREATIVE SELLING"—Shows how to increase effectiveness by understanding of people.

"THE ATTITUDE THAT GETS BUSINESS"—Shows salesmen the importance of attitude often gains or loses the sale. Impresses the fact that desire to serve should outweigh desire to get business.

"WHAT DO YOU SELL"—Shows how to close more sales by answering, "What will it do for me?" Points out how to sell benefits, advantages, and values.

"BY-PASSING SALES RESISTANCE"—Analyze why and how prospects build artificial walls of sales resistance. Reveals techniques for by-passing them.

"ARE PROSPECTS DIFFERENT?"—Shows that all types of prospects have one basic motive in common. Teaches how to increase sales by applying to this motive.

"HUMAN RELATIONS IN SELLING"—Stresses the importance of getting along with people. Shows that dependability, honesty and sincerity in customer relations bring success.

"SELLING IS MENTAL" SERIES
6 SOUND STRIPFILMS IN COLOR—material for 18 meetings

"THE POWER OF MENTAL ATTITUDE IN SELLING"—Shows how a salesman's attitude often gains or loses the sale. Impresses the fact that desire to serve should outweigh desire to get business.

"SELLING THE END RESULT FIRST"—Shows salesmen how to apply the strongest of all selling strategies—selling advantages and benefits first.

"TURNING A DEAF EAR TO SALES RESISTANCE"—Explains why prospects build walls of sales resistance. Teaches salesmen how to dispel fear of such resistance and keep selling effectively.

"DEVELOPING THE RIGHT ATTITUDE TOWARD PRICE"—Demonstrates how and why salesmen should approach the subject of price. Shows the salesman how to overcome the salesman's own resistance to price resistance. Teaches the salesman how to overcome customer's resistance to price. Helps to overcome customer's resistance to price.

"CLOSING THE SALE"—Gives course for refusal to sign. Gives examples of how to pursue prospect for order.

"DEVELOPING THE RIGHT ATTITUDE ON A CALL-BACK"—Explains why a call-back is necessary to close more sales. Explains why it should not be for decision.

Here are two completely packaged and guaranteed sales development programs. Now you can stage dramatically effective sales meetings at small cost and with very little preparation. Modern audio-visual techniques create deep and lasting impressions of successful selling methods. Put your new salesmen into the field faster—stimulate the experienced sales people! Use these programs for sales meetings, distributor meetings, dealer meetings, and sales conventions. You’ll find them valuable in many ways... and for many years.

COMPREHENSIVE MEETING PLAN—a detailed "blueprint" of the meeting. Contains step-by-step instructions, complete text, questions to reveal individual salesmen weaknesses, sales problems to stimulate discussion, and summary of the meeting's highlights.

STRIPFILMS—dramatic visual presentation makes sales lessons vivid and lasting. Realistic sales situations drive home the message. Film can be used over and over.

SOUND RECORDING—it never tires, never omits, never forgets. Narration by such outstanding personalities as Harlow Wilcox puts the stripfilm message across clearly and convincingly.

FOLLOW UP MATERIAL—text for a personalized letter to be sent to the salesman at his home after the meeting. It underscores the lessons of the meeting—makes the salesman and his family aware of management's personal interest.

The complete series of "Aggressive Selling" meetings with 8 sound stripfilms in Black and White, is available for $175. Individual meetings are $2250. The "Selling is Mental" series, with 6 sound stripfilms in COLOR, is $190. Individual meetings for $3250. If the material ordered does not meet your need, you may return it and pay only the small service charge of $10.00 to cover the cost of handling, plus postage both ways.

BETTER SELLING BUREAU

6108-B Santa Monica Boulevard • Hollywood 38, Calif. A Division of Rocket Pictures, Inc.
Government, Business Leaders Help Kick Off National “Tele-Sell” TV Program to 40,000 Guests in 35 Cities

Some 40,000 of the nation’s small business men, merchants and salesmen have been afforded the opportunity to see how super-salesmen apply themselves. This opportunity to study sales genius in motion came in the shape of two spectacular “Tele-Sell” sales meetings involving live and filmed demonstrations televised, closed-circuit wise, to 35 U. S. and Canadian cities.

The Tele-Sell meetings, staged during National Salesman’s Week as a cooperative venture by 35 local sales executive clubs and Chambers of Commerce, were scheduled for large screen closed-circuit TV cast February 26 and March 5.

Nixon, Weeks to Appear

The Tele-Sell meetings were designed to relay demonstrations and talks by 12 nationally known sales executives and talks by Vice-President Richard M. Nixon and Commerce Secretary Sinclair Weeks. The Tele-Sell meeting in New York City was arranged in Manhattan Center to accommodate some 3,000 persons.

The programs, featuring actual demonstrations rather than speeches, developed two themes: how the salesman should handle himself and how he should handle his customer.

The Tele-Sell programs were produced in a joint effort by The Jam Handy Organization, Inc., Detroit, Arthur H. Motley, president of Teles Clinics, Inc., and former chairman of the board of National Sales Executives, and the Tele Prompter organization, which is handling all transmission arrangements.

75 JHO Staffers on Job

The Jam Handy Organization employed the services of more than 75 staff members for the writing and production of the programs. This was in addition to the 74 actors and the large crew of technicians required for the big show. Both time to 90 minutes, each program incorporated live dramatizations with professional actors on the “do’s and don’ts of selling.” Film techniques of selling as they apply to various industries also were featured. Camera crews have been filming these sequences on location in cities for the past six months.

Second Program on March 5

Scheduled to open the second program, March 5, was Commerce Secretary Weeks in a talk on the new Office of Distribution in the U. S. Department of Commerce and the Government’s attitude toward salesmen as essential factors in the nation’s economy.

Also scheduled in this program were: John M. Fox, president of Minute Maid Corporation, talking on “Perseverance Pays Off”; R. S. Wilson, executive vice-president of Goodyear Tire & Rubber Company, on “The Professional Approach to Salesmanship”; John M. Wilson, sales vice-president of National Cash Register Co., on “Reaching

CONTINUED ON PAGE 30

Below: Jamison Handy, president of The Jam Handy Organization, shown discussing “Tele-Sell” program timing, preparatory to TV meetings.
**ALUMINUM SPLIT APART REELS**

Economically Priced • Highest Quality

CECO Aluminum Split Apart Reels are a fast and inexpensive method of winding film from reels to cores, core to core, and can be used for projection reels without the necessity of having the film put on solid spools. The core is threaded for quick locking, and a grip is pressed into the flange wall to hold the plastic core.

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**MM16-AGD D-25 MICROPHONE**

is dynamic cardoid type, eliminates wind and AC hum. Excellent frequency response from 30 to 12,000 cps. Completely shock mounted, light enough to be used on microphone "fishpole", weighs only 24 ounces. Contains built-in dialogue equalizer with three steps to attenuate progressively at 50 cycles. A variety of models for every specific need.

**$232.00**

**R.A. PRECISION LABORATORIES OPTICAL AND MAGNETIC SOUND READER** accepts both 16mm and 35mm optical or magnetic film. Consists of amplifier, head assembly and film transport. $93-Set of collapsible rollers for use with 17.5mm and 1/4" tape. $96-Similar, but without magnetic head mount. Available with either Optical or Magnetic sound only.

**$259.50**

**E100-CECO DOUBLE ZIPPER CHANGING BAG** is light-proof, large enough to accommodate 1000' 35mm magazines or 1200' 16mm magazine. 34" x 48" black sateen outer bag. Inner bag of heavy rubber fabric provided with roomy sleeves having elastic lighttight wristlets.

**$22.00**

**C4-CECO "1500" SPEEDROLL APPLICATOR** permits cleaning and inspection of roll, trip or movie film in one easy operation. Consists of bakelite cleaning unit, waxwell cleaning wicks, teflon idler rollers; also 10 oz. glass fluid unit guaranteed against leakage. Valve controls flow of cleaning fluid which is always visible. 16mm or 35mm model. **$29.50**

**X101-CECO VARIABLE SPEED MOTOR** with tachometer for CINE-KODAK SPECIAL. Speeds from 16 to 64 frames per second. Quick mounting, no tools required. 12-volt or 110-volt operation. Also available 110-volt Synch Motors for Bolex, Mitchell, Bell & Howell & Eastman Cine Kodak K-100 Cameras. Variable speed motors with Tach for Mitchell & Bell & Howell cameras.

**$350.00**

**SALES • SERVICE • RENTALS**

**CAMERA EQUIPMENT CO., INC.**

Frank C. Zucker

Dept. S 315 West 43rd St.,
New York 36, N. Y. Judson 6-1420

Prices Subject to Change Without Notice
ANIMATION AND SPECIAL EFFECTS CAMERA STAND
Model No. 111-E
An intelligent approach to today's problems of TV commercials. It is made to serve the multiple tasks of the animation field to take angle shots and zooms, matching zooms, spinning, as well as countless other photographic requirements. We manufacture a complete range of styles and sizes.

40,000 TO VIEW "TELE-SELL" TV MEETINGS:
(CONTINUED FROM PAGE 28)
the Buyer's Self-Interest"; Mrs. Brownie Wise, vice-president of Tupperware Home Parties, Inc., talking on "Right Attitudes in Selling."
Additionally scheduled were: Joseph Kodolsky, manager-director of the National Association of Tobacco Distributors, speaking on "Know Your Facts," and Philip M. Talbott, senior vice-president, secretary and director of Woodward & Lothrop, Washington department store, in a talk on "Selling at Wholesale."

Nixon's Tribute to Selling
Opened by Vice-President Nixon, the first February 26, program featured a tribute to selling by the Vice-President and his comments on the Government's recognition of the importance of salesmen and distribution to the national prosperity.

Talks by sales authorities were amplified by dramatic skits in offices, stores, homes and outdoor locations. The sales mentors featured included; Judson Sayre, president of Norge Division of Borg-Warner Corporation, talking on "Know Your Prospect": H. C. Nolen, president of McKesson & Robbins, Inc. on "How to Use Your Time": H. Bruce Palmer, president of the Mutual Benefit Life Insurance Co., on "Guiding the Buyer to the Sale": Alfred C. Fuller, board chairman of Fuller Brush Company, on "Meeting Sales Resistance," and Byron J. Nichols, general manager of group marketing of Chrysler Corporation, speaking on "Proving Your Point."

Sales Stars Are Featured
Other sales stars featured in the programs were Harry Abram, Detroit, who sold 655 Chevrolet cars and trucks, one at a time, last year; Rita Breithut, of Gimbel's Department Store, New York, and Wade McCargo, president of McCargo-Baldwin Store, Richmond, Virginia.

Cities linked electronically for the Tele-Sell closed-circuit tv sales meeting include; Atlanta, Baltimore, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Dayton, Detroit, Erie, Ft. Lauderdale, Indianapolis, Jacksonville, Kansas City, Miami, Milwaukee, Minneapolis, Montreal, New York, Newark, Oklahoma City, Omaha, Philadelphia, Pittsburgh, Providence, Rochester, St. Louis, Syracuse, Toledo, Washington, Wichita and Wilmington.

Photo Products Build Sales for Kodak in Fourth Quarter

Photo Products Build Sales for Kodak in Fourth Quarter

- Preliminary estimates indicate that Eastman Kodak Company's fourth quarter business was above that of a year ago, according to Archbold H. Robinson, Kodak treasurer.

Good results in the fourth quarter were principally attributable to sales gains in Kodak's photographic products as well as high level sales for plastics and chemicals. Robinson said. One of the important factors in the good sales during the fourth quarter and the year as a whole was the introduction of new products.

During the fourth quarter and the year in general, Kodak's sales of special military products were lower, Robinson said. Reduced business with the Government and defense contractors, however, was more than offset by gains in the company's regular product lines.

Protect Film the New Safe Way

"POLY-CONS" (polyester) compound of Polyethylene, is a miracle plastic. Practically indestructible as scratching of film. Moisture proof. No loss or mixing. Six standard colors. Retail $1.50 box of 32. Bulk prices on request.

RICHARD MFG. CO. 5914 H. Noble Ave., Van Nuys, Calif.

WRITE FOR COMPLETE LITERATURE
J. G. SALTZMAN, INC. 480 Lexington Avenue, New York 17, N. Y.

30 BUSINESS SCREEN MAGAZINE
1956.....

A year in which we continued to translate the immeasurable power of ideas into measurable results...

IN

Public and Community Relations

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Motion pictures and all other forms of audio-visual tools

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The United States Army
The United States Army Reserve

HENRY STRAUSS & CO. , INC.
31 WEST 53RD STREET · NEW YORK 19, N. Y.
PLAZA 7-0651
Hungarian Refugees See Clear Picture of Aid Plans as Eastern Filmmakers Complete Slidefilm Overnight

In a Saturday noon, the 29th of December, Frank Beckwith was sitting in his office at Knickerbocker Productions in New York, preparing to knock off work after a hard week. The weekend before New Year's seemed like a good time to get some rest and see more of his family for a change. Just before he started to leave the office, the telephone rang, and immediately the restful holiday he'd planned was off and Beckwith started on one of the most hectic, and rewarding, weekends of his life.

The call was from Leo C. Beebe, Vice-Chairman of the President's Committee for Hungarian Refugee Relief at Camp Kilmer, New Jersey. It seemed that the reception team at Kilmer had been managing to get and take care of the increasing number of refugees that had been arriving up until that time, but with the 1781 Hungarians scheduled to arrive late Sunday morning, the program of communicating with them seemed to be more and more difficult.

Beebe explained that these people, uprooted from their country, tired, and confused in their new surroundings, needed quick reassurance when they arrived that they were among friends, that they would be taken care of. They needed to know what was going to happen to them, and what they could look forward to.

With only a short time to prepare for the ship's arrival, Beebe, who was formerly Manager of the Motion Picture Department of the Ford Motor Company, and is now on leave of absence from his job as Ford's Director of Public Relations Projects and Services, had envisioned that if a film could be prepared for showing to the refugees as soon as they arrived, it might solve the difficult problem of communicating with them and reassuring them. Beebe asked Beckwith to take on the job in New York, and the long week-end began.

Beebe thought that a sound slide-film, with Hungarian narration and music, would be the best solution to the problem. It had to be ready to be shown in exactly 46 hours -10:00 a.m., Monday - the arrival time of the shipload of refugees. Plans were quickly made. Beebe would put a team of photographers to work immediately, keep his still lab open all night, and deliver 3 x 10 photographs to Knickerbocker's offices at noon on Sunday. He had secured Allen Stern of N.R.C. to write the script, and Stern was to work through the night, relying on Leo Beebe's descriptive powers to supply the basis for the visual and narrative material. An emergency call was sent to Washington to get a Hungarian translator-narrator sent up from the United States Information Agency headquarters.

Meanwhile, Frank Beckwith, and Howard Lesser, Knickerbocker's president, went to work lining up the various film services that would...

 Hungarian refugees arrive at Kilmer, their first home in the new land. Their urgent need was for reassurance—of aid preparations made for them.

PARTHENON PICTURES
-Hollywood-

Cap Palmer Unit
Documentary films for business

CURRENT RELEASES:
"GREAT BIG BIRTHDAY"—a special-occasion film to feature the employees' parties inaugurating The Borden Company's Centennial Year, featuring Elsie in the boardroom. Written-directed by George Stoney.

"THE NEXT THING"—the story of an American business and the 5 men who built it from zero to greatness in 10 exciting years. 55 & 32 minutes. color. Kaiser Aluminium.

"A HOTEL IS BORN"—the very human story of a great hotelmen... for Hilton Hotels: 30 minutes. color.

"TOOLS OF TELEPHONE"—A film report on Western Electric, to employees of the Bell System... 30 minutes. color.

"MAN WITH A THOUSAND HANDS"—multiple-award-winner. Story of the great machines which are opening hitherto forbidden areas of the earth to human use... for International Harvester, with Raymond Massey.

Kent Mackenzie's "BUNKER HILL" wins 1956 Medalion of Screen Producers' Guild-Look Magazine Intercollegiate Competition.

"HOLIDAY FOR BANDS"—musical-documentary theatrical featurette, with James Stewart.

"THE LIFETIME LOOK"—Group Insurance and Retirement benefits from the Employer's angle; a salesman's tool for agents and brokers. 44 minutes, color. For Conn. Gen. Life Insurance Co.

The company makes no TV series, no TV commercials: Parthenon's business-film schedule is held to the half-dozen projects a year which can be handled personally and with quality by its key group.

The Rampart Studios stage facilities, unusually large and efficient, are available for rental.

Parthenon Pictures
2625 Temple St.  Hollywood 26
A NEW 1600 AMPERE DC GENERATOR
POWER PLANT JOINS THE ROSS SILVER FLEET

This new dependable power unit takes its place alongside the 1000 ampere unit shown.
700, 300 and 200 Ampere Units are also available for rental.

From the largest generator plant to a complete line of lighting, grip equipment and props, you can depend on fast reliable service from our complete stock.
For rental or purchase.
Send for a schedule of rental rates.
**F & B PARADE OF NEW PRODUCTS**

**F & B SPLIT REELS**

**AUTOMATIC SPLICER**

For 8mm-16mm combination and 35mm with the Exclusive Pressure Scraper - A PERFECT SPLICE EVERY TIME!

The major cause of film failures is poor splicing...and the major cause of poor splicing is improper scraping that has much to do with time. Solve both these problems with this automatic time-saving tool that takes off exactly the right amount of film...regardless of applied pressure.

Automatic splitter is a precision tool...improved from England. It has a precision-ground, tungsten steel scraper that is perfect and ready for making thousands of splices.

**REGULAR PRICE**

- 16mm Reels $104.50
- 16mm $97.50
- 150.00 35mm $104.50

**NEW LOW PRICE**

- 16mm Reels $79.50
- 16mm $72.50
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16mm Sound Continuous

**REPETER PROJECTOR**

**EXCELLENT CONDITION**

- Built-in screen
- 800 ft. capacity
- Movie-Mite projector

**COMPLETE WITH CASE & COVERS**

**VALUE** $498.00

**NEW LOW PRICE...** $179.50

**QUANTITIES AVAILABLE**

**F & B NORINICER**

**F & B CHANGING BAGS**

- Ruberized film changing bag
- 3 x 44 inches
- With double zipper-rubberized cover with zipper

**NEW LOW PRICE**

- $13.95

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**SIMPLE SPLIT REEL/SCREED WAYS**

**TIME...SPACE...MONEY**

You can project, edit, synchronize, clean and inspect film on cores, without rewinding by simply slipping them in F & B SPLIT REELS.

**REGULAR PRICE 16MM REELS**

- 500' $4.50
- 1000' 800' 3.00
- 500' 1200' 3.75
- 900' 1600' 4.50

**NEW LOW PRICE**

- 500' $4.50
- 1000' 800' 3.00
- 500' 1200' 3.75
- 900' 1600' 4.50

**USED EQUIPMENT SALE**

**NIGHTCHEL FRICTION HEADS**

- Excellent $295.00

**CECO HEAVY DUTY TRIPPODS**

- New $150.00

**CECO PORTABLE 3-SWICH DOLLY**

- New $135.00

**CINEKOD PORTABLE MIKE ROOM**

- New $150.00

**EYEMO COMPACT TUBE**

- New $170.00

**ALEX 3/7.5 EYEMO "F" FOC.M.L**

- New $37.00

**PRO. JR. METAL BABY TRIPPODS**

- New $24.00

**TELE DIRECTORS VIEWFINDER-16 or 25mm**

- New $49.00

**HFC SYNCHRONIZER 4 WAY 35mm-L**

- New $159.00

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- New $150.00

**SPECTRA 3-COLOR METER**

- New $215.00

**CINE XODAK K-100 F-16**

- New $212.00

**B&H 70DR-T F-13**

- New $287.00

**B&H FILMSOUND SR5 PROJECTOR**

- New $335.05

**B&H 200 EE 16mm mag. electric eye**

- New $249.50

**B&H 2x2 Statical collapse proj.**

- New $104.50

**CINEFLEX 35mm 200 ft. magazines**

- New $27.50

**HAGANSTYNE SR 602 EJ case**

- Excellent $85.00

**NIGHTCHEL HE-MAT**

- New $12.50

**PRO. JR. HI MAT**

- New $12.50

**16mm MOVCOLA Pic w/ takeoffs**

- New $225.00

**35mm MOVCOLA-Precision screen pic & 3 sep sound kits-ULTRAS ampl-gp**

- New $1950.00

**1/4" Magnetic tape-1000', 7/8" reel-3 for 4.50**

**1/4" Magnetic tape-1000', 7/8" reel-3 for 5.49**

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Phone: MURRAY HILL 5-2478

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**SERVICEVING AMERICA'S FINEST FILM MAKERS**

**(CONTINUED FROM PAGE 32)**

be needed to do the job the following day—Sunday. Ben Bloom, at Movielab Film Laboratories, joined the task force by scheduling a standby crew to process the film, either at midnight Sunday, or at 6:00 a.m. Monday. Herbie Grodevald said he would stand on constant call to photograph the stills which were to come from Kilmor, Elmer Wilschke of Fine Sound, Inc. would go on standby at 9:00 a.m. Monday, ready to pick up both narration and score. And Gene Forrell, a top-notch music composer and director, signed on to provide the score.

It had looked like the job would go through on time, but at 10:00 p.m. Saturday, bad news came from Kilmor—"the film was shooting all day, and some of the photographs that were required could not be obtained until morning, thus putting the whole schedule back several hours."

All day Sunday, the Knickerbocker staff labored to tie-up all the loose ends which might cause trouble at the last minute. For one sequence in the film, it was decided to illustrate "America the Beautiful." And in cudgelining his brains to think of where to get them, writer-director Howard Turner thought of Time-Life, and Time's Mike Phillips thus joined the This Is Kilmor production staff. Working through the afternoon, Phillips came up with Time's best scenes of beautiful America to document.

With the hours ticking off rapidly, chances of meeting the dead-line seemed slimmer and slimmer. Not until 2:30 a.m. Monday did the final batch of pictures arrive from Camp Kilmor, but Herbie Grodevald was waiting, and through the night 36 stills were photographed on a negative eight foot long.

Frank Beckwith recognizes the usual feeling of producers for their laboratories—"however quick the service, it's never quick enough; we all find it easy to grumble at the lab." But Beckwith says he will never forget arriving at Movielab at six o'clock that morning. The crew was not only ready, they were also waiting at the elevator when he got off. They took that little strip of film, ran down the hall with it. A batch of prints were ready to go at 3:30 a.m. Movielab's bill?—Over-time costs plus the regular minimum charge—four dollars.

While the visual elements of the film were being printed before dawn Monday morning, Gene Forrell, who was responsible for the score, had decided not to use stock music. He brought to the studio an accordionist, Anthony Mecca, whom Beckwith thinks must be the all-time chief of accordionists. Within an hour, Forrell and Mecca had devised a music plan, composed of folk music, mazurkas, church music, Hungarian tunes, American tunes, and Lord knows what other off-the-cuff improvisations. It went on the track so quickly and smoothly that recording engineers Bill Macy and Aaron Nathanson, at Fine Sound, commented "It would never have been as good as this—if we'd had time to do it."

Disks were quickly cut, and the film was finished, almost at the time it had originally been deadlined for. Actually, the ship had been delayed by fog, and did not land until New Year's Day—Tuesday, but the first thing the refugees saw at Camp Kilmor was the film, This Is Kilmor. And all the work was justified. Leo Beebe said that after the film, the Hungarians burst into applause. They understood.

Since then, the film has been in constant use at Camp Kilmor. It is not at all considered as a last-minute substitute for a long range job. Despite the fuel of midnight oil which fired it, Leo Beebe, today, thinks it is wonderfully comprehensible, and the film has helped the President's Committee for Hungarian Refugee Relief in its immeasurable.

**Watch your TV for KNIGHT'S**

**OUTLINE TYPE TITLES**

**GREATER LEGIBILITY...ECONOMICAL**

**Write for FREE type chart**

**NIGHT TITLE SERVICE**

155 W. 23rd St. New York, N.Y.
Mr. O. H. Coelln, Publisher
Business Screen Magazine
7064 Sheridan Road
Chicago 26, III.

Dear Ott Coelln:

Here's news, just in time for the 1957 Production Review.

Robert Lawrence Productions Inc., announces a major expansion of its facilities with the acquisition of Loucks & Norling Studios. Each company will retain its identity, with no change in personnel, name or address.

Call it growth, if you wish, but place the emphasis on specialization. It provides the answer to the sponsor's four basic considerations in selecting a producer.

1. Experience: Established in 1952, Robert Lawrence Productions has built up a voluminous business in television film commercials and has also produced films for industry. Loucks and Norling Studios has produced over one thousand motion pictures for industry and government since 1924.

2. Financial Stability: The pooling of technical knowledge and equipment, under a single administrative set-up will be of sound economic advantage to us -- and our customers.

3. Creative Ability: From script to screen, specialized manpower of proven creative ability is available to serve the particular needs of the client.

4. Physical Facilities: With facilities in Hollywood, New York and Toronto, we are now, more than ever, in a position to produce every phase of industrial films and television commercials within our completely integrated organization.

These are our answers to the client who demands quality.

Yours sincerely,

Robert L. Lawrence
President.

RLL:bt

P.S. Jack Norling will handle technical matters - Hans Tiesler is in charge of industrial films. Both send their regards.
Your RCA 400 16mm Sound Projector puts on shows that look and sound the same as the ones you pay to see at first-run theatres. This is because 400 design is an achievement of RCA motion picture and sound engineers who have lived with projector engineering since film began to "talk." Here are some of the RCA features they've developed for you.

- **Thread-Easy film path.** There's no maze of rollers and guides. Just a simple, direct film path you can thread in 30 seconds or less. Entire set-up time is under three minutes.

- **Induction type motor.** You get long life, minimum maintenance—no brushes, governor or commutator. Motor static cannot be transmitted through amplification system for induction type motors do not "gap" or "spark."

- **Large diameter 16-tooth sprockets.** These rotation is slower, quieter. Self-lubricating "Oilite" bushings and silent belt drive also cut mechanical operating noise to a minimum.

- **Speakers custom designed by RCA engineers.** You hear sound with less than 5% distortion through entire 16mm recording range. Special sound drum assembly keeps possible vibration or mechanical noise from sound track reproduction.

- **"Stellite"** Steel pull-down claw engages film gently with virtually no wear. Larger sprockets distribute film tension more evenly. Guard against tearing. "Floating" film guides protect film at pressure points and sprocket shoes.

The compact RCA 400 Junior may be your machine. Or, you may want the big-audience power of the 400 Senior in two cases. Whichever you choose, your RCA Audio-Visual Dealer is ready with full details and a fully convincing demonstration. He's at your call . . . under "Motion Picture Equipment & Supplies" in the Classified Telephone Directory.

Audio-Visual Products
RCA CORPORATION of AMERICA
Camden, N.J.
BUREAU OF MINES FILMS:
(CONTINUED FROM PREVIOUS PAGE)

The motion pictures are produced by commercial film companies selected by the industrial sponsor. An agreement between the sponsor and the Bureau of Mines permits credit lines in the beginning and end titles of a film, but prohibits the use of trade names or any other material in the motion picture that might be construed as advertising. The films are designed to acquaint Americans with their mineral heritage and to encourage conservation and effective utilization of mineral commodities.

List "Most Popular" Films

Bureau attendance records show that the five most popular "state resources" films during 1956 were: California and Its Natural Resources, sponsored by Richfield Oil Corporation; Arizona and Its Natural Resources, sponsored by Phelps Dodge Corporation; Texas and Its Natural Resources, sponsored by Texas Gulf Sulphur Company, Inc.; Washington and Its Natural Resources and Oregon and Its Natural Resources, both sponsored by Richfield Oil Corporation.

The five most popular "mineral commodity" films as reported by the Bureau were: A Story of Copper, sponsored by Phelps Dodge Corporation; Sulphur, sponsored by Texas Gulf Sulphur Company, Inc.; The Drama of Steel, sponsored by Inland Steel Company; The Story of Gasoline, sponsored by Standard Oil Company (Indiana); Evolution of the Oil Industry, sponsored by Sinclair Refining Company.

"Petrified River" in Demand

The Petrified River, though in circulation only four months last year, actually ranked second in popularity among commodity films on the basis of a projected yearly average of showings. Each of the 10 most popular films was shown at least 6,000 times last year.


Joins Board of Sterling TV

Nat Liebeskind has been elected to the Board of Directors of Sterling Television Company, Inc.
How Trite Can You Get?
by Bruce Henry

A N AWFUL LOT OF PEOPLE in American business and industry loathe the motion picture as a medium. The term “awful” is used advisedly. There are many reasons why. They range from a gypping by a fly-by-night producer to bitter experiences in the do-it-yourself jungle.

But a majority—a very large majority—detest films as such because they have had one made with a Formula treatment. The Formula is almost as old as the medium. ITEM: An old employee tells a young employee how wonderful the Company is. ITEM: A reporter is assigned by his Managing Editor (Sure!) to learn how gored ats are made. He carries a camera. ITEM: A group of eager school students hear a wise and kindly old professor declaim on Their Future. He uses the Company as a shining example of The Free Enterprise System. ITEM: Open with a daguerreotype shot of Our First Factory. Dissolve to Our Leader at desk, making a speech with the aid of an idiot board. Go on an endless, gobbledegook Trip Through the Plant. End with glorified close shot of Architect’s Plans for the Future. Note: this picture must always have “Horizons” in its title. ITEM: Open with a cute analogy, then forget it. Ad nauseam.

This is not to say that the Formula film is without honor. The very fact that it has survived from the beginning and thrives even today (the above ITEMS were culled from 1956 productions) entitles it to a certain amount of respect on the basis of sheer hoariness. And that may be a homonym.

But, what does this sort of filing-cabinet inspirational writing do? Well, it may please the Sponsor, the first time he sees His Movie. It may please the Sponsor’s family, the first time they see it. It certainly pleases the Producer, provided it has come in well under budget. And it certainly will please the Writer, since it cost him no more creative effort than copying an old script left behind by a previous hack who is now a big name in television.

The only people it doesn’t please, and may well sicken, is that faceless mass called Audience. They recognize it for exactly what it is, clotted nonsense, self-aggrandizing claptrap, the same old bilge they’ve seen dozens of times before with somebody else’s name on the Presents Title Audience, believe it or not, is real perspicacious.

So, the picture does nothing for the Sponsor. And he, in time, shrewdly noting that it is putting even his captive audiences to sleep, arrives at the justifiable conclusion that motion pictures stink, generally, and he’d do better by buying six half page ads in “Modern Bolts and Nuts” Magazine.

This may not bother the Producer, especially if he is a quick-take, in-and-out, for he still has 847 pages of names of prospects to go in The Standard Advertising Register.

But it sure raises hob with the future of the sponsored film business.

Suggested solution: a large IBM-type inspirational sign, to be posted near the desk of every script writer:

“Stay out of the cornfield, Buster!”

For 16mm. Film—400’ to 2000’ Reels
Protect your films
Ship in FIBERBILT CASES
Sold at leading dealers

For the TRADE MARK
Another Big Reason Why United’s Distribution Is Better For Your Sponsored Films...

Advance Booking Notices For Use In Local Sales Promotion...

As soon as the film booking is made, United supplies an Advance Booking Notice. This is an indispensable aid in planning local PR and sales promotion tie-ins, etc.

Certified Exhibition Record and Audience Reaction for Each Booking...

As United World Films’ nationwide distribution network delivers increasing thousands of new sponsored film audiences, a most significant factor is the Certified Record of Exhibition provided for each booking. This form comes to the sponsor complete with the actual audience reaction: these original reports give the unbiased opinion of the viewing public and detailed reactions on the film. A sample of United World’s exclusive Record of Exhibition is shown at right.

Complete Monthly Reports With Important Statistical Breakdowns...

Every month, each United World Films’ sponsor receives a full report of showings. Complete cumulative statistical information on your sponsored film’s progress in the field is thus provided as another of United World’s complete and exclusive nationwide distribution services.

Nationwide Film Service Via 43 Film Distribution Offices COAST TO COAST


United World keeps its clients well informed!
CAMERA EYE

Company-Wide Retirement Plan Initiated by Audio

Audio Productions, Inc., has inaugurated a company-wide retirement income program which will guarantee all employees $100 monthly income at retirement age. The program is planned to dovetail with social security benefits so that all Audio employees with twenty years service may look forward to a minimum of $250 per month income upon retirement, at age 65 for men, and 62 for women. At the present time, two-thirds of Audio employees are participating in the plan, and it is expected that almost 100% of Audio people will be covered in a year or two. To qualify, employees must have been with the company three years and be at least 25 years old.

The plan, which was set up for Audio by the Prudential Insurance Company, provides the widest possible coverage, and is particularly valuable in that coverage is not limited because of age. For instance, a man 55 years old may be hired, and be covered by the plan, so that after ten years his lifetime monthly income would be $50. Other options provide for a lifetime income for the employee's wife, as well.

The retirement income program is a participating plan, and it is set up so that all employees regardless of salary receive the same benefits. Employees earning up to $125 per week pay $1 per week; from $125.01 to $250 per week the employee pays $2; and over that the payment is $3 per week. While the employee pays part of the cost of the plan, Audio Productions pays 80% as its share of the program.

Audio's president, Frank E. Speidel, and the stockholders of the company, have established the retirement income in recognition of the outstanding loyalty of Audio employees. One of the most stable firms in the industry, film business, Audio's average employee has been with the company ten years, with some up to 23 years.

Audio's retirement income program is believed to be one of the first in the industrial film industry.

* * *

Florez, Inc. Names Helser and Kleene Vice-Presidents

Two new vice-presidential appointments have been announced by Florez, Inc., Detroit. The new vice-presidents are Ray Helser, di-

rector of Client Service, and Jack Kleene, editorial manager and creative director.

Helser joined Florez nine years ago. Besides his client service activities, Helser has worked on training programs at the studio. His background includes sales and merchandising experience.

With Florez for 11 years, Kleene built his business career at the studio as a creative writer, specializing in sales training programs.

Metropolitan Sound Studios Acquires RKO-Pathe Facilities

A newly organized company, Metropolitan Sound Service, Inc., has acquired the New York facilities of RKO Pathe, Inc., at Park Avenue and 100th Street.

Principals in the new concern are T. A. Rosen, of Langhois-Filmusic, Inc.; Norman Kasov, of Filmsounds, Inc.; and Al Gramaglia, formerly of Dichter Sound Studio.

The service facilities in the big building on upper Park Avenue have long been considered as among the finest and most complete in the East. Metropolitan Sound Service will occupy five floors, offering just about every service required for film producers. The sound stage measures 95 x 80 x 32 feet high. All four walls and ceiling are covered with two-inch rock wool sound proofing. Carpenter shop, dressing rooms and cosmetician's rooms are adjacent.

Other floors contain more sound stages, completely equipped editing rooms, preview rooms (two, with a capacity of 50 each), a complete music and sound effects library, and facilities for post-synchronous dubbing, interlock screening, mixing, transferring and sound editorial service.

MOVIOLA

Write for Catalogue

MOVIOLA MANUFACTURING CO.
1551 Gordon St. - Hollywood 26, Calif.
What makes a movie **MOVE** . . .

*move your products, move your ideas?*

We believe the answer is **people.**

**PEOPLE** with original concepts . . .
and the ability to present them dramatically.

**PEOPLE** with creative talents . . .
and the skill to employ them in the medium of film.

**PEOPLE** with pride of craft . . .
and the awareness that every project
is a lasting yardstick of their talents.

That is why we cast our writers and directors, cameramen and crews, as carefully as our players — matching special talents with the special requirements of each production.

That is why we give each film personal attention — “custom-tailoring” it through all stages, from first treatment to screening print.

That is why we believe there is no place for mass production in the making of a moving picture.

Knickerbocker Productions, Incorporated

1600 Broadway, New York 19, N.Y. Circle 5-6710
PRODUCTION LINES

Wilding Acquires New Studio in New York for TV Films

A new studio to handle increased television film production has been acquired in New York City by Wilding Picture Productions, Inc. The new studio is at 157 East 69th Street in New York.

Wilding's eastern television production facilities and personnel will be housed in the new studio. The set-up provides for photography, sound recording, cutting, and projection. The new location's accessibility to the street level permits large pieces of equipment, such as automobiles, trucks, appliances, and other products to be brought in without difficulty.

William Morris, New York production manager, will make his headquarters at the new studio.

New York Film Producers' Committee Meets Lab Heads

A special committee of New York's Film Producers Association met recently with the heads of twelve New York film laboratories in order to solve some of the mutual problems relative to providing the best possible film quality for FPA industrial, governmental and TV commercials clients.

Having scheduled an ambitious seminar on methods of obtaining the best film quality for presentation to buyers of film and their ad agencies early this year, FPA is holding a series of meetings with the various film crafts by way of developing a better understanding of what makes for superior film production through use of New York's film facilities.

FPA's committee members include: Robert Lawrence Productions; Walter Lowendahl, executive vice president of Transfilm; Peter J. Moorey, secretary-treasurer of Audio Productions; David Pincus, president of Caravel Films; and Walter Kullberg, treasurer of Sound Masters.

A committee of the laboratories created to work with the FPA group is headed by Robert Crane, of Color Service Labs. It includes Arthur Miller of Pathes, Sam Schlein of De Luxe, Dov Feldman of DuArt, Ben Bloom of Movielab, Douglas Yates of Consolidated and Paul Guiffanti of Guiffanti Labs.

Corelli-Jacobs, Inc. Moves to Larger Quarters in New York

Corelli-Jacobs Film Music, Inc., has moved to new and larger quarters—at 723 Seventh Avenue, New York City.

By writing to Corelli-Jacobs at the new address, film producers may obtain a free catalog describing background music recorded on film, tape, and discs furnished by the firm. Corelli-Jacobs also creates complete music scores for films from the company's music library.

Corelli-Jacobs' phone number in New York is Judson 6-6673.

Campanies to Show Wares at "Chicagoland" Summer Fair

The Chicagoland Fair, a "business, industrial and cultural exposition," will be held at Navy Pier, Chicago, June 28-July 14.

Sponsored by the Association of Commerce and Industry, the Chicagoland Fair will feature five miles of colorful visual displays and exhibits extolling Chicago as a "land of opportunity" and saluting the city's progress.

Hundreds of companies are expected to display their products and services at the exposition. The Chicagoland Fair, Inc., headquarters are at 38-S. Michigan, Chicago.

HAPPY DAY FOR A DOLLAR

—see page 50

Now—a a fully prepared
SUPERVISOR TRAINING MEETING
—ready to put on!

Title
"MAINTAINING DISCIPLINE"

Here's a complete package developed by instructors, specialists, and guaranteed to produce effective training meetings. Modern audio-visual techniques drive home important Human Relations lessons for lasting impression...and 10 minutes' organizing time is all you need! Proved in major companies the nation over. Effective in any type of business.

ALL FOR JUST $22.50!

LEADER'S MANUAL—a detailed "blueprint" of the meeting. Just follow it step by step. Contains instructions, data for chart or blackboard work, and commentary which you may read, edit or improve upon.

STRIPFILM—dramatic visual presentation...teaches your supervisors to recognize and handle the two distinct types of discipline and explains proper techniques in reprimanding subordinates.

SOUND RECORDING—a teacher that never tires, never omits, never forgets. Narration by Harlow Wilson puts the stripfilm's message across clearly and convincingly.

FOLLOW-UP MATERIAL—test for a follow-up letter to send to each supervisor. For companies conducting the entire series of eight meetings, suggestions for certificates of completion are provided.

ORDER NOW
Send us your check for $22.50 now (or we'll bill you if you prefer) and we'll immediately ship your packaged supervisor training meeting, "Maintaining Discipline." We'll also enclose free information on other meetings in the series.

YOU'LL LIKE IT OR YOUR MONEY BACK

ROCKET PICTURES INC.
6108-A Santa Monica Boulevard
Los Angeles 38, Cali.
Formula for Successful Films...

- Top Writers in all fields
- Permanent Creative Production Team
- Our Own Modern Film Labs

Creative Business Films That Get Results Economically

* Send for Literature or Film Samples
Rapid advances in technology add growing importance to the role of employee training in industry and business. For indoctrination courses, sales meetings and technical training programs, leading industries in the United States and many foreign countries rely on Victor 16mm Projectors and audio-visual equipment.

The same qualities that have made Victor a valuable tool in employee education have made Victor equipment a favorite with time and motion study engineers. Let the specially trained Victor Distributor tell you how Victor equipment can help you keep your employees abreast of modern developments.

**VICTOR AUDIO-VISUAL AIDS**

**VICTOR SOUND PROJECTORS**

Available in three standard models: the Classmate 4, Assembly 10 and Sovereign 25.

**VICTOR ARC PROJECTOR**

A portable arc projector that meets the needs of your largest assemblies. Supplies 1600 lumens on the screen, up to 25 watts speaker output.

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Rheostat speed control, 2000-foot reel capacity, and single switch reverse standard equipment. Takes any wide screen lens.

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A professional laboratory instrument that enlarges, projects microscopic specimens on wall screen or tabletop. Two classroom models available.

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Quality Motion Picture Equipment Since 1910

---

**Robert Lawrence Productions Acquires Loucks & Norling**


With this major expansion, Robert Lawrence Productions will have complete facilities for every phase and every kind of production, in New York, Hollywood and Canada.

In addition to rounding out the coast-to-coast production plant, the acquisition brings to the Lawrence organization experienced personnel at the planning, creative and production levels.

**Firm to Retain Identity**

Loucks and Norling will retain its identity and operate as a division of Robert Lawrence Productions with no change in personnel planned. Since its organization in 1924, Loucks and Norling has gained a reputation for its specialized technical skills and has produced over one thousand motion pictures for industry and the government.

Commenting on the acquisition, Robert Lawrence, president of the parent company, stated: "Today's industrial and commercial films require specialized production abilities. The quality of films is only as good as the people, facilities and equipment available to produce them. We are expanding in the belief that the more integrated and the better the collection of creative talent and technical facilities, the higher will be the quality of our finished product."

Robert Lawrence Productions was formed in 1932 and since then has established successful studios in Hollywood and in Toronto, Canada. Its rapid rise to prominence in the industry within five years is grounded on a steadily growing volume of television film commercials and films for industry. In 1956, the Lawrence organization produced five times the number of films produced in its first year.

**45 on Lawrence N.Y. Staff**

With headquarters at 418 West 55th Street, New York, the Lawrence staff of 45 full-time employees in New York alone work on 12,000 square feet of the firm's own production space, including sound stage, screening and editing rooms and carpenter shop. They have made film commercials for 65 nationally-known advertisers.

Other Robert Lawrence Productions service offices and subsidiaries include Grantray-Lawrence Animation in Hollywood and Robert Lawrence Productions (Canada) Ltd., Toronto.
FREDERICK K. ROCKETT Company

Business film producers since 1925.
Seventeen national and international film festival awards since 1949.

Hollywood Studio:
6063 Sunset Boulevard
Hollywood 28, California
HOLlywood 4-3183

Eastern Office:
1022 Forbes Street
Pittsburgh 19, Pennsylvania
EXpress 1-1846

NUMBER I • VOLUME 18 • 1957
THE NEW BELL & HOWELL ADDITIVE COLOR PRINTER!

This totally new color printer offers seven advanced features... sets new standards for technical precision and operating convenience.

The Bell & Howell Additive Color Printer is the result of intensive research and close collaboration with film laboratory specialists throughout the world. In addition to the features shown here, it incorporates the latest innovations of Bell & Howell's Continuous Film Printers which today print nearly all of the world's commercial film.

1. Controlled Color Density—Available light is separated into the three primary colors: red, green and blue. A system of dichroics is used to produce only pure, narrow color beams. Color intensity is controlled by adjustable vanes which act as light modulators, permitting more or less of each color to pass. The three modified color beams are recombined at the aperture to produce the density and color required for correct printing.

2. Increased Illumination—Equipped with 1,000 watt, high-intensity, pre-aligned printing lamp. An electrical interlock prevents the lamp from burning unless blower is in operation. Illumination can be reduced for black and white printing.

3. Variable Speeds—60, 90 and 120 feet per minute.

4. Integral Fader—Built into the lamphouse. Adjustable to produce the desired fade length. Fade lengths of 20, 36 and 48 frames are available on 16mm printers, and 16, 32 and 48 frames on 35mm printers. Fade adjustments may be changed during the printing run to produce any of the three lengths.

5. Visual Circuit Inspection—Five pilot lights (with dousers) are mounted on each of the three color banks to permit visual inspection of the electrical circuitry for ease of maintenance. Electronic components are replaced as units, virtually eliminating lost production due to maintenance down time.

6. Automatic Operation—Color and illumination cue controls are actuated by a perforated control tape which is pre-punched on the program perforator. The tape passes through a reader built into the console base of the printer and controls all necessary printing functions with the exception of the fade.

7. Easily Accessible Controls—Mounted on a panel above the printer lamphouse. The film footage counter registers up to 10,000 feet of film and can be reset at the start of each film run. The automatic fader counter permits the operator to keep count of fades if they are to be varied in length during printing. Both counters are illuminated for easy viewing.

AVAILABLE ACCESSORIES
- Program perforator for producing control tape
- 1000 watt rectifier for DC
- Margin printing kit for light printing edge numbers (16mm)
- Sensitized patch cueing kit to eliminate notching

For further information, write Bell & Howell, Professional Equipment Division, 7108 McCormick Road, Chicago 45, Illinois.

Detroit Educators Map A-V Industrial Relations Project

In Detroit, Michigan, plans are under way to develop a specialized collection of audio-visual resources relating to all phases of industrial relations and to the other areas of industry, such as business, labor, safety, materials management and industrial medicine.

The Institute of Industrial Relations of Wayne State University, directed by Ronald W. Haughton, is initiating a cooperative audio-visual project with the Audio-Visual Education Department of the College of Education and the Visual-Auditory Utilization Center Film Library.

Drawing on the industrial, labor and educational resources unique to the Detroit community, the project will endeavor to make available, through professional publications, reviews of films and audio-visual materials. Those which are evaluated will be considered for inclusion in the Wayne State University Film Library, under the direction of Tom Roberts. Coordination of the project is under the general direction of Dr. Albert L. Goldberg, assistant professor, College of Education.

Producers of films, filmstrips, recordings or other audio-visual materials pertaining to industrial relations are being invited to get in touch with either Mr. Roberts or Dr. Goldberg so that the Institute may plan to schedule a review of their media.

Info Agency Films Ike’s Inauguration for 81 Lands

President Eisenhower’s second inauguration will be brought to 31 countries abroad via a two-reel documentary motion picture in color produced by the U. S. Information Agency, according to an announcement by Arthur Larson, Agency director.

Twelve cameras were used to record the inaugural highlights. The film will show the departure of the Presidential party from the White House to the Capitol, the arrival of other dignitaries, the swearing-in ceremonies of President Eisenhower and Vice-President Nixon, the inaugural address, parade scenes and views of the inaugural celebrations.

The President’s inaugural address and the commentaries in the film will be translated into 32 languages for overseas showing in theaters and to other audiences in the 31 countries.

Rae Hargrave has been appointed to the post of publicity director of the Society of Motion Picture and Television Engineers left vacant by the resignation of Sue Grotto.

Announcing
Life Insurance Institute Film Shows Family Security Ideas

* What is the measure of a man? This question is considered in Measure of a Man, a new 27½-minute, black-and-white motion picture sponsored by the Institute of Life Insurance as part of its promotional effort. The film is available for showing to adult audiences and high school groups and is regarded as a useful item for family living courses.

Measure of a Man points to the security which life insurance contributes to family living:

A young engineer visits an old friend from army days. The engineer is a trouble-shooter who completes one job, picks up his musette bag and moves on to the next problem spot. Obviously successful in his work, he lives for his job. But he has been unable to make a go of his marriage. If he should put down the deep roots of family life, he believes, they would interfere with the job he likes so much.

The engineer's old army friend is of a different measure. The friend is a solid citizen with a wife and family firmly settled in an attractive home. What's more, he has become part owner of the local newspaper. With the accomplishments of both men clearly drawn, the picture spots the issue: what is there in life for someone who has no family ties, and who lives only for the present?

The young engineer, observing his friend's happy family, recognizes that he has been missing a great deal. He comes to realize that it is possible to enjoy the present, to keep working at an enjoyable job —and to build with his family for their future. Insurance. The engineer, his outlook broadened, his measure increased, goes hopefully to telephone the family from which he has become estranged.

Produced by Wilding Picture Productions, Inc., Measure of a Man has been cleared for television and prints are available from regional tv exchanges of Association Films, Inc. Community organizations and schools may borrow the film either from Association Films or from Modern Talking Picture Service, Inc. exchanges.

* * *

Film on National Shrine Produced in Third Version

* A third and completely new version of the motion picture Washington—Shrine of American Patriotism is being sponsored by the Baltimore & Ohio Railroad. In view of the success of its predecessors, the new film is expected to have a long run.
A Sponsor to Serve
by Dick Westen

The Sponsor I could do most for is one who looks upon the audio-visual medium as a method of communications — rather than a vehicle to be equipped with overload springs and filled beyond capacity with product or service information.

Basically, I feel that he would be a person who shares our own enthusiasm for audio-visual tools as an effective means of conveying ideas, knowledge, philosophies, understanding and motivation. He would recognize it as a powerful way of reaching the minds and emotions of people. Such a sponsor would want his message to be built around: “less of how it came to be, and more of what it means to me.”

This same Utopian-sponsor would approach the commissioning of our services with an open, receptive mind as to suggestions, rather than expecting someone else to parrot his pre-conceived, and — often — ill-founded notions. He would want and expect, indeed, demand — new ideas, thoughts and innovations that would turn vital training, merchandising or personnel development challenges into rich opportunities. He would be able to recognize objective thinking when presented with it.

The sponsor I could do most for is a composite of all these forward-thinking individuals — plus many more.

He would not arbitrarily or blindly stumble over prices, when end results are the prime factors. He would think in terms of long-range benefits of his production. He would consider his producers as consultants, and would weigh their recommendations with sincerity — much the same as those from a tax expert when called for the solution to a complicated point of law.

He would not consider his producer as just another supplier.

The sponsor I could do most for is the one who has a definite problem — large in scope, and continuing in nature. But, most of all, he would have the foresight to establish realistic goals, then present reasonable latitudes for development of sound, sensible, effective means to reach them.

The sponsor I could do the most for would permit the cultivation of the most gratifying feeling anyone can experience — the knowledge and appreciation brought about by a good job, original from conception to integration; as perfect and effective as humanly possible.

Perhaps by this time you are asking yourself, “Does such a sponsor really exist?”

Yes, of course he does — and, fortunately, I have had in the past ... and still have such sponsors to render these services to now.

They are stimulating people, whom I work with — not for!
PEERLESS TREATMENT
After 24 years, still the best protection for release prints... and the most widely used.
"Peerless Treatment makes prints last longer."

PEERLESS NCO
The best way to preserve original and other pre-print material.

PEERLESS FCP
For Continuous Projection

PEERLESS FS
For Slidefilm

PEERLESS MIC
For Microfilm

PEERLESS RECONDITIONING
Avoids unnecessary print replacements and saves irreplaceable originals.

PEER-RENU
Shrunken pre-print material restored to printing tolerance and focus.

PEERLESS LIBRARY SERVICE
To relieve Sponsors of Film Libraries of all operational burdens.
Inventory Control — Shipments to play dates — Follow-up —
Inspection — Reconditioning — Storage.
Prints always in ready condition for next booking.

PEERLESS SERVICE FOR TV SHOWS
To relieve Distributors and Syndicators
of film operational burdens. Assurance that prints
will always be in ready condition for next air dates...
with commercials properly cut-in.

Licensed Installations for PEERLESS TREATMENT at:
ATHENS, GA. • CHICAGO • DAYTON • DETROIT • GARY • HOLLYWOOD • KANSAS CITY
MEMPHIS • NEW YORK • PORTLAND • SAN FRANCISCO • ST. PAUL • WASHINGTON
Berne • Brussels • London & Denham • Madrid • Mexico City • Sydney • The Hague • Toronto
AWARD COMPETITIONS FOR BUSINESS FILMS

FREEDOMS FOUNDATION AWARDS
Sponsored by the Freedoms Foundation
Valley Forge, Pennsylvania
Closing Date for Entries: November 11, 1957
Categories: Consideration is given to all films produced or released during 1957 which are aimed at building a better understanding of the American Way of Life.
Awards: A distinguished jury of State Supreme Court jurists and other eminent citizens selects one film for the top award and approximately 10 others for the George Washington Honor Medal recognition. Awards will be announced at Valley Forge on February 22, 1958.
To Nominate: Nomination forms are available from Freedoms Foundation at Valley Forge, Valley Forge, Pennsylvania.

NATIONAL COMMITTEE ON FILMS FOR SAFETY
15th Annual Contest
Entries Close February, 1958
Purpose: To stimulate production and the use of films on accident prevention and to encourage higher quality by making awards through this annual contest.
Categories: Theatrical and 16mm nontheatrical motion pictures and slide films dealing with safety in four fields — Occupational, Home, Traffic and Transportation, and General. Film must have been produced or released during past calendar year.
Awards: Bronze plaques will be awarded to top winners. Award of Merit certificates will be given to other films for special reasons of subject treatment, production excellence and/or unusual contribution to contest objectives. Awards may be given for "Instruction-Teaching" and "Inspirational" purpose films. No charge is made for contest entries or awards to sponsors. Separate awards for sound slide films.
Entries: Will only be accepted for those films which are delivered all charges prepaid to Committee headquarters. All films will be returned charges collect as soon as possible after final judging in March. Further information can be obtained from: William Engbinder, Secretary, National Committee on Films for Safety, 524 North Michigan Ave., Chicago 11, Ill.

CLEVELAND FILM FESTIVAL
★ The 10th Annual Cleveland Film Festival is under consideration and may be held sometime in the fall of 1957. The Festival is sponsored by the Cleveland Film Council. Further information may be obtained from Ralph E. McGeorge, executive secretary of the Council, at its headquarters: 400 Union Commerce Bldg., Cleveland 14, Ohio.

National and International Events Exhibiting Outstanding New Films

1957 GOLDEN REEL FILM FESTIVAL
A feature of the AMERICAN FILM ASSEMBLY
Sponsored by the Film Council of America
April 22-26, 1957
Statler Hotel, New York City
(Entries closed in January)
Festival Chairman: Warren Sturgis, president of the New York Film Council; He may be contact at: Sturgis-Grant Productions, Inc., 322 East 44th Street, New York 17, N.Y.
Categories: Citizenship and Government; Education; Junior and Senior High School (Natural Science, Science, Social Science, Trellology); Safety; Recreation; Industrial Processes; Avant Garde and Experimental; Feature Length Fictional; Human Relations; International Understanding; Literary, Musical and Theatrical Arts; Religion and Ethics; Visual Arts; Health and Hygiene; Medical Sciences.
Awards: Golden Reel Awards are presented to the winning film in each category. Silver Reel Awards are presented to one or more films of exceptional merit in each category. A Certificate of Participation is presented to every film selected for screening in the competition. The jurors are instructed to judge the films according to the entrant's stated purpose.
Entry: 1957 entries are closed. Information on entering future film competitions and further information may be obtained from Gus Giordano, director of the American Film Assembly, Film Council of America, 614 Davis Street, Evanston, Ill.

SECOND FILM FESTIVAL OF THE SEATTLE FILM ASSOCIATES
April 29, 1957
(Locate to be announced)
★ The first film festival held by the Seattle Film Associates, in 1956, was limited to the Pacific Northwest. This year, the festival will include films from national sources. (The Seattle Film Associates is composed of representatives from schools and universities, film distributors, producers, libraries, business firms and industries who meet monthly at a luncheon meeting to discuss and view new films.)
No Awards: No attempt will be made to judge the films; no awards will be given.
Additional Information: Can be obtained from Mrs. June Wilson, Program Chairman, University of Washington Film Center, Seattle 5, Washington.

SEVENTH INTERNATIONAL DISPLAY OF CINEMATOGRAPHY FOR PUBLICITY, INDUSTRY AND TECHNICS USE
Sponsored by the International Milan Samples Fair, Milan, Italy
April 12-27, 1957
Categories: Publicity Films — advertising products, services, etc.; Industrial and Technical Documentary Films — showing the achievements of industry, manufacturing operations and applications.
Entry: Address requests for information to Dr. M. G. Franel, The Secretary General, Milan Fair, International Display of Cinematography for Publicity, etc., Ente Autonomo Fiera Milano — Via Domodossola, Milano, Italy.
Display Jury: Will consist of a film producer, two publicity technicians, a cinematography critic, one of the Milan Fair exhibitors, a private citizen, representing the public.
Awards: Prizes will be awarded according to the film's purpose.

INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART
The Lido, Venice, Italy
August 1957
Closing Date for Entries: May 31, 1957
Awards: A prize is awarded respectively for the best film in each category. Certificates are presented to the entrants of all films selected for the exhibition.
Entry: All nongovernmental American entries are submitted through the Film Council of America. For information write the FCA at 614 Davis Street, Evanston, Illinois.

EDINBURGH FILM FESTIVAL
Sponsored by the Edinburgh Film Festival
Edinburgh, Scotland
August 1957
Closing Date for Entries: May 31, 1957
Categories: Features, Documentary, Cultural, Art, Experimental, Cartoon, Children's Films, Television Films.
Awards: Diplomas of Merit are presented to films most highly rated by a selection board. Certificates are presented to the producers of all films selected for exhibition.
Entry: All nongovernmental American entries are submitted through the Film Council of America. For information write the FCA at 614 Davis Street, Evanston, Illinois.
Now in production at MPO are motion pictures* for these distinguished clients:

American Cyanamid
Andersen Corporation
Chemstrand Corporation
Ducks Unlimited
Ford Motor Company
General Electric International

General Motors Corporation
Monsanto Chemical Company
Remington Arms Company
Kaiser Aluminum
Shell Chemical Corporation
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MPO PRODUCTIONS, INC.
15 East 53rd Street New York 22, N. Y.
MUrray Hill 8-7830

* of 20 to 30 minutes in length
Looking for a Place to Set Up Your Projector?

* A 56% jump in new public school building expenditures by 1966 was predicted recently by Architectural Forum magazine. Current construction expenditures of $2.5 billion will rise over the next 10 years to an annual rate of $3.9 billion in 1966, at which time "schools will probably just be starting on another round of expansion," the prediction said.

Private school building, which accounts for about 1% per cent of the educational total, will show a 10-year gain of better than 45 per cent, from this year's $350 million to $800 million in 1966, it was predicted.

The projections are based on a 1966 population estimate of 197 million people, and a projected gross national product in that year of $575 billion (in 1956 dollars). Almost every building type from farm house to factory will share in the boom, according to the prognosis, and total new construction of all types is likely to be running at a rate of nearly $64 billion a year, or 45 per cent above this year's record volume of $44 billion.

Assuming that school building expenditure and construction rises according to this expectation, here are some things for sponsors and producers and audio-visual users to think about:

Gathering into these new buildings will be a greatly increased potential audience for a-v educational tools. What kind of tools will these a-v tools need to be?

What kind of buildings are these new school expansions going to be? Shadeless, glass-dome jobs? Will they be "a-v architecture" or strictly for book bins?

The general building boom, if it materializes to the extent predicted, makes quite an a-v audience and customer opportunity, too. And not just for the industries directly providing the "new construction of all types"—"likely to be running at a rate of nearly $64 billion a year."

Association Films Connects Offices Via Teletypewriter

Association Films has installed Bell System Teletypewriter. Service in its four exchange centers to simplify and speed-up the ordering and booking of public service film programs. Television stations may now order films by sending a teletyped message to the nearest Association Films exchange and receive by return message an immediate typed confirmation of the booking date or the first availability.

Association Films Co. 16mm Color Prints

Color Reproduction Company in its 18 years of specializing exclusively in 16mm Color Printing, has earned a reputation for guaranteed quality that is the Standard of the 16mm Motion Picture Industry.

Association Films Co. 16mm Color Prints

Color Reproduction Company in its 18 years of specializing exclusively in 16mm Color Printing, has earned a reputation for guaranteed quality that is the Standard of the 16mm Motion Picture Industry.
Effective visual selling requires creativity, experience, and craftsmanship. Selling is an art. We consider ourselves artists.

van praag productions

PRODUCERS OF
COMMERCIAL, THEATRICAL, AND INDUSTRIAL MOTION PICTURES
SLIDE FILMS • TELEVISION • STAGE SALES PRESENTATIONS
THE VALUE of Film Content
by Oevese Granducci

A MOST SIGNIFICANT trend of the past ten years in the industrial audio-visual field is the growing recognition—especially among sponsors—of the value of film content.

In fact, everywhere in our accelerated competitive economy, this growing awareness of the value of ideas is evident. Good ideas—ideas that can be turned into effective results—are at a premium as never before.

Yet, in the industrial audio-visual field, the "supply" of capable film writers is being allowed to dwindle, the source of ideas is being allowed to dry up!

Capable young people are not being lured into the profession.

The men who make their living either buying or selling audio-visual materials—whose very jobs depend on raising the standards of the industry—owe to their own futures a concerted, industry-wide effort to prime the idea pump.

What is needed?

First, a new state of mind, an active awareness that "good writers are hard to find" because there are so few writers—and an active awareness that the profession has not been made attractive for young writers.

Second, an active recruiting program, comparable to current recruitment of technical writers for other fields.

Third, promotion of sound basic training in writing, in the structure of our economy, and in accurate reporting of facts and ideas and their translation into the audio-visual media.

Fourth, a sound "apprentice writer" program among producers of audio-visual media—on the set and on location, the only places the student can learn to be a "pro."

If some such program isn't soon instituted and vigorously prosecuted, our industry's market will dwindle, simply because we can't supply it effectively.

Since 1939, when Film Associates was originally established in Philadelphia, through 1956, when we incorporated in Michigan, our services have been used by such diverse and representative clients as The Pennsylvania Railroad, the Salvation Army, E. I. duPont de Nemours & Co., Inc., Continental Paper Company, Chrysler Corporation, the American Joint Distribution Committee, GMC Truck & Coach Division, AP Parts Corporation, and The Dow Chemical Company.

JAMES E. MACLANE, Executive Producer
Over 23 years experience in film production
The attempt to record motion has long challenged men of art and science. Eadweard Muybridge’s notable experiments of three-quarters of a century ago were a prelude to our present day ability to record movement without imprisoning it.
NAM Utilizes Radio, TV and Films

Consolidate Communications Media Under Public Relations

During the past year it launched the first such program for public groups. *Something Can Be Done About Tax Discrimination.* Presented by staff members from a reading script, with projected art by Chartmakers, Inc., and live color photography, the slidefilm used recorded inserts for contrast in voices. The film provides the basis for community leadership meetings on tax problems and describes the NAM’s proposal for reducing federal surtaxes without loss of government revenue.

Radio Series’ Eleventh Year

In radio, the NAM’s current “It’s YOUR Business!” series (ABC Radio Network public service time: Saturdays 8:45 to 9:00 p.m.) also concerns taxes. Ted Malone, NAM’s touring reporter for this series, is interviewing people in many walks of life to reveal how the present tax system is killing the incentive of businessmen and laborers alike. The taped interviews are played by some radio stations on other than network hours. “It’s YOUR Business!” is now in its eleventh year.

Two 13-week series have been sponsored each year.

On television, the NAM continues *Industry on Parade,* the much-honored film feature-newsreel, now in its seventh year of uninterrupted weekly releases. Currently, it appears on 210 stations in the United States, and on U. S. Information Agency-sponsored on 19 stations abroad. It is also used widely on Armed Services television stations. Each release contains four stories about business and industry, each of continuing, rather than transitory interest. It is released on an exclusive contract basis in each television market and is made available widely to schools following withdrawal from television use.

HOBSO Flannel Board Program

HOBSO, the popular flannel-board discussion program, continues to grow in popularity under the sponsorship of NAM’s Education Department. Institutes are held periodically for instructing teachers and industrial training directors in its use. For small classroom groups, the Department has issued a suitcase size flannel-board (4 feet by 3 feet) with symbols of similar proportion. It has also issued a manual for HOBSO discussion leaders.

More correctly entitled “How Our Business System Operates,” this program was originally developed by DuPont and other companies for employee communication on their own company operations. Adapted for wider use by the NAM, the program enables the leader to let his audience sit in the seat of management, customers, workers and investors and make decisions based on historical and hypothetical situations. By this means, the employee or student learns how economic forces such as competition, profits and prices govern productivity and gear it to market demand.

Currently, HOBSO is used in more than 500 companies and in 432 schools in 31 states. It has been used in some colleges and in demonstration sessions on television.

Scony-Mobil Speedboat Film

Nominated for Academy Award

*Crashing the Water Barrier,* a ten-minute film on Donald Campbell’s record-breaking speedboat run last year, has been nominated for an award in the short subject category by the Academy of Motion Picture Arts and Sciences.

The film was produced by Marathon Newsreel, Inc., with the cooperation of Socony Mobil Oil Co. It was released by Warner Brothers for theatrical distribution.
ATLAS
produces again-
and again-

FOR SINCLAIR
REFINING COMPANY

1953
"500,000 TO 1" in full color with narration.
FIRST AWARD, Cleveland Film Festival.

1954
"EVERY THOUSAND FOR SAFETY" in full
color and dialogue.
AWARD OF MERIT, National Committee on Films for
Safety.

1955
"NO STONE UNTURNED" in full color and
dialogue.

1956
"THINGS KEEP CHANGIN" in black and white
and dialogue.
"MAN ABOUT TOWN" in full color and
dialogue.

ATLAS FILMS
PRODUCE RESULTS
Before you plan your next film — whatever its purpose
or subject — check Atlas performance with Atlas
clients. Then you, too, will want to make the most
of Atlas Filmaturity.*

*the wealth of mature film sense, skill, and judgement achieved
only through many years of actual production experience

CONSULTATION WITHOUT OBLIGATION
ATLAS FILM CORPORATION

Producers of Quality Motion Pictures, Sound Slides, Theatrical Shorts, TV Commercials
ESTABLISHED 1913
1111 South Boulevard, Oak Park, III., Chicago Phone ATJuslin 7-8620
OFFICES IN CHICAGO, WASHINGTON, D. C. AND HOLLYWOOD
Top Quality
TV Commercials
Educational Sales Training and Industrial Films

Thirty years of professional experience together with completely integrated studio and laboratory facilities plus top-flight personnel.

Our service and quality assure year-after-year complete satisfaction.

Chicago Film Studios
OF CHICAGO FILM LABORATORY, INC.

56 East Superior St., Chicago 17
Phone: WHitehall 4-6971

Good Films Serve Audiences First
by Alfred L. Fredrick

Frequently, we in the field of film distribution are asked: "What makes a good sponsored film?" And in effect, we must answer: "The film that serves the audience needs first, and the sponsor's desires second."

This may, at first glance, seem to be a reversal of standard operating procedure. From our experience, it isn't. And significantly there is really a mutuality of accomplishment. If a film serves the public well, it is a film that will gain wide distribution, reach many millions of people, and create a favorable impression for a sponsor, his product or service.

Each Film Is On Its Own

There is no such thing as the sponsored film. Fortunately, our industry has set up no rigid rule-of-thumb measurement or yardstick of film values. Instead each film is evaluated on its own and not as it stacks up with film X, Y or Z. Thus films are not turned out by the yard, so to speak, but each is, or should be, a careful, creative endeavor that offers the user something of real value and returns to the sponsor a keen audience appreciation and understanding of his particular mission.

After 40 years in this business I can say with complete candor that I am constantly excited and impressed with the kind of films the sponsor-and-producer teams are turning out.

Many years ago a pioneer of the theatrical industry, Adolph Zukor said: "I don't watch pictures, I watch audiences." This has particular pertinency in our field. What does the audience think? Is the film offering viewers that certain "something of value?"

Clues in Audience Comments

We appraise very carefully the audience comments we get back from our exhibitors. These are passed along to the sponsor each month, for his own evaluation. Because in these comments—recorded by teachers, community leaders, clergymen, TV program directors and others—may be found the clues, the keys to the next production.

I think sponsors and producers should more and more in the future seek out the opinions of educators and community leaders, find out what areas are lacking in good film material. Then in partnership with creative producers, there should emerge films that are not "educational" in the pedagogical sense, but bring to the viewer an educational experience, that utilizes to the fullest the advantages and exciting possibilities of the motion picture medium.

Films should not become illustrated lectures or graphics set to motion. The sponsored film should be an educational experience that cuts across all boundaries. In other words, a sponsored film should be as much "at home" in the classroom as it is in the club room or living room (via TV).

We, at Association Films concentrate our energies on film distribution exclusively. We do not make films or involve ourselves in print procurement, quality control or any phases of production or printing that inherently belong to the producers or technicians.

Great Challenge Lies Ahead

We are happy to read scripts, review suggested treatments, suggest titles and otherwise be of assistance at the pre-production level. We have at our disposal many source books to help sponsors and/or producers avoid areas where there might be a duplication of effort.

I personally think that the field of sponsored films has a great challenge ahead: to create the kind of films that will meet the informational needs of the nation. We all know there is a great and growing competition for audience time today, what with television entertainment, do-it-yourself activities, more home-centered projects and the many other interests that increasing leisure hours bring about.

Sponsored films should be so compelling in nature that the program leader, TV director, or educator looks to them first as a source of informational material. I envision the day when the sponsored-film will be the means of community information and enlightenment.

We are constantly engaged in

HAPPY DAY
FOR A DOLLAR
— see page 90
NEWSFILM FOR INDUSTRY...

AROUND THE WORLD...

SOCONY MOBIL OIL CO.
THE BUDD COMPANY
UNITED AIRCRAFT CORP.
ACF INDUSTRIES, INC.
SIKORSKY AIRCRAFT
MANUFACTURERS TRUST CO.
WARNER BROS. PICTURES INC.
VERTOL AIRCRAFT CORP.
N.Y., N. H. & H. RAILROAD
PARSONS CORPORATION
BURLINGTON LINES
INTERNATIONAL BUSINESS MACHINES
NATIONAL BROADCASTING COMPANY

10 East 49th Street, New York 17, N. Y. • Murray Hill 8-0985

PRODUCTION • SERVICE • DISTRIBUTION

"missionary work," to acquaint community leaders with the program advantages of sponsored motion pictures. A new booklet we have just issued can almost be considered a sponsored film primer, as it goes to the heart of the matter "what is a free film?"

TV: "A Second Mighty Arm"

All distributors should be engaged in continuing missionary activities to explore new audience possibilities for their sponsors. Just ten years ago we began TV distribution, when there were a handful of stations and a few thousand sets. We regarded TV then, as we do today, as the second mighty arm of sponsored-film communications.

But in the final analysis the community showing will always reign supreme from the impact standpoint, offering sponsors the dual advantage of non-competitive viewer attention and large screen presentation of their message. Perhaps even more important is the use many groups make of the film itself: using it as a discussion springboard, a supplement to a live lecture, and the means for directing community action along given lines.

Community distribution overcomes the problems of time zones, because each showing is a "prime time" showing, to a specially-selected, highly-desirable audience group. No other medium of communication offers this high degree of selectivity, permitting a sponsor to go not only into regions and states but into particular counties, cities, even specific organizations.

Do audiences appreciate sponsored films? Yes, perhaps more than we think. A letter we just received from a principal in Colorado, sums up the opinion of many: "Your free films have been consistently of top value education and entertainment-wise. We owe, too, an expression of gratitude to the many corporations which created the films. It is always obvious when seeing one of the films that a great deal of thought, time, and money have gone into their creation"—to which we at Association Films heartily concur!

REPORT FROM CANADA

by Graeme Fraser

THE REMARKABLE GROWTH of business film production in the United States, film production has been accelerating at an even faster pace in Canada where films are rapidly becoming an important medium for advertising and public relations. Five years ago as TV became a reality, Canadian producers were worried that its coming would cut deeply into the traditional use of non-theatrical films.

Five years later—what has happened?

We find that TV has been added unto—and that the production and use of non-theatrical films have increased side by side with the brisk new business of producing half-hour TV films and TV commercials.

Three times as many non-theatrical pictures are being made than five years ago—and only half of them are for television. The production of slide-films has more than doubled. The number of producers has increased by 50%—their dollar volume is more than twice that of five years ago.

And the distribution and use of non-theatrical films has grown steadily during those five years of television. Just look at these non-theatrical figures of the distribution service of the National Film Board:

<table>
<thead>
<tr>
<th></th>
<th>Total Showings</th>
<th>Total Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1951-52</td>
<td>151,196</td>
<td>11,610,232</td>
</tr>
<tr>
<td>1955-56</td>
<td>205,985</td>
<td>14,469,686</td>
</tr>
</tbody>
</table>

Another interesting clue comes from Canada's Film Councils—mainly composed of representatives of a group of organizations in a community who band together to screen 16mm films and make selections for their programs. As TV grew, we expected the number of film councils to decrease—instead they have grown in the last two years from 419 (with 10,478 member organizations) to 496 councils with 11,791 member organizations.

Finally, the number of 16mm...
Canada Reports

(Continued from preceding page) bookins from the Canadian Film Institute for the past six months are up an amazing 25% over the corresponding period of last year. And so the production and distribution and utilization of films for advertising, public relations, education and training are booming in Canada as never before.

And added unto is film for TV—miles and miles of it—commercials, news stories, half-hour series, sponsored films for TV.

Television has made agency men acutely aware of the film medium and there is a growing trend for a larger proportion of sponsored films to come through agencies rather than direct from the client.

Another interesting trend is for the Canadian affiliates of U.S. corporations to use Canadian producers. Canada's acknowledged know-how in the field of short film production is rapidly spreading from the larger centres to the smaller, and thus it is rare indeed these days for a U.S. camera crew to cross the border. Indeed, Canadian business films are consistently winning awards at festivals and competitions in the U.S. and Europe.

Many Canadian TV commercials are still being made in New York but even this is slowly changing and most of them are now being produced at home.

Slowly emerging from the Canadian industry are signs of a brisk export trade in business and educational films. For instance, in the last few years crews from our own company alone have shot different sponsored films in Brazil, Colombia, British Guiana, Jamaica, Trinidad, England, France and Sweden. In addition, such leading U.S. distributors of educational films as McGraw-Hill, Encyclopaedia Britannica, International Film Bureau and Coronet have all purchased Canadian product.

The 34 producers from Newfoundland to Vancouver, who belong to the Association of Motion Picture Producers and Laboratories of Canada, have been showing a new maturity and a deep concern about the results of their productions. Last year the Association employed Gruneau Research to “interview in depth” the key men in advertising and public relations. The 60-page document which resulted has provided invaluable information, direct from our customers, for the improvement of quality and service. Too, it was heartening to read that of the 119 films reported on, their sponsors called 113 satisfactory, five partly satisfactory and only one unsatisfactory.

In this success story of the industry, full measure of credit must be given to the excellent relations with and co-operation of the film and business press, the Association of Canadian Advertisers, the National Film Board, the Canadian Broadcasting Corporation and leading American producers, with whom we frequently exchange footage and ideas.

As films for “non-TV” purposes continue to be made in larger numbers and better quality than ever before, and as TV commercials and filmed shows are added on the top, the future of the medium looks extremely bright in this “Neighbour to the North”.

The Film I’d Like to Make

by Jack Glenn

Occasionally the viewer of sponsored films sees a title card reading: “Presented by Kom- ing Products, Inc., as a Public Service”.

The picture I’d like to make takes its cue from those last two words: “Public Service”.

There is a truly important public service waiting to be performed by some company of vision willing to invest in prestige advertising in the ultimate meaning of the phrase. For if it be true that “prestige” can derive from a business firm’s preoccupation with the public welfare, then a film devoted exclusively to that welfare would seem to be a motion picture of real prestige-giving qualities.

I don’t mean a film that combines a mission of public service with information about the specific products of the sponsoring firm. There is, of course, nothing wrong with such films—I have made a number of them, and may there be many more!—but the picture I refer to would go a step further. It would in no direct way benefit the sponsor but would indirectly promote his interests because it would benefit industry and...
Berndt-Bach, Inc.
Hollywood 38, California

Gentlemen:

We thought you would be interested in a unique Speech-Training technique made possible by the Auricon 16 mm Sound-On-Film Camera.

Your fine Camera is proving to be an extremely valuable Executive Speech-Training "mirror". We film our people "before" and "after", and the poise and self-assurance your Sound Camera helps them develop, is truly remarkable.

We are very pleased with our Auricon Equipment because of its complete dependability and silent operation. The well-designed controls make filming so easy, the Camera seems to "think for itself". Our Auricon is the most valuable tool we have discovered for our Professional Speech-Training.

Sincerely,

C. C. Mullin

"Mend thy speech, lest it mar thy fortune."—Shakespeare

C. C. Mullin & Associates report that the Auricon 16 mm Sound-On-Film Camera is a unique and valuable "mirror" for Speech-Training students to see and hear themselves, as others see and hear them.

This new C. C. Mullin filming technique enables the business executive to advance rapidly in professional Speech-Training. Voice, appearance and gestures are faithfully recorded via Talking Pictures filmed under normal room-lighting conditions, with a hidden Auricon Sound Camera! Self-assurance, poise and ability to think on one's feet, develop quickly and more surely with private viewings of "before" and "after" films.

Perhaps you also have a unique and valuable use for an Auricon 16 mm Sound-On-Film Camera? Auricon Equipment is sold with a 30-day money-back guarantee. You must be satisfied!

Please write to Berndt-Bach, Inc., 6910 Romaine Street, Hollywood 38, California or phone Hollywood 2-0931 for free illustrated Auricon Catalog and prices.

AURICON

A PRODUCT OF
BERNDT-BACH, INC.

The Auricon Hollywood Line
MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931
The Film I'd Like to Make:

(continued from page sixty)

the nation as a whole. Its only reference to the sponsoring firm would be in the presentation titles.

To many an advertising man such a proposal no doubt sounds like the naive mouthing of a visionary or a beginner in the highly competitive business of film production. Now, while I will confess to having visions, I can hardly be classed as a beginner in the film business. After thirty years of movie-making I am convinced that too many routines are followed by too many routine-minded sponsors.

Today, of course, the public is saturated with advertising as it has never been before. It has learned to love advertising, to hate advertising, to praise advertising, to curse advertising, to be led by advertising, to revolt from advertising, to criticize advertising and to learn from advertising. Some advertising affords delightful entertainment, some of it inspires, some of it irritates (and many an advertising executive will tell you that this "irritation advertising" is the most effective in planting the product firmly in the public mind). Every approach, it seems, has been used to capture the public's custom. And yet, when one surveys the whole scene, it is apparent that far too few films have been made by large firms interested in promoting the health of business as a whole through the promotion of public understanding of the nation and of the nation's economy as related to everything from daily living to international politics.

Tell the People the Facts

For example, in this anomalous day of booming business and "right money", it would be healthy for the citizenry to know the background of both the blessings and the difficulties of the situation. It would be helpful if the average American knew the relationship and the interdependence between small business and big business and the umbral importance of both to the life of the nation. A logical development of this notion on film would help us to understand the facts of America's position in today's world and the economic processes involved in the cold war. The average American is used to the phrase "cold war" but is not always sure of what it actually means. "War" to him normally conjures up visions of horrible lethal weapons, bombed cities and dying humans, both military and civilian. "War" means atom bombs and hydrogen bombs and the end of the world. Too many know too little about the creeping economic war that has enslaved nation after nation and could eventually result in the destruction of our own cherished American Way. Today's confused and confusing world needs an enlightened citizenry if the will of free men is ultimately to prevail.

A Film Enlarges Understanding

A motion picture, of course, affords one of the most immediate and effective ways in which to enlarge the understanding of the average citizen. A film designed to promote the American's understanding of his country, his country's economy and its place in the world could be approached with wisdom, humour and compassion in an objective, non-partisan way, with no drum-beating for anyone except the free man and his dream of a free, warless world. It could examine the true meaning of the instruments of our government, and it could observe the functioning of those instruments in the economy of the nation and of the world. It could look closely and with affection at the terms we apply to people and to concepts—the "liberal", the "conservative", the "Democrat", the "Republican", "Democracy", "Republican form of Government", "freedom", "tolerance", "free enterprise" and so on.

Take It From Everyday Life

If this sounds like a large order, it can be pointed out that it is a large subject, but expressed with the eloquence of effective film properly put together, a lot could be said in a very few words and a very few scenes. Such a film need not be didactic in any sense, nor even "documentary" in the more limited meaning of this much-abused term. It could be straight fiction, with "documentary" flavor, meaning simply that its characters and situations should appear to come actually from every day life as we know it—a rule I religiously followed for twenty years as Senior Director of the March of Time. It could follow a story format and make its points in the words and actions of its characters. It should aim for the presentation of truth with a minimum of opinion or conclusion. It should be factual even while fictional in format. It should avoid flag-waving, yet leave a free man with a feeling of pride and thankfulness that he is a free man. And, by leaving this free man with a clearer understanding of how his freedom works, it would do its bit toward guaranteeing the perpetuation of that freedom.

Of Boundless Value to All

A pipe dream? Hardly. It may become a reality very soon, and when it does, the sponsoring company will have presented a film that can be shown in a widespread market for a long time to come and that will have continuing value as a public service, to the unbounded credit of its sponsor.

Extra Copies of This Issue

* Seventh Annual Production Review copies are available, while supply lasts, at only $2.00 postpaid.
CHIQUITA GETS AROUND THESE DAYS!

Chiquita Banana is the star of the new United Fruit Company film, "Bananas? Si, Señor!", a melodious merger of live-action and animation, that has played to more than 14 million persons—in less than 8 months! (3,739 community showings; 207 telecasts.)

Created by John Sutherland productions, this 13½-minute Eastman Color film tells about United Fruit's concept of industrial integration and what it means to the peoples and economies of the Central American republics.

In addition to "Bananas? Si, Señor!" United Fruit produced a companion film which dramatizes the record of American industry in promoting the interdependence of the Americas. "The Living Circle" is a major film accomplishment and is considered to be a highly-effective weapon for blunting Communist propaganda claims in Latin America.

(To date 17 million people have seen "The Living Circle."

Both films tell a big and important story and deserve the widest possible circulation.

To do this job United Fruit engaged the nationwide distribution services of Association Films—premier distributor of industry-sponsored special-purpose films. A carefully-coordinated promotion campaign has launched both films most successfully.

For an example of the kind of promotion we put behind our films, send for "Central America Today," a film-bulletin devoted to "Bananas? Si, Señor!" and "The Living Circle."

"America's First Distributor of Films from Industry"

ASSOCIATION FILMS, INC.

Executive Offices: 347 Madison Ave., New York 17, N.Y.
Murray Hill 5-8573
Regional Offices: Ridgefield, N.J., Lo Grange, Ill., San Francisco, Calif., Dallas, Texas
The tradition of the New England Yankee is to give, and receive, a quality dollar value for a dollar. We have never seen fit to depart from this principle in the film business. Perhaps this is why a list of our distinguished clients looks like this:

American Brass Company
American Optical Company
Commonwealth of Massachusetts, Division of Employment Security
Consolidated Cigar Corporation
Electric Companies of the Connecticut Valley
Emhart Manufacturing Company
The Fuller Brush Company
General Electric Company
International Silver Company
Jones & Lamson Machine Company
Kaman Aircraft Corporation
Massachusetts Department of Commerce
Monsanto Chemical Company
New Departure Division, General Motors Corporation
New England Confectionery Company
New England Mutual Life Insurance Co.
Pratt & Whitney Company, Inc.
Raybestos-Manhattan, Inc.
Rust Craft Publishers
Simplex Time Recorder Company
Sylvania Electric Products, Inc.
Trans Sonic, Inc.
Vermont State Development Commission
United Church of Canada
Congregational Christian Churches

Leadership is fashioned from experience. Men and machines make motion pictures but talent and technique build a business. Our permanent staff, incidentally one of the largest in the East, is thoroughly prepared to offer complete creative and technical services. You'll find a business like attitude towards your budget and quality standards.
NATIONAL ORGANIZATIONS IN THE AUDIO-VISUAL FIELD

Business, professional and consumer groups with audio-visual interests.

INDUSTRIAL AUDIO-VISUAL ASSOCIATION

Founded: 1946

OFFICE (of the Secretary): Alan W. Morrison, Socony Mobil Oil Company, Inc., 150 East 42nd Street, New York 17, N.Y.

OFFICERS: William B. Cox (Santa Fe Railway), president; Frank S. Rollins (E. R. Squibb & Sons), first vice-president; Frank B. Greenleaf (U. S. Steel Corp., Subsidiaries), second vice-president; John T. Hawkinson (Illinois Central Railroad Company), treasurer; Alan W. Morrison (Socony Mobil Oil Company, Inc.), secretary; Robert C. McCaslin (Caterpillar Tractor Company), asst. secretary.

MEMBERSHIP: Stanley W. Puddiford (Michigan Bell Telephone Company), chairman; James Craig and E. Purrington (Ford Motor Company), program chairman—western; Aiden H. Livingston (E. I. du Pont de Nemours & Co., Inc.), program chairman—eastern; Ray W. Bonta (General Electric Co.), publicity chairman; R. W. Roth (U. S. Steel Corp.), project chairman; Walter A. Burton (Minneapolis-Honeywell Regulator Co.), technical chairman; Kenneth W. Penney (Minneapolis Mining & Manufacturing Co.), constitution chairman; James Craig (Ford Motor Co.), historian; Frederick G. Beach (Remington Rand Div. of Sperry Rand Corp.), past presidents chairman.

Purpose: To study all means of audio-visual communications including creation, production, appreciation, use and distribution; to promote better standards and equipment and to establish a high concept of ethics in the relations of members with associated interests.

ANNUAL NATIONAL MEETING: April 16-18, 1957, Detroit, Michigan. (Members only but qualified guests from sponsoring companies may apply to the Secretary for admission.)

NATIONAL VISUAL PRESENTATION ASSOCIATION, INC.

For Information: Write to Norman Bebell, secretary-treasurer, or Lou Kaye, publicity chairman, at: Post Office Box 11, Old Chelsea Station, New York 11, N.Y.

Officers: Jacques Megroz (Life Magazine), president; Ferd Ziegler (Sales Development Dept, V. P., McCann-Erickson, Inc.), vice-president (user); Charles Behmeyer (H. D. Rose & Company), vice-president (trade); Norman Bebell (Bebell & Bebell Color Lab.), secretary-treasurer.

Committee Chairmen: Charles Corn (Aldamst Prints, Inc.), membership chairman; Joe Dunford (Pelican Films), program chairman; Porter Henry (Porter Henry & Co., Inc.), Day of Visual Presentation chairman; Charles Behmeyer (H. D. Rose & Co.), awards chairman; Lou Kaye (Slopes Mechanical Binding Co.), publicity chairman.

Board of Directors: Walter E. Brunauer (Lily-Tulip Cup Corp.); Charles Corn (Aldamst Prints, Inc.); Ray Bonta (General Electric Company); Dr. Robert Cantor (Ronson Corporation); Miss Renita Johnson (Design Lab.); Phil Patterson (Sales Management); Porter Henry (Porter Henry & Co., Inc.); H. D. Rose & Co.; Lou Kaye (Pelican Films); Sidney Edlund (Sidney Edlund & Co.); C. C. Shepherd (Worthington Corporation).

Purpose: To encourage better selling through better methods.

Meetings: Luncheon meetings are held once a month at Toots Shor's, 51 West 51st Street, New York City.

Annual Awards Competition: Day of Visual Presentation: The dates for these events are to be announced.

New Programs: A series of programs are being held this year, each one representing a segment of the Day of Visual Presentation. The first meeting, February 15, at Toots Shor's Restaurant, featured members of E. J. Barnes and Crawford, Immig & Landis who explained a display of audio-visual equipment in relation to availability, application and cost; Programs for Subsequent Meetings: March 14—a rundown on binder products, applications, costs; April 11—discussion of various phases of film production, covering animation and live production including costs, limitations and applications; May 9—an all sound program, explaining sources, scoring, techniques, legal requirements and costs; June 11—a consideration of slides and printed presentations, techniques and costs.

AUDIO-VISUAL CONFERENCE OF MEDICAL AND ALLIED SCIENCE

Officers: J. Edwin Foster, Ed.D. (Director, Medical Audio-Visual Institute), chairman; Miss Helaine S. Levin (Film Librarian, American Dental Association), vice-chairman; Daryl Miller (Assistant Director of Motion Pictures and Medical Television, American Medical Association, 555 N. Dearborn Street, Chicago, Ill.), secretary-treasurer.

Membership: Medical, dental and allied agencies.

Purpose: To exchange information regarding programs of the member organizations; to discover, collect, disseminate and exchange descriptive and evaluative information on audio-visual media as related to their application to education in the medical and allied sciences.

Annual Conference: Held during the National Audio-Visual Association Convention in Chicago.

Other Groups on pages 66, 68, 74, 106.
PRODUCER • LABORATORY
TRADE ORGANIZATIONS

AMERICAN ASSOCIATION
OF FILM PRODUCERS, INC.


OFFICERS: Lawrence P. Mominee (Atlan Film Corporation), president; Lang S. Thompson (Widmark Productions, Inc.), vice-president; James E. Holmes, secretary; Jack Lieb (Producers Film Studios), treasurer; Jane Ware, administrative assistant.

PURPOSE: By mutual cooperation to educate business, government, and education to the advantages and values of industrial, business and educational films and other audio-visual aids; to foster and promote continued ethical relationships in all matters between producers and their clients.

ANNUAL MEETING: May, 1957. Locale to be announced.

FILM PRODUCERS ASSOCIATION
OF NEW YORK, INC.

OFFICE: 39 Broadway, New York 6, N.Y. (Whitehall 3-7376).


OFFICERS: Harold E. Wondsell (Sound Masters, Inc.), president; Nathan Zucker (Dynamic Films, Inc.), vice-president; Mrs. Elda Hartley (Hartley Productions, Inc.), secretary; Edward J. Lamm (Pathescope Company of America, Inc.), treasurer.

DIRECTORS: Officers, plus — Robert L. Lawrence (Robert L. Lawrence Productions, Inc.); Walter Lowendahl (Transfilm, Inc.); Peter J. Mooney (Audio Productions, Inc.); Henry Strauss (Henry Strauss & Co., Inc.); Mrs. Maxine Cullane (Shamus Cullane Productions, Inc.).

PAST PRESIDENTS: Peter J. Mooney (Audio Productions, Inc.); David I. Pincus (Caravel Films, Inc.); Walter Lowendahl (Transfilm, Inc.); Robert L. Lawrence (Robert Lawrence Productions, Inc.); Leslie Roush (Leslie Roush Productions, Inc.).

* * *


* * *

PURPOSE: At monthly meetings and through active committees, this organization works to advance the nontheatrical motion picture production industry in all its branches; to establish and maintain a high standard of ethics among producers and clients; to distribute accurate information in regard to the production of and improvement in techniques; to advise the general public on the importance of the film industry in the nation's economy; to encourage responsible people to enter the industry; to promote, stabilize and coordinate all elements of the industry.

ACTIVITIES: 1957 undertakings include a seminar for advertising agencies and their clients on standards for obtaining superior television film quality; operation of a speakers bureau; frequent screenings made by members for industry, education and government; development of a code of ethics and fair practice to apply in client relationships and labor relationships, open meetings on important film developments, liaison with trade associations in other fields.

ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA

OFFICE: (of the Secretary-Treasurer): 2121 Knightsbridge Rd., Ottawa 3, Ontario.

OFFICERS: Arthur Chetwynd, Chetwynd Films Limited, Toronto, president; Spence Caldwell (S. W. Caldwell Limited, Toronto), vice-president; Graeme Fraser (Crawley Films Limited, Ottawa), past president; D. M. McClymont (2121 Knightsbridge Rd., Ottawa 3).

BOARD OF DIRECTORS: G. S. Kedey (Motion Picture Centre, Toronto); A. Jekotte (Atlantic Films & Electronics Ltd., St. John's, Nfld.); Murray Briskin (Associated Screen News, Montreal, Quebec); Harry Gutkin (Philips-Gutkin & Assoc. Ltd., Winnipeg, Manitoba).

MEMBERSHIP: Canadian firms, partnerships, and corporations engaged in motion picture production or laboratory work. Membership 35.

PURPOSE: To promote and conserve the con-

(Continued on page sixty-eight)
Science Pictures and Information Productions announce their merger and through it the formation of United States Productions, Incorporated.

In the mathematics of modern business, the merger of one company plus one company does not equal two companies. Frequently the combined strength of the new organization represents an equation more like "one plus one equal four." We believe this to be the case in the merger of Science Pictures and Information Productions.

United States Productions represents a combination of nearly two decades of integrity in the production of motion pictures of quality that entertain, inform, sell.
(Continued from page sixty-six) Common interest of those engaged in the motion picture industry in Canada by maintaining the highest possible standards in the production of motion pictures for commercial, theatrical or television release and in all laboratory processing; to correct abuses; secure freedom from unjust and unlawful exactions; encourage cooperation in the industry and with other associations.

1957 Activities: 1. To continue to promote the ideals and purposes of the Association. 2. Special Activities: (a) Meet and come to an agreement on rates of working conditions with the Canadian Council of Authors and Artists representing the main body of acting talent in Canada, in cooperation with the National Film Board and the Canadian Broadcasting Corporation; (b) To further acquainting industry, advertising agencies, television networks and other potential sponsors of the work of Canadian film producers; (c) To make every effort to gain relief from current duty on motion picture production equipment which must be imported from the United States and other countries.

SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

Office: 55 West 42nd Street, New York 36, N.Y.

Officers: Barton Kreuzer (Director, Product Planning, Radio Corporation of America), president; Norwood L. Simmons (Eastman Kodak Company), executive vice-president; Dr. John G. Frayne (Westrex Corporation), past president; Axel G. Jensen (Bell Telephone Laboratories), engineering vice-president; Glenn E. Matthews (Eastman Kodak Company), editorial vice-president; John W. Servies (National Theatre Supply), financial vice-president; G. Carleton Hunt (General Film Laboritories), convention vice-president; Ethan M. Stifle (Eastman Kodak Company), sections vice-president; Wilton R. Holm (E. I. du Pont de Nemours & Co., Inc.), secretary; George W. Colburn (Geo. W. Colburn Laboratory, Inc.), treasurer; Charles S. Stodler, executive secretary.


Purpose: The Society works toward the improvement, along technical lines, of film production and exhibition, television and equipment and film manufacture. Published reports, standards and specifications are made available through the Society and derive from the work of various committees.


NATIONAL TELEVISION FILM COUNCIL: NEW YORK CITY

Office: 1629 Broadway, New York 19, N.Y.

Phone: JUdson 6-5444.

Chief Officer: Dr. Alfred N. Goldsmith (Consulting Engineer in Radio, Television and Electronics), president.

Executive Secretary: Sydney A. Mayers (Regent Productions, Inc.).

Meetings: The Council meets on the fourth (continued on page seventy)

MOTION PICTURES • SLIDEFILMS • TV COMMERCIALS

Produced with Imagination!

CAL DUNN STUDIOS

159 EAST CHICAGO AVE. CHICAGO, 11 - WHITEHALL 3-2424

For your sample file: Write on your company letterhead for a sample color filmstrip of our work.
Our Eleventh Year
of serving industry

SCRIPTS BY Oreste Granducci
THE COMPLETE FILM PLANNING SERVICE
3408 Wisconsin Avenue, Northwest • Washington 16, D. C. • Emerson 2-4569
PROFESSIONAL TELEVISION AND SCIENTIFIC GROUPS

(continued from page sixty-eight)

Thursday of each month (except July and August) in New York City, where its active membership is primarily located.

ACTIVITIES: Quarterly forums on subjects of industry-wide interest; symposiums on television-film problems; talks by members and guest speakers; annual awards to outstanding TV-film personalities in recognition of their encouragement of the use of film on TV.

PURPOSE: To act as “United Nations” of the TV-film industry, providing a clearing house for all segments of the trade and a place for solving mutual industry problems; to improve technical and commercial operations in TV-films; broadcasting; to provide a means for various segments of the industry to settle differences through amicable compromise and cooperation.

PUBLICATIONS: “Television Film,” the NTFC Newsletter, is issued monthly, containing announcements and reviews of meetings, and brief articles. The council also publishes transcripts of its forum discussions and anticipates early publication of a Handbook of Standards and Procedures for Television Film Production, Distribution and Transmission.

BIOLOGICAL PHOTOGRAPHIC ASSOCIATION, INC.

HEADQUARTERS: Yale University, New Haven.

OFFICERS: H. Lou Gibson (Eastman Kodak Company) president; Leo C. Massopust, Sr. (School of Medicine, Marquette University) vice-president; Jane H. Waters (Biological Photo Assn., Inc.) secretary; Albert Levin (Medical Illustration Lab, Magee Hosp., University of Pittsburgh) treasurer.

EX OFFICIO: S. N. Stein, M.D. (Physiology Division, Naval Medical Research Institute), editor of Journal; Laurence B. Brown (Harvard School of Dental Medicine), chairman, Chapters Committee; Warren Sturgis (Sturgis-Grant Productions, Inc.) past-president: 1954-55; C. Graham Eddy (Medical Illustration Division, Veterans Administration) past-president: 1952-53; Oscar W. Richards, Ph.D. (American Optical Company Research Center) past-president: 1950-51.

DIRECTORS: John J. Beitter (Dept. of Medical Photography, Pathology Laboratories, Rochester General Hospital); Percy W. Brooks (Medical College, Cornell University); 1st Lt. Stephen P. Dittmann (Medical Audio-Visual Dept., Army Medical Service Graduate School, Walter Reed Army Medical Center); Robert A. Kolvoord (University of Texas, M.D. Anderson Hospital and Tumor Institute); Mervin W. LaRue, Sr. (Mervin W. LaRue, Inc., Chicago); Harry E. Morton, Sc.D. (Dept. of Microbiology, School of Medicine, University of Pennsylvania); Lloyd E. Varden (A-1105, 200 East 66th St., New York 21, N. Y.); Verlin Y. Yamamoto (Medical Illustration Laboratory, Veterans Administration Center, Des Moines 9, Iowa. (continued on page 74)

in Canada -

it's Crawley's

☆☆☆

For QUALITY

68 national and international awards for excellence — for films for industry . . . government . . . television.

For EXPERIENCE

800 films in 18 years — many for U.S. and foreign sponsors. With 46 companies reporting to the Canadian Bureau of Statistics, Crawley’s produced 21% of Canada’s private film production for 1955.

For FACILITIES

Canada’s most modern film studios, located in the Capital . . . with branches in the industrial centres of Toronto and Montreal . . . plus a flourishing TV Commercial Division.

For STABILITY

Over 75% of Crawley’s production is repeat business . . . soundly financed, with an AAA-1 Dun and Bradstreet rating.

☆☆☆

Crawley Films

Limited

OTTAWA: 19 FAIRMONT AVE.

TORONTO: 21 DUNDAS SQ. 1467 MANSFIELD ST.
When the picture is important . . . count on RICHIE

More than 300 companies have entrusted their most special assignments to Robert Yarnall Richie . . . won't you let us show you why?
Before You Buy

LOOK

Before you buy Sound Slide-film machines, open your eyes and LOOK.

If you look you will find a machine that weighs only 13 pounds.

It distributes the sound so the audience can hear on both sides of the hall.

It has a compartment to carry and protect eight records.

Has a real pickup—no trouble.

Has a 150-watt SVE projector.

Plays all kinds of records.

Sits flat, as a good machine must.

The case is completely enclosed to keep dirt out.

Guaranteed for one year.

Ask for full information, including our rental plan.

McCLURE

1115: West Washington Boulevard

Chicago 7  CAnal 6-4914

LARGER MODELS IF YOU NEED THEM

New Potentials for the Film
by Nat Campus

When Gutenberg developed the principle of movable type five hundred years ago, he and his contemporaries probably never envisioned the consequences of his achievement. It would probably have seemed preposterous to them at that time if someone had forecasted that five centuries later, civilization itself, in large measure, would revolve about the printed word. Yet, this did come to pass.

Our own generation has witnessed the development of other great means of communication, among them our own audio-visual media; and I often wonder whether we appreciate and use their potential to the fullest. True, we have mastered many of the technical aspects of our medium and have applied this knowledge creatively within the limits of today's perspective. Yet, I believe that those who will judge us in future generations may conclude that we showed very little imagination and daring in utilizing the real communication values of these all-powerful tools.

Moving People in Less Time

We know that the motion picture, for example, can move people with greater impact, and in less time, than can any other medium. This then, it would seem, should open the way for greatest use of the motion picture as a tremendous power for achieving good in our time. The educational aspects were proven during World War II.

Currently many of us are working in the areas of human relations in the molding of attitudes. These films are offering much satisfaction and are a step in the right direction.

However, we can take the motion picture, or should I say the motion picture can take us, much further—right into the philosophies of living and of life itself.

Films to Change Our Apathy

For instance, there are the various great issues of our day in which the motion picture has a vital mission to perform and which unfortunately is being sadly neglected. We live in a time when civilization hangs in a precarious balance. Unfortunately, we also live in an age of apathy. Most of the people in our nation (to say nothing of most of the rest of the world), concern themselves little with democracy as a way of life and as a philosophy to live by.

The approach toward democracy is often a passive one.

How much have we, as filmmakers, done to use the moving picture to move people to the full realization that the vibrant and dynamic revolution today is democracy and not the lies?

In recent years, leaders of industry have begun to realize their responsibilities in contributing to community welfare; not just to foster better relations in the community but rather with the realization of deeper social obligation. The corporate entity has become a member of the society in which it functions. Industries are supporting hospitals, clinics and various projects, in addition to the normal tax support.

Recently, we have seen industry assuming an ever-increasing role in supporting colleges, universities, and various educational foundations. This is a good beginning. The way is now open for industry to go further . . . much further.

We must now tackle and meet head on the larger, world issues. The future of the Middle East, the technical and economic aid to under-developed areas, the necessity for high levels of international trade, the large areas under totalitarian oppression, are the issues that truly, in the long run affect every individual . . . every corporate body.

A Responsibility to Meet

Why is the public presentation of these and other issues of our time a job for industry? It is simply because on the outcome of these issues rests the fate of the world. Why shouldn't we, who have the greatest medium for molding attitudes at our disposal, use it for issues having the greatest informational needs? And let us use it now!

There is little doubt in my mind, that had the men of Gutenberg's time realized the full potential of the printed media, our own civilization might have been all the better. Perhaps we would never have come to experience within the course of but one generation the world's two greatest wars.

If the pen has been found mightier than the sword, then certainly the motion picture being mightier than the pen, can prove itself, too, to be mightier than the sword. We have this God given medium at our disposal to do with as we wish. Let us make full use of it . . . in our time.
The twentieth century has been an era of production miracles. New products, new machines, new processes, new materials—all have combined to make our economy strong, our standard of living high, our military strength great.

Hand in hand with this, we have the miracle of distribution—the magnificent techniques of mass merchandising, of advertising, of promotion—all lubricating the flow of production from factory to consumer.

Today there seems no limit to how far we can go in this direction.

Yet, when it comes right down to it, the whole weight of our vast production complex rests, not on machines, not on mass media, but squarely on the shoulders of an individual human being—the American salesman.

Particularly in the postwar era—with new production facilities and new products burgeoning rapidly, and with salesmanship almost starting anew as a forgotten art—our great national need for an ever-growing force of professional salesmen is becoming more and more apparent—more and more urgent.

It was to help American industry fill that need that the Florez organization was founded in 1931.

It is still to help fill that need that we are dedicated today.

Many are the audio and visual media available for sales training—and we plan, create and produce them all. Yet these are but the tools with which we work, for sales training depends upon sound principles, upon effective methods, upon capable people.

We cannot forget that, in the final analysis, we are dealing with individual people—people who sell, people who supervise, people who train.

This, in essence, is the Florez philosophy. To implement it, we maintain the necessary skills and experience, services and facilities.
NATIONAL ORGANIZATIONS IN THE AUDIO-VISUAL FIELD

REGIONAL DIRECTORS: Mrs. Edward C. Tremble (Valley Cinema, Inc.), Springfield, Massachusetts; James J. Howell (Visual Education Company), Nashville, Tennessee; Harvey Marks (Visual Aid Center), Denver, Colorado; W. H. Uts (Coast Visual Education Company), Hollywood, California; Robert P. Abrams (Williams, Brown & Earle, Inc.), Philadelphia, Pa.; Larry Skees (Films Unlimited), Mansfield, Ohio; M. G. Gregory (Sound Photo Equipment Company), Lubbock, Texas; Bernard Tessier (Center Audio-Visual, Inc.), Trois-Rivieres, Quebec.

DIRECTORS-AT-LARGE: L. C. Vath (L. C. Vath A-V Aids), Sharpsville, Pennsylvania; H. A. Fischer (Photosound of Orlando), Orlando, Florida; Frank S. Bangs (Frank Bangs Company), Wichita, Kansas; Jasper Ewing, Jr. (Jasper Ewing & Sons), Alexandria, Louisiana. Executive Vice-President: Don White (NAVA), Fairfax, Virginia.

MEMBERSHIP: NAVA is a trade association of audio-visual equipment dealers, service agencies, commercial film libraries and suppliers to school, church, industrial and community users of these materials and equipment. An advisory membership consists of producers of classroom and religious materials and principal audio-visual equipment and accessory manufacturers. The Association holds an annual Audio-Visual Selling Institute in association with Indiana University, in Bloomington, the week before the Association Convention.

NATIONAL CONVENTION AND TRADE SHOW: July 20-25, 1957, at the Morrison Hotel, Chicago. Guests admitted by registration fee.


UNIVERSITY FILM PRODUCERS ASSOCIATION

OFFICE: Building D-7 Collendale, Syracuse 10, New York.

OFFICERS: O. S. Knudsen (Iowa State University), president; John Mahon (University of California at Los Angeles), vice-president; Richard Polister (Purdue University), secretary; Don Cain (Minnesota University), treasurer; Luella Snyder, chairman, UPA Publicity Committee.

PURPOSE: The University Film Producers Association membership represents more than 70 American colleges and universities in the production of 16mm educational and informational films.

(Continued on Page Seventy)

Membership: The Biological Photographic Association is composed of medical doctors engaged in practice and research; photographers in medical centers, scientific technicians.

Purpose: Dedicated to the science and techniques "pertaining to the photographing of all things which live or which have lived."

Convention: The 27th Annual Convention will be held August 27-30, 1957, at Rochester, Minnesota at the Mayo Clinic.


NATIONAL AUDIO-VISUAL ASSOCIATION, INC.


Contact: Don White, executive vice-president; Henry C. Buank, Jr., director of information.


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Canada Dry • Carrier Corp. • Eastman Chemical Products
Equitable Life Assurance Society of the U. S. • General Slicer Co.
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Nation's Business Magazine • Sperry Rand Corp. • Shell Oil Co.
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74 BUSINESS SCREEN MAGAZINE
Story and Screenplay

by

Bruce Henry

Motion picture scripts for producers
of institutional, educational and
public service sponsored films

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MOhawk 4-0939

Summer Workshop:
Lac Court Oreilles
Stone Lake 2, Wisconsin
Stone Lake 2552
A Time for Re-Appraisal

by Harry Lange

During these Post-War Years, film has achieved a new maturity, a recognized status as an important medium for the communication of ideas, concepts, products and services. Our industry has survived the “growing pains” stage. Technical problems have been surmounted, production “know-how” has been achieved and the quality of our product is continually improving.

However, this success brings with it new challenges which must be met if our industry is to continue to progress and prosper.

First, our audience is becoming increasingly sophisticated and discriminating in its evaluation of our efforts.

Second, as the value of our product becomes more and more apparent we are and will be dealing with an increasing number of clients who have never before bought or used film. It behooves us to give careful consideration to the needs and requirements of both our audience and our clients, for in satisfying one we are satisfying the other.

It is a natural and healthy thing that audiences are becoming more critical of our work. People today are exposed to more and better visual material in the form of live and filmed TV and feature motion picture productions. Conscious or unconsciously, they demand the same high standards of quality in the non-theatrical film.

To fulfill these expectations the business film producer must keep abreast of every technical development available to him.

But, more important, he must bend every effort to achieve this quality within the more limited financial area in which he works. In short, he achieves high standards of quality through application of ingenuity and creativity instead of expenditure of great monies.

To achieve this challenging goal, the non-theatrical producer must be prepared to compete with other media in recruiting talented personnel. And, he must pay careful attention to the development of this talent to meet the specific requirements of the non-theatrical film medium.

To satisfy the requirements of his clients, the non-theatrical producer must take it upon himself to adhere to professional standards in every phase of client relationships from the initial sales contact through each step of production and delivery. Every reputable producer realizes that he who fails to adhere to such standards runs a very real risk of endangering not only his own reputation, but the reputation of the industry as a whole.

Our industry cannot survive on a “one shot” basis. If we are to continue to grow we must build an ever-increasing clientele of satisfied, long-range customers. Certainly our success depends on giving our clients exactly what they want. However, the practice of giving a client exactly what he wants when one’s professional experience indicates that the film will suffer as a result is a matter for serious consideration.

Both the producer and the client must “live” with the results. Even though the client realizes that the film’s shortcomings are the result of his own influence, he will undoubtedly ask why the producer, as a professional film-maker, did not at least exercise his prerogative to point out the dangers of such a course.

Therefore, it behooves each of us to carefully evaluate the “sale for a sale’s sake” approach in our client relationships. Such an approach is neither a professional one, nor would it appear to be justifiable as a sound business practice. Making a sale at the risk of losing a client just does not make sense.

In summary, the non-theatrical film industry, having survived its “growing pains” stage, now stands on the threshold of a new era of development and maturity. We stand ready to take our place in the professional community. Our audience and our clients expect from us a product which will reflect this mature professional status. To fulfill these expectations, and fulfill them we must, every member of the industry must appraise his operation in terms of professional standards of workmanship and adherence to professional principles in client relationships. Adherence to lesser standards spells disaster.

Webster’s Dictionary—“Comprehensive: Large in Scope and Having the Power of Full Understanding.”

“Comprehensive Service” is devoted to “the Full Understanding of our customers’ needs and problems.”

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- experience
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- service
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TV Commercials and Sound Slidefilms
to fit every budget.

THE TRANSFILM AIM
To maintain a creative organization
that will thoroughly understand
the individual problems and opportunities
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and produce for him films
of the highest standards
of quality and effectiveness.

Literature on request
A-V Climbs in U. S., Canada via Projector, TV Set Upswing

* In the United States there now is one 16 mm motion picture projector for every 320 persons, according to Department of Commerce reports. There were reported 47,000 home sound projectors manufactured in 1954.

A reported 75% of all U.S. homes have television sets—20% of New York’s homes have two sets. A tabulated 216 of the nation’s 447 TV stations now are equipped to re-broadcast network color and 77 stations can originate colorcast.

Canada is coming up fast with 49% of its homes equipped with TV sets. In Toronto, 73% of the homes have TV sets. 

Skahan Coordinates Films as New API Creative Head

* Donald R. Skahan has been appointed Director of Creative Activities, and Floyd F. Ackerman has been assigned the duties of Advertising Supervisor of the American Petroleum Institute’s Oil Information Committee, according to an announcement made by H. B. Miller, executive director.

Mr. Skahan has been on the API staff since 1951 as Production Supervisor. In his new position he will supervise and coordinate all activities relating to editorial production, research, publicity, advertising, and the film program.

Mr. Ackerman joined the API in 1953 as supervisor of the employee information program, and a year ago also assumed the responsibilities of the film program. Prior to 1953 he was associated with public relations departments of The American Cyanamid Company and Tide Water Oil Company. He will continue to supervise the employee information and film programs.

Business Screen Circulation Jumps

* The largest two months in paid circulation revenues for Business Screen were recorded in December and January as circulation increases reflected greater business and industrial reader interest in this publication. The largest paid circulation of any business photographic publication is reflected in record advertising totals of this current issue.

Each year since we began producing our distinctive Type Titles we have served an ever-increasing number of the world’s leading producers There must be a reason! KNIGHT STUDIO 159 East Chicago Avenue, Chicago 11, Illinois
Sponsored Films Need a Sponsor

by Theodore P. DesLdge

More important than his cameras and equipment, or his technical and creative staff, or even his own experience and ability, the greatest asset a producer of sponsored films can have is a sponsor.

That is not being funny, nor stating the obvious. It is a serious matter that is all too often overlooked in the client-producer relationship that creates sponsored films. For while it may be obvious that the sponsor is essential to producing a motion picture, it is usually overlooked or ignored that the client is essential to producing a good motion picture. Overlooked or ignored by both the client and the producer.

Now this is perfectly understandable in the case of the buyer of a sponsored film. While he may have some background and experience in the motion picture field, it cannot be expected of him. The responsibility lies with the producer to thoroughly understand the client’s role in the complex, techni-creative task of turning ideas into sounds and pictures, and recording them on film. The producer who really knows what to expect of his client can lead the client to fulfill this responsibility, and so improve the quality and effectiveness of his pictures.

Is the Client Interested?

What should a motion picture producer expect of a client—an industrialist, a banker, an educator, an advertising man, anything in the world but a motion picture expert—who wants a film? Should he expect only that the client buy the film, not scrimp too much on the budget, and remit his progress payments promptly? Too often that’s all he does expect—that his client meet the minimum contractual responsibilities—and that’s all he gets. The result is stereotyped pictures, just-slightly-off-the-print, ineffective pictures...and clients dissatisfied not only with his work, but with motion pictures as a medium.

How often have you heard, “Oh, we made a movie once. Cost a lot of money, but it didn’t do the job!”? One of the causes for that sad situation is a client-producer relationship that never got out of the accounting department.

Of course, this is not to say that the client should tell the producer how to make a film. If this were the sponsor’s responsibility, he wouldn’t need a producer at all. He does need one because moviemaking is a challenging, specialized, technical, creative business. And every specialist, technician and artist connected with a production knows it doesn’t help a bit to have the client looking over his shoulder, telling him how to do his job.

Cooperation Is the Word

But if a sponsor is not to leave the producer alone on the one hand, nor tell him what to do on the other, what is the client’s responsibility in motion picture production? The Romans had a word for it, and we use it all the time, hardly even stopping to think what it means: cooperation.

For that is the client’s responsibility. If he wants a picture he should cooperate—work with a qualified producer to get the results he wants. He should pool his knowledge of the subject with the producer’s knowledge of the medium. This kind of cooperation can be applied to every step in a production and will improve a picture at each step where it is applied.

In the first conception of the film idea, this subject-knowledge is as important as the producer’s technical skill and creative imagination. For a client to say, “Make me a movie” is falling down on his responsibility. For him to say, “Make me this kind of a movie to do this particular job” is a little better. But when he calls a producer into his office, summarizes an idea he wants to get across or a story he wants to tell, describes the obstacles that have prevented people from getting this idea or knowing this story, and then says, “Use any technical or

CONTINUED ON PAGE 86

There’s a GOOD reason!

TV TITLES BY KTS
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**EXPLOITATION: an Untapped Resource for Sponsored Films**

by Walter Lowendahl

TODAY, it is not uncommon for a firm to spend $100,000 or more on a business film. Understandably a great deal of company enthusiasm accompanies such an event. But, all too often, the enthusiasm does not last nearly as long as the life of the film. Once it is turned over to distribution channels for the normal routine of bookings, the film sponsor is inclined to label the project as completed.

Of course, the prime reason for having produced the film is to expose it to prescribed audiences. However, there is a secondary function which a film can serve that may equal or surpass the positive effects achieved by screenings. A motion picture is a valuable piece of company property capable of stimulating great interest in industry and among consumers. Therefore, in addition to the intrinsic value of its message, a film can become a vehicle for public relations. Around it can be built a most effective publicity, promotion and merchandising campaign.

There is no reason why sponsored films should not be treated as theatrical films in the area of exploitation. If a company gets behind its business film with a well executed publicity campaign, the results will surely mean a vastly increased audience plus valuable editorial space and public good will. The techniques for promoting a sponsored film can follow much the same pattern as that of a theatrical feature.

For example, there are at least 3,000 "trade" publications catering to practically every conceivable industry. Certain types of films carry facts which will appeal to a great many of these. Others may be more limited in scope, but there are few films which do not have ready made publicity outlets in at least a score of trade magazines.

The daily consumer press, Sunday newspaper supplements, wire services, photo services and magazines offer excellent publicity outlets. One sponsor of a low budgeted animated motion picture dealing with rheumatic fever recently benefited tremendously from such publicity which was possible only because of the film. Through the efforts of Transfilm’s publicity department, a New York Times Sunday magazine feature was arranged. Art and information from the film were used. There is no question that this story went a long way in helping the sponsor accomplish the purpose for which the film was made. The medical and drug journals gave equal publicity support adding to the fruition of the sponsor’s aims.

Collier’s was instrumental in furthering the efforts of a public service organization when it published color scenes from a motion picture sponsored by that non-profit group. An important object of that association was to enlist the aid of industrialists. Again, publicity for their film opened information outlets in hundreds of trade magazines read by these business executives. Not only did this publicity effort help directly in the aims of the organization, but it also built a phenomenal audience for the film.

A business film can be publicized before, during and after production. Again, as with theatrical films, announcements of the planned production can be issued to a wide range of editorial outlets. Even the Broadway columns, drama, music and TV editors are natural targets for "items" pertaining to cast. After all, most on camera, off camera and music personnel used in business films are known or, at least, are part of the theatrical scene. We must not lose sight of the millions of daily readers perusing these amusement pages. During production, publicity material of editorial interest can be easily uncovered and directed to the proper media. Immediately after production, a full-scale publicity effort should be launched.

When a film finally goes into distribution, a little advance notice (continued on page 84)

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BUT, we'd rather solve your film problems in other ways... with our staff of creative artists and technicians. And if your problem is connected with art, sound, motion or slide films, TV commercials, industrial and training films, sales films, we've got the ideas and the answers.

Present clients? Here are a few we are now serving: Standard Oil (Indiana), Ac'cent International, Curtiss Candy, Manion Forum, Visking Corporation, The Willett Company, and many more. If you're even thinking of anything in the film line, talk to our specialists.

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(Continued from page 32)

of a community audience or TV booking will enable a press kit to be sent to the group or TV station booking the film. Most will welcome prepared publicity material as it helps promote the organization as well. If the film concerns itself with a particular subject such as food, automobiles, travel, etc., there are special sections of a newspaper to which material may be supplied, e. g., food editors, automobile editors, etc.

These are just some of the more obvious means of promotion. Each motion picture, however, lends itself to an extra special "push" depending upon its content. Such efforts can lift the film out of the realm of the commonplace.

Once again, drawing an example from theatrical films, has any sponsor ever tried to have a commercial recording made based on the original musical theme of his business film? Probably not, but it can be done. Perhaps the odds are against the recording ever becoming a smash hit, but this is not the most important consideration.

There are many examples of films being merchandised. One Transfilm animated motion picture gave rise to a hand puppet based on one of the film's characters. Important scenes from that same film became mechanical displays for department store windows. Other films have been the subjects of comic books and informational pamphlets for adults. Others became the subjects of books.

Because a sponsored film is a valuable property, it rates the red carpet treatment whenever it is shown for the first time in a particular city. This can be accomplished at practically no expense, or it can be handled elaborately with a moderate expenditure. Much can be written on the subject of promoting a business film premiere, but that isn't necessary if one recalls any one of dozens of local or national premieres of theatrical features. The technique is much the same, but tailored to fit the needs of the individual sponsor. The hundreds of low or no cost "premieres" can be arranged by advising the local organization showing the film in a city for the first time, how to do it. A premiere press kit will spell it out for even the rankest amateur. Remember, practically every organization wants publicity, but they're not all familiar with the methods.

Let us not forget the tried and tested "gimmick" such as contests, "official" presentations of film prints to important institutions (perhaps the first print to the Library of Congress), film progress announcements, film result stories such as Business Screen uses, expanded case histories for newspaper business pages and trade magazines.

And, let us not overlook radio and television publicity involving interviews. Television offers a wealth of opportunities. In addition to getting the entire film booked in "public service" time, there are the possibilities of using clips from the film, with commentary, on women's shows, children's shows and dozens of other specialized programs. For example, several minutes from a food film may be devoted to a novel recipe. When the entire film is not usable on cooking shows, why not furnish the recipe portion in return for proper credits? The applications are endless.

All sponsored films, regardless of their purpose or content, are vehicles for publicity. The potential of each may vary, but with a little imagination, all can receive a substantial share of successful exploitation. If a sponsor questions the value of promoting a motion picture or sound slidefilm made for purely internal purposes, he need only examine the entire structure of public relations. He will soon agree that the job of public relations is a never ending one and covers many publics.

A company must constantly be alert to its stockholders, suppliers, distributors, consumers and its own employees. In publicizing his films where it will reach these publics, a sponsor is, in effect, saying that his company is forward-looking and deserves the faith people have placed in it.

There's no escaping the fact that the most progressive and successful companies, the ones who have received the greatest support from their many publics, are users of audio-visual aids.

Because few film sponsoring companies are geared to handle a complete public relations effort on behalf of their films, Transfilm has maintained its own publicity department for this purpose. We are convinced, as are many of our clients, that such publicity is a valuable asset which should not be overlooked. However, we are not content merely to promote the films of our clients.

We are most concerned with the growth of the entire sponsored film industry. We know that the consistency of such publicity can bring new companies into the fold of film users while it serves those already in it.
Business Opportunity

For the past several years, we have been operating on the premise that the essence of successful sales, sales training, merchandising, public relations and consumer exhibition, lies in effective communication. That this theory has been valid is evidenced by an increasing number of clients who find a measurable payoff in the use of our analytical, creative and production services.

The demand for these has been such that we have steadily increased our staff and will shortly announce a doubling of office space in which more comfortably to house same.

From those who might relate this expanded facility to the solution of their own problems, we invite inquiries.
The Sponsor:

(Continued from Page 80)

creative devices you want, and do this job for me on film", then he's well started toward buying a really good motion picture.

This same responsibility holds through research, scripting, shooting, editing. In each of these fields, the producer's skill, training, experience and imagination are essential to the creation of a good motion picture. But they cannot produce a truly worthwhile film without a thorough knowledge of the subject; and the producer can't be expected to have this without access to the client's background, training and specialized experience, any more than the client can be expected to properly light a set.

Because of the necessity for this intimate cooperation, it is characteristic of documentary films that their ultimate worth lies outside the direct control of the producer. He can control their technical aspects, he can contribute to their creative development, but their basic approach and scope is fundamentally governed by the aims and imagination of the men who commission the film and must approve its final form.

In some cases, because of too much or too little interest on the part of the client, this is a restricting limitation on the picture's over-all quality. But when the client cooperates intelligently and imaginatively (and has a sound message truly worth telling), this is the catalyst that makes the sponsored film a moving and memorable means of communication.

On Medical Film Production

by Warren Sturgis

Recently, on a panel, I was asked to speak for three minutes on the particular problems encountered in the production of medical films. As one interested for many years in the whole field of medical education as well as the technical aspects of film-making, I summed up my answer, thereby indicating also what I consider to be the greatest need, in the presently overworked but trenchant words, good communications.

From the day most of us started to write our first script, or to load our first roll of film, we have had thrown at us from the lecture platform and from the printed page two priceless rules: understand the purpose of your film, and know what will be its audience.

This is fine as far as it goes. But in dealing with the medical profession it is not enough merely to elicit these facts from the Technical Advisor or his Committee before starting to write a script or direct a film.

If medicine itself has not been part of one's training, I feel it is a necessity to steep oneself in it, to acquire a feeling for the particular entity under consideration. One must know how doctors think, how they will react to the film, and therefore, how it can best be presented.

But all this applies only to the learning process of the film-maker, and Communications can never be a one-way street. In dealing with the medical profession particularly, it is incumbent not only to understand and interpret their point of view, but also to teach.

In fact, I would say that no successful film can result unless during production the Professional Advisor learns something of the lore as well as the details of film writing and production.

Whether the film is on a purely technical procedure, or deals with health and human relations, or is a commercial "product film", it will achieve its goal only if a true understanding is developed on both sides, leading to a complete empathy between doctor and producer.

As more knowledge of medical problems is gained by the producer, and a greater appreciation of film procedures is acquired by doctors, the output of good medical films will be increased, and as a result the public at large will be better served.

BELL TELEPHONE
Animated Sequences For FRANK CAPRA'S "SCIENCE SERIES". Completed - "Homo the Magnificent"
In Production - "Cosmic Rays", "Weather"

MIKE TODD Productions
Animated Epilogue For "Around the World in 80 Days"

UNITED ARTISTS
MIKE TODD Productions
Animated Theatrical Trailer For "Around the World in 80 Days"

IMPERIAL OIL COMPANY, LTD.
Color Industrial Film For Esso of Canada

shamus culhane PRODUCTIONS, INC.
Animation Live
INDUSTRIAL, THEATRICAL, TELEVISION, EDUCATIONAL
NEW YORK, 207 E. 37th St., MU 3-8234 CHICAGO, 203 No. Wabash Ave.
ANdover 3-4971 HOLLYWOOD, 6225 Yucca St., Hollywood 28, HOLlywood 4-1128
Color prints shine like originals on...

ANSCO Duplicating Color Film Type 238

There's a world of difference in 16mm release prints... and that quality "edge" is visibly yours when you specify Ansco Color Type 238 Duplicating Film.

Type 238's long tonal scale matches to the full all the true color of your original... gives you the crisp definition, the cleaner, whiter whites, softer middle tones, open shadows, and high-fidelity sound that bring more sales to your front door!

Next time you print, tell your laboratory it's popular Ansco Color Type 238 Duplicating Film you want used. Your customers... and your skill... deserve it! Ansco, A Division of General Aniline & Film Corporation, Binghamton, N.Y.

Ansco... the finest compliment you can pay your skill

Ansco Color Type 538

...the slow-speed, fine-grain duplicating film... perfect for making strips and slides!

This superb 35mm reversal color duplicating film is ideal for making direct duplicates from original transparencies. Available on safety base... long lengths DRL... processing not furnished.
Reach the Rural Market Through Merchant-Sponsored Roadshows This Summer

Sponsored films reach an important segment of the American market through Modern's summer roadshow circuits.

What is a roadshow? It's a phenomenon of the great Midwest—it's "movie night" underwritten by local merchants in theatreless towns to draw crowds (which also buy in the late-open stores) into their communities. At these roadshows the people of the area see a free Hollywood feature movie—and a sponsored film.

Are roadshows successful? You bet! The smart local merchant wouldn't spend his money financing them if they weren't. Audiences range up to one thousand people and the average is over 400 at each show.

Suitable sponsored films (a limited number of them) will be shown in 1500 towns in the summer months through Modern's roadshow distribution. This can be an important extra channel of circulation for your film at a time of the year when other channels are at an ebb. You don't miss any other opportunities when your 16mm prints are on the summer roadshow circuits.

You can buy roadshow distribution alone or in combination with any of the other three channels of distribution through Modern—16mm non-theatrical, television, and theatrical. And like all Modern guaranteed distribution plans, your film is shown or you pay nothing—if your film doesn't play, you don't pay.

If your company or association is interested in the big American rural market of the Midwest, you should check with Modern now for the facts about roadshows. There's an opportunity here for you. Write or phone any of the division offices listed below.

NEW YORK
3 East 54th Street, New York 22, N. Y.
Plaza 8-2900

CHICAGO
1 Prudential Plaza, Chicago 1, Ill.
Delaware 7-3252

DETROIT
1224 Maccabee Building, Detroit 2, Mich.
Temple 2-4211

LOS ANGELES
612 S. Flower Street, Los Angeles 17, Cal.
MAdison 9-2121

PITTSBURGH
210 Grant Street, Pittsburgh 19, Pa.
Grant 1-9118

The Film I'd Like to SEE
by Gen Florez

"The Decision to sponsor a film" is the film I'd like to see someone sponsor this year. Its audience? Any business, industrial, governmental and social organization who may sponsor a film release sometime in the future. Suggested title? "How About a Film?"

Such a title embodies the essence of what so often happens when a potential sponsor is faced with a problem or a need. So often someone says, "How about a film?" Then, someone else echoes, "Yes, how about one?"

To profitably answer that question, a number of factors should, of course, be given serious consideration. The purpose of the film I'd like to see someone sponsor would be the presentation of those factors.

These factors would be presented in the form of questions which a potential sponsor might ask himself. Of course, factors to be considered would vary tremendously from industry to industry and business to business, but these outlined below I consider to be practically universal.

What Is Our Need? Are we trying to solve a problem, instill new information, compare competitive data, build confidence and enthusiasm, sell an idea, indoctrinate and train personnel, or is our need somewhat different? If so, what is it?

Consideration of this factor will not only help determine the appropriateness of the film medium, but also partially dictate the treatment within that medium.

Is This Need Real? Have we counselled with everyone involved, even partially? Have we established a field reaction? Have we received their concurrence that the need is real? Have we asked for vital contributions which the field can so often supply?

This type of consideration will often lend acceptance and support, not only from the point of origin, but also from the point of action.

Whom Are We Trying To Reach? Is our audience composed of our own people, our customers, other people in our industry or business, people in other fields or the public?

Though this factor is somewhat obvious, it can often suggest the tone of the message, which, in turn, often indicates the selection of the proper medium.

How Will "They" Receive The Message? Will the message be something new, a re-hash of old information, or a combination of the two? If possible, have we attempted to talk to our audience and get an advance receipt for what we are trying to do?

Once, again, this factor often suggests type of medium as well as the tone and treatment of the message within the medium.

Is Our Message Universal? Is it static, applicable to all groups, situations and localities; or must it be adaptable to fit varying conditions?

Since this one factor alone can often dictate the decision, why not award it the consideration it deserves?

Is A Film The Best Vehicle For The Message? Is its value at least equal to its cost? What about the other cost factors—and maintenance of prints, cost of distribution, not only mechanical but surrounding the showings? Is it possible to set up controls to determine what results are obtained and then compare such results with the costs which have accrued?

And Finally, Has Consideration Been Given To Other Methods Of Meeting The Need? In the final analysis we cannot forget that we are dealing with individuals—people who manage, people who sell, people who train and people who, in turn, train those who train to name only a few. The decision to sponsor or not to sponsor a film release should not only reflect the needs of the group, but, equally important, the needs of the individuals which comprise the groups. Only by serious consideration of these factors can we soundly arrive at a profitable answer to the question, "How about a film?"

—Gen Florez

AVAILABLE
Top notch film writer-cameraman available for U. S. travel assignments.

WRITE BOX BS-57-6
BUSINESS SCREEN
7064 Sheridan Road
Chicago 26, Illinois

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BUSINESS SCREEN MAGAZINE
An Organization Is Known
by the Companies It Keeps

TELEVISION COMMERCIALS:

INDUSTRIAL CLIENTS:

INSTITUTIONAL CLIENTS:
Army Nurse Corps ★ Army Reserve Corps ★ Civil Air Patrol ★ Department of Defense ★ Massachusetts Institute of Technology ★ National Guard ★ Navy Club of U.S.A. ★ Republican National Committee ★ Surgeon General's Office ★ United Israel Appeal ★ United States Air Force ★ United States Army ★ United States Department of State ★ United States Military Academy ★ United States Navy ★ Women's Army Corps

ADVERTISING AGENCIES:
**HAPPY DAY FOR A DOLLAR**

My name is N31330220H. I was born in a big house in Washington, but at the time of this story was vacationing in the budget of a leading advertising manager.

One day, I was able to quote an immediate, complete guaranteed price for a film. This was such a relief to my host that he gave me a contract, and I was made part of it. At last! A movie career.

With some other young bucks, I traveled across town to an impressive studio, not fancy, but what activity! It was really exciting... until they told us what we'd have to do. Then I got worried.

Produce a half-hour Narrative Drama in full color with dialogue, cast, and all the trimmings? There just didn't seem to be enough of us.

But we of the Treasury Service aren't taught to flinch. And we had plenty of help. Those film fellows worked day and night to squeeze every little nill out our fibers.

We were budgeted, cost-controlled, hard-bargained, rebudgeted. Oh, my aching greenback! I never worked so hard.

But we did it! What a picture! What results! What awards! I was a star!

So, six months later, where do I wind up? Back in the budget of my old host the ad manager. "My, what a fat, strong dollar you are," says he. "You returned your investment, old chap, so off to the studio with you again."

Five pictures later, I can tell you one sure thing. These producer fellows have really put business films on a business basis. It will be a happy, healthy day for your film dollar in these long-green pastures.

---

**UNIFILMS, INC.**

329 East 47th, NEW YORK CITY 17

P.S. You know, you could do me a favor. Frankly, I am getting a little worn for this strenuous work and, well, I've had my eagle eye on the pension fund over at the phone company for some time.

Now, if you wanted to learn more about the value you can get here, if for example you were to pick up the phone and call... collect... well, it might cost these film fellows a dollar. See?

Anyway the number is MURray Hill 8-9325.
NEW LOCATION

Still in the Heart of Hollywood
...midst all the Stars

Jerry Fairbanks Productions

OF CALIFORNIA

1330 North Vine St. • Hollywood 28, California • Tel. Hollywood 2-1101

New Location . . . New Studios . . . New Ideas . . . New Faces . . . — but still the same fine pictures that have been the hallmark of Jerry Fairbanks Productions for 27 years.

The next time you need a producer who can make a picture even better—take the advice of business men who know . . .

"Jerry Fairbanks Makes Great Movies!"

THEATRICAL • COMMERCIAL • AND TELEVISION MOTION PICTURES

THE PICTURES SEEN IN THIS ADVERTISEMENT REPRESENT JUST A FEW OF THE MANY RECENT, STAR-PACKED, IDEA PACKED, JERRY FAIRBANKS PRODUCTIONS.
The Case in Point:

DEALER PROMOTION

Problem: how to present a gasoline marketing story from an entirely fresh viewpoint, so as to win enthusiastic support from the dealer organization

The Film:

a 28-minute sound-color motion picture for Mobilgas dealers, sponsored by General Petroleum Corporation

Films made for dealer sales meetings are often dull as ditch-water, and so, in "Run for the Money" we eliminated the long-winded laboratory demonstrations and the cluttered charts and graphs. Instead, we used exciting, on-the-road sequences of the product in action, enlivened by enough showsmanship to insure a high level of audience interest. Result? A rousing reception by the dealer organization and many requests for second showings. The sponsor terms it the most successful dealer film they've ever had.

In the field of business communications there are many problems and many solutions. We don't claim to have all the answers but our ten-year record of producing quality films speaks for itself. If you're interested in seeing the techniques used in "Run for the Money," write for a screening print.

1957 AWARD COMPETITIONS
(CONTINUED FROM PAGE NINETY)

Joseph, public relations director for the Ohio Bell Telephone Company, will be the speaker.

WHERE TO SHIP FILMS: To Dr. D. F. Prugh, Film Council of Greater Columbus, Memorial Hall, 280 E. Broad St., Columbus 15, Ohio.

FIFTH ANNUAL AWARD
COMPETITION FOR THE BEST
VISUALS IN SELLING
AND SALES TRAINING
combined with
THIRD ANNUAL "DAY OF
VISUAL PRESENTATION"

★ Sponsored by the National Visual Presentation Association Inc., the 1957 Awards and Presentation events are in preparation, though the date and location have not been announced. Entries probably will be accepted through March. Hereafter the competition has been conducted on the following basis:

SCOPe: Full day of talks and seminars on the production and use of visual presentations, combined with a showing of prize winners in the current competition.

CLASSIFICATIONS: (1) Motion Pictures; (2) Films and Slides, excluding motion pictures; (3) Visual Presentations other than films (binders, flip charts, flannel boards, etc.).

CATEGORIES: (1) Selling (any visual device used by salesmen to sell individual prospects; this excludes mass media); (2) Sales Training (any visual device used to train sales personnel); (3) Sales Promotion (any visual device used to promote the sales of a product or service).

AWARDS: First and second place winner in each classification and category. First place winners are invited to make their presentations at a meeting held by the sponsoring or co-sponsoring organization (last year the co-sponsor, the New York Sales Executives Club, held the presentation meeting).

ENTRY: For entrance information contact Lou Kaye, publicity chairman, at the National Visual Presentation Association, Inc., Post Office Box 14, Old Chelsea Station, New York 11, N.Y.

NINTH ANNUAL COMPETITION
OF THE CANADIAN FILM AWARDS

Sponsored Jointly by
The Canadian Association for Adult
Education
The Canadian Film Institute,
The Canada Foundation
(Competition in preparation, program
date, to be announced)
Nominations received through April.

MANAGEMENT COMMITTEE: Consists of representatives from each of the sponsoring organizations plus technical advisers, who are associated with the film making industry in Canada.

Chairman: Charles Topshee.
Manager: Canadian Film Institute, 142 Sparks Street, Ottawa 4, Ontario.

NEW AWARD PLAN

★ In 1957, outstanding people, projects and films will be honored by Canadian Film Awards. The Committee is inviting nominations from all parts of Canada for recognition of distinguished contributions to the Canadian film making industry. From these nominations selections will be made for the 10th annual awards.

The regular competition among the film makers of Canada has been suspended for the current year to permit extensive research into the categories and conditions and the problems of judging competitive awards for the future.

Besides the effort of its three sponsoring organizations, the Canadian Film Awards enjoys the cooperation and support of independent film makers, the National Film Board, government agencies (Federal and Provincial), the theatrical film industry and the press.

Nominations will be received by the Committee until the end of April and the Awards will be announced in early June.

CATE and MCGLOINE
1521 cross roads of the world
hollywood 28, california

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Comments to date have all been complimentary. We are very pleased with this response, and felt that you and the people in your organization would be glad to hear about its favorable reception. In every way we think it is an excellent production.

The expeditious way in which all phases of the production went forward was most commendable. In production and completion time you set something of a record—one for other film producers to aim at. All our representatives who worked closely with the project were impressed with your desire and willingness to expend every effort toward producing a first-class, quality picture. We expect the film to serve us well in improving written materials and communications. The credit for such an accomplishment would certainly be shared by your studios.

The admirable manner in which this contract was fulfilled is a credit to you and your organization. We can say in all sincerity that it has been a pleasure doing business with you.

An unsolicited testimonial on a recent production for one of the largest users of motion pictures. May we have the opportunity of showing you the original of this letter and the motion picture to which it refers?
BIG ROLE FOR U.S.C. CINEMA DEPARTMENT

University Benefits From Greatly Extended Use of 35mm and 16mm Mitchell Motion Picture Cameras

One of the most startling developments among the cinema departments of colleges and universities is the increased contribution which the campus film unit has made to the field of higher education.

A leading example is the University of Southern California, where students using professional Mitchell motion picture cameras film a remarkable range of subjects. Films are created for classroom instruction, public relations, sports events, campus activities, scientific research, audience reaction research, entertainment, television and industry.

Mitchell cameras meet an extreme range of filming requirements. No other single camera has proven so flexible in use as these easy-operating, trouble-free 35mm and 16mm cameras which consistently deliver the highest quality film.

For information about Mitchell cameras, write today on your letterhead.

*85% of professional motion pictures shown in theatres throughout the world are filmed with a Mitchell
Freedoms Awards Announced

Honor Medals Awarded to Sponsored Motion Pictures for Their Contributions to Understanding of the American Way of Life

Storming In Force. The United States Army Reserve marched off with the top award of the 1956 Freedoms Foundation Awards (motion picture category) competition, sponsored by the Freedoms Foundation at Valley Forge, Pennsylvania. The Army Reserve won the encased George Washington Honor Medal with a series of defense-theme public relations subjects: Do It Yourself Peace; Tale of 2000 Cities; One If by Land; The Man in Two Places.

Freedoms Foundation George Washington Honor Medal Awards went to ten other films and a film series—from sponsor and producer sources. These award winners included:

Champion’s “Production 511B” Honored

Production 511B, sponsored by Champion Paper & Fibre Company and produced by Widding Picture Productions, Inc. This film stresses the necessity of good communications between people in practical situations, pointing up the “Golden Rule” as a rule for giving and receiving the right communication “signals.”

The Right to Compete, sponsored by the Association of American Railroads and produced by Dudley Pictures Corporation, which depicts the modern circumstances of transportation in the economy and emphasizes the railroad’s value and right to a better chance to compete with other modes of transportation.

Twin on the Ohio, sponsored by the Ohio Valley Electric Utilities Corporation and produced by Kevin Donovan Films — telling the story of two huge new power plants that met an electric power crisis. It illustrates how private enterprise can answer a public need.

Fund Drive Picture Gets an Award

Your Brother’s House, sponsored by the Greater New York Fund and produced by Transfilm Incorporated. A part of the Fund’s solicitation drive, this film documents the work done in a New York neighborhood settlement house—Hudson Guild—which typifies the 425 agencies helped by the Fund.


“The Man on the Hill” Wins Citation


See You at the Polls, sponsored by the American Heritage Foundation — an informational film offering guidance on how to vote.

Our Country’s Emblem, produced for Coronet Instructional Films.


Ceremonies Held at Valley Forge, Pa.

The 1956 Freedoms Foundation awards were announced during ceremonies held at Valley Forge, February 22, 1957. The films had been judged by a jury of prominent Americans who sought productions which “contribute to an understanding of the American way of life.”

The motion pictures are judged as contestants in a media category in a broad evaluation program. National and school award jurors scrutinize individual, civic group and company projects developed on local and national levels. These projects utilize media ranging from letters and photographs to newspaper cartoons and editorials, radio and television programs, public addresses and sermons.

Distinguished Jury Selects the Winners

Among the Freedom Foundation jurors are supreme court justices, officials of veteran and other patriotic organizations, and representatives of scholastic and fraternal organizations.

Entries for the 1956 award programs will be accepted up to November 11 of this year. Address all inquiries and requests for Freedoms Foundation entry forms to Dr. Kenneth Wells, Freedoms Foundation, Inc., Valley Forge, Pa.

A Reader’s Guide to Review Features

The basic purpose of this Seventh (and largest) of Annual Production Review issues is to serve as a dependable road-map to the production facilities and experience, in terms of recently-produced films and clients served, of film companies in the United States, Canada and abroad.

The 215 companies in the United States, including Hawaii, who have complied with our listing requirements give solid evidence of these qualities in their detailed reports. 17 Canadian companies engaged in similar, specialized production activities and over 30 overseas filmmakers representing 15 countries on five continents round out this 1957 review for the business and television film buyer.

Because of the tremendous detail and the large amount of material handled in our largest volume of correspondence in many years, this has been a big job. The nearly 200 advertisements which supplement our biggest editorial round-up attest to the faith which these companies hold for their authoritative international publication. The ads also furnish valuable additional data on services and equipment as a further useful guide to the film buyer.

Television now makes an important contribution to the stability of this industry. For this reason we give due credit to each listed company’s record of production experience in TV commercials and filmed television programs in these pages. It is worth noting that the most acceptable of these commercials (from the viewer’s standpoint and the advertisers’) are produced by these listed firms. Their clients for this type of work are the leading 4-A advertising agencies in the U.S., Canada and overseas.

Some Noteworthy Editorial Features

* The viewpoints of film industry leaders (which begin on page eight) are most revealing. We chose to group these, in part, as “The View from the Bridge” and if our symbolism escapes the reader, the reference implies the roles which these able pilots play in guiding your important projects to the safe harbor of results. Then, too, it is men like these who represent the bridge which links both sponsor and audience.

This unprecedented Annual Review issue would not be complete without the spiritual pres-
A Check-List for Producer and Sponsor

Responsibility in the Production of Motion Pictures

THE SPONSOR'S RESPONSIBILITIES

1. Planning
   1. Recognize Need for a Film.
   2. Define the Objectives.
   3. Determine the Audience.
   4. Define the Content.
   5. Obtain Necessary Budget.
   6. Select the Producer.

II. SCRIPT

1. Contract for Script or for Script and Production.
2. Centralize Liaison Responsibility.
5. Establish Internal Approval Machinery.

III. PRODUCTION

1. Contract with Producer for Production.
2. Supply Liaison Representative.
4. Approve Production Details.
5. Provide Special Products and Equipment.
7. Adopt Reasonable Schedules and Deadlines.
8. Arrange Approval Showings.
11. Assume Partial Financial Responsibility if Film is not Acceptable.
12. Insure Negative after Delivery.

IV. PRINTS

1. Contract for Printing.
2. Laboratory Arrangements.
3. Care of Prints.

V. DISTRIBUTION

1. Arrange for Distribution.
2. Arrange for Good Projection.

THE PRODUCER'S RESPONSIBILITIES

I. Planning
   1. Study Sponsor's Problems.
   2. Offer Professional Experience and Advice.
   3. Show Samples of Past Work.
   5. If requested, suggest Outline or Synopsis.
   6. If requested, provide preliminary research.
   7. Make Price Estimates if requested.

II. SCRIPT

1. Contract for Script or for Script and Production.
2. Develop Basic Film Concept.
3. Supply Professional Film Writer.
5. Supply Film "Treatment".

III. PRODUCTION

1. Contract with Sponsor for Production.
3. Arrange Approval Showings at Designated Intervals.
4. Make Corrections as Necessary.
5. Absorb Cost of Corrections which are Producer's Responsibility.
6. Deliver Final Grain Negative and Test Print.
7. Deliver "Out-Takes" to Sponsor, if requested.
8. Arrange Copyright for Sponsor.
10. Arrange for Foreign Rights, if Desired.
12. Insure Negative During Production.

IV. PRINTS

1. Supply Prints.
2. Maintain Proper Storage and Maintenance of Negative.

V. DISTRIBUTION

1. Provide Distribution Service (or Advise: ed.) if requested.
2. Provide Supplementary Promotional Material, if requested.

* This useful Check-List above was an introductory outline for the booklet of the same title prepared by a special committee of the Association of National Advertisers and the Editors of Business Screen. A revised edition of this basic outline on film procurement will be published shortly by the ANA. For details write: William J. Mc., administrative secretary, Audio-Visual Service Committee, Association of National Advertisers, Inc., 155 E. 44th St., New York 17.

Symbolic of man's progress in science is the artificial earth satellite to be launched in 1958. Filming of the launching has been arranged. Data gathered by precision instruments aboard the satellite will be recorded on magnetic tape.

Presenting "Views From the Bridge"

Leading off these "Views from the Bridge" on page eight is a brief but extremely pertinent piece by Frank Spiedell, president of Audio Productions: Harold Wonds, Jr., president of Sound Masters, forecasts an eventful 1957 on the same page. The basic objectives of a business film company are thoroughly outlined by C. H. Bradfield, Jr., president of Wilding Picture Productions, Inc.

The hazards of "do-it-yourself" filmmaking are clarified by Russell Mosse, executive vice-pres-
article by Raphael G. Wolff, president of R. G. Wolff Studios. Ray Wolff believes that any tendency to belittle the basic, practical approach in industrial films overlooks the real needs of the sponsor. Another approach to the dimensions of the ideal sponsor is made by Dick Westen, president of Rocket Pictures who describes "The Sponsor I Serve" on page 48.

Oeveste Granducci gives his views on page 34. He is the head of the well-known Washington (D.C.) company, Scripts by Oeveste Granducci. A film writer's not-too-gentile, but needed, barbs at unoriginal films is Bruce Henry's contribution "How Trite Can You Get?" on page 36.

"Good Films Serve Audiences First"

Another veteran of film distribution is A. L. Fredrick, treasurer of Association Films, Inc., who explains that "Good Films Serve Audiences First" on page 35. His article is followed by "A Report from Canada" ably presented by a recent past-president of the Association of Motion Picture Producers and Laboratories of Canada, Graeme Fraser. Graeme is vice-president of Crawlev Films, Ltd.

Page 60 is highlighted by "The Film I'd Like to Make" as defined by Jack Glenn, now head of his own firm but for 20 years senior director of the March of Time. There's real idealism in "New Potentials for the Film" which Nat Campus, head of Campus Film Productions, presents on page 72. An internal look at the business film industry's own relationships is summarized by Harry Lange, vice-president and general manager of Kling Film Productions in his piece "A Time for Re-Appraisal" which appears on page 76.

The Untapped Resource of Exploitation

On page 82 an approach to a little-explored frontier is outlined by Walter Lowendahl, executive vice-president of Transfilm, Incorporated, as he writes of "Exploitation, an Untapped Resource for Sponsoring Films." And Ken Florez, president of Florez, Inc., takes the sponsor to "The Film I'd Like to SEE" as he gives the key factors which identify a sponsor's need for a film... and the kind of film he ought to have... see page 88.

"Thoughts on Medical Film Production" are expressed by one of its working spokesmen and a leading maker of medical films. Warren Sturgis, president of Sturgis-Grant Productions, in his piece on page 96.

"Views from the Bridge" are continued on page 192 as Lawrence P. Mominee, currently president of the American Association of Film Producers, describes "The Sponsor I Could Do Most For." Mr. Mominee is vice-president and general manager of the Atlas Film Corporation, one of the nation's pioneer film companies.

A final "View" is expressed by Herschell G. Lewis, president of Lewis & Martin Films who advises "Let's Not Be By-Passed by Progress."

Tribute to the Engineer

With the Limitless Scope of Color and Sound, Modern Miracles Achieved by the "American Engineer" Make a Memorable Picture

Sponsor: The Chevrolet Division of General Motors Corporation.
Title: American Engineer, 29 min., color. Produced and distributed by The Jam Handy Organization.

There are a modern story of achievement so broad that only the motion picture medium, with all its own recent advances in wide-screen and brilliant color, could do it justice. This is the story of the American Engineer and of the men who have "the most challenging project in the history of the human race before them... the United States of America."

This 29-minute visualization of the modern miracles wrought by the engineer in America has just completed showings in 3,000 theatres throughout the country where its Superscope (wide-screen) Technicolor 35mm featurette version only began the distribution story of the American Engineer.

During National Engineers' Week (February 17-23); its present 16mm phase began as 300 prints were reserved for showings by local chapters of the National Society of Professional Engineers.
Radio telescopes receive ultra shortwave radio "broadcasts" from the sun and stars... another marvel shown in "American Engineer."

Engineers, John L. Bahr, chairman of National Engineers' Week, introduced the film at a recent meeting in White Sulphur Springs this way:
"It is a genuine tribute to professional engineers in all fields... and to the great things they have accomplished in this country. The picture is especially appropriate for illustrating the 1957 theme: "Engineering-America's Great Resource."

The narrative theme of the American Engineer is a factual report, in smooth-flowing sequences of growing dramatic intensity, of the latest and most advanced engineering triumphs in this century. Authentically portrayed from the air (by helicopter and plane) and the ground are the world's first atom-powered submarine, oil platforms afloat on the Gulf of Mexico, the new lightweight "aerotrain" and countless other modern miracles.

Science joins the engineer as an electron microscope magnifies a molecule 100,000 times: the Betatron smashes the atom; radio telescopes transmit the sound of the sun and stars... These are a few of the hundred and more highlights of a broad panoramic report on engineering achievement that covers the expanse of Tampa Bay, the breadth of the world's biggest open-pit copper mine and the height of the world's tallest cantilever structure... the Heliotab... a vision of the architecture of tomorrow.

All of this adds up to a solid contribution toward inspiring young people to the profession of engineering and of awakening millions of Americans to the challenges the engineer has met and will meet.

"Daniel Burnham foretold, our sons and daughters are going to do things that will stagger us!" The American Engineer is that prophecy come true.

Where to Obtain Prints of the Film
For 16mm bookings of the American Engineer, apply to The Jam Handy Organization, Inc., 2821 E. Grand Boulevard, Detroit, 11, Mich.
### ALPHABETICAL INDEX TO PRODUCER LISTINGS

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**NOTE:** Bold-face listings above indicate display advertising elsewhere in this issue. * Asterisk following listing indicates incomplete reference data furnished. ** Double asterisk is used where reference data indicates activity during year on special accounts requiring full facilities or where a new company was established during previous reference year.
Connecticut

KEVIN DONOVAN FILMS
205 Treadway, Glastonbury, Connecticut
Phone: MDoxford 3-3331

Date of Organization: 1943
Kevin Donovan, Owner
John Bennewitz, Executive Producer

SERVICES: Motion pictures and slideshows; public relations, industrial and medical films.

FACILITIES: 16 and 35mm Mitchell; 16mm Cine Special, ArriXX, Magnascope sound equipment, complete 16 and 35mm editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Twins on the Ohio (Ohio Valley Electric Utilities): Kiambo (Baker Advertising); Building for Tomorrow (Connecticut General Life Ins. Co.); The Goldman Technique of Rheoplasty (The Shering Corp.); International Tennis Tournament (Baker Advertising).

*Indicates film in production

ROLAB STUDIOS (Role Photo-Science Laboratories)
Waldo Tree Hill, Sandy Hook, Connecticut
Phone: Garden (Newtown) 6-2166
Date of Organization: 1928
Henry Roger, Owner-Director
E. H. Roger, Secretary

SERVICES: Complete production (sound stage, lighting, camera sound) for producers, industrial firms and institutions. Specialists in highly technical, scientific camera work (time-lapse, with Roger camera timer, extreme close-ups & microscopic still, motion picture photography).

FACILITIES: Sound stage, recording and projection rooms with remote controls, director's and dressing rooms, lounge, carpentry and instrument shops.

RECENT PRODUCTIONS AND SPONSORS


Massachusetts

(Boston, Massachusetts Area)

BAY STATE FILM PRODUCTIONS, INC.
35 Springfield Street, Agawam, Mass.
Phone: REPublic 4-3161
Branch: 80 Boylston Street, Boston, Mass.
Phone: Hancock 6-9064
David Doyle, Vice-President, in charge
Date of Organization: 1941
Morton H. Read, President
David D. Doyle, Vice-Prez. (Sales)
Eugene X. Bunting, Vice-Pres. (Production)
Harold O. Stanton, Vice-Pres. (Television)
Merrill K. Sweetman, Account Executive
Lowell F. Wentworth, Account Executive

SERVICES: Commercial and television motion pictures and slideshows. Service available to other producers in fields of animation, sound recording, printing and motion picture photography, including use of sound stage, color and black and white development: 16mm and 35mm sound equipment.

RECENT PRODUCTIONS AND SPONSORS


DEKKO FILM PRODUCTIONS, INC.
126 Dartmouth Street, Boston 16, Mass.
Phone: KEnmore 6-2511
Date of Organization: 1946
Joseph Rortgh, President and Treasurer
Ray Pierce, Production Mgr., Editor
Plynn E. Williams, Art Director
Dorothy Watson, Office Manager
Lewis Bushnell, Production Asst.
Charles A. Bennett, Production Asst.

SERVICES: 16 and 35mm production and sound slideshows. Complete services available to outside industrial producers. FACILITIES: 2000 sq. ft. sound stage, screening rooms, narration, editing rooms: animation and art dept.: 10-position custom mixing console: magnetic and optical recorders, interlock dubbers: music library.

RECENT PRODUCTIONS AND SPONSORS


(Listings continued on following page)

Keys to the Effective Use of Your Most Dependable Buyer’s Guide

LISTING STANDARDS DEFINED

THE BASIC PURPOSE of this 1957 Annual Survey and of the listings on the following pages is to furnish a dependable, comprehensive Buyer’s Guide to the recognized producers of motion pictures, slideshows and other audio-visual media for business, government, trade and association groups.

In sharp contrast to the many hundreds of unchecked “studio” names which embellish the pages of city directories, these pages include the listings of established firms who have willingly supplied essential details about their key personnel, facilities, date of organization and the services they believe themselves qualified to provide.

215 companies in the United States and 18 Canadian firms have complied with our own very extensive survey efforts which began in late ’56 and continued through pre-stime on this issue. No charge or obligation of any kind was imposed on companies for listing in these pages, excepting to fulfill our minimum client reference requirements for an unqualified listing.

Only 19 U.S. firms are designated by the asterisk (*) in the Alphabetical Index on the opposite page. This usually indicates insufficient client references furnished.

For the guidance of the buyer, we required that a minimum of five business motion pictures and or slideshows be listed by title and sponsor. Only one concern (**) was unable to comply for good reasons; it was a new company. One or two firms were devoting themselves to fewer special projects utilizing their full resources during the past year.

While television film production has become an important part of the total activities of these specializing companies, TV commercials were not considered adequate references in themselves. Longer television films provide interesting visual evidence for the buyer but primary interest remains in direct production for internal or external business use and in the facilities and personnel readily available to duplicate such efforts by listed companies.

Wherever possible, all branch facilities and sales offices of these organizations have been listed. In fact, in a few instances, companies maintain complete studio facilities at two or more locations as is the case of some New York, Chicago and Hollywood firms.

Otherwise, most branches are sales offices.

Sponsors’ continuing help and the many letters and calls which have followed previous Annuals are gratefully acknowledged.
NEW ENGLAND: Massachusetts

DEPHOURE STUDIOS
782 Commonwealth Ave., Boston 15, Mass.
Phone BEacon 2-5722
Date of Organization: 1935
Joseph Dephoure, President & Treasurer
Milton L. Levy, Vice-President
Estelle Davis, Office Manager
Holbrook Clark, Richard Wolfe, Paul Coughlin.
Production Department
Morton Webb, Editing Department
Ralph Picardi, Laboratory

SERVICES: Industrial, documentary, business, public relations and training films; slides; television commercials & productions; hot press titles; printing; processing pos. & neg. reversal; news coverage. FACILITIES: Sound stage 35 x 60; MR lights; 35mm camera. 3 16mm sound cameras; 4 16mm cameras; Houston Model 22 processing machine; high speed processing machine; 2 16mm synchronizing recorders; 1 7 1/2mm synch recorder; various 8mm film recorders; crane dollies & tracks; projection room; 16mm & 35mm projectors; 3 editing rooms; color & bw printing, artwork, animation, script department; television kinescoping.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Patterns for Progress (Smithcraft Co.)

Worcester, Massachusetts

WORCESTER FILM CORPORATION
131 Central Street, Worcester 8, Mass.
Phone: PL 6-1023

Date of Organization: September, 1918
Weld Morgan, President
Floyd A. Ramsdall, Gen. Mgr. & Treasurer
Linwood M. Erskine, Jr., Sec. & Asst. Treas.
Carleton E. Bearse, Sales Manager

SERVICES: Production of motion pictures, 16mm sound, color, 16mm and 35mm theatre stereo motion pictures; stills in both regular and stereo. FACILITIES: GMC power truck to generate electricity; light equipment and technique; script writers; camera and projection equipment.

METROPOLITAN NEW YORK AREA

ACADEMY PICTURES, INC.
49 West 45th Street, New York 36, N.Y.
Phone: PLaza 7-0744 (NYC)
433 South Fairfax Ave., Los Angeles 36, Cal.
Phone: WEBster 1-8156 (LA)

Date of Organization: 1919
C. Moray Foutz, President
George S. Gladden, Exec. Vice-President
William P. Tylia, Vice-President and Creative Director
Ray Favata, Paul Kim, Production Design
Ruth Kuss, Production Director
Bert Feldman, Production Control
Murray Fairbairn, Special Services
Douglas J. Baker, Sales Manager
Nicholas Newton, Asst. Sales Manager
William Lightfield, Prod. Dir. (H'wood)

SERVICES: Animated and live motion pictures and TV commercials, sound slides, filmgraphs, filmstrips. FACILITIES: Art studio, animation stands, projection room, fully equipped editing room, insert stage, animation staff and creative motion picture staff.

AFFILIATED FILM PRODUCERS, INC.
164 East 38th Street, New York 16, N.Y.
Phone: MURray Hill 6-9279

Date of Organization: 1946
Willard Van Dyke, Secretary
Irving Jacoby, Treasurer

SERVICES: Script to finished film. Specialties: documentary and educational films. FACILITIES: Production equipment; editing department; directors and script writers.
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Bennetts

Profit

Fundamentals

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Production

Services:

Complete

16mm and 35mm camera, lighting and sound production equipment; three cutting rooms, screening room, shooting stage; special effects; animation; storyboard personnel, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Making of a West Pointer (U.S. Military Academy); Martin 250 CE Turret (U.S. Navy); Yours for the Taking (Binney & Smith, Inc.); Your Bright Tomorrow (Women's Medical Specialist Corps); Executive Wanted (Women's Army Corps). TV COMMERCIALS: Bordens' Instant Coffee, Ipana Toothpaste, Medigum, Choco (Doherty, Clifford, Steers & Shenfield, Inc.); Balova, Standard Oil Co. of N.J., Esso Standard Oil Company, Republican National Committee (McCann-Erickson, Inc.); Progresso (Carlo Vinti Advertising).

* * *

AUDIO PRODUCTIONS, INC.

Film Center Building

630 Ninth Avenue, New York 36, N.Y.

Phone: Plaza 7-0670

Date of Organization: 1933

Frank K. Spiedell, President

Herma Roesele, Vice-President

Peter J. Mooney, Secretary

PRODUCER-DIRECTORS

L. S. Bennett

H. E. Mandell

Alexander Gansell

Earl Poteet

Harold R. Lipman

Erwin Scharf

SERVICES: Motion pictures only, all commercial categories. Specialties: public relations, sales promotion, merchandising, training, medical, technical and educational motion pictures.

FACILITIES: Both silent and sound studios; six cameras and lighting equipment; mobile units for location work with tape recorders; permanent staff in all departments, writing, direction, editing, animated drawing and optical; 16 & 35mm projection room; two optical printers; editing equipment; zoom stand for trick work; machine shop; expensive film and music library cleared for television.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Dialing the Nation (American Telephone & Telegraph Co.); The Cyclone Furnace (Babcock & Wilcox); First A Physician (Du Pont Company); Unloading Ethyl Tank Cars; Automotive Kit — Series (Ethyl Corporation); An Introduction to Someone You Know (Lux); The First Five Minutes (National Board of Fire Underwriters); Nerve Gas Casualties (E. R. Squibb & Sons); You and the Weather; Cutting Fluids (Texas Company); Continuing Series of Technical Films (U.S. Navy). TV COMMERCIALS: Forth N. W. Ayer & Son, Benton & Bowles, Cunningham & Walsh, Dancer-Fitzgerald-Sample, J. Walter Thompson, Young & Rubicam, and others.

BRAY STUDIOS, INC.

729 Seventh Avenue, New York 19, N.Y.

Phone: Circle 5-4582

Date of Organization: 1911

J. R. Bray, President

P. A. Bray, Vice-Pres. & Production Mgr.

M. Bray, Treasurer

Max Fleischer, Bray-Fleischer Div.

Wm. Gilmartin, Production Manager

B. D. Hess, Distribution Manager

SERVICES: Production and distribution of health and general educational subjects, industrial sales and job training motion pictures; animated cartoons and training subjects, television films, translations. FACILITIES: Studio equipment for all types of motion pictures; slidefilms in sound and color; animation department; production crews, animation artists, script writers and library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Search for Pleasure; Mixing for Profit (Brown-Forman Distillers Corp.); Inspector Director Techniques (U.S. Air Force); Service & Maintenance of Gas Meters, Fundamentals of Dry Displacement Meters (Sprague Meter Co.); Fundamentals of Transistors: Diode, Triode, Minority Carriers (series of three, U.S. Navy).

CALHOUN STUDIOS, INC.

266 East 76th Street, New York 21, N.Y.

Phone: LEhigh 5-2120

Date of Organization: 1930

Brian Calhoun, President

Paul A. Goldschmidt, Vice-President

Dietlinde Ruder, Secretary-Treasurer

Howard A. Kaiser, Director of Production

SERVICES: Production of TV series, industrial-educational, TV film commercials, slidefilm productions. FACILITIES: 35 x 50' sound stage (air conditioned), 16 & 35mm cameras, projection room, cutting rooms, completely equipped sound control room — tape, film and disc recorders. Fearless Dolly, MR boom, all lighting equipment. Fully equipped still department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Goose Junction (Seagrams); South Sea Plantation: Dunbar Pine (Selich); Progresso: Sunset (World Outdoors, Inc.); The Affairs of Count Carlo (self-produced for Calhoun Studios, Inc.). TV COMMERCIALS: Series of 15, Esso Standard Oil of N.J. (McCann-Erickson, Inc.).

* * *

CAMPUS Film PRODUCTIONS, INC.

14 East 53rd Street, New York 22, N.Y.

Phone: Plaza 3-5280

Date of Organization: 1934

Nat Campus, President

Robert Braverman, Executive Producer

Ellis W. Meyers, Client Liaison

Jules Krater, Supervising Editor

Don Gundrey, Service Manager

Edward P. Hughes, Photography

Dave Sherman, Art

SERVICES: Motion pictures and slidefilms for business, government and social agencies; also various film services separately; including translations, sound tracks; editing and finishing service for company photographed films; distribution service. FACILITIES: Complete studio, on-location equipment and creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Laboratory on Wheels; Teamwork Against Fire (Esso Standard Oil Co.).

* * *
CARAVEL FILMS, INC.
370 Fifth Avenue, New York 19, N.Y.
Phone: Circle 7-6100
Date of Organization: 1921
Studio: Hempstead, Long Island
David I. Pincus, President and Treasurer
Calhoun McKean, Vice-President, Charge TV
F. B. MacLear, Assistant President
Thelma L. Allen, Vice-President
Claire V. Barton, Secretary
Mauri Goldberg, Production Manager
David Krege, Studio Manager
Jack Semple, Head, Animation Dept.
H. Lawrence Keeler, Editing Manager
Charles Moore, Manager, Still Photography
Services: Sales, dealer and vocational training motion pictures; public relations, personnel relations, educational, religious films; television commercials; slidefilm, transparencies, stage presentations, field surveys, documentaries.
Facilities: Our motion picture studio at Hempstead, L.I., N.Y. headquarters have slidefilm studio, cutting and screening rooms, art, animation and optical effects departments.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Skylines (Bethlehem Steel Co.); Play Ball (Socony Mobil Oil Company, Inc.); Fire Power (Ethyl Corp.); A Report to the People (Bethlehem National Bank Committee); Two for the Money (Calvert Distillers Co.); From Heart to Heart (American Heart Assn.); Woodrow Wilson: Spokesman for Tomorrow (Woodrow Wilson Foundation).
Slidefims: Case of the Well Meaning Friends; Where There Is Smoke (Natl Women’s Christian Temperance Union); When Dreams Come True (Maiden Form Brasseire Co.); Calvert Dry Gin: The Million Dollar Look (Calvert Distillers Co.).

SHAMUS CULHANE PRODUCTIONS
207 E. 37th Street, New York 16, N.Y.
Phone: Murray Hill 2-8243
Branch Office: Chicago, 206 N. Wabash Ave.
Branch Office: Los Angeles 46, 8802 Melrose Ave., Emil Carle, in charge
Date of Organization: 1950
Shamus Culhane, President
Howard W. Henkin, Sales Manager and Account Executive
William Hurts, Exe. Prod. (H’wood)
Dwight Wallman, Director, Live Action
Services: Full production facilities for animation and live action in 16 & 35 mm motion pictures for industry, public relations, sales training; TV commercials, program films and feature motion pictures.
Facilities: New York and Hollywood studios, with 80 animation stages, recording studios; editing and foreign language facilities.

ROBERT DAVIS ASSOCIATES, INC.
21 East 63rd Street, New York 21, N.Y.
Phone: Templeton 8-4140
Date of Organization: 1932
Robert F. Davis, President, Exec. Producer
Jules Victor Schwarin, Production Manager
Henwar Rodakiewicz, Technical Director
Theodore Lawrence, Technical Director
John Hoppe, Director of Mobil
Mabel Henderson, Office Manager
Bettina Bolegard, Set Design & Stylist
Services: Motion picture production including industrial, documentary, TV commercials and entertainment films. Animation-by-Model, animation-by-Motion, composite units. Facilities: Model animation studio; completely equipped editing rooms; sound equipment, camera, lights necessary for 35mm production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: House of Seagoram (Joseph E. Seagram & Sons, Inc.); Design for Winning (Procter & Gamble Co.); Lux (J. Walter Thompson Co.); Dash (Compton Advertising); Barricane (Milton Stern Company); and Sales Training Projects (J. C. Penney Co.).

DEPICTO FILMS, INC.
254 West 54th Street, New York 19, N.Y.
Phone: Columbus 5-7620
Date of Organization: 1942
John Hans, President
J. R. von Maur, Executive Vice-President
Charles S. Hans, Vice-President
Carl V. Ragsdale, Production Manager
Services: Specialists in the creation and production of sales training and sales promotion programs; includes research, consultation, editorial and full production services for motion pictures, sound slides, filmstrips, slides, VU-Graphs, transparencies. Facilities: Studio, art, technical animation, cutting and editing rooms, darkrooms.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Power to Plan; System for Survival (Westinghouse Electric Corp.); Re-senting Steam Valves (U. S. Navy); Sell It Now (Commercial Solvents Corp.); Sebena—7 ½ (Sebena Belgian World Airlines); Dromedary Cake Mix (Dropeyda Company). Training Programs: Profitably Speaking (Esso Standard Oil Co.); Shoot the Works;
Services: Producers and distributors of all audio-visual materials including films, filmstrips, sound slide films, tape and easel presentations for industry, public relations, sales training, employee relations and specialized visual aids. Also theatrical features and short subjects, television programming, special foreign language versions, foreign film production, etc.

Facilities: Sound stages, recording and dubbing studios, editing facilities for all 16-mm and 35-mm audio-visual production.

Recent Productions and Sponsors

Motion Pictures: Performance—Pure Performance (The Pure Oil Co.); Honorewarming Party (Oil Heat Institute of America); Take It from a Champion (Champion Spark Plug Co.); The Magic Cup (National Coffee Association); Where the Green Grass Grows (Muscular Dystrophy Assns. of America; 500 Miles to Go (Perfect Circle Corp.); The Medical Witness (Wm. S. Merrell Company); The Classic Guitar—An Orchestra in Miniature; Writers of Today—Frank O'Connor; Persuasion—the Pulse of Music (5 films for Educational Radio and TV Center).

DUMA SHAFY PRODUCTIONS

DUMA SHAFY PRODUCTIONS

ALAN SHIN FILMS

ALAN SHIN FILMS

(Division of Dynamic Films, Inc.)

Recent Productions and Sponsors

Motion Pictures: The Bible Speaks Today; Train of Action; A Stranger Returns (3 films for Evangelical & Reformed Church); Younger Brother—a Story of Japan (Broadcasting and Film Commission of the National Council of Churches of Christ); Decision in Hong Kong (Presbyterian Church in the S.S.A. and the Evangelical and Reformed Church); Heart of the Neighborhood (Women's Section—Board of Missions of the Methodist Church); A Gift for My Son (Congregational Christian Churches).

ELAN-PORTER PRODUCTIONS, INC.

ELAN-PORTER PRODUCTIONS, INC.

19 West 45th Street, New York, N.Y.

Phone: JUdson 2-1992

Date of Incorporation: April, 1955

Raphael Elan, President

Services: TV and motion picture production, industrial, educational, publicity series, etc.

Recent Productions and Sponsors

Data on 1956 activity not given.

PETER ELGAR PRODUCTIONS, INC.

PETER ELGAR PRODUCTIONS, INC.

75 West 45th Street, New York 36, N.Y.

Phone: JUdson 6-1870

Date of Organization: January 1, 1951


Hollywood, 9-8111

Peter F. Elgar, President

Julius Edelman, Executive Vice-President

Philip Frank, Vice-President

Jessie B. Adamson, Secretary-Treasurer

Services: Industrial, public relations, religious films; television commercials, television films; 35mm, 16mm, black & white or color. Facilities: Complete editing and projection facilities 16mm and 35mm. 100 x 75 x 22, sound stage.

Recent Productions and Sponsors

Motion Pictures: Bedtime for Janie (Hanes Knitting Co.); Tales of Hoffman (Hoffman

Something to Shout About (E-Z Mills, Inc.); The House That You Built (Springs Mills, Inc.); The Time, The Place, The Safe; Too Far for the House; Dramatize Your Demonstration; Sound Your Drums; It's Closing Time; Your Singer Has All Three (Singer Sewing Machine Co.); Why Resilient Flooring (Congoleum Nairn, Inc.). SLIDEFILMS: The Teenage Market; The Golden Age (Esso Standard Oil Co.); Colgate A. T. 1937 (Colgate Palmolive Co.); Low-Cost Comfort—Owens-Corning Fiberglas Corp.; A Walk Down Main Street (American Insurance Co.); series of four sound slide films for Georgia-Pacific Corporation; others, including wide-screen and filmstrip presentations for American Chicle Co.; Bureau of Advertising, Snowtop, Minute Maid, Schick, Sewgot Mobil, U. S. Rubber, Coca-Cola; Texas Co.; Life; CBS Records, etc. TV COMMERCIALS: for Bigelow-Sanford Carpet Co.; Christmas Club Corp.; General Motors; 1956 Motorama; Esso Standard Oil Co.; Ballantine Ale; and Michigan Blue Cross Shield.

D.P.M. PRODUCTIONS, INC.

D.P.M. PRODUCTIONS, INC.

62 West 45th Street, New York 36, N.Y.

Phone: Murray Hill 2-6040

Date of Organization: 1946

Maurice T. Groen, President

Ronald T. Groen, Vice-President, Production


Services: Industrial, public relations, international travel, sales promotion and horticultural motion pictures, TV shorts and commercials.

Recent Productions and Sponsors

Motion Pictures: Cruise of a Lifetime (Swedish American Line); Mossey Fever (Carling Brewery); Let's Plant for Spring (Associated Bulb Growers of Holland); Invitation to France (European Travel Commission); Bells of Holland (Netherlands Information Bureau); Stockholm, City on the Water (Swedish National Travel Office); Landmarks of France (French Government Tourist Office); The World Is Yours (television series, self-produced).

DUDLEY PICTURES CORPORATION

DUDLEY PICTURES CORPORATION

501 Madison Avenue, New York City

(See complete listing under Los Angeles area)

DYNAMIC FILMS, INC.

DYNAMIC FILMS, INC.

112 W. 89th Street, New York 24, N.Y.

Phone: TRafalgar 3-6221

Date of Organization: 1948

Nathan Zucker, President

Lee R. Bobker, Vice-President

Lester S. Becker, Executive Producer

Maury J. Glaubman, Director, Public Affairs Division

Sol S. Feurman, Director, Medical Division

Leslie Goldman, Director of Advertising, Public Relations Films & TV Commercials

Gerald Currus, Supervisor, Film Distribution

James Townsend, Sound Supervisor

J. J. Fitzstephens, Editor, Supervisory

Irv Oshman, Supervisor, Foreign Film Production

Seymour Weissman, Supervisor, Production Planning

Phil Dean, Public Relations

Beverage Co.; Story of Work (Winthrop Rockefeller), TV COMMERCIALS: For Campbell Ewald Co.; Ketchum, MacLeod & Grove, Inc.; Lando Advertising Agency; Morse International, Inc.; Norman, Craig & Kimmel, Inc.; Cunningham and Walsh, Inc., etc.

ELLIOIT, UNGER & ELLIOTT, INC.

ELLIOIT, UNGER & ELLIOTT, INC.

114 West 54th Street, New York 19, N.Y.

Phone: JUdson 6-5582

Date of Organization: 1946

Stephen Elliott, President, Vice-President

William H. Unger, Treasurer

Michael Elliott, Treasurer

Elinor de la Bouilliére, Casting Director

Wm. A. Sohl, Controller

Services: Producer of filmed TV commercials—Facilities: Two completely equipped sound stages, projection rooms, separate sound recording facilities, workshop, permanent crew.

Recent Productions and Sponsors

(Only television commercials are produced)

TV COMMERCIALS ONLY: Campbell's Soup; B. B. D. & O.; Tide· Benton & Bowles; Benson (Lenne & Newell); Scott Paper J.; Walter Thompson Co.; Maxwell House Coffee (Benton & Bowles); Dentley (Dancer, Fitzgerald & Sample); Aleso (Ketchum, MacLeod & Grove and Fuller & Smith & Ross). Other series for Arrid, Vicks, Post Cereals, etc.

CHARLES ELMS PRODUCTIONS, INC.

CHARLES ELMS PRODUCTIONS, INC.

25 Vanderbilt Avenue, New York 17, N.Y.

Phone: Murray Hill 6-8877

168 Highland Ave., No. Tarrytown, N.Y.

Phone: 3Rddford 1-8363

Date of Incorporation: 1952

Charles D. Elms, President

Charles D. Elms, Jr., Vice-President

Ruth M. Elms, Secretary

Robert E. Bacon, Vice-President & Treasurer

Services: Producer of 16 & 35mm motion pictures; 70mm "Bolle" (wide screen professional and commercial presentations); slide motion; sound slide films; slide presentations; training manuals and charts. Facilities: Studio and technical laboratory, mobile unit, "Bolle" camera.

Recent Productions and Sponsors

Motion Pictures: Fiftieth Anniversary (American Gas & Electric); Fifty Years of Progress in Electric Power (American Gas & Electric Service Corp.); Mid-Year at Miranda (Philip Morris); Master Planning for Shore Stations (U. S. Navy); Only the Rich Can Afford Poor Heat (H. B. Smith Co.).

Your Dependable Reference Source

* Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Five business-as-usual motion picture or slide films were the minimum requested for an unqualified listing in this 1957 Review.

7TH ANNUAL PRODUCTION REVIEW
METROPOLITAN NEW YORK:

* WALTER ENGEL PRODUCTIONS, INC.
20 West 47th Street, New York 36, N.Y.
Phone: JUdson 2-3170

Date of Organization: 1937

Walter Engel, President
Joseph T. Williams, Exec. Head of Camera & Editing Dept.
Lorraine Knight, Production Coordinator
Harold Zipkowitz, Production Assistant

SERVICES: Industrial, documentary, educational, sales training & TV commercials, motion picture productions; photo tech animation.

16mm & 35mm. FACILITIES: Complete studio facilities for single and double system sound. Location film & sound unit. Animation and editing departments. All self-contained operations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Menu Magic (Merlita); Mrs. Brewster (Yemenato); You and Your Job (Sunbeam); Time to Drink (Nedicks); Expansion Bands (Flexlet).

* FARRELL & GAGE FILMS, INC.
213 East 38th Street, New York 16, N.Y.
Phone: MURray Hill 5-8558

Date of Organization: 1951

Matt Farrell, President & General Manager
G. Lillian Farrell, Secretary
William McAleer, Vice-President & Director of Photography

Joseph Faro, Production Manager
Carlos Orta, Film Editor

SERVICES: Production and distribution of sound motion pictures and sound slide films for business and industry. FACILITIES: Complete 16mm and 35mm motion picture and slide film production in black and white and color, including sound studio, magnetic film recording, editing services, script, foreign language, art work, animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Little Steps; Highway Life Lines: What’s New at Hercules (3 films for Hercules Powder Company): Opportunities in Chemistry (Manufacturing Chemists’ Association, Inc.); The Case of the Disappearing Poison (Eastman Chemical Products, Inc.); Herbicides Pay Off (National Agricultural Chemical Assn.).

FILM CREATIONS, INC.
16 East 40th Street, New York 16, N.Y.
Phone: MURray Hill 9-1567

Date of Organization: 1952

Joseph M. Barnett, President
Edward R. Carroll, Treasurer
Larry Davis, Production Mgr.
James Lenkowsky, Supt, Editor
Michael Gambella, Optical Supervisor
Brooke Smith, Set Designer

Merey Reden, Animator

SERVICES: Producers of television commercials, industrial films, television programs, slide films and animation, black & white, color. FACILITIES: Completely equipped sound studio, acoustically treated; NC Mitchell. Portable synchronous recording equipment, editing facilities. 16mm, 35mm projection: animation and optical stand.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled (General Electric Co.); SLIDEFLIPS: Make Way for Color (Sylvania): Look In For Certain Facts (American Cyanamid); The Current Status of Rousseau Therapy (E. R. Squibb & Sons); Vital Signs (U.S. Navy); Those Fabulous Prefabs (Prefabricated Homes Manufacturers Institute).

* FORDEL FILMS, INC.
1187 University Avenue, New York 52, N.Y.
Phone: LUDlow 8-1500

Date of Organization: 1941

Clifford F. Potts, Pres. & Exec. Producer
Gordon Hessler, Vice-Pres. & Production Manager

Emil Borde, Secretary-Treasurer
Richard A. Kent, Director of Sales
Herbert F. Love, Prod. Religious Films
Walter G. Snedden, Spec. Asst. to President
James M. Logan, Director of Photography
Reginald McMahon, Editing Supervisor
W. Edward Downey, Account Executive
John Mack, Director of Sound & Savvy
James Horlby, Chief of Special Effects
Erwin Eddey, Printing Lab Consultant

Dennis Gunst, Sound Research

SERVICES: Public relations; sales promotion; training; educational; scientific and medical motion pictures and slide films; TV shorts and commercials; complete responsibility, including photo & sound location; 16mm, 35mm projection. FACILITIES: Sound Studio; complete camera, lights, and sound equipment for studio and location production; animation stand; cutting rooms; recording rooms; 16mm magnetic and optical interlock screening facilities; color printing lab; machine shop; three mobile units.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Metabolic Insufficiency Syndrome (Smith, Kline & French): Design for Better Health (marketing films); The Current Status of Rousseau Therapy (E. R. Squibb & Sons); Vital Signs (U.S. Navy); Those Fabulous Prefabs (Prefabricated Homes Manufacturers Institute).

ALLEN A. FUNT PRODUCTIONS
100 Central Park South, New York 19, N.Y.
Phone: JUdson 6-5227

Date of Organization: 1946

Allen A. Funt, President
Paul D. Melton, Production Manager

SERVICES: Producers of concealed “Candid Camera” motion pictures for industrial and sales training, promotion and public relations, theatrical release, television shows and commercials.

FACILITIES: Mitchell NC cameras, synchronous tape recorders; special equipment and techniques for concealment; full production facilities through associates in London, Paris; projection and cutting rooms; creative staff.

RECENT PRODUCTIONS AND SPONSORS


* WILLIAM J. GANZ COMPANY, INC.
(A Division of the Institute for Visual Training, Inc.)
30 East 49th Street, New York 17, N.Y.
Phone: ELdorado 5-1443

Date of Organization: 1919

William J. Ganz, President
Herbert R. Dietz, Production Manager
Vincent J. Capuzzi, Distribution Manager
Jane Page, Comptroller

SERVICES: Producer and distributor of 16 and 35mm motion pictures, filmstrips, sound slide films, visual presentations for education, advertising and television. Production from script to screen. Motion pictures 16 and 35mm, b&w and color. Slide films — 35mm b&w and color. Films for public relations, industrial, television, travel, educational, scientific, merchandising, and orientation, animation. Sound recording, editing and re-editing films, minute movies. Distribution for all films and TV commercials.

FACILITIES: Studio equipment; creative staff; development of story ideas and merchandising campaigns; music library; Moviola editing equipment. Creative staff, including artists, photographers, writers, film editors and directors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Many Voices; The Woman Who Wrote a Letter (two subjects for American Red Cross); Television: Radio Corporation of America): What We Eat We Are (United Fruit Company). SLIDEFLIPS: Blood Donor Selection (American Red Cross).
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contracting
of
Hance.
The
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ANNUAL
of
Leeds;
Hance.
HERBERT KERKOW: Cont'd.

imation facilities; three cameras (Bell & Howell and Eclair Camerette, 35mm and Mauer 16mm).

RECENT PRODUCTIONS AND SPONSORS

*KNICKERBOCKER PRODUCTIONS, INC.
1600 Broadway, New York 19, N.Y.
Phone: Circle 3-6710
Date of Organization: 1947
Howard A. Lesser, President
Frank Beckwith, Vice-President, in Charge of Production
Thomas S. Dignan, Vice-President
Beno Olivieri, Vice-President
Agnes Grant, Secretary
Joseph Dushock, Editorial Director
Byron Rabbitt, Art and Animation
SERVICES: Production from original research to finished films. SPECIALTY: Documentary, educational and public relations motion pictures and slide films. FACILITIES: Production equipment, editing, animation and滑片 film departments.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Your Share in Tomorrow (New York Stock Exchange); Arbitration (American Federation of Labor); Beginnings of Conscience; Cooperation, Competition & Conflict; Our Changing Family Life; The Age of Specialization; Social Class in America (five subjects for McGraw-Hill Book Company). SLIDE FILM: This Is Kliner (President's Committee for Hungarian Refugee Relief).

Real Facts for Sponsors—evidence of good faith

* The detailed listings given specializing producers of business motion pictures and slide films furnish the buyer of sight sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each listed company.

While TV commercials are growing in volume and production quality, these were not considered as sufficient evidence by themselves of experience with longer industrial films.

ROBERT LAWRENCE PRODUCTIONS, INC.
418 West 54th Street, New York 19, N.Y.
Phone: JUdson 2-5212
Date of Organization: 1952
Affiliate: Grantroy-Lawrence Animation, Inc., 1557 North La Brea, Hollywood 28, Cal. Phone: Hollywood 5-7965. Ray Patterson, President; Robert L. Lawrence, Vice-President; Grant Simmons, Secretary, & Treasurer
Branch Office: Robert Lawrence Productions (Canada) Ltd., 32 Front Street, West, Toronto 1, Ontario, Canada. Phone Empire 1-4148. John T. Rose, Vice-President, in charge
Robert L. Lawrence, President
Louis Muzio, Vice-President, in charge of Studio Operations
Henry Trainman, Vice-President, in charge of Editorial Operations
Philip Kooblum, Treasurer
Roy Logwed, Staff Director
Jerry Mattick, Production Supervisor
Doris Reichbart, Production Supervisor
Jacqueline Laster, Casting Director
William Nolf, Production Assistant
Jerry Gold, Production Assistant

SERVICES: Produce industrial and sales promotion films, TV programs, TV commercials. FACILITIES: Air-conditioned sound stage, 15 x 60 feet, editing rooms, screening room, carpenter shop, production offices. Toronto production facilities are complete, including 60' x 125' studio.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: First Choice (Radio Corporation of America, Kenyon and Eckhardt). TV COMMERCIALS: Johnson & Johnson Baby Shampoo (Young and Rubicam); Proctor Laundry Cart (Proctor Electric via Weiss & Geller); Campbell Frozen Soups; Leo Barnett; Wiggins; William Esty; Pfieffer Packs (Beer-Mason); Glenn, Criso & Campdon; Knickerbocker Beer (Warwick & Legler); Helene Curtis Spray Set (Karl Ludwin); Delcyl Tissue (Footes, Cone & Belding); Imperial Esso (Mclaren); Camel; Pallantine Beer; William Esty; Hyatt Roller Bearing (D. P. Machinery & others).

(Join our Loucks & Norling listing)

ARTHUR LODGE PRODUCTIONS, INC.
21 West 46th Street, New York 36, N.Y.
Phones: PLaza 7-3645; PLaza 7-3949
Date of Organization: 1953
Arthur J. Lodge, Jr., President
SERVICES: Producers of industrial and educational films, newsreels and documentaries. FACILITIES: Full time camera, editing and writing staff. Fully equipped cutting rooms. Music and effects library. 1,000,000 feet of diversified 35mm stock footage, including every type of industrial operation.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Industry on Parade (52 issues for television release—National Assn. of Manufacturers); Industrious Georgia (National Assn. of Mfrs.); Design for Survival (Aircraft Industries Assn.); Airkem on Parade (Airkem, Inc.); Traditions in Tobacco (P. Lorillard Company).

LOUCKS & NORLING STUDIOS, INC.
(A Division of Robert Lawrence Productions, Inc.)
245 West 55th Street, New York 19, N.Y.
Phone: Circle 7-2366
Date of Organization: 1923
Robert L. Lawrence, President
J. A. Norling, Vice-President
Hans Tiesler, Vice-President
SERVICES: Industrial, job and sales training, public relations, educational, Government motion pictures and slide films. FACILITIES: Studio equipment for 16mm and 35mm productions; animation, camera and art departments; threedimensional still and motion pictures; creative staff including artists, photographers, writers, film editors, directors.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Malathion (American Cyanamid Co.); Aluminum Bridge (Reynolds Metals); training films (U.S. Navy, U.S. Air Force); Torrance Control (Rome Cable Corp.). TV COMMERCIALS: For Remington Rand, Birdseye Frozen Foods, Ground Observer Corps.

JAMES LOVE PRODUCTIONS, INC.
115 West 45th Street, New York 17, N.Y.
Phone: JUdson 2-4633
Date of Incorporation: 1952
James A. Love, President
C. Austin Love, Sales Manager
Pete Henning, Production Manager
James Wille, Production Supervisor
Bill Henry, Supervising Editor
SERVICES: Production of industrial films, TV spots, television film programs, and films for U.S. Gov't agencies. FACILITIES: Complete 16- and 35mm motion picture facilities, including location, studio and lighting equipment. Cutting and 16mm projection rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Danger Zone (Raytheon Manufacturing Corp.); Game Cookery (U. S. Brewers Foundation); Research Laboratory (Westinghouse Electric Corp.); Hero Next Door (U.S. Air Force); Untitled film (in production for Scott Seed Corp.).

MARATHON TV NEWSREEL, INC.
10 East 49th Street, New York 17, N.Y.
Phone: Murray Hill 8-0885
Date of Organization: 1948
Konstantin Kalser, Pres. & Exec. Producer
Kenneth Baldwin, Vice-President and Supervisor of Production
Charles Van Bergen, Director of News and Special Events
Jean Hauck, Office Manager
Cindy Karp, Distribution & Traffic Manager
SERVICES: Public information films, worldwide news service, company newsreels, special events coverage for industry, film editing, stock shots, etc. FACILITIES: Complete 16mm and 35mm production and editing facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Skyways Without Runways

BUSINESS SCREEN MAGAZINE
METROPOLITAN NEW YORK:

New World Productions
49 West 12th Street, New York, N.Y.
Phone: Plaza 9-1760

On Film, Inc.
10 East 49th Street, New York 17, N.Y.
Phone: Plaza 9-1760

Sam Orleans Productions
550 Fifth Avenue, New York, N.Y.

PATHESCOPE PRODUCTIONS
(Also Pathescope Company of America, Inc.)
350 Fifth Avenue, New York, N.Y.
Phone: Plaza 7-5200

ROBERT YARNALL RICHIE PRODUCTIONS, INC.
9 West 61st Street, New York 23, N.Y.
Phone: Circle 6-0191

Robert Yarnall Richie, President
Virginia G. Richie, V.P. & Treasurer
Dorothy Donahue, Secretary

SERVICES: Motion picture production, television — industrial, documentary, 16mm and 35mm black and white and color; music-movers; strip film; scripts and story-board treatments. Counsel on film production and distribution.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Steel Horizon: Looking Steel; The Paths of Steel (United States Steel Corporation); The Sacred Inch (Pacific Northwest Pipeline Corporation); Pipe Line of Progress (American Louisiana Pipe Line Company).

LOUIS de ROCHEMOND ASSOCIATES
350 Madison Avenue, New York 17, N.Y.
Phone: Oxford 7-0350

Date of Organization: 1948

Louis de Rochemont, Executive Producer
F. Rorden Mace, President
Thomas Orchard, Producer
Lothar Wolf, Producer
Martin J. Mahoney, General Manager
John J. Wingert, Business Manager

SERVICES: Production of industrial, educational, theatrical and television motion pictures; distribution of theatrical features, short subjects and 16mm films. Facilities: 16 and 35mm motion picture equipment, lighting, cutting rooms. Studio and complete facilities for production in the Cinemiracle process at Mt. Eden Theatre, Bronx, N.Y. Assoc. with Halas & Batchelor Cartoon Films, Ltd., England for production of animated and puppet films.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The First 99 (House of Segramp); The Story of American Whiskey (Four Roses Distillers Co.); Suez (RD-DR Corp.); History of the Cinema (LoCB Corp.); The Miracle of Todd-AO (Magna Films); Cinemiracle Adventure (National Theatres, Inc.—in production).

BUISNESS SCREEN MAGAZINE
D. complete PLAza The Koven Training System TV Selling Your Sales Election Our Skinner; 70 Calling Your; Carry: Schweitzer, General Refraction Metropolitan Pioneer Face 8x603 complete slides. Put Slidefilms: ties: (Royal (Monroe) (NaviJ. 214 media. (Bethlehem Motion Services: (Sonotone) (Living Bigger. New motion production (Wallace 1947; Products: (Listings continued on following page)
SOUND MASTERS: Cont’d.

Petroleum Corp.); Floor Show (American Telephone & Telegraph Co.); Assignment: Research (American Newspaper Publishers’ Assn.); Billfish Safari (McLoath Steel Corp.); Play Ball With the Orioles (Guthner Brewing Co.); Better Barbecuing (Diamond Match Co.); Aircraft Accident Investigation (U.S. Navy); Conmar Zipper (Conmar Products Corp.); Allite & Barrett Div. (S.S.F.); TV COMMERCIALS: For Borden, Alcoa, Plymouth, Lever Bros., Ammident, LaRosa, Nestles, GE Lamp series; Bl-So-Dol, Armour & Co. (Dash).}

HENRY STRAUSS & CO., INC.
31 West 53rd St., New York 19, N.Y.
Phone: Plaza 7-6541
Date of Organization: 1951
Henry Strauss, Executive Producer
Walter Raff, Vice-Prod., Production
Robert Willmot, Vice-Prod., Motion Picture Director
Jerry Aidan, Story Editor
Marvin Dreyer, Production Supervisor
William Hagens, Training Coordinator
John von Arnold, Media Development
Anne Paydo, Administration Coordinator
Robert Behr, Production Coordinator
Stanley Schwartz, Production Asst.

SERVICES: Internal and external communications, including: public, community, customer and industrial relations; sales promotion; sales training; employee attitude development; supervisory and staff training, through the medium of programmed motion pictures, slidefilms, cartoons, printed and recorded material, training courses and guides; other coordinated audio-visual tools. FACILITIES: All necessary for research, planning, programming and the creation and production of these media.

STURGIS-GRANT PRODUCTIONS, INC.
322 East 49th Street, New York 17, N.Y.
Phone: Murray Hill 9-1941
Date of Organization: 1948
Warren Sturgis, President and Executive Producer
M. C. Romilly, Vice-President
A. E. Snowdon, Secretary-Treasurer
Sidney Melstein, Production Manager

SERVICES: Medical, technical, educational and industrial films and filmstrips; animation of all types. FACILITIES: Live-action and animation production; complete facilities for 16 and 35mm production; script-writing staff; full art studio; sound stage, recording studio; sets; editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Modern Concepts of Epilepsy (Ayest Laboratorys); Preparation for Surgery (Winthrop Laboratories); Teacher Education Series: five films (McGraw Hill Book Co.); The Metabolic Processes in Rheumatoid Arthritis (Shering Corp.); Suppression of Loculation With Tace (Wm. S. Merrell Co.); On Impact (Medical Communications, Inc.—Ford Motor Co.); Urinary Infections (Nepro Chemical Co.); Coldbebe; An Aid to Diagnosis and Therapy of Pelvic Disease (Lederic Labs.); SLIDEFILMS: Determining Prothrombin Activity; The Female Reproductive System; Anatomy and Physiology of the Cardiovascular System (Warner Chilcott). TV COMMERCIALS: For Alchem, Inc.; Belk Stores; Leggett Stores; This Week Magazine; Troll Enterprises.

BILL STURM STUDIOS, INC.
723 Seventh Avenue, New York 19, N.Y.
Phone: Juodson 6-1650
Date of Incorporation: 1950
William A. Sturm, President, Tech. Dir.
Robert J. Hassard, Chairman of the Board
Albert D. Hecht, Treasurer
Orstes Calpini, Secretary (Creative Head)
John E. Allen, Production Manager
Kenneth Walker, Animation Director
Walter Bergman, Editor
S. J. Horton, Manager, Print Dept.

SERVICES: Film production, including live action, animation, stop motion, motion animated stop-motion puppets. FACILITIES: Live action studio; animation stands; stop motion puppet stage; editing dept.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Money Tree (Savings Bank Association of Mass.); unrolled film (Freeport Sulphur Co.); Electrical Record Card; Hall Record Card; Electronic Lubrication (U.S. Navy). TV COMMERCIALS: For National Biscuit; Coca-Cola; Rheingold Beer; McCann-Erickson; Jones, Hood & Son; Na-bisco (Kenyon & Eckhardt); RCA; Lovable Brassiere Co. (A) Paul Leton); General Electric; Armstrong Tile (BED&O); Phillips Petroleum; Lambert Pharmacal; Richard Hudnut (Lambert & Feasley); and others.

SUN DIAL FILMS, INC.
341 E. 43rd Street, New York, N.Y.
Phone: Murray Hill 6-2106
Date of Organization: 1944
Samuel A. Datlowe, President and Executive Producer
Alice H. Wood, Vice-President
Dick Klussen, Art Director
C. R. Jones, Story Editor

SERVICES: Facilities for motion pictures and slidefilms. FACILITIES: 16mm and 35mm production equipment. Specializing in ultrahigh-speed photography (up to 3,000 frames per second); time-lapse, microscopic photography.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Target for Tomorrow (Sterling Drug Co.); It’s the Maine Dish (Maine Sardine Industry); Caribbean Holiday; Business Journal (Grace Line); Modern Garden (American Association of Nurserymen).

John Sutherland Productions, Inc.
33 East 48th Street, New York 17, N.Y.
Phone: Plaza 5-1875
Dale Armstrong, Vice-President, in charge
(See complete listing under Los Angeles area)

TELIC, INC.
Film Center, 630 Ninth Avenue, New York 36, N.Y.
Phone: Juodson 2-4180
Date of Organization: 1956
Elwood Siegel, President, Exec. Producer
SERVICES: Motion picture production for industry and television; complete or partial. Research, scripts, set design, recording, cinematography, casting, editorial — studio or location work. Equipment design, sales, service. Production supr. for industrial photo depts.; complete editorial service. FACILITIES: 16mm and 35mm incl. cameras, recorders, lighting. Mobile location unit; cutting, recording and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

TRAINING FILMS, INC.
150 West 54th Street, New York 19, N.Y.
Phone: Columbus 5-3520
Date of Organization: 1947
Ralph Bell Fuller, President
Robert A. Lightburn, Vice-President
SERVICES: Filmstrips, filmographs, slides, easels, booklets, presentations. Specialists in business-sponsored filmstrips for schools; filmstrips on employee orientation, methods and sales training; sales promotion. Counsel on all phases of audio-visual presentation and equipment problems. Originators of 3-screen panoramic filmstrips. FACILITIES: Staff researchers, writers, artists and photographers. Complete art department, projection room and photo studio.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: E^-C & Freight (American Chain & Cable Co.); The Outlaw Story of Less Tossed Carpets (James Lees & Sons Co.); McKesson Sales Training Program (McKesson & Robbins, Inc.); TTT Story (J. C. Penney Co.); Astorial (Hoffman-LaRoche, Inc.); More Beef on Less Feed; New Opportunity for Terramycin, and You; How to Wean More Pigs (School version) (Charles Pfizer & Co., Inc.).
SERVICES: Live action, animated, stop-motion films for business, theatrical and television use. Sound slideshows and still photography. Specializes in films for public relations, sales training and attitude motivation. Create and execute entire audio-visual programs for industry. TV commercials. Complete editorial and recording services. Staff public relations service for trade and consumer film exploitation. Facilities: Air-conditioned sound stage and screening rooms. Animation art department; two animation cameras, optical printer, extensive editing facilities and sound slideshows studio. Complete prop and scenic departments plus fully equipped shop. Still photography studio and laboratory. Equipped for 16 and 35mm photography and tape recording; optical and tape twin envelops projection. Print service dept. for inspection and shipping. Film advisory counselling service, research and script writing. Approx. 100 permanent staff. Administrative offices and facilities under one roof in Transfilm Building (N.Y.).

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Profits Preferred (U.S. Plywood Corp.); The Wrench (V. Brothers House (Greater New York Fund); Opportunities Unlimited (LIFE Magazine); Through the Looking Glass (General Electric Co.); The Story of Oil Marketing (Shell Oil Co.); Build for Profit (E. I. du Pont de Nemours).
SLIDEPHOTOS: To Your Heart's Content (LIFE Magazine & National Wholesale Druggists Assn.); Complaints Are Opportunities in Disguise (E. I. du Pont de Nemours); Walter Reed & the Quest of Yellow Fever (Metropolitan Life Insurance Co.); Your Health Opportunities in 1956 (Crane Co.); A Flight Plan for Your Future (Republic Aviation); Distributor Sales Development Program – 6 slideshows (General Electric Company). TV COMMERCIALS: For Minute Maid (Ted Bates); Naxon Polish; Bankers Trust Co. (Rose Martin); Old Gold (Lennon & Nevedal); Old Spice (Wesley Associates); Pontiac; Savan Wrap; Scotch Brand Cellophane Tape, Cadillac: Dow Chemical Products (MacManus, John & Chemicals); Plateux; Rheingold Beer; Spy: Imperial Margarine (Foods, Cono & Belding); Prestons; Winstont; Ballantine Beer; Camel: Cavalier Cigarettes: Coca-Cola; Slenex (William Estey); RCA Victor Records: Exquisite Form Brasciles; 5-Day Deodorant; Gruen Watch; Hoffman Mixers (Gray Advertising); RCA Victor TV Sets (Kenmore & Frigidaire); Tide; Gaines Dog Food (Benton & Bowles); Speidel Watchbands (Norman, Craig & Kummel); Betty Crocker Cake Mixes; DuPont products (B. B. D. & O.); GE Radios & Television Sets; Gillette (Maxon); and others.

TRIDENT FILMS, INC.
510 Madison Avenue, New York 22, N.Y.
Phone: Plaza 9-3580
Date of Organization: March, 1947
Charles F. Schwep, President
Guy K. Benson, Vice-President
Dorothy E. Schuster, Secretary
SERVICES: Program development from original research to finished film. Institutional, commercial, documentary and training films; specializing in public attitude films for general TV and special audiences. Also marionettes. Facilities: 16mm and 35mm cameras, dollies, lighting equipment, standard editing rooms, screening. Storage, camera and equipment truck. Permanent creative, directorial and editing staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: HOJA Series—IV (United States Information Agency); Program Pilot (Volunteers of America); TV COMMERCIALS and service films; for: Fry-Cadbury Chocolates; Breek Shampoo Rd; Revlon; Furniture International (Canada); Orlivie Flour Mills; Wash n Dri; Macdonald Tobacco Co.

UNIFILMS, INC.
320 East 47th Street, New York 17, N.Y.
Phone: Murray Hill 8-9235, 8-9236
Date of Organization: 1949
Charles E. Gallagher, President
Arline Carson, Secretary
Clarence Smit, Treasurer
Richard Maury, Senior Writer
Robert Stringer, Senior Director
Leonard Hirschfeld, Senior Cameraman
Newton Atrvits, Senior Engineer
SERVICES: Business and television films; 16 and 35mm slideshows and filmographs. Live art and cartoon; specialty: The Narrative Drama. Facilities: Staff of seventeen, and 5,000 square feet of equipment in Midtown building; 10 foot sound stage. Permanent kitchen; 10 channels of tape; Art department; dressing rooms; Kodakchrome printer; vault; Editing rooms; 50,000 watts of studio lighting. Animation stand. Music library.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: All Of A Sudden (Screwy Mobil Oil Co.); Trees, Tracks and Safety Facts (Pennsylvania Railroads); Picasso at the Proving Grounds (Pontiac); Steady Work, Steady Pay (National Assn. of Manufacturers); Blueprint for Progress (Servel, Inc.); Loaded Wires (Federal Pacific Electric Co.); Lubricated Pay Valves (Walworth Co.); SLIDEPHOTOS: Cash Comeback (Yale & Towne Mfg. Co.); Seven Golden Benefits (Federal Pacific Electric Co.); TELEVISION FILMS: Six programs for American Medical Association.

Qualified Specialists in Business and Television Film Production
- Experienced users of visual communications in business, industry and government look to the Annual Production Review list for basic reference data, carefully collated and complete as a primary step in the selection of a competent film producer. Only companies supplying minimum client reference data are given unqualified listing in these pages. Look to BUSINESS SCREEN for the best buyer's guide reference data in 1957.
Square Garden: House of Utagram; Basketball 1986 (Converse Rubber); Football Highlights 1956 (Princeton University); Football Highlights (New York Football Giants); The Harlem Globetrotters (A. I. M. Saperstein Associates); Mancuso-Moore Title Fight (United Artists); Rose-Fullmer Title Fight (International Boxing Club); All Stars (National Basketball Association).

* Raphael G. Wolff Studios, Inc.
330 Park Avenue, New York 22, N.Y.
Phone: Plaza 5-5386

Dieran Nahigian, in charge
(See complete listing under Los Angeles area)

** MID-ATLANTIC STATES **

New York State

HOLLAND-VEGMAN PRODUCTIONS

197 Delaware Avenue, Buffalo 2, N.Y.
Phone: Madison 7-111

Date of Organization: 1952

Sheldon C. Holland, Partner
Edward J. Wegman, Partner
James 1. Allan, Editorial Chief
Paul G. Ent, Director of Photography
Andrew J. MacGowan, Jr.,
Senior Writer-Director
John V. Gates, Sound Chief
Nancy A. Getman, Production Coordinator
Gordon J. Christopherson, Art Director
Floyd G. Stratton, Laboratory Manager

SERVICES: 16 and 35mm film for business, industry and television; Sales promotion, public relations, educational, medical and scientific. 

Commercial and programs for television, in color or black and white. FACILITIES: Complete creative, production and laboratory facilities under one roof. Sound stage, blimped 16 and 35mm studio cameras, magnetic film recorders, 4 channel magnetic film mixing, 1/4 inch magnetic sync recorder, animation and art department; complete, Acme animation stand; creative staff, music library, laboratory for processing, printing and edge numbering; fireproof film vault.

RECENT PRODUCTIONS AND SPONSORS

** Motion Pictures: ** The Fourth Seaseone—one of five films (St. Lawrence Seaway Development Corp.); Tire Building Operations (Dunlop Tire & Rubber Corp.); Verdict (Buffalo Community Chest); Time to Relax (Barcalo Manufacturing Co.); These, Too, Are Ours (Niagara Falls Community Chest). SLIDE-FILMS: You Can’t Do Business On an Empty Wagon; The Green Thumb (National Gypsum Co.); Gould’s Builds Better Pumps; The Goulds Team (Goulds Pumps, Inc.); For the Eyes of Daystrom Representatives Only; Parrott & Buffo (Daystrom Furniture Co.). TV COMMERCIALS for: Wildroot; N.Y. Telephone Co.; Keebler Biscuit Co.; Birge Wallpaper; John Labatt, Ltd.; Fanny Farmer, etc.

** BYRON, INC. **

1226 Wisconsin Avenue, Washington 7, D.C.
Phone: FEderal 3-1060

Date of Organization: 1938

Byron Roadabush, President
Dudley Spruill, V. P. and General Manager
Peter J. Agnew, Secretary
George T. Meriken, Production Manager

SERVICES: 16mm films for television, training, sales and public relations. FACILITIES: Laboratory—“Color-Correct” printing, processing, sound stripping, color negative-positive process using EK film. Studio — sound recording, sound stage, art, titles, animation, photographic, editorial.

RECENT PRODUCTIONS AND SPONSORS

** Motion Pictures: ** Operation Kids; Big Men and Small Boats (Federal Civil Defense); Aprendo Nuevot Seuditas (United States Information Agency); Five Keys (U.S. Post Office Dept.); Shrimp Tips (U.S. Dept. of Interior); Hassan Discovers the World of Oil; Trachoma; Your Job and Oil; The Battle Against Malaria (Studio Alliance); Town and Country Time (RCA); Navy Bullet (U.S. Navy).
MIDDLE ATLANTIC STATES:

District of Columbia: Continued

United States Productions, Inc.
3000 Massachusetts Avenue, Washington, D.C. John Holman, in charge
(See complete listing in New York City area)

Maryland

NORWOOD STUDIOS
Norwood Road, RFD # 3, Rockville, Md.
Phone: Whitehall 2-7551
Date of Organization: 1951
Phillip Martin Jr., Owner-Producer
Nicholas Webster, Director
Ray N. Mahan, Production Manager
Rollis R. Boyd, Secretary
Donald F. Bates, Unit Manager
Carl W. Fowler, Jr., Editorial
SERVICES: Production of motion pictures. FACILITIES: New production facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Aces Are Born (National Dairy Council); The Scarlet Letter (National Polio Foundation); Baltimore—World Port (City of Baltimore); The Girl With the Lamp (Maryland Society for Mental Research); Drug Addiction—a Medical Hazard (Restricted release for University of Maryland and Fed. Bureau of Narcotics).

New Jersey

Feature Story Productions
424 Clinton Place, Newark, New Jersey
Phone: WaVeVe 3-7018
Leo Loewenthal, in charge
(See complete listing under Florida area)

ON FILM, INC.
33 Witherspoon Street, Princeton, N.J.
Phone: Princeton 1-6008
Date of Organization: 1951
Branches: 10 East 49th Street, New York City.

Robert Fell, President
Frederick Johnston, Jr., Treasurer
Tracy Ward, Executive Producer
Malcolm Scott, Director of Sales, East
John Thompson, Director of Sales, Midwest
Gustave Eisenman, Production Coordinator
Carl Johnston, Associate Producer
Barbi Norris, Associate Producer
John Peckham, Associate Producer
Joseph Cole, Writer-Director
Milo London, Writer-Director
Carlos Armerod, Supervising Editor
Yngvar Haslestad, Director of Distribution
SERVICES: Production of motion pictures, sound slides, and TV commercials for industry, government, agriculture, and television. Public relations, sales promotion, special purpose, merchandising, medical and training films. FACILITIES: 16mm and 35mm cameras, 5500 sq. ft. stage, editing facilities, art department, staff writers, directors, editors, and artists.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Color and Texture in Aluminum (Aluminum Company of America); At Last (National Dairy Council); The Silver Rocket; Single Action Revolver; The Chief Clerk's Office; Invisible Action Revolver (Federal Bureau of Investigation).

STARK-FILMS
537 N. Howard Street, Baltimore 1, Md.
Phone: LE 3-3591
Date of Organization: not given
Milton Stark, President
Rose C. Stark, Secretary
Casper Falkenhahn, Production Manager
Harold Elkin, Purchasing, Personnel Manager
SERVICES: Produce 16mm color, b&w silent and sound films. FACILITIES: Small studio; complete 16mm camera and production equipment; cover Eastern U.S. region.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Atlantics in the Making (National Dairy Council); The Milestone (National Polio Foundation); Baltimore—World Port (City of Baltimore); The Girl With the Lamp (Maryland Society for Mental Research); Drug Addiction—a Medical Hazard (Restricted release for University of Maryland and Fed. Bureau of Narcotics).

RIVERSIDE PICTURES
North Hackensack, New Jersey
Phone: Teaneck 2-2686
Date of Organization: 1945
Ed. W. Benson, Proprietor
SERVICES: Sales promotion, public relations and training motion pictures. Silent films (color—sound). FACILITIES: Equipped for 16mm productions in color and sound.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Marine Speed Merchants (Gulf Oil Corp.); Operation Expedita (Federal Telephone & Radio Corp.); Tenena in New Jersey (Transcontinental Gas Pipe Line Corp.); Christmas Seal of Work (Bergen County Tuberculosis & Health Assn.); Sondorpas (Sandoz Chemical Works).

STAR INFORMATIONAL FILMS
210 West Front Street, Plainfield, N.J.
Phone: Plainfield 5-8343
Date of Organization: 1955
Arthur Krikena, Owner and Exec. Prod.
SERVICES: Industrial, sales and scientific films from script to screen. FACILITIES: 16mm Mitchell camera; stop motion, time-lapse equipment; special camera stand, tape and synchronizer equipment; title, special effects stand; synchronous and interlock projection; editing facilities; lighting equipment; special effects shop.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: A New Way to Get More Eggs—More Milk at Less Cost (Chas. Pfizer & Co., Inc.); Atlas 1957 Point of Sale Program (Commercial Photo Co.); In Memory Of (Lake Nelson Memorial Park).

(Only 1956 references submitted)

Pennsylvania

Defrenes Company
1909 Buttonwood St., Philadelphia 30, Pa.
Phone: Rittenhouse 6-1506
Date of Organization: 1916
Joseph Defrenes, President
Edward P. DeNinno, Vice-Producer, Prod. Mgr.
Richard Defrenes, Secretary, Asst. Prod. Mgr.
Frank Heining, Writer-Director
Michael Levangis, Jr., Director
Stephen A. Ciechan, Editorial Chief
Harry E. Zeigler, Jr., Art, Animation Dir.
Peter Montefusco, Rhte. Smith, Lee Davis, Camera
Barney Rogen, Paul Litskey, Sound Enger
SERVICES: 16 & 35mm motion picture production from script development, production, exhibition, and audience testing, national distribution. Color, black-and-white; sound, silent; animation; filmnegative, slides, TV films and commercials. FACILITIES: Sound stage “A” 80’ x 100’. Sound stage “B” 40’ x 60’. RCA Sound system including 35mm magnetic and film channels—complete recording and re-recording facilities for both film and tape. Looping facilities. Lighting equipment available to outside producers on rental basis. Music library. Film storage vault. 35mm and 16mm cameras and dollies.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: For Atlantic Refining Co.; N.W. Averett & Son, Inc.; Barrograh Corporation; General Electric Co.; Radio Corp. of America; Reading Railroad; Rohm & Haas; Textile Machine Works; U.S. Steel Corp.; and U.S. Air Force. Titles not provided.

Michener & O'connor, Inc.
1007 N. Front St., Harrisburg, Pa.
Phone: Cedar 4-5988
Date of Incorporation: not given
Edward C. Michener, President
Walter G. O'Connor, V.P., in Charge of Sales
Henry L. Miller, Director, Mo. Pit. Studios

BUSINESS SCREEN MAGAZINE
**Southeastern States**

**Florida**

**Feature Story Productions**

Winston Building, Clermont, Florida

Phone: EXeter 4-1652; 4-5511

Date of Organization: 1955

Branch: 424 Clinton Place, Newark, N. J.

Leo Lowenthal, in charge

Rosemary Young, Owner, Producer

Leo Lowenthal, Director of Production

Max Glenn, Chief Cameraman

Joe Sanchez, Editor

Herb Stark, Art Director

Calmer Koester, Still Photography

Lucille Young, Distribution Manager

SERVICES: Production of color, b&w 16mm films, slides, transparencies and stills. Sales promotion, training, educational, documentaries; travel and public relations films. No TV commercials. FACILITIES: 16mm: Arriflex, Cine-Special, AK cameras; sound recorders; projection, cutting and editing rooms; completely-equipped darkroom.

**Recent Productions and Sponsors**

**Motion Pictures:** Weekend in Paradise (Paradise Point, Fla.); Playland of the Sea Way (Alexandria, N.Y.; Chamber of Commerce); Florida Viewpoint (Citrus Tower, Clermont, Fla.); Regatta Day (Mount Dora, Fla. Chamber of Commerce); Silver Dollar Cruise (Eustis, Fla. Chamber of Commerce); Crystal River Boat-A-Cruise (Port Fort Hotel, Crystal River, Fla.); Forward March (Haines City, Fla. Chamber of Commerce & C. G. Conn Band Instrument Co.).

**Rainbow Pictures, Inc.**

5711 Dixie Highway, S., Miami, Florida

Phone: MOhawk 5-3521

Date of Organization: 1948

Walter Reese, President

Ruth B. Reese, Sec.-Treas., Script

Frank Brodock, General Sales Manager

Willard Jones, Production Chief

Oscar Barber, Editing and Direction

SERVICES: 35mm, 16mm production of industrial, educational and television films. Writing, editing and supervision. Complete 35mm and 16mm color, b&w animation. FACILITIES: 35mm BNC Mitchell, 35mm NC Mitchell, 16mm Mitchell, 35mm RCA magnetic sound; 16mm magnetic sound. Two air-conditioned studios; complete 16 and 35mm editing services.

**Recent Productions and Sponsors**

**Motion Pictures:** Training Film (U.S. Air Force); Serum-Geritol (Pharmaceuticals, Inc.); Dental Clinic (Dade County Dental Clinic); Miami Beach Story (City of Miami Beach); Pan American Bank (August Dorr Advertising); Mending Hearts (Cardiac Hospital). Overseas production: The Bells of St. Peters, Old Pompeii (Italy); Hawaiian Lei Day (Hawaii). TELEVISION FILMS: 26 quarter-hour films—Glamour Unlimited series: 78 quarter-hour films A Song Is Born.

**Wurtele Film Productions**

2362 Diversified Way, Orlando, Florida

Phone: 9755

Date of Organization: 1958

Harold S. Wurtele, Owner, Executive Prod.

Elizabeth G. Wurtele, Production Assistant

M. A. McDaniels, Jr., Production Assistant

Wynk Boulware, Art Department

SERVICES: Producers of 16mm sound motion pictures—black and white and color—commercial, educational, industrial, institutional, promotional and television. FACILITIES: Sound stage, screening room, editing room, camera truck equipment: Auricron-Pro sound camera; Mourer professional camera: Cine Kodak special cameras: Filmo-70 cameras; Mourer 16mm recording system; magnetic film and tape recorders; location lighting equipment, etc.

**Recent Productions and Sponsors**

**Motion Pictures:** Destructive Loads on Aircraft in Flight (Radiation, Inc.); Highway Construction; Movable Interiors (United Brotherhood of Carpenters & Joiners of America); Sunshine on the Shelf (Southern Fruit Distributors, Inc.); Teaching Traffic Safety (Greater Orlando Chamber of Commerce).

**Georgia**

**Beeland Film Productions**

752 Spring Street, N.W., Atlanta 8, Georgia

Phone: TRinity 6-7558

Date of Organization: 1938 (Chas. Beeland Co.)

C. D. Beeland, Executive Producer

D. S. Phillips, Production Manager

H. L. (Chick) Wilson, Sales

L. E. McCormick, Director of Photography

Millie Stine, Chief Accountant

Edward Burris, Laboratory Manager

John Horne, Lab.; Mechanical Supervisor

Johnson Duncan, Sound Engineer

E. C. Bangs, Electrical Supervisor

E. Beeland, Make-up

SERVICES: Cinemascope, industrial and commercial motion pictures, filmgraphs, sound slideshows, TV programs and commercials, animation. 16 and 35mm Jet Spray processing, sound recording, b&w and color printing. FACILITIES: Modern air-conditioned building with sound proof studios, 3 mobile units, 16 & 35mm cameras, lighting, recording, dollies. Complete 16 and 35mm laboratory facilities. Western Electric sound channels.

**Recent Productions and Sponsors**

**Motion Pictures:** Preventive Medicine: You Don't Stand Still (U.S. Air Force); The Journal of the Michigan State University (Barry Steam Plant (Alabama Power Company); Football Highlights of 1958 (Georgia Tech Athletic Assn.); SLIDEFILMS: A Punch Where It Counts; The View Master (The Coca-Cola

(Listings continued on following page)
INTERNATIONAL SOUND FILMS, INC.
220 Pharr Road, N.E., Atlanta, Georgia
Phone: 7-Eadar 7-6844
Date of Incorporation: August, 1932
George M. Kirkland, President; Treasurer
Evelyn E. Kirkland, Vice-President
Hubert A. Janleek, Secretary
Sally Sawyer, Assistant Secretary
William Gould, Editor
Don Nixon, Head, Research & Script Dept.
SERVICES: Production of 16mm color, b&w motion pictures; industrial, geographic, sales training, educational, documentary and TV films. FACILITIES: Studio and sound stage available.

RECENT PRODUCTIONS AND SPONSORS
MOtion PICTURES: Mainstreet of America (U.S. Highway 24 Assn.); Captain Shreve Landed Here; Pivot of the Central South (Shreveport, La.) Chamber of Commerce; Texarkana, U.S.A. (Texarkana Chamber of Commerce); The Feed the Dog (Security Feed Mills, Inc.); City of Contrasts (San Antonio Chamber of Commerce); Natchez Pilgrimage (Natchez Pilgrimage Club); Mistress of the Mississippi (City of Vicksburg, Miss.); Heart of the Rockies (Glendive Springs, Cola.); Mississippi Mogic (Miss, Agric. & Industrial Board); Big Impress; Story of Compion (Tampa Manufacturing Co., San Antonio).

KENT LANE FILMS, INC.
1253 So. Third St., Louisville 3, Kentucky
Phone: Melrose 6-3900
Date of Organization: 1947
Kent Lane, President & Producer
Julia Lane, Treasurer
Howard Hunt, Secretary
Anita C. Hunziker, Asst. Tres., Office Mgr.
Dorothy Ellenberg, Associate Producer
Tom Mulvey, Associate Producer
Wanda Reeves, Staff Writer
Hugh K. Miller, Director, Still Photography
Eric Wehr, Jr., Art Director
SERVICES: Merchandising, sales promotion, publicity relations and training films. Television commercials, slideslides, still illustrations, editorial service and story boards. FACILITIES: Sound stage, recording studio, art and animation department, editioom, interlock magnetic film recording, Mitchell or Maurer 16mm cameras, all necessary equipment for studio or location film production.

SOUTHEASTERN STATES:
Georgia: Continued

BEELAND FILM PRODS. Cont'd.
Company: TELEVISION FILMS: The Statesman Quartet—series of 26 fifteen min. films (McCann-Erickson Inc.). TV COMMERCIALS: For National Biscuit Co.; Coca-Cola (McCann-Erickson, Inc.); Interstate Life & Accident Insurance Co. (Phillip Deaton Adv.); Pet Milk; George L. Clarke Co.; Grippi, Inc. (B. T. Fr. & Eastman-Scott); Colonial Bro's, Delta Airlines (Burke, Dowling Adams, Inc.).

KENTUCKY

RECENT PRODUCTIONS AND SPONSORS
MOtion PICTURES: Mainstreet of America (U.S. Highway 24 Assn.); Captain Shreve Landed Here; Pivot of the Central South (Shreveport, La.) Chamber of Commerce; Texarkana, U.S.A. (Texarkana Chamber of Commerce); The Feed the Dog (Security Feed Mills, Inc.); City of Contrasts (San Antonio Chamber of Commerce); Natchez Pilgrimage (Natchez Pilgrimage Club); Mistress of the Mississippi (City of Vicksburg, Miss.); Heart of the Rockies (Glendive Springs, Cola.); Mississippi Mogic (Miss, Agric. & Industrial Board); Big Impress; Story of Compion (Tampa Manufacturing Co., San Antonio).

Your Dependable Reference Source
Producers whose listings appear in this section have voluntarily supplied the minimum client and film reference for your reference use. Five business-sponsored motion pictures or slideslides were the minimum requested for an unqualified listing.

RECENT PRODUCTIONS AND SPONSORS
MOtion PICTURES: The Eighth Lively Art; (General Electric Co., Inc.); From the Inside Out; (Vedra; (Glenmore Distillery); Come With Me (Mt. Saint Francis Seminary); Behind the Sign (City of Louisville); Design For Giving (St. Matthews Church); SLIDE FILMS: All in Line (General Electric Co.); The American Story; American Air Filter Co., Inc.; TELEVISION FILMS: The Pee Wee King Show—three films (Tel-King Corp.). TV COMMERCIALS: for Paramount Foods; City of Louisville; Louisville Chapter, American Red Cross; Kentucky Democratic Party; Kentucky Republican Party; Better Roads Council; March of Dimes.

Tennessee

RECENT PRODUCTIONS AND SPONSORS
MOtion PICTURES: Mainstreet of America (U.S. Highway 24 Assn.); Captain Shreve Landed Here; Pivot of the Central South (Shreveport, La.) Chamber of Commerce; Texarkana, U.S.A. (Texarkana Chamber of Commerce); The Feed the Dog (Security Feed Mills, Inc.); City of Contrasts (San Antonio Chamber of Commerce); Natchez Pilgrimage (Natchez Pilgrimage Club); Mistress of the Mississippi (City of Vicksburg, Miss.); Heart of the Rockies (Glendive Springs, Cola.); Mississippi Mogic (Miss, Agric. & Industrial Board); Big Impress; Story of Compion (Tampa Manufacturing Co., San Antonio).

EAST CENTRAL

(INDIANA • MICHIGAN • OHIO)

SOUTH CENTRAL

SAM ORLEANS PRODUCTIONS
211 W. Cumberland Ave., Knoxville 15, Tenn.
Phones: 3-8698 and 7-6742
Branch: 550 Fifth Avenue, N.Y.C., N.Y.
Date of Incorporation: 1946
Sam P. Orleans, Executive Producer
Lawrence Mollot, Associate Producer
SERVICES: Public relations, training, surgical and medical films; television films; slideslides, documentary films. Producer of TV series: Rural America Review. FACILITIES: Studios, production equipment; cutting rooms (New York and Knoxville); portable synchronous tape recorder. Projection and recording room, Transportation equipment.

RECENT PRODUCTIONS AND SPONSORS
MOtion PICTURES: Helicopter Mountain Operations; Jungle Survival (U.S. Air Force); Industrial Compressors for Tomorrow (Carrier Corporation); Your Child's Health (National Health Council). TELEVISION FILMS: Rural America Review #2 (Ralph Purina Co.); Rural America Review #3 (Chas. Pfizer & Co., Inc.).

EAST CENTRAL

(INDIANA • MICHIGAN • OHIO)

FRINK FILM STUDIO
1414 Thornton Street, Elkhart, Indiana
Phone: 3-0568
Date of Organization: 1950
Maurice Frink, Jr., Owner
SERVICES: Sound motion pictures and filmstrips, color and b&w; TV commercials. FACILITIES: Sound stage, animation, 16mm cameras; double-system magnetic sound recording; magnetic film and tape; dubbing, mixing, editing; script writing.

RECENT PRODUCTIONS AND SPONSORS
MOtion PICTURES: Triumph in Tone (Conn Organs); Life Without Griefs (University of Notre Dame); A Case on Point (United Fund, South Bend, Ind.); Electric Blankets (Northern Electric Co.). SLIDE FILMS: Econocelene & Metolecene (Bendix Products). TV COMMERCIALS: For Zephyr Refrigerators; Shurfine Foods; O'Brien Paints; Christian Rural Overseas Program.

GALBREATH PICTURE PRODUCTIONS, INC.
2065 Fairfield Avenue, Fort Wayne, Indiana
Phone: Harrison 4147
Date of Organization: 1942
Branch: 141 West Jackson Blvd., Chicago 4, Illinois
Phone: Harrison 7-7477
Clay L. Krebs, Jr., Manager
Richard E. Galbreath, President
Clay L. Krebs, Jr., Vice-President
John D. Swain, Secretary-Treasurer
Henry M. Steppelweber, Sales
Guy Fitzsimmons, Production Manager
Claude Cole, Photographic Director
Allen C. Moore, Mgr., Recording Dept.
Wallace Swader, Set, Carpenter Dept.
SERVICES: Public relations, sales, industrial and training motion pictures; sound slide-
Films: still illustrations; custom and package television programs and commercials. Facilities: Mitchell cameras (35 and 16mm) and 20,000 watt lighting equipment, synchronous sound and RCA re-recording equipment; sound stages; laboratory; printing; editing and projection rooms; music library; carpenter shop; permanent creative staff.

Recent Productions and Sponsors

Motion Pictures: Mike Nall (American Steel & Wire Div., U.S. Steel Corp.); Old MacDonald (Amer. Feed Manufacturers Assn.); The Blue Ribbon Way (Goshen Manufacturing Co.); Selling National Homes (National Homes Corporation); An Apple for the Teacher (Philco TV Div.); Dodge Ranch; River Boat (Central Soya Corporation).

Metropolitan Detroit Area

FLOREZ INCORPORATED

815 Bates Street, Detroit 26, Michigan
Phone: WOodward 2-4920
Sound Studio: 25305 John R Road, Madison Heights
Date of Organization: 1931
Genaro A. Florez, President
Paul A. Kelcourse, Treasurer, General Mgr.
Hans A. Erne, Vice-Pres., Secretary
J. Raymond Cooper, Vice-Pres., Prod. Mgr.
Ray E. Helser, Vice-Pres., Director of Client Service

John H. Kleene, Vice-Pres., Creative Dir.
Clark Pardee, Manager, Job Control

Services: Consultants, creators, producers for: sales and service training, promotion, management and manpower development; product presentation; technical exposition; conventions and exhibits; employee and consumer relations; economic information. Planning and producing slidefilms, motion pictures, training films, sales films, television presentations, charts, records, models and exhibits, stage presentations, conventions and shows, manuals, texts, questionnaires, house organs. Offering stock shots, a-e equipment, syndications. Facilities: Six-story main building, equipped and staffed for: research, planning, writing, editing, all media; layout, art, illustration, technical rendering; motion picture photography, 16mm or 35mm, sound or silent black-and-white or color; still photography, glamour shots, selling scenes, technical illustrations, exploded views; photographic laboratories, developing, printing, enlarging, copying, color daping and processing. Ozalid reproduction, slidefilm animation; arrangements for typesetting, letterpress printing, offset lithography, silk screening, gravure; film titles, Madison Heights sound studio, 4000 sq ft completely equipped. Mitchell camera equipment. Reeves magnetic sync sound.

Recent Productions and Sponsors


HAIG & PATTERTON, INC.

15 E. Bethune Avenue, Detroit 2, Michigan
Phone: TRinity 3-0283
Date of Organization: 1937
Branch: Dayton 2, Ohio, 131 N. Ludlow St., ADams 6299
J. T. Patterson, Chairman of the Board
Earl E. Seielstad, President
Henry Kirkland, Vice-President
C. W. Hinz, Secretary
J. M. Saunders, Chief of Editorial

Services: Industrial sound slidefilms, motion pictures, meeting guides, instruction manuals and engineering charts. Facilities: Complete film studio, permanently staffed with writers, artists, photographers and technicians.

Recent Productions and Sponsors

Motion Pictures: More Power for Pleasure (Detroit Diesel Engine Division); Low Cost Big Grinding (The Vulcan Tool Co.); Steppe...
ENTHUSIASM SCORE FROM S.E. 50' Vaught, F. Maurer, N.Y. shows; American B. Pro Pont B. Opening and 1146 the Detroit Equipment Plymouth Universal Roche, Far The Michigan CHEADLE, Michigan A. Barclay Take Engine Division, RECENT Diamond color Quick staff slidefilms; Without Co.; Aluminum (Pontifical Corp.); Without Co.; Aluminum (National General and March Board); Please! Hen's Artwork & Staff & Architectural Division, for Beat's Division, Motor Co.); 7-3900 Phone: 9-6263 Phone: 5-1440 Phone: 2-4896 Phone: 7-3241 Phone: 7-5888 Date of Organization: July, 1950 Date of Incorporation: 1945 Date of Organization: 1947 Date of Organization: 1926 Branch Offices: 214 E. 31st Street, New York 16, N.Y. Phone: Murray Hill 5-1440 (Ross Roy, Inc. of N.Y.) J. A. Roche, Manager. 1680 N. Vine, Hollywood 28, Calif. Phone: Hollywood 9-6263 (Ross Roy, Inc. of California). M. G. Vaughan, F.P. in charge. Also Ross Roy of Canada, Ltd., Windsor, Ont. Ross Roy, President T. G. McCormick, Executive Vice-President C. F. Sullivan, Vice-Pres., Acct. Super. F. W. Overesch, Vice-Pres., Creative Dir. W. W. Shaul, Vice-Pres., Acct. Super. J. W. Huffman, Vice-Pres., Art Director J. R. Gray, Vice-Pres., Editorial K. S. Loring, Vice-Pres., Special Services SERVICES: facilities for creation and production of sound slidefilms, motion pictures, live meetings of audiences; closed-circuit TV meetings, and corollary materials. FACILITIES: personnel staff of copywriters, product and market research men, creative and mechanical artists, photographers; studio and darkroom. RENECT PRODUCTIONS AND SPONSORS MOTION PICTURES: I Saw It Happen (Chrysler Division, Chrysler Corp.); Power Giants (Dodge Division, Chrysler Corp.); SLIDEFILMS: Building Tomorrow's Leaders (Junior Achievement of S.E. Michigan); The Car of the Future — Today (Plymouth Div., Chrysler Corp.); The Good Old Days (Stewart-Warner Corp.); and others. HENNING & CHANDLE, INC. 1060 West Fort Street, Detroit 29, Michigan Phone: Woodward 1-7688 Date of Incorporation: 1945 Branch: Chicago, 1140 S. Michigan Ave. Wabash 2-6570, F. E. Harrold, Production, editorial and distribution services. L. A. Henning, President George R. Chandle, Vice-President Louis Manos, Production Manager SERVICES: Visual Cast presentations; sound slidefims; motion pictures, literature; complete programs. FACILITIES: Equipment and staff for black and white, Ektachrome and color separation, including studio, camera, lighting, etc. RENECT PRODUCTIONS AND SPONSORS SLIDEFILMS: Mark of the Pro; Here's Why: A Business Report (Holland Furnace Co.); Diamond of Distinction (Dow Chemical Co.); Quick Change for Profits (Beaver Tool & Engineering); Practice Presentation Program (Post Cereal Division); The Strange Case of Louis the Loafer; Leadership or? (Pare-Pak Division, Ex-Cell-O Corp.); The Turbocharger Engine (Detroit Diesel Division, General Motors); What Beats Competition (Assn. of Electronic Parts & Equipment Mfrs.); You Take It From Here (Beatrice Foods Co.). VisualCast presentations: for Michigan Mutual Insurance Co.; Ford Motor Co., Industrial Engines & Tractor Divisions; Joseph Baryley & Co.; General Electric; Hotpoint; Dodge, Plymouth Divisions, Chrysler, and Co. INSTRUCTIONAL ARTS 16210 Meyers Road, Detroit 35, Michigan Phone: University 2-9832 Date of Organization: 1916 Nicholas J. Beck, President James W. Atkinson, Vice-Pres. & Tres. Harry R. Rottgers, Secretary SERVICES: creative and production staff for slidefilms, motion pictures, slides, instructional manuals, catalogs, artwork and photography. Audio-visual equipment sales. FACILITIES: art department, 40 x 50 photographic stage. Equipment for still and motion photography; 16 and 35mm animation stand; recording studio; hot press title department. RENECT PRODUCTIONS AND SPONSORS MOTION PICTURE: Behind the Checkered Flag (Raleton P美军 Co.). MOTION SLIDEFILMS: Case of the Missing Horses (Tractor & Implements Division, Ford Motor Co.). SLIDEFILMS: Construction, Operation and Overhaul of the Holley 1904FS Carburetor; The Blue Chip Prize for 1957 (GMC Truck & Coach Division); Handling Trade-Ins (GMC Detroit Diesel Division). REGAN FILM PRODUCTIONS, INC. 19730 Ralston, Detroit 3, Michigan Phone: Tulsa 3-1334 Date of Organization: July, 1950 Lawrence M. Regan, President Warren Hart, Vice-Pres., Charge Production Raymond E. Pinette, Secretary-Treasurer SERVICES: Complete programs for training, sales promotion, public relations and education, including sound motion pictures, sound slidefims, printed materials, stage presentations and TV spots. FACILITIES: Studio and sound stages designed and built for sound filming (1955). Sound stage 4,000 sq. ft. Still photography stage, laboratory, art studio, magnetic recording, 35mm and 16mm cameras, cutting and screening rooms. RENECT PRODUCTIONS AND SPONSORS MOTION PICTURES: Progress Parade (B. F. Goodrich Company); The New Gro-Pop Story (Kellogg Sales Company); Opening and Closing the Sale (Kellogg Sales Company of Canada); The Story of Perfect Circle Piston Rings (Perfect Circle Co.); 1956 Detroit Fall Staff Meeting (B. F. Goodrich Company); SLIDEFILMS: The Sale After the Sale; This Is It: Processing and Packaging Meats (Amanas Refrigeration Co.); Heart of the Weapon (Burroughs Corp.); Life in Detroit Is Different (Detroit News); Convincational Phone Tires; How to Handle Complaints Profitably; Adjustment Know-How; Adjustment Problems; The Fate of Many Trade-Ins (B. F. Goodrich Co.); Sales Ability Quiz (Braunwick Rubber Co.); So Shall Ye Reap (Kellogg Sales Co.); and others. ROSS ROY, INC. 2751 E. Jefferson, Detroit 7, Michigan Phone: LOrain 7-5900 Date of Organization: 1926 Branch Offices: 214 E. 31st Street, New York 16, N.Y. Phone: Murray Hill 5-1440 (Ross Roy, Inc. of N.Y.) J. A. Roche, Manager. 1680 N. Vine, Hollywood 28, Calif. Phone: Hollywood 9-6263 (Ross Roy, Inc. of California). M. G. Vaughan, F.P. in charge. Also Ross Roy of Canada, Ltd., Windsor, Ont. Ross Roy, President T. G. McCormick, Executive Vice-President C. F. Sullivan, Vice-Pres., Acct. Super. F. W. Overesch, Vice-Pres., Creative Dir. W. W. Shaul, Vice-Pres., Acct. Super. J. W. Huffman, Vice-Pres., Art Director J. R. Gray, Vice-Pres., Editorial K. S. Loring, Vice-Pres., Special Services SERVICES: facilities for creation and production of sound slidefilms, motion pictures, live meetings of audiences; closed-circuit TV meetings, and corollary materials. FACILITIES: personnel staff of copywriters, product and market research men, creative and mechanical artists, photographers; studio and darkroom. RENECT PRODUCTIONS AND SPONSORS MOTION PICTURES: I Saw It Happen (Chrysler Division, Chrysler Corp.); Power Giants (Dodge Division, Chrysler Corp.); SLIDEFILMS: Building Tomorrow’s Leaders (Junior Achievement of S.E. Michigan); The Car of the Future — Today (Plymouth Div., Chrysler Corp.); The Good Old Days (Stewart-Warner Corp.); and others. Van Praag Productions, Inc. 2901 Dime Building, Detroit 26, Mich. Phone: Woodward 2-4896; TWX DE-161 Alan Schmier, General Manager (See complete listing in New York City area) VIDEO FILMS 1004 E. Jefferson Ave., Detroit 7, Mich. Phone: Woodward 2-3400 Date of Organization: 1947 Clifford Hanna, Partner William R. Withewell, Partner Gary F. Galbraith, Photographic Dept. Robert G. Kirkpatrick, Editing Dept. Mary-Theresa Watters, Prod. Coordinator Robert B. Murray, Sound Department Joann Olszewski, Distribution SERVICES: public relations, sales and training films; television commercials, color & b&w; animation or live. Editing and recording services for industrial clients. FACILITIES: sound Audio-visual Lab; TV & Motion Special & 3 Bell & Howell cameras, Animation stand. Stancil-Hoffman, Magnecorder studio recorders, Magnamite field recorder, Two Reel-O-Cut turntable; Capitol music library. Editing equipment in three editing rooms for picture and magnetic or optical tracks. RENECT PRODUCTIONS AND SPONSORS MOTION PICTURES: Music for Everyone (AMI, Inc.); Ghost of a Chance (Monroe Auto Equipment Co.); Progress Report—Atomic Power Plant (Detroit Edison Co.); Stardel Cup Play-offs (Stroh Brewery Co.); Rebirth of a Giant (Michigan Consolidated Gas Co.); A Penny a Mile (American Motors Corp.); New Type TK Bloomer (Diamond Power Specialty Corp.); A Universal Tool (Vickers, Inc.); Lift Up Your Sales (Sherman Products); Project Firestone (Campbell-Ewald Company), TV Commercials: for numerous clients in 1956. Wilding Picture Productions, Inc. 1925 Cadieux Road, Detroit, Michigan Phone: TUscar 2-5750 Don Calloum, Vice-President, in charge (See complete listing under Los Angeles area) BUSINESS SCREEN MAGAZINE
Cincinnati, Ohio

OLYMPUS FILM PRODUCTIONS, INC.
2222 Chickasaw Street, Cincinnati 19, Ohio
Phone: Parkway 1-2184
Date of Organization: 1948
James R. Hill, President
Margaret J. Bolger, Secretary & Treasurer
Services: Motion pictures; industrial; personal, customer, and public relations; sales training; fund raising; educational, medical, safety; documentaries; Sound slides: sales and job training; commercial; educational. Script writing and production consultation. Facilities: Creative staff; complete studio; 4500 sq. ft. sound stage; lighting; Maurer cameras; 16mm magnetic tape sound recording; editing facilities; animation studio; set construction; complete facilities for food storage and preparation and two permanent kitchen sets.

RECENT PRODUCTIONS AND SPONSORS

Wilding Picture Productions, Inc.
617 Vise Street, Cincinnati, Ohio
Phone: Garfield 1-0477
R. L. McMillan, District Manager
(See complete listing under Chicago area)

DOANE PRODUCTIONS
514 Division Street, East Lansing, Michigan
Phone: ED 2-5714
Date of Organization: 1948
Don Doane, Owner and Producer
Services: Sales promotion and public relations with 16mm sound color motion pictures; professional services from script to screen. Facilities: 16mm Arriflex and synchronous camera facilities; studio; synchronous portable magnetic film recording; Maurer optical recording; portable lighting equipment with variable transformers for accurate color control; multiple-screen editing; work printing; interlock projection, Capitol music library.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: More Murders for Tomorrow; Building Revived Business (Dow Corning Corporation); short subjects for pin-point trade show presentations. In production of additional sequences for forthcoming productions. (Only 1956 references submitted).

EDWARD FEIL PRODUCTIONS
1514 Prospect Avenue, Cleveland 15
Phone: P1ose 1-6655
Date of Organization: 1953
Edward R. Feil, Executive Producer
Services: Production of industrial, institutional and promotion films; television commercials, live and animated. Facilities: Scripts, camera, editing and sound recording available for location or studio production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: A Lake Erie Story (Ohio Commercial Fishermen's Association); Automatic Wire Wrap Machine (Clevite Research Center); Pearse Wide Range Envelope Bonding Attachment (Pearse Development Co.); A Place for Healing (University Hospitals of Cleveland); Precision Metal Forming (The Cyril Bath Co.); Model 20 Automatic Horn Cap Assembly (Neuma-Serve, Inc.).

INDUSTRIAL MOTION PICTURES, INC.
1706 East 38th Street, Cleveland 14, Ohio
Phone: EXPRESS 1-3432
Date of Organization: 1945
A. P. MacDermott, President-Treasurer
D. E. MacDermott, Secretary
E. B. Meyers, Production Manager
J. L. Miech, Director of Photography
Services: Motion pictures, slides, films, slides, stills; sound recording, script. Specialists in location work for heavy industry. Facilities: Station wagon with portable generator; 2 sound stages, lighting: 5-film studio cameras: 5-channel 16mm and ¾" tape recording. Editing and animation dept.

Cleveland, Ohio Area

CINECRAFT PRODUCTIONS, INC.
2515 Franklin Blvd., Cleveland 13, Ohio
Phone: S1uperior 1-2300
Date of Organization: 1939
Ray Culley, President
Paul Culley, Production Manager
Robert E. Haviland, Producer-Director
Robert Welchans, Producer-Director
Frank Siedel, Script
Harry Horrocks, Chief Cameraman
Ed Perry, Stills and Animation
Nick Boris, Cameraman
Robert Mowry, Art Director
Barrett Taylor, Artist
William Applegate, Sound
Robert Murphy, Artist
Kathleen McCartney, Secretary
Charles Toth, Stage Manager
Donald Mitchell, Comptroller
Services: Industrial, sales and job training motion pictures and slideslimes; TV spots and package shows. Facilities: Studio, sound-proofed stage, floating stage; Mitchell cameras; Fearless dollies. & R booths; lights; diesel generator on truck for location; rear projection with 13 ft. screen; multi-camera synchronized shooting and projection; Teleprompter; RCA sound-on-film; Ampex tape recorder; disc equipment; art department.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Chewed Shore (Cleveland Electric Illuminating Co.); The Safer Saber; Accuracy by the Carload (Harris Seybold Co.); Giants at Work (McDowell Engineering Co.); Iron Ore From the North (Iron Ore Company of Canada); Customer Preference (Associated Merchandising Corp.).

SLIDEFILMS: Ceiling Unlimited (Cleveland Ecc. Illuminating Co.); Right Tap for the Right Job (Wood & Spencer Co.); A Fitting Partner to Progress (Dresser Manufacturing Co.); Sales Unlimited (Pennzoil Co.); The Great Roach & Trouble (Westinghouse Electric): Customer Preference (Federated Department Stores). TELEVISION FILMS: Ohio Stories—39 ten-minute shows (Ohio Bell Telephone Co.); TV Commercial: For Standard Oil (Ohio); O'Neill for Governor Committee; B. F. Goodrich; Seiberling Rubber Co., etc.

East Lansing, Michigan

CAPITAL FILM SERVICE
224 Abbott Road, East Lansing, Michigan
Phone: EDgewood 2-3544
Date of Organization: 1939
James Robert Hunter, Owner
Joseph E. Ceterski, General Manager
Vern E. Sidel, Sound Technician
Kenneth M. Kortje, Editorial Department
James R. Culver, Sales Dept.
William N. Kirshner, Writer-Director
Services: 16mm productions from script to screen. Photographic studio and laboratory; single and double-system photography; TV commercials. Industrial sales and educational films and filmstrips. Kinescope facilities. Editing. Radio transmissions; disc cutting. Facilities: Two sound stages; 15' x 30' and 24' x 40'; cutting rooms; recording and projection rooms; laboratory processing and printing rooms. Music library. Animation. Receiving and shipping dept.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Take a Good Look (Auto-Owners Insurance Co.); Interlochen (National Music Camp); Steel-X Carrier (Carrier-Stephens Chemical Co.); From the Heart (Ingham County United Community Chest). TELEVISION FILMS: County Agent — series of 13 shows (Michigan State University, Extension Service).

[LISTINGS CONTINUED ON FOLLOWING PAGE]
EAST CENTRAL: CLEVELAND

INDUSTRIAL MOTION PICTURES, Cont’d. \(\star\)
\(\star\) Wilding Picture Productions, Inc.
1010 Euclid Building, Cleveland, Ohio
Phone: Tower 1-6440
Dean Coffin, District Manager
(See complete listing under Chicago area)

\(\star\)

Dayton, Ohio

\(\star\)

FILM ASSOCIATES, INC.
4600 So. Dixie Highway, Dayton 9
Phone: Walnut 2164
Date of Incorporation: 1946
E. Raymond Arn, President-Treasurer
Mildred G. Arn, Vice-President
Clement V. Jacobs, Secretary
Edward R. Lang, General Manager

SERVICES: 16mm color, b/w motion pictures for industrial, educational and television use.
FACILITIES: Two large studios; complete processing facilities for b/w under rigid control; latest automatic printers, capacity 25,000 feet color; 25,000 feet b/w per day. Five recording channels for tape, magnetic film, 16mm optical film and disc. Music library. Kinescope recordings. Animation department including Oxberry stand. Two Maufer cameras; two Auricon Super Pro’s. Large complement of lighting equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Kitchen Idea News for 1957 (Frigidaire Division, General Motors); The Translator Story (Delco Radio Division, General Motors); The 1956 Humboltion & Little Brown Jug (U.S. Trotting Association); The Pro Wee King Shoe (Pee Wee King Enterprises); Watch the Birdie — Audition (Soundac Productions), TV COMMERCIALS: For Wiedeman Brewing Co. (Tatham Laird); Hudepohl Brewing Co. (Stockton, West & Burkart); Kroger Grocery (Ralph Jones Agency); Huber Homes (Don Kemper Agency); Plastic Kote (Monroe Scharff).

\(\star\)

The Jam Handy Organization, Inc.
310 Talbott Building, Dayton 2, Ohio
Phone: Adams 6289
Jack Scehve, in charge
(See complete listing under Detroit area)

\(\star\)

Haig & Patterson, Inc.
131 North Ludlow Street, Dayton 2, Ohio
Phone: Adams 9291
(See complete listing under Detroit area)

\(\star\)

Reid H. Ray Film Industries, Inc.
384 West 1st St., Dayton 2, Ohio
Phone: HEmlock 5174
A. Merritt Simpson, Eastern Sales
(See complete listing under St. Paul, Minn.)

SEND TODAY FOR OUR 16MM SOUND-COLOR FILM WHICH DESCRIBES TRU-LINE PROCESSING IN DETAIL.

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Here is the most amazing tiling technique yet devised. An entirely new exclusive process for reproducing type and illustrations directly upon clear acetate cells.

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FOR A CHANGE OF PACE
USE WIDE SCREEN
AND IT'S NOT EXPENSIVE

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FILM PRODUCTION • No Special equipment, lenses or techniques required. It is as simple as producing your present standard visuals.

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PORTABLE • The complete equipment packs in small cases which are carried as hand luggage. Set-up is quick!!! A 50 foot setting takes less than an hour for 2 men.

THERE'S KNOW BUSINESS IN SHOW BUSINESS

Ideas • Equipment • Automation • Supervision

- Folding Screens
- Portable Stages
- Stage Fronts
- 16mm Projectors
- Arc Projectors
- Continuous Slide Projector
- Continuous Motion Picture Projector
- Lighting Equipment
- Sound Equipment
- Easels
- Flip Charts
- Podiums
- Special Projectors
- Flannel Boards
- Turntables

RENT OR BUY

A one stop source for all your Sales Meeting Equipment

S.M.E. Sales Meeting Equipment Inc.
1210 N. Heyne Ave., Chicago 22, Ill.
Phone: BEImont 5-4920
Meeting Film Segments (Swift & Company): New Beds or Old Ideas; Seven Ways to Lose Sleep (Nat. Assn, of Bedding Mfrs.). SLIDE-FILMS: Starting With the Globe (Denny-Geppert Co.); Hear 'N See (Beltone Hearing Aid Co.). TV COMMERCIALS: for Monarch Brewing (C. Wendel Muench & Co.); Grant Co.; Young's Nat'L League Baseball Club, Mark Williams Co., Demert & Dougherty (Arthur Meyerhoff & Co.); Comfort Mfg., Zion Industries (Olian & Bronner, Inc.); Rival Packing (Charles Silver & Co.).

ATLAS FILM CORPORATION

1111 South Boulevard, Oak Park, Illinois
Phone: A'Ustn 7-8820

Date of Organization: 1913
Branches: (Sales) 225 N. La Salle St., Chicago; 714 Warner Bldg., Washington 4, D.C.; 1931 Rodney Drive, Hollywood 27, Calif.

L. P. Mominee, Vice-President, Sec'y, Gen. Mgr.; Albert S. Bradish, Vice-President, Production Frederick K. Barber, V. P., Director Advertising, Sales Promotion Edward Schager, V. P., Director of Sales Jack D. Danielson, Director of Television James L. Herman, Public Relations Films Louis E. Wilder, Slidefilm Department Services: 16mm and 35mm public relations and training motion pictures and slideslides; color and sound; TV commercials; short subjects; theatrical shorts, packaged programs. Facilities: Cameras, 16mm and 35mm, RCA 35mm and 16mm direct positive sound recording; art department; time-lapse photography; two sound stages; laboratory; animation; editing; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Things Keep Changing; Man About Town (Sinclair Refining Company); Lifetime Protection (Bowen Chemical Company); Time for Thanks (Community Welfare Council of Milwaukee County); Tameled to Outperform (Austin-Western Company); Let's Go Bowling (Bowling Proprietor's Association of America); Fuels and Lubricants (U.S. Air Force); Radio Telescope (U.S. Navy). SLIDE-FILMS: Pump's Peak—a Must! (F. E. Myers & Bro. Co.); Water Well Drills (Bucyrus-Erie Co.); Selective Selling (Delco Valve Co.); Of Engineering—the Most; Stopper Stopper; The Peak of Flavor; Back Up the Bag (RCA Whirlpool-Seger Co.). TV COMMERCIALS: For numerous clients during 1956.

GILBERT ALTSCHUL PRODUCTIONS, INC.

2441 W. Peterson Ave., Chicago 45, Illinois Phone: UPtown 8-2555

Date of Organization: April, 1954
Gilbert Altschul, Pres., Executive Prod., Bruce Colling, Vice-President and Prod. Mgr. L. R. Sager, Vice-President & Sales Manager Esther Altschul, Secretary-Treasurer

Services: Production of motion pictures and slideslides for industry, education and government. Facilities: Production stage as well as editing, recording and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Patient Is a Person (The Smart Family Foundation); Planning Your Kitchen for Carefree Living (Chambers Ranges, Inc.); Construction Techniques (The Austin Company); Automation in the Metalurgical Laboratory (Buchler, Ltd.); Sales Services. Facilities: Animation, stop motion facilities—limited live action facilities—editing equipment, moviolas—optical effects printing, modern kitchen set.

CHICAGO FILM STUDIOS

OF CHICAGO FILM LABORATORY, INC.

56 E. Superior Street, Chicago 11, Illinois Phone: WHitehall 4-6971

A. G. Dunlap, President Robert D. Casterline, Director of Sales Russell T. Ervin, A.S.C., Production Mgr. Walter Rice, Laboratory Mgr.

Services: 16mm and 35mm color and black and white motion pictures for advertising, sales promotion and job training; educational and travel; slideslides; television commercials. Facilities: Two sound stages; Mitchell, Bell & Howell and Maurer cameras; art and animation; optical effects; RCA 35mm sound recording on film or 35mm magnetic tape; projection theatre; laboratory; creative staff.

COLBURN FILM SERVICES, INC.

164 North Wacker Drive, Chicago 6, Ill. Phone: D'Earbor 2-6286

Date of Incorporation: 1953
Henry Ushijima, Executive Producer R. Robert Luce, Associate Producer

Services: Industrial motion pictures; sound slideslides and complete production services available to other producers. Writers, artists
METROPOLITAN CHICAGO:

COLBURN FILM SERVICES: Cont’d.

and technicians. FACILITIES: Large sound stage permanently staffed; equipped for either 16mm or 35mm production. 16mm, 17-3/4mm or 35mm magnetic recording and re-recording channels. Complete laboratory facilities. RÉCENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: A New Word for Farming (American Petroleum Institute); Tomorrow Is Now (Minneapolis-Moline Company); Partners in Quality; Sell the Best (Weil-McLain Company); Ski Tricks (Evrian Motors); 35-H (Marvin Power Tools Co.); Terra Tree Crawler (American Tractor Co.); Automatic Stamping (Verson Allsteel Press Co.). SLIDE-FILMS: Dresses Up and Going Places: Our Sales Territories (Armour and Co.); Selling Alcoa (Alcoa Newell-Martag Co.); The Homeowner Speaks Up (Curtis Industries). TV COMMERCIALS: For Wrigley Gum (Arthur Meyerhoff & Co.); Reed’s Candy (Kenilworth); Great Story of Corn (Funk Bros. Seed Co.). SLIDE-FILM: A Story of Lutheran Brotherhood (Lutheran Brotherhood Life Insurance Society).

COLMES-WERRENTH PRODUCTIONS

540 Lake Shore Drive, Chicago 11, Ill.
Phone: Michigan 2-7470
Date of Organization: 1955
Walter Colmes, Partner
Reinhard Werrenth, Jr., Partner
SERVICES: Motion picture and slidefilm production services from ideas to finished films. FACILITIES: Leased studio facilities include 15,000 sq. foot sound stage; 35mm and 16mm production equipment.

RÉCENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Time for Decision (Challenge C-FHD (Sears, Roebuck & Company); The Great Conversation (Great Books Foundation); The Story of Legal Aid (Legal Aid Association); Progress in Poultry (Dr. Sabury’s Laboratories).

DOUGLAS PRODUCTIONS

125 S. Racine, Chicago 8, Illinois
Phone: Haymarket 1-0409
Date of Organization: 1945
Branch: 734 N. Jefferson, Milwaukee, Wis.
Phone: Rroadway 3-6673
Fred C. Raymond, President
Artur R. Jones III, Exec. Vice-President
Robert N. Kennedy, Dir. of Photography
Larry Tickus, Asst. Camera Man
Sherwin Becker, Production Manager
Wm. Bielick, Lab. Manager
SERVICES: Creation and production of motion pictures, slidefilms, TV commercials and trailers for business, industry and education. Industrial film laboratory services. Equipped and staffed for both studio and location photography in motion picture and still fields. FACILITIES: Complete laboratory facilities, including color and b&w printing. Two sound stages; administrative and creative offices; animation and art departments; magnetic and optical sound recording; film storage vaults; editing, conforming and final processing of industrial visualizations.

RÉCENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: New Digs, New Ways (Maytag Co.); Modern Mowers (Fairbanks-Morse); All-Star Turkey Parade (Armour and Co.); Power-Kraft Tools (Montgomery Ward); W.H. Got H (The Oliver Corp.); Terra Tree Crawler (American Tractor Co.); Automatic Stamping (Verson Allsteel Press Co.). SLIDE-FILMS: Dresses Up and Going Places: Our Sales Territories (Armour and Co.); Selling Alcoa (Alcoa Newell-Martag Co.); The Homeowner Speaks Up (Curtis Industries). TV COMMERCIALS: For Wrigley Gum (Arthur Meyerhoff & Co.); Reed’s Candy (Kenilworth); Great Story of Corn (Funk Bros. Seed Co.). SLIDE-FILM: A Story of Lutheran Brotherhood (Lutheran Brotherhood Life Insurance Society).

CAL DUNN STUDIOS

150 E. Chicago Ave., Chicago 11, Ill.
Phone: Whitchell 3-2424
Date of Organization: 1947
Cal Dunn, President
Joseph G. Beterer, Vice-President
SERVICES: Motion pictures and slidefilms for sales promotion, training, product information and employee indoctrination; TV commercials and promotions; CUS. FACILITIES: Creative, art, photographic, animation, editing and supervisory staffs; 16mm and 35mm motion and slidefilm cameras; 16mm and 35mm editing and sound equipment.

RÉCENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Operation Consumer Impact; Changes; Brands; If It’s New (Swift & Company). SLIDE-FILMS: Social Security Means Successful Selling; How to Close More Sales (National Life & Accident Insurance Co.); Field Marketing (Conoco Oil Company); Food for Life (Swift & Company); People; Protection and You (Hardware Mutuals); Right Into Rotary (Rotary International). There’s Always a Better Way (Mead Johnson & Co.). TV COMMERCIALS: For Swift & Company, Brunswick-Balke-Collender, Carter Oil Co. (McCann-Erickson); Toni Company (Tatham-Laird, Inc.).

Jerry Fairbanks Productions

520 North Michigan Avenue, Chicago 11, Ill.
Phone: Whitchell 4-0196
Robert Kemper, representative
(See complete listing under Los Angeles area)

FRANCISCO FILMS

186 No. Wabash Avenue, Chicago 1, Ill.
Phone: STate 2-0782
Date of Organization: 1942
L. Mercer Francisco, Proprietor
John R. Macdonald, Production Manager
Charles R. Lawrence, Account Executive
SERVICES: Production of sound motion pictures, sound slidefilms, filmstrips. FACILITIES: Complete photographic facilities for production of slidefilms and auxiliary materials and advertising photographic illustrations in black and white and color in own Chicago studio, centrally located.

RÉCENT PRODUCTIONS AND SPONSORS

SOUND SLIDEFILMS: Dudes Hit the Highways; Differences in Diesels (Cummins Engine Company, Inc.); Whose Year of Years?; Where Sales Begin; Greier Counter for Point Profits; Serve Them Right; It’s In the Book! (The Sherwin-Williams Co.); Permanent Satisfaction; Make It Your Business (Helene Curtis Industries, Inc.); Instruments for Creative Selling (Stewart-Warner Corporation).

Galbraith Picture Productions, Inc.

141 West Jackson Boulevard, Chicago 4, Ill.
Phone: Harrison 7-7477
Cyde L. Kreses, Jr., Manager
(See complete listing under Indiana area)

GRAPHIC PICTURES, INC.

33 South Wacker Drive, Chicago, Illinois
Phone: CEntral 6-7269
Date of Organization: 1945
Branch: 2946 Los Veloz Avenue, Hollywood, Calif.
Phone: Hollywood 3-8209.
Wallace McKinley, in charge
Robert H. Estes, President
P. Y. Oumestad, Secretary & Treasurer
Emmett Mellentin, Exec. V. P., Chg. Prod.
C. F. Maravolo, Art Director
R. A. Herford, Chief Cameraman
L. E. Van Houten, Director
Frank Kent, in charge of Sales
John Murray, Industrial Division
SERVICES: 16mm, 35mm production, recording, plus new 16/32 optical recording. Slidefilms: agency presentations; illustrative photography, artwork and animation. FACILITIES: Two studios, 40' x 75' and 18' x 40'; all types of sound recording equipment. 35 and 16mm RCA optical recorders. Location sound truck. Phone lines to seven Chicago hotels from studio. Three 16mm cameras; five 16mm cameras plus two 35mm Mitchells. Transcription and record pressing services.

RÉCENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Wonder Cup (Milmour Products); Digging Up Profits; Make Your Mark (Shawnee Equipment Co.); Modern Living (Plymouth Homes, Plymouth, Ind.); Income Tax (The Mannion Forum, South Bend, Ind.). SLIDE-FILMS: Yours for the Asking (Visking Corp.).

The Jam Handy Organization, Inc.

230 North Michigan Avenue, Chicago 1, Ill.
Phone: STate 2-6737
Harold Dash, in charge
(See complete listing under Detroit area)

HENNING & CHEADLE, INC.

111 S. Michigan Avenue, Chicago, Illinois
Phone: WAbash 2-6570
R. E. Harrold, in charge
(See complete listing under Detroit area)

Your Dependable Reference Source

* Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Five business-sponsored motion picture or slidefilms were the minimum requested for an unqualified listing.
DALLAS JONES PRODUCTIONS, INC.
1725 N. Wells Street, Chicago 14, Illinois
Phone: MOhawk 4-5525

Date of Organization: 1947
Dallas Jones, President
Marion Jones, Vice-President & Treasurer
C. Richard Bowen, Secretary
James E. Holmes, Director of Sales
Oz Zelke, Director of Production
Jack Conrad, Executive Assistant
Paul Jensen, Script Supervisor
Edwin G. Hoge, Production Manager
Marvin Goessl, Art Director
Carl Sandin, Editing Department
Gerhard Kugel, Sound Department

SERVICES: A complete specialized training and sales promotion service, including field research, writing, and production of all audio-visual and printed materials. Motion pictures, slidefilms, filmstrips, slides, flagged boards, complete meeting packages. FACILITIES: Sound and silent stages for motion pictures and slidefilms. Highly mobile location equipment. 16-mm and 35mm Mitchell cameras, magnetic recorders, specialized writers, art department, editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Best Made Plans (Dow Chemical Company); The Mark of Quality (Sunbeam Corporation); Klisklok Hand Former (Container Corporation); Zo Late (Sears, Roebuck & Co.); The Pakal Sale Call (Pabst Brewing Co.): This Is Your Tomorrow (A. O. Smith Corporation). SLIDEFILMS: 1957 Line Announcements (Hotpoint Corp.): The Day They Stopped Buying Milk (National Dairy Council); Good Meals for Busy Days (Evaporated Milk Assn.); 1957 Room Weatherman (Carrier Corporation): Be a Pro (Swift & Co.): Ideas on Film (Dow Chemical Co.); 1956 Sales Meeting (Campbell Soup Co.): Direct Line to Sales (Car & Adams & Collier, Inc.).

MERVIN W. LA RUE, INC.
159 E. Chicago Avenue, Chicago 1, Illinois
Phone: SUperior 7-8567

Date of Incorporation: 1947
Mervin W. La Rue, Sr., President
Joanna La Rue, Vice-President
Charles C. Hard, Secretary-Treasurer

FENTON McHUGH PRODUCTIONS, INC.
518 Davis Street, Evanston, Illinois
Phone: UUniversity 4-3021

Date of Organization: 1956
Fenton P. McHugh, President
Harold A. Lukas, Vice-President, Secretary, Production Mgr.
Lutz Hapke, Director of Photography

SERVICES: 16mm and 35mm motion pictures for business, industry and television. FACILITIES: 16mm and 35mm motion picture and sound recording equipment; sound stage; editing facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Medical Emergency; Democratic Cold (American Osteopathic Assn.); Till Debt Do Us Part (Credit Union National Assn.); Gentlemen, Be Seated (Boystrom Mfg. Company); Michigan at Play (White Rose Gasoline).
**METROPOLITAN CHICAGO:**

**MIDWEST FILM STUDIOS, Cont'd.**

**SERVICES:** Picture motion and slidefilm production; research, writing, photography, editing, etc. **FACILITIES:** Motion picture and slidefilm equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** Bathroom Beauty (Natco); Mosaic Goes Modern (Mason Contractors); Packaging Line (Clay Products); Frez-Cel (Dole); SLIDEFILM: Skinny and a Good Breakfast (Cereal Institute).

*Fred A. Niles Productions, Inc.*

22 West Hubbard Street, Chicago 10, Ill. Phone: S'Union 7-0700

Date of Organization: December, 1955

Fred A. Niles, President & Owner

Chris Petersen, Jr., Vice-President, Chg. H'wood

Thomas R. Ryan, Production Manager

William E. Hardie, Editing Dept. Super.

Frank Richter, Chief Sound Engineer

Ruth Ratny, Director

Edward E. Katz, Controller

Lloyd Bethune, James O'Kelley, Thomas Rook, Charles Ticho, Rogers Keene, Directors

Arnold Coty, Industrial Shows

**SERVICES:** Scripts and storyboards, live action and animation; full production for television; industrial film script and production; industrial shows; TV shows; sales training films.

**FACILITIES:** Soundproof shooting stages, Chicago; technical crews for production in studio and location on multi-camera equipment.

Creative staff of writers and artists; sound recording, editing in studio. Animation executed by Niles' own staff of animators in Hollywood.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** Admiral RadarScope; Safety Catch Refrigerators (Admiral Corp.); Guinness Children's Colony (Lion's International). **TELEVISION FILMS:** Oval Roberts Program, series of 42 half-hour shows; National Barn Dance. **TELEVISION COMMERCIALS:** For American Dairy Assn. (Campbell-Mithun); Leonard Refineries (Wesley Aves & Associates); Kraft Foods (Needham, Louis & Brody); Quaker Oats (Wherty, Baker & Tilden); Admiral Corp. (Henri, Hurst & MacDonald); Swift & Co. (McCann-Erickson); Standard Oil (D'Arcy); Wilson & Co. (U.S. Advertising).

*John Ott Pictures, Inc.*

85 Hribard Road, Winnetka, Illinois

Phone: Winnetka 6-3526

Date of Organization: 1948

John Ott, President

**SERVICES:** Time-lapse photography, microscopic photography and motion picture productions. **FACILITIES:** Time-lapse greenhouse, studio, sound recording facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** Spring Bulbs (Associated Bulb Growers of Holland); Cool, Servant of Mankind (United Electric Coal Companies); Anhydrous Ammonia (Standard Oil Co. of Indiana); Case of Your Trees (National Shade Tree Conference). Various film segments for Walt Disney Productions, NBC Network TV.

**PARAGON PICTURES, INC.**

2540 Eastwood Avenue, Evanston, Illinois

Phone: Davis 8-5900; Birlarage 4-3711

Date of Organization: 1948

Robert Laughlin, President

J. Edgar Kelly, Secretary

Catherine M. Laughlin, Treasurer

Samuel J. Needham, Production Manager

Alfred Bleich, Client Planning

**SERVICES:** Industrial motion pictures, slidefilms and TV commercials. **FACILITIES:** Fully equipped sound stage 40 ft. x 80 ft., magnetic and variable density optical recording systems, conference and screening rooms, editing and still laboratory facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** The Braving Story (Charles Braving Company, Inc.); Commercial Rockies (National Film Board of Canada); Pepsi Beer Interview (Leo Burnett Company, Inc.). **SLIDEFILMS:** Togetherness (Butler Brothers); Check and Double Check (Zurich-American Insurance Companies). **TV COMMERCIALS:** For East-Ocean Mfg. Co., Inc.; Reo Power Mowers. TV FILMS: University of Illinois; Mars Candy Co.

*Pilot Productions, Inc.*

6149 No. California Ave., Chicago 45, Ill.

Phone: AMbassador 2-1411

Date of Organization: 1940

(Incorporated November 1, 1952)

C. Robert Iedy, President

M. E. O'Brien, Exec. Vice-President-Treas.

R. L. Dedrick, Vice-President—Production

A. E. Brougher, Secretary

**SERVICES:** 16mm motion, 35mm sound slidefilms, industrial and illustrative still photography. 16mm tape recording. **FACILITIES:** Production facilities for still and motion, except 16mm laboratory, 3000 sq. ft. studio, sound controlled.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** Fashioning the Future (C.B.P.); The High Speed Superior Steel; Tractor Logging (Clark Equipment Co.); Kenmore Plating (National-Standad). **COMMERCIALS:** Production of Shear Control (Illinois Tool Works). **SLIDEFILMS:** Profit Through Power (Electro-Voice, Inc.). **MOTION PICTURES:**那些 of Diesel Engines (Wankeshia Motors); Voice Expression (S.P.E.R.S.Q.S.A., Inc.). **COMMERCIALS:** Maintenance of Hydraulic Systems (Clark Equipment Co.).

*PRODUCERS FILM STUDIOS* 540 Lake Shore Drive, Chicago, Illinois

Phone: WHitehall 3-1440

Date of Organization: June, 1946

Branch: 10281 E. Bay Harbor Drive, Miami Beach 54, Florida. Phone: UNION 6-3009.

Jack H. Lieb, President

Warren Lieb, Production Supervisor

Walter A. Hotz, Chief Sound Engineer

Lawrence Johnson, Director

Charles Gliek, Traffic Manager

Elise Kerlin, Head Editor

Mary Chase, Puppet Creator & Producer

**SERVICES:** Producers of sound motion pictures for industry, television, training, educational and safety use; creators of travel film sales programs. TV commercials; sound slidefilms. **FACILITIES:** 16mm-35mm sound and camera equipment; two sound stages; cutting; projection; interlock, lighting and music library facilities. All optical and magnetic sound, both 16mm and 35mm, is RCA System.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** On Impact (Sturges-Grant Pros.); Invitation to Palm Springs (Mutual of Omaha); Seven Million Miles of White Power (Kaiser Aluminum & Chemical Sales). **COMMERCIALS:** For J&J, Inc. **SLIDEFILMS:** Operation of various systems — Maintenance & Safety (U.S. Air Force). **TELEVISION FILMS:** Thought for the Day (Columbia Broadcasting System); Filmed Interviews — 60 (Pabst Brewing Co.). **TELEVISION COMMERCIALS:** For Reddy Red Heart (Campbell-Mitrowitch). **COMMERCIALS:** For Winnetka Corp. (Erwin Wasey & Co.); DX Gasoline, DPC Cleanser, Robin Hood Flour, etc.

*Reed H. Ray Film Industries, Inc.*

208 South LaSalle Street, Chicago, Illinois

Phone: Financial 6-0987

Frank Balkin, in charge

(See complete listing under St. Paul, Minn.)

*SAIRA, INC.*

16 East Ontario Street, Chicago 11, Illinois

Phone: WHitehall 3-4515

290 East 56th Street, New York 22, N.Y.

Phone: Murray Hill 8-0685

Date of Organization: 1937

(At New York City Studios)

Valentino Saura, President

Morris Behrend, General Manager

John Henderson III, Producer-Director

Robert Jenness, Director

Rex Cox, Director

Stanley Johnson, Director

George Alman, Chief Editor

David Fletcher, Art Director

(At Chicago Studios)

Michael Stenney, Production Manager

Marvin Bailey, Service Manager

Karl Oser, Director

Norman Shikakuda, Director

Harry Holt, Director

John Brix, Director

Helen Krupa, Scenario Supervisor

George DeDecker, Art Director

Harold Lignell, Laboratory Manager

**SERVICES:** Creation and production of motion picture scenes, slides and television commercials for sales, sales training, product promotion and information, employee training and indoctrination, safety training and promotion, public information, Armed Forces training subjects. **FACILITIES:** Sound stage, 16mm and 35mm motion picture cameras; still photographic equipment and personnel; 16mm and 35mm camera equipment.
TELECINE FILM STUDIOS, INC.
100 S. Northwest Highway, Park Ridge, Ill.
Phone: TA 3-1418

Date of Organization: 1952
Byron L. Friend, President
June A. Friend, Secretary-Treasurer
Henry Ball, Facilities Manager
Bryan Wright, Assistant Manager
Jack Richards, Chief Cameraman
Hans Graff, Supervising Editor

SERVICES: Motion pictures for industry and television, color or b&w; 35mm or 16mm, studio or location. TV commercials, complete packaging service, editing, re-recording, mixing, interlock screening and recording; script writing; animation; consultation. Hi-speed photography for observation and analysis; time-lapse films. FACILITIES: Multiple camera, continuous shooting picture equipment, 35mm or 16mm cameras; magnetic sound recorders; sound stage 30' x 15', fire-channel re-recording and mixing; selsyn interlock. Gasoline and battery-driven generators for location; wireless microphones. Lighting equipment, for studio and location; editing equipment, including 35mm, 16mm Movilabs.

RECENT PRODUCTIONS AND SPONSORS

UPA Pictures, Inc.
Wrigley Building, Chicago, Illinois
Peter Del Negro, sales manager
(See complete listing under Los Angeles area)

Winik Films Corporation
20 North Wacker Drive, Chicago 6, Ill.
Al Levine, in charge
(See complete listing in New York City area)

Raphael G. Wolff Studios, Inc.
2103 Union Avenue, Evanston, Ill.
Phone: DAVIS 8-7280
Carl Wester, in charge
(See complete listing under Los Angeles area)
Kansas

CENTRON CORPORATION, INC.  
West Ninth at Avalon Road, Lawrence, Kansas  
Phone: Viking 3-0400  
Date of Organization: 1947  
Arthur H. Wolf, President and Exec. Prod.  
Russell Mosser, Executive Vice-President and Treasurer  
Charles Lacey, Secretary and Director of Production  
Norman Stuewe, Motion Picture Photography  
Margaret Travis, Script and Filmstrip Prod.  
Harold Harvey, Editor  
Gene Courtney, Director  
Robert Rose, Still Photography  
Dan Palmquist, Editing  
Joe Grou, Art Director  
SERVICES: Motion pictures and slides for public relations, sales, training, education, and television. Subcontracting. Specialized sports photography. Specialized color and/or black and white still assignments. Animation and recording service. FACILITIES: New studio and office facilities include 60' x 100' x 27' sound stage, visual studies, editing rooms, sound rooms, etc. Mitchell and Cine Special cameras; complete lighting and sound equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Most In Posts; The Last of Grass (Monsanto Chemical Co.); The Case of the Doubting Doctor (American Medical Association); Techniques of Organic Chemistry—Parts 1, 2, 3 and 4 (Harvard University and Ford Foundation); Speed-Kled Collator (Ditche-Glaser); Acro Medical Research (U.S. Air Force); License for Volunteer (Kansas for Right to Work); Why Study Industrial Arts? How to Take a Test; How Plants Reproduce; Industrial Arts; Joining & Glueing; Industrial Arts; Wood Finishing; How Animals Help Us and seven other films (Young America Films). FILMSTRIPS: Farm & City: Our Pets: Elementary Science and 25 others (Young America Films). TV COMMERCIALS: for Blue Cross Blue Shield; Western Auto: Bruce Brewer; Patterson-Wright: University of Kansas.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Man to Man (Broadcasting & Film Commission); National Council of Churches: Check Band—Go Giver (John Driemen Associates); Tale of the Tile Totters (Wood Conversion Company); The President Speaks (Gamble-Skogmo); Dunnwood (Dunwoody Industrial Institute); Sigma (Minnesota State Dept. of Welfare).

EMPIRE PHOTOSOUND INCORPORATED  
1920 Lyndale Ave. South, Minneapolis 5, Minn.  
Phone: Pleasant 2467  
Date of Incorporation: October, 1945  
William S. Yale, President  
Charles B. Woehrle, Secretary-Treasurer  
Catherine Running, Business Manager  
Richard Jamieson, Production  
Arthur Nicol, Animation  
Frederick Coleman, Camera  
Patrick Des Jarlatt, Art  
DeLoreis Paul, Editing  
Mark Elke, Sound  
SERVICES AND FACILITIES: Completely equipped production facilities for motion pictures, sound slides, television commercials and sales training presentations. 16mm Maurer camera. Time-lapse, slow motion equipment. Editing, and interlock projection. Animation, sound recording studio 40' x 60' sound stage. Tape and magnetic film recording, disc and tape music libraries. Process screen and arc projection.

RECENT PRODUCTIONS AND SPONSORS  

REID H. RAY FILM INDUSTRIES, INC.  
2929 Ford Parkway, St. Paul 1, Minnesota  
Phone: Midway 9-1393  
Date of Organization: 1940  
Branch Offices: 208 S. LaSalle St., Chicago 4, Ill. Phone: Financial 6-6987. Frank Balkin, Manager, 384 West 1st St., Dayton 2, Ohio. Phone: HEmlock 5174. A Merritt Simpson, Eastern Sales, 716 No. LaBrea, Hollywood. Phone: OFlender 4-1117.  
Reid H. Ray, President  
William H. Ringold, Vice-President  
R. V. Jeffrey, General Sales  
Frank Havelock, Sales Mgr., Film Ad. Dir.  
Robert E. Whitney, Asst., to the President  
Alice M. Griswold, Secretary  
Elsworth H. Polfuss, Producer  
Clive Bradford, Laboratory Supervisor  
Gordon Ray, Director, Still Photography  
Robert H. Winter, Chief Film Editor

IOWA

GENERAL PICTURES PRODUCTIONS, INC.  
1702 Sec Way, Des Moines, Iowa  
Phone: Atlantic 8-2113  
Date of Organization: 1945  
Ted Shone, President  
D. H. Bonine, T.P., Charge Laboratory  
Wm. H. Schultz, E.P., Charge Production  
SERVICES: Industrial sales, educational, job training and civic relations films; television subjects. FACILITIES: Sound and color cameras and laboratory equipment; sound recording and re-recording, direct-on-film, magnetic film, tape; color printing; editing; creative staff.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Iowa Highway Quiz Show Good Roads Association; When Hunch Hits Your Town—Western Tool & Stamping Co.; The Miracle SD Tubular Truck Tire (Armstrong Wire & Rubber Co.); The Burning Farm Question (Farmers Mutual Reinsurance Co.); That More May Learn and Read (Creighton University).
Is the audience for your 16mm films captive...or captivated?

You have a good movie with an important message. Make the most of it with the businesslike presentation that your audience deserves.

Will your show start smoothly—in focus, at the first title frame? Will the pictures be clear and brilliant, even in a room light enough for note-taking? Will the sound be true and resonant, not garbled...not drowned out by projector noises?

If you're using a Kodascope Pageant 16mm Sound Projector, you can answer YES to every question.

With a Pageant, your audience watches the screen, not the projector...gets the full impact of your message...and departs with a good impression of you and your presentation.

Here are four reasons why: 1. The Pageant is easy to set up—film path is printed on projector, single switch for forward and reverse. 2. It delivers extra-bright pictures—exclusive Kodak Super-40 Shutter automatically puts 40% more light on the screen at sound speeds than ordinary shutters. 3. Its sound is clear and natural—Pageant has a complete sound system with baffled speaker, tone and volume controls, plus sound-track focusing lever.

And...4. A portable Pageant gives you freedom from worry about maintenance and breakdown, because it's lubricated for life!

Let a Kodak Audio-Visual dealer demonstrate how a Pageant helps you captivate your audience—for business, church or school films. Or, write for details. No obligation, either way.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

Please send me complete information on the new Kodascope PAGEANT 16mm Sound Projectors, and tell me who can give me a demonstration. I understand I am under no obligation.

NAME ___________________________ TITLE ___________________________

ORGANIZATION ___________________________

STREET __________________________________________

CITY ___________________________ (State) ___________________________

Please send me complete information on the new Kodascope PAGEANT 16mm Sound Projectors, and tell me who can give me a demonstration. I understand I am under no obligation.

NAME ___________________________ TITLE ___________________________

ORGANIZATION ___________________________

STREET __________________________________________

CITY ___________________________ (State) ___________________________

Let a Kodak Audio-Visual dealer demonstrate how a Pageant helps you captivate your audience—for business, church or school films. Or, write for details. No obligation, either way.

7TH ANNUAL PRODUCTION REVIEW
Missouri

THE CALVIN COMPANY

1105 Truman Road, Kansas City 6, Missouri
Phone: waRrison 1-1230
Date of Organization: 1931
Branch Office: G. S. Reden, Mgr. Motion Picture Centre, Toronto, Canada—Canadian Representative.
Forrest O. Calvin, President
Lloyd Thompson, Executive Vice-President
Larry Sherwood, Vice President
Neal Kem, Vice President
Frank Barry, Vice President
Betty C. Calvin, Secretary-Treasurer
Richard Bulkeley, Production Manager
James Y. Hash, Comptroller
Leonard Keen, Operations Manager
William D. Beasley, Laboratory Sup't.
Maxine Covell, Office Manager
SERVICES: 16mm color, sales and sales training films; service work and laboratory facilities for other producers, universities and industrial photographic departments. FACILITIES: Two sound stages, area 19,000 sq. ft.; location equipment; laboratory with output of 25,000-000 ft. black and white, 20,000,000 ft. color a year; Kodachrome and 16mm negative-positive color printing and processing, 14 editing rooms; two sound studios with six channels, eight phone, recording equipment for film, tape, wax, magnetic film; eight full-time directors; creative staff; complete animation music facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Torch (Community Chest of Allegheny County); The Eight Sea (Caterpillar Tractor Company); Cold Cash (Commercial Solvents Co.); Down Waters (Layne & Bowler, Inc.); Baseball By the Code (Official Sports Films); How About Me?; Time Out! You Got Trouble (Olin Mathison Corp.); Fat of the Land; A Good Night's Sleep (Phillips Petroleum); A Matter of Minutes (United Parcel Service Co.); Tornado (United Gas Company); Spring Holiday (Warner-Patterson).

St. Louis, Missouri

CONDOR FILMS, INC.

1006 Olive Street, St. Louis 1, Missouri
Phone: MAin 1-8876
Date of Organization: 1951
Arthur E. Wright, Jr., President
Bradford Whitney, Vice-President
Edgar F. Stevens, Vice-President
Dean Moore, Production Manager
SERVICES: Producers of 16mm and 35mm sound motion pictures and slideslms for sales promotion, advertising, public relations, training, TV. Complete creative writing and production staffs. Productions from script to screen or service work: i.e., editing, adding sound and music to films already shot. FACILITIES: Air-conditioned sound stage with heavy-duty lighting. Maurer, Bell & Howell cameras (16mm), Mitchell (35mm). Stanley-Hoffman synchronous magnetic recording 16mm, 17-7/8 mm, quarter-inch. Multiple channel synchrons interlocked mixed, 16mm, 17-7/8mm and 35mm Movolus (picture and sound). 16 and 35mm (are) interlock projection. Music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Winning With The Indians (The Coca-Cola Company); The Florissant Dome (Laclede Gas Company); Handle With Care (Frisco Railroad); The New Seal of Excellence (Monsanto Chemical Company); The Road From Mannace (The James Foundation); Annual Sales Meetings Program—mp and slides (Ralston Purina Company); Company Newsreel (Ell Lilly and Company); Company Newsreel (Monsanto Chemical Company); Transformers in the Making (Wagner Electric Corp.). SLIDEFILMS: Simple Arithmetic in Packaging (Gaylord Container Corp.). TV COMMERCIALS: For Ralston Purina, Bush Bavarian Beer, Vess Beverages, Lion Oil, Caper Dog Food, F支行 R Straus, Honey Krust Bread, etc.

HARDCASTLE FILM ASSOCIATES

7811 Carondelet Ave., St. Louis 5, Mo.
Phone: Parkview 6-0202
Date of Organization: 1930
J. H. Hardcastle, Producer
C. E. Talbott, Photographer
Richard Hardcastle, Editor
Richard Hardcastle, Jr., Production
SERVICES: Motion pictures, slideslms, and TV commercials; advertising, public relations, sales, industrial training, civic, religious, fund raising films. FACILITIES: 35mm and 16mm equipment, sound stage, editing rooms, portable lighting and recording equipment for location production.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Milk Is America (Social Science Films); Modern Farm in Transportation (Missouri Pacific Lines); At Your Service (Fruit-Colon Co.); Safety Opportunity and Us (Southwestern Bell Telephone Co.). SLIDEFILMS: Pope Pius XII Library (St. Louis University); Conclave Highlights (Slophan Valve Co.); Signs of the Times (The Seven-Up Company); Memories of the Opera (St. Louis Municipal Opera Assn.); Listerities; Fibertone; Eagle Stamps (Rutledge & Lilienfeld, Inc.).

PREMIER FILM AND RECORDING CORPORATION

3623 Locust Street, St. Louis 3, Missouri
Phone: Jefferson 1-3555
Date of Organization: 1932
Wilson Dalzell, Vice-Pres., Prod. Supervisor
Roger E. Leach, Director
Charles E. Uithoff, Unit Manager
H. Stewart Bailey, Director of Photography
James E. Darst, Sales Manager
SERVICES: Creators and producers of 16mm and 35mm color and black/white motion pictures; TV commercials; sound slideslms; radio transcriptions for commercial use; industrial and public relations, training and education. FACILITIES: Large air-conditioned sound stage with complete production facilities. Latest camera, lighting, editing and cutting equipment. Trained creative technicians for complete script-to-release-print service. Sound recording facilities, record processing and pressing plant.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Big Ideas (General Steel Castings Corporation); This Is It (Robson-Purina Company); What It Takes to Be a Star Salesman (Emerson Electric Manufacturing Co.). SLIDEFILMS: Falls City Beer (Prater Advertising); The Christ Child Comes to Christmas House (Concordia Publishing House); Red Goose Shoes (Dathe Advertising Co.). TV COMMERCIALS: For Busch Bavarian Beer (Gardner Advertising Co.); Reisch Beer (Oakleigh R. French & Associates); Budweiser Beer (D'Arcy Advertising Co.); Falls City Beer (Prater Advertising Co.).

Wilding Picture Productions, Inc.
3940 Lindell Boulevard, St. Louis, Mo.
Phone: Jefferson 5-7122
Jack Robertson, District Manager
(See complete listing under Chicago area)

Reprints of this directory are available from BUSINESS SCREEN MAGAZINE.
**SOUTHWESTERN STATES:**

**SOUTHWEST:**

**Arizona**

CANYON FILMS OF ARIZONA

834 North Seventh Ave., Phoenix, Arizona
Phone: A-1pine 2-9719

Date of Organization: 1953

Raymond Boley, Owner-Production Manager
Bob Allen, Owner-Director of Photography

SERVICES: Motion picture producers for industry, television, advertising and education. TV spots; sound slides. Contract shooting or editing for outside producers. Art, animation and script services. FACILITIES: Two sound stages, sound recording facilities (magnetic film or tape); disc cutting. Set lighting and complete portable lighting. Synchronous cameras, recorders and dubbers. Editing dept., including sound cutting, interlock projection and recording. Set construction. 16mm or 35mm production.

**NEW MEXICO**

BANDALIER FILMS

1837 Lomas Blvd., N.E., Albuquerque, New Mexico
Phone: 7-1516

Date of Organization: 1953

Robert Stevens, Owner, President
Doyle Courington, Art & Prod. Director

SERVICES: Motion picture producers (16mm) for advertising, television and educational nes. TV commercials, sound-on-film. Animation or live-action, color or b&w. Contract shooting for outside producers, agencies. FACILITIES: Sound stage and complete sound recording facilities. 25' x 40' studio with complete kitchen, all household type sets. Synchronous cameras and recorders. Editing department. Interlock projection and recording.

**TEXAS**

Jerry Fairbanks Productions

219 Majestic Building, San Antonio, Texas
Phone: Capitol 4-8641

Jack Mullen, representative

(several locations, including Los Angeles area)

**SOUTHWESTERN STATES:**

**GULF COAST FILMS**

Oil & Gas Building, Houston 2, Texas
Phone: C-Apitol 5-3918. Cable: Guifilm

Robert Yarnall Richie, President
V. G. Richie, Secretary-Treasurer

SERVICES: Motion pictures, Richie-Graphs, slides and still photography, b&w or color. Scripting and story board treatments: counsel on distribution. FACILITIES: Mitchell camera, complete lighting.

**JAMIESON FILM COMPANY**

3825 Bryan Street, Dallas 4, Texas

Date of Organization: 1916

Bruce Jamieson, Business Manager
Hugh V. Jamieson, Jr., Production Manager
Taylor Branch, Production Supervisor
John Beasley, Animation
Paul Jamieson, Laboratory
Barbara Guild, Accounting

SERVICES: Industrial, educational, training and public relations motion pictures, 16mm and 35mm; filmed television programs and TV commercials; sound recording laboratory and printing services. FACILITIES: Studio and sound stage, RCA 16mm and 35mm sound channels; editing, printing and processing 16mm and 35mm; Kodachrome printing with scene-to-scene color correction; animation, creative staff.

**RECENT PRODUCTIONS AND SPONSORS**

**SOUTHWESTERN STATES**

**Arizona**

CANYON FILMS OF ARIZONA

834 North Seventh Ave., Phoenix, Arizona
Phone: A-1pine 2-9719

Date of Organization: 1953

Raymond Boley, Owner-Production Manager
Bob Allen, Owner-Director of Photography

SERVICES: Motion picture producers for industry, television, advertising and education. TV spots; sound slides. Contract shooting or editing for outside producers. Art, animation and script services. FACILITIES: Two sound stages, sound recording facilities (magnetic film or tape); disc cutting. Set lighting and complete portable lighting. Synchronous cameras, recorders and dubbers. Editing dept., including sound cutting, interlock projection and recording. Set construction. 16mm or 35mm production.

**New Mexico**

BANDALIER FILMS

1837 Lomas Blvd., N.E., Albuquerque, New Mexico
Phone: 7-1516

Date of Organization: 1953

Robert Stevens, Owner, President
Doyle Courington, Art & Prod. Director

SERVICES: Motion picture producers (16mm) for advertising, television and educational nes. TV commercials, sound-on-film. Animation or live-action, color or b&w. Contract shooting for outside producers, agencies. FACILITIES: Sound stage and complete sound recording facilities. 25' x 40' studio with complete kitchen, all household type sets. Synchronous cameras and recorders. Editing department. Interlock projection and recording.

**Texas**

Jerry Fairbanks Productions

219 Majestic Building, San Antonio, Texas
Phone: Capitol 4-8641

Jack Mullen, representative

(several openings, including Los Angeles area)
SOUTHWESTERN STATES:

Texas: Continued
KEITZ & HERDON
1409 Belmont, Dallas, Texas
Phone: Taylor 1-5167
Date of Organization: 1946
Larry F. Herndon, Jr., Partner & Sales Mgr.
Rud Keitj, Partner & Production Mgr.
Tom Young, Art Director
Bob Daizell, Chief Animator
Ed Cain, Continuity Director
John Bronaugh, Photographic Department
John Davis, Continuity Department
Bill Rogers, Al Mayton, Art Department

SERVICES: Production of motion pictures, color or b&w; slideslides and filmstrips for industry and television use. Facilities: Complete 16mm and 35mm Mitchell camera equipment; Oxberry animation stand and camera; creative, sound, lighting, recording and editing facilities for script to screen production.

RECENT PRODUCTIONS AND SPONSORS

TEXAS INDUSTRIAL FILM COMPANY
2528 North Boulevard, Houston, Texas
Phone: Jackson 9-1377
Date of Organization: 1945
SERVICES: Industrial training and sales promotion motion pictures, 16mm and 35mm sound, color: 35mm sound slideslides. Facilities: 16mm and 35mm cameras, lighting equipment: air-conditioned sound stage; disc, 16mm magnetic tape and 16mm optical sound recording; picture and sound editing: printing equipment for 16mm motion pictures and 35mm slideslides. Personnel for writing, direction, editing and sound recording.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Safe Climbing Equipment; Safe Pulls; American Telephone & Telegraph Co.; Built for Living (Southern Pine Association); Farther & Faster; Inn; 1956 Sales Promotion; L. F. McCollum, President (Confetti); Mr. Moe; Smoke; Southwest Conference; Football Highlights; seven sales promotion shorts (Humble Oil & Refining Co.). SLIDE-FILM: Selectivity (Humble Oil & Refining Co.).

SOUTHWEST FILM CENTER
(Film production facilities of SOUTHWEST FILM LABORATORY, INC.)
3024 Fort Worth Ave., Dallas, Texas
Phone: Whitehall 6-2184
Date of Organization: May, 1950
Irvin Gans, President
Jack A. Hopper, Vice-Pres., Tech. Consultant
Lloyd B. Abernathy, Prod. Service Director
Robert E. Rogers, Editorial Supervisor
John Nusret, Continuity and Scripts
Olin W. Dalton, Laboratory Manager
Roy Fridge, Art Director

SERVICES: Producer services, script to screen or any phase of production. TV film series; TV commercials; business and educational films. Facilities: 3200 sq. ft. sound stage; sound recording studio; multiple-channel dubbing; music scoring. Complete laboratory featuring additive scene-to-scene color correction printing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Ft. Worth Story (Ft. Worth Chamber of Commerce); Assignment Accomplished (Magnolia Pipeline Co.); Visit With Thomas Hart Benton (S. W. Bell Telephone Co.). TELEVISION FILMS: Texas Rosarito (Ed McLenore Sportatorium); Eichinger (half-hour color television program).

SUMMIT STUDIOS
8316 Diana Drive, El Paso, Texas
Phone: 8-2546, 6-5126
Date of Organization: 1955
Branch Office: 14th St. and 16th Ave., Orland Park, III. Phone: Fieldbrook 9-0177,
Karl S. Smith (in charge); Stuart Bowyer, Sales Manager
Lawrence V. Smith, Director
James L. Thalheimer, Production Manager
Sherman A. Mullin, Script Dept.
James K. Nickles, Lab. Supervisor
Reginald Grant, Art Director
Virginia L. Smith, Business Manager

SERVICES: 16 and 35mm motion pictures, b&w or color, live or animated. Producers of films for industry, education, television and medicine with special units for spot news and special events coverage in West Texas, New Mexico, Southern Arizona, Northern Mexico. Stock shots in b&w or color. Facilities: 16mm and 35mm cameras; air-conditioned sound stage and recording rooms; fully-equipped time-lapse laboratories. Mobile location units available for shooting in Mexico. Complete 16mm processing laboratory. For government contractors in SW provide field unit, lab, director, cameraman, audio engineer, editor, writer, electrician and other personnel with secret clearance.

RECENT PRODUCTIONS AND SPONSORS

Winik Films Corporation
4300 Druid Lane, Dallas 5, Texas
Ray Jones, in charge
(See complete listing in New York City area)

Robert Yarnall Richie Productions, Inc.
Gas & Gas Building, Houston 2, Texas
(See listing of Gulf Coast Films, Inc.)

(Listings continued on following page)
No matter which you use...

EVERY Viewlux PROJECTOR IS...

Guaranteed for a Lifetime


V-4S — V-44S

V-500 For 35mm filmstrip single and double frame, vertical and horizontal pictures. Takes 2" x 2" and Bantam slides in any type mount interlaced. New refrigerated cooling. 500 Watt fan cooled. 5" inch F/3.5 Professional lens. Automatic take up reel and optical magnifying pointer. 3, 5, 9, 11 inch lenses available.

V-1000 For 35mm filmstrip and 2" x 2" slides. 1000 Watt fan cooled. Perfect for auditoriums, large classrooms and wherever unusually large pictures must be projected. The only J.A.H. (Joint Army-Navy) approved projector. F/2.5 Professional lens, 7, 9, 11 inch lenses available.

V-2C - V-22C - V-25C


Remote control 35mm filmstrip advance mechanism. Hand-held push-button. Allows complete freedom of movement. Speaker can stand wherever he wishes, or even sit with the audience. For use with all Viewlux Filmstrip projectors (illustrated here with V-22C).

VIEWLEX VIEWTALK
Plays standards and long-playing records, up to 16" — two permanent needles on twist arm. 33 1/3, 45, or 78 r.p.m. Model WR — 4" x 6" detachable speaker for 150 or 300-watt Viewlux projectors. Model WGO — 6" x 9" detachable speaker for 500-watt projector.

Many projectors LOOK somewhat alike, in appearance and price — but Viewlux has something extra! Rigidly controlled standards of QUALITY carried through every step of manufacturing assure projectors that are trouble free and a delight in operation. VIEWLEX QUALITY CONTROL is a precious property — it is the real reason why Viewlux guarantees every Viewlux projector for a lifetime!

For 7TH ANNUAL PRODUCTION REVIEW

35-01 QUEENS BOULEVARD
LONG ISLAND CITY 1, N. Y.

Worlds Largest Exclusives
Manufacturers of Still Projectors
MOUNTAIN STATES

COLORADO

THOS. J. BARBRE PRODUCTIONS
2150 So. Bellaire St., Denver 22, Colorado
Phone: Skyline 6-3833
Date of Organization: 1930
Thos. J. Barbre, Owner, Manager, Producer
Anita J. Barbre, Assistant Manager
Paul Emrich, Recording Director
Frank Spiker, Director of Photography
Lowell B. Switzer, Writer-Director

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Quality Unlimited; Make Mine Safety: Narajo No. 1 (Colorado Fuel & Iron Corp.); Weekend in Las Vegas (United Airlines); In Winter Its Whitsbich (Wyoming Game & Fish Dept.); Easy Way Ed (Danuser Machine Co.); The Aceow Story (Acrow, Inc.). TV COMMERCIALS: For Gates Rubber Co, Real Seal Potato Chips, Public Service Co. of Colorado.

DICK DURRANCE FILMS
430 West Francis St., Aspen, Colorado
Date of Organization: 1951
Dick Durrance, President
SERVICES: Industrial, promotional and educational motion pictures. FACILITIES: Complete 35mm and 16mm motion picture equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Ski West (Theo. Hamm Brewing Co.); Wings to Austria; Wings to Germany (Pan American World Airlines); The Aspen Story: Ski Time In Aspen (Aspen Ski Corporation).

RIPPEY, HENDERSON, BUCKNUM & CO.
909 Sherman Street, Denver 3, Colorado
Phone: Acoma 2-5601
Date of Organization: 1934
Arthur G. Rippey, Managing Partner
Gilbert Bucknum, Partner, Producer
Clair G. Henderson, Partner
Harry A. Lazier, Partner
Robert R. Powell, Production Supervisor
Robert G. Zellers, Chief Camera Assistant
Kenneth C. Osborne, Film Editor
SERVICES: Industrial and civic relations motion pictures, color and sound, both voice-over and lip synchronization; sound slideshows, black and white and color. FACILITIES: Sound studio, 16mm cameras, lighting, recording and editing equipment; creative staff; art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Tell the People (Detroit News); Color Harmony for Your Home (Colorado Oil Company); Can You See the Color of Your Mountain (A. George Barbre); The Big Bear (World Industries); Camella's Gold (Colfax & fisher Co.); Diamond in the Rough (Colorado Potato Chip Co.).

SONOCROME PICTURES
2275 Glencoe Street, Denver 7, Colorado
Phone: Estat 2-3192
Date of Organization: 1942
Branch: Multichrome Laboratories
790 Gough Street, San Francisco, California
R. B. Hooper, Owner-Producer
George E. Perrin, Director of Photography
Herbert McKenney, Owner, Multichrome Laboratories
SERVICES: Motion picture and television producers. Sound recording, titles, TV Spots, color release prints. FACILITIES: Animating and title machines; synchronous 16mm magnetic and optical recording. Mobile power plant; Mitchell 10mm cameras, 35mm (400 ft. Umyo. Special effects department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Trouble at Troublesome (Denver & Rio Grande Western RR.); Report to Employees (Mountain States Tel. & Tel. Co.); Highway 95—Part 1 (North American Highway); Every December, El Nevada; Mystery Mesa (Colorado State Aivtivity, & Publicity Bureau); U.S. Air Force-ARC-ML experimental series. TV COMMERCIALS: For Denver & Rio Grande Western RR—10 (Ball-Davidson Agency); Star Bread, Englewood First Nat'l Bank (Marshall Robertson Agency); La Vida Beauty Creams (Hoffman Agency); Toomey's Pancake Mixes (Prescott & Pilz Agency).

WESTERN CINE SERVICE, INC.
114 E. 8th Ave., Denver, Colorado
Phone: TABor 2-2192
Date of Organization: September 1, 1952
Herman Urschel, President
John Newell, Executive Vice-President
N. L. Jordan, Secretary-Treasurer
D. T. Cook, Vice-President—Sales
Harry Barnes, II, Laboratory Manager
Tom Harvey, Sound Recording Manager
Stan Phillips, Titling & Animation Manager
SERVICES: 16mm motion picture and television production: complete 16mm lab. for color and processing, printing and editing; complete sound recording for tape, disc and film. FACILITIES: Animation and title stand, color & bw processing machines, printer, editing facilities, Maurer & Magnasync, Magnacord recorders, synchronic cameras, professional equipment dept., rental & sale and special effects dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Ground Club Holiday (Frontier Airlines-American Airlines); Cadet Judo Demonstration (Physical Training Dept., U.S. Air Force Academy); Assignment D. U. (Communication Center University of Denver); Pioneer Housing (Alumni Association University of Denver); Air Academy Football Highlights (U. S. Air Force Academy).

FILMS OF THE WEEK:
1. Ripping of the Hay
2. The Boys Who backlighted for the Air Force Academy
3. The Young Farmers
4. The Air Force Academy Yearbook
5. The Air Force Academy News

MOTIONPICTURE SERVICE COMPANY
125 Hyde Street, San Francisco 2, Calif.
Phone: ORiway 3-9162
Date of Organization: 1935
Gerald L. Karaki, President, Gen. Manager
Harold A. Zell, Vice- Pres., in Charge of Prod. Donald Cooper, Mgr. Sales & Trailer Dept.
George Wood, Mgr. Laboratory Dept.
SERVICES: Industrial, commercial and public relations films; special announcement and advertising trailers for theatres, business, TV films, spot commercials. FACILITIES: Maurer & Cine Special 16mm cameras; standard Tele & Howell 55mm; 16mm & 35mm laboratory (developing, printing and reduction); art dept.; magnetic & optical recording; dubbing equipment; sound stage; editing equipment; title & animation equipment; script-to-release print service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Cancer and Your Lungs (American Cancer Society); A New Life (Huntington Beach Film Producers Club); The Story of a Loving Family (National Jewish Hospital); The Story of a Loving Family (St. Joseph's Hospital); The Story of a Loving Family (St. Mary's Hospital); The Story of a Loving Family (St. Francis Hospital).

WEST COAST

MARVIN BECKER FILMS
915 Howard Street, San Francisco 3, Calif.
Phone: EKbrook 2-1885
Date of Organization: 1952
Marvin E. Becker, President
Frank E. Johnson, Production Manager
Dick Ham, Writer-Director
Ann Becker, Secretary-Treasurer
SERVICES: Industrial, documentary, business, public relations and educational motion pictures and slide films. Television films and commercials, newscast coverage. Sound recording. FACILITIES: Creative staff, 16 and 35mm production equipment, music library, sound stage, lights, sets, carpenter shop, machine shop, art department, complete animation department and camera. Editing and projection rooms and multi-channel dubbing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1956 Annual Report to the Directors; President: General Raymond G. Winkleby, Texaco Co.); Television Films: 1956 Republican Convention (Fiat Brefoowing Co.); Success Story (Richfield Oil). TV COMMERCIALS: For SOS Xaring Pads, Tuffy (McCann-Erickson, Inc.); Blue Chip Stamps (Clark & Elkins Adv.), TV NEWSREELS: For CBS-TV; NBC-TV; Moviestore News.

MOTION PICTURE SERVICE COMPANY
125 Hyde Street, San Francisco 2, Calif.
Phone: ORiway 3-9162
Date of Organization: 1935
Gerald L. Karaki, President, Gen. Manager
Harold A. Zell, Vice-Pres., in Charge of Prod. Donald Cooper, Mgr. Sales & Trailer Dept.
George Wood, Mgr. Laboratory Dept.
SERVICES: Industrial, commercial and public relations films; special announcement and advertising trailers for theatres, business, TV films, spot commercials. FACILITIES: Maurer & Cine Special 16mm cameras; standard Tele & Howell 55mm; 16mm & 35mm laboratory (developing, printing and reduction); art dept.; magnetic & optical recording; dubbing equipment; sound stage; editing equipment; title & animation equipment; script-to-release print service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Cancer and Your Lungs (American Cancer Society); A New Life (Huntington Beach Film Producers Club); The Story of a Loving Family (National Jewish Hospital); The Story of a Loving Family (St. Joseph's Hospital); The Story of a Loving Family (St. Mary's Hospital); The Story of a Loving Family (St. Francis Hospital).

LISTINGS CONTINUED ON FOLLOWING PAGE
Flexibility MEANS something at Technicolor®
W. A. PALMER FILMS, INC.
611 Howard Street, San Francisco 5, Calif.
Phone: YUKon 6-5961

Date of Organization: 1936
W. A. Palmer, President
H. E. Butler, Vice-Crudelet, Treasurer
Florence H. Dyer, Production Manager
John Corso, Jr., Laboratory Manager
Stewart A. Macornday, Recording Engineer
Joseph P. Dieves, Camera

SERVICES: Industrial public relations and sales training films; sound slidefilms; television films and spot commercials; Palmscopic 16mm and 35mm television recording. FACILITIES: Studio and location photography; Westrex recording; photographic and magnetic, 16mm and 35mm; disc and tape recording, including stereophonic; multiple channel dubbing and interlock; color, black-and-white printing—16mm optical printer, 35mm to 16mm reduction printing; 35mm Moviola and editing equipment; animation and title camera.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Water (Pacific Gas & Electric Company); Recovery in the West (American National Red Cross); More Power to Kosovo (Beechlet Corporation); The Face in the Window (Dundie-Crudelet-SF); General Petroleum High School Economy Run (Sid Davis Productions). TELEVISION FILMS: How the F700 Got Its Tail; The Day Manolete Was Killed (Omnibus-TV Radio Workshop); The Elements—with Dr. Glenn Seiborg (KQED-TV, National Educational Radio & Television Center, half hour TV series).

WALTER A. RIVERS & ASSOCIATES
60 Market Street, San Francisco 11, Calif.
Phone: SUTer 1-1224

Date of Organization: 1949
Walter A. Rivers, President
W. G. Rivers, Art Director
Alice Garrity, Secretary

The Film Users' Authoritative Guide to Qualified Producers

Widespread use of these Annual Production Review issues of Business Screen by leading sponsors, advertising agencies, trade associations, governmental agencies, and as a credit reference among trade sources within the industry, has made this buyers' guide the largest publication in the nontheatrical film industry.

But it is in the quality of the data itself, that the Editors have provided the most useful reference available. Detailed fact about these specializing companies reveal the age, character and physical size of each organization. Reference data about recent productions and sponsors is your assurance of recent film experience and the nature of work performed. The buyer is urged to study each listing carefully and to analyze data submitted as to films done. Additional reference copies of the Production Review are available while the supplies last, at $2.00 each.

SERVICES: General motion picture production, specializing in films for industry, television, public relations and sales training. FACILITIES: Sound cameras, recording system, film and tape; titles and animation; writing; editing and art staff. TV production set and lights.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Men and Steel and a Bridge; Mt. Hamilton Telescope Installation (Judson Pacific-Murphy Corporation); 'Care' Ships, Exports for Christmas (American Can Company); California Picture Book (United World Films).

GENE K. WALKER PRODUCTIONS
465 California Street, San Francisco 4, Calif.
Phone: YUKon 6-2901

Studio at 627 Commercial Street, San Francisco, California. Phone: YUKon 2-1418

Date of Organization: 1938
Gene K. Walker, President
R. F. Scott, Studio Manager
Steckman Chandler, Sales Manager
William H. McDonough, Prod. Supervisor

SERVICES: Complete production services, 16mm & 35mm film, sound slidefilms and filmstrips.

FACILITIES: 2-story studio building, fully equipped for recording, editing, titling and small-set photography, 4 recording channels.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Most Important Gallop, Relevance Flying A. Refinery; untitled film (Tidewater Oil Company); Lifeflow (Standard Oil Co. of California); untitled film in production (Union Stock Yards & Transit Co., Chicago).

Sacramento, California

SOUND-ON-FILM PRODUCTIONS, INC.
2648 18th Street, Sacramento, California
Phone: Gilber 2-4347

Date of Organization: 1949
Date of Incorporation: 1953

Ralph James, President & Exec. Producer-Director
Tom Kierman, Secretary and Treasurer
Seth Larsen, Editor
Ted Buggelmann, Writer, Director of Research

SERVICES: Wildlife films, documentary and industrial films, TV commercials, 16mm color film library (wildlife stock shots, No. California, Oregon and Washington), Editing, script writing, industrial stills. FACILITIES: 16mm silent and sound camera equipment, Complete editing facilities. Editing rooms, Art Dept., Sound Stage.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: California Deer Unlimited (Dept. of Fish & Game, State of California); Almonds from California; Processing of California Almonds (California Almond Growers Exchange); Gods Point Lobs (Church of the Nazarene); Untitled film (City of Sacramento).
• ACADEMY FILMS
800 N. Seward St., Hollywood 38, Calif.
Phone: HOLlywood 2-0741
Date of Organization: 1946
James A. Larsen, President
Mrs. James A. Larsen, Vice-President
Frank Putnam, Treasurer & Comptroller
Wilbur J. Grinstead, Sales Manager
Richard Fontaine, Laboratory Sept.
David Johnson, Sound Technician
Ralph Larsen, Production Assistant
Mrs. Gordon Gainer, Secretary

SERVICES: Facilities and experienced personnel for production of motion pictures in color or bw for public relations, advertising sales training, research, employee education and other business, industrial purposes. Scripts, photography, animation and production, sound recording & recording, editing and both color and bw lab work in our studio. FACILITIES: 60' x 100' sound stage, small recording studio; Westrex sound recording channel, 35mm, 16" mag nm or 16mm. Ampex recorder for 1/2" tape; Mitchell & Cine-Kodak Special cameras; Bell & Howell printing equipment; interlock motors on all recording equipment. Film vaults, editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Big Housekeeping (American Association of Oilwell Drilling Contractors); Research and Engineering Department (Helmut Division — Beckman Instrument Company); God of the Mountain (Forest Home Christian Conference Center); Mercury Assembly Plant (Ovens-Corning Fiberglas Corp.); 3 X's Plus (Vallejo Education Association and McGraw-Hill).

Academy Pictures, Inc.
433 South Fairfax Ave., Los Angeles 36, Cal.
Phone: WEBster 1-5156
(See complete listing in New York City area)

• ALL SCOPE PICTURES, INC.
Commercial Film Division
20th Century Fox Television
1417 N. Western Ave., Hollywood 27
Phone: HOLlywood 2-6231
Date of Re-Organization: 1956

Gordon S. Mitchell, President
C. D. Owens, Vice-President
La Nell B. Mitchell, Secretary-Treasurer
Daniel McManus, Animation Director
Derwin Abbe, Director
Charles Van Enger, Dir. of Photography
Art Seid, Film Editor

SERVICES: Industrial, public relations, educational and training films. TV commercial and theatre ad films. Live action, animation and/or stop motion picture production. FACILITIES: Studio and 20th Century Fox (both Western Ave. and Foxhills).

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Two 20-minute untitled school films (California Prune & Apricot Growers Assn.). TV COMMERCIALS: For Kaiser Aluminum & Chemical Corp.; General Electric (Young & Rubicam); Magna Power Tools (Brooke, Smith, French & Dorrance); Montgomery Ward Stores (Foote, Cone & Belden); Sunnysweet Prune (Long Adv., Inc.); Coldstream Products (Erwin Wasey Co.). Only 1956 references submitted.

• ATLAS FILM CORPORATION
1931 Rodney Drive, Hollywood 27, Calif.
(See complete listing under Chicago area)

• CATE & McGLOGUE
1521 Cross Roads of the World.
Hollywood 28, California
Phone: HOLlywood 5-1118
Date of Organization: 1947
T. W. Cate, President
E. D. McGlone, Vice-President, Treasurer
Walter Wise, Writer-Director
Richard Solts, Production Manager

SERVICES: Motion pictures in the field of human communications; industrial relations, public relations, sales-promotion, sales training, traveling, TV productions and commercials, color stock library, including extensive aerial coverage of many areas in the U.S.A. FACILITIES: 16mm photographic equipment, portable lighting equipment, camera car, creative staff for writing, photographing, directing and editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Holiday in Hawaii (United Air Lines); Yosemite High Sierra Trails (Yosemite Park & Curry Co.); Our Islands of Hawaii (Hawaiian Airlines); Moment of Decision (Monsanto Chemical Co.); Company Manners (Union Pacific Railroad).

• JACK L. COPELAND & ASSOCIATES
1711 Ivar Avenue, Hollywood 28
Phone: HOLlywood 2-1168
Date of Organization: 1933
Jack L. Copeland, Producer-Director
William S. Caldwell, Representative
Tedd Vasquez, Art Director
Sid Glenn, Animator
Nicholas Carras, Composer-Conductor

SERVICES: Scientific, industrial and public relations films requiring dramatic value and care in story development. FACILITIES: Equipment for animation, editing, music scoring and sound dubbing. 35mm Eastman Color and Technicolor photography and 16mm photography, both on location and in studio.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Body with the Nylor Heart; The Case for the Hidden Heart (E. L. du Pont de Nemours and Co.); A Bridge to Life; The City of Hope (City of Hope); The Invisible Passenger (California Highway Safety Council).

• CHURCHILL-WEXLER FILM PRODUCTIONS
801 N. Seward Street, Los Angeles, Calif.
Phone: HO 3-1576
Date of Organization: 1947
Sy Wexler, Partner
Robert B. Churchill, Partner

SERVICES: Informational, documentary, medical and teaching films. FACILITIES: 16 and 35mm photographic and editing equipment. Shooting stage, animation department, camera; 16mm color release printing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Careers, Medical Technologist (American Society of Pathologists); Disorders of the Heart Beat (American Heart Association); Hypothyroidism (Warner-Chilcott Laboratories); Asphalt Through the Ages (Asphalt Institute); Human Heredity (The E. C. Brown Trust).

Shamus Culhane Productions, Inc.
6226 Yucca Street, Hollywood 28, Calif.
Phone: HOLlywood 4-1128
Emil Carl, in charge
(See complete listing in New York City area)

DESLIU PRODUCTIONS, INC.
816 No. Cahuenga Blvd., Hollywood 38
Phone: HOLlywood 9-5981
Date of Organization: 1956
Desi Arnaz, President
Martin Leeds, Executive Vice-President
Edwin Holly, Treasurer
Argyle Nelson, V. P., Charge Production
Richard Mulford, Director, Commercial Dir.

SERVICES: Production of motion pictures for all uses. FACILITIES: Studios, 35mm photography, sound recording, editing, optical work, projection rooms.

TELEVISION PROGRAMES AND SPONSORS
MOTION PICTURES: I Love Lucy (Young & Rubicam and Grey Advertising); December Bride (Benton and Bowles); The Line Up (Ted Bates Company); The Sheriff of Cochise (National Telefilm Associates); Danny Thomas Show (Foote, Cone and Belden); TV COMMERCIALS: For Toni, Prom, Deep Mace, Charm Kurl (North Advertising); Canals (William Esly Co.); Dodge Motors (Grant Advertising); Raleighs (Russell M. Seeds); Ford (J. Walter Thompson); and Chevrolet (Campbell-Ewald Co.).

PAT DOWLING PICTURES
1056 S. Robertson Blvd., Los Angeles 35, California
Phone: Cheviotview 1-1636
Date of Organization: 1940
Pat Dowling, Owner
Thos. J. Cantor, Production Manager

SERVICES: Production of motion pictures and slidefilms for industry; educational films for sale to schools. Editorial and sound work for company-made films. FACILITIES: Studio, art and camera department, editorial facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Story of Two (International Harvester Company); Drilling for Oil (Societe des General Storages Life in Morrow, Texas; Earthworms: Dams; Life in Haiti; Working Water (educ. motion pictures prod. for own account). Only 1956 references.

(Listings continued on following page)
SERVICES: Television, theatrical and business motion pictures in black and white and color. Facilities: Sound stage, editing facilities; technical equipment. Mobile units for location requirements. Creative planning department.

TELEVISION PRODUCTIONS AND SPONSORS

MOTION PICTURES: You Bet Your Life—Groucho Marx TV series in 7th year of prod. (DeSoto-Plymouth & Prom.), TV COMMERCIALS: For White Rain (Tatham-Laird); Prom (North Advertising). Only references.

THE GEORGE FOX ORGANIZATION

(Crossroads Productions, Inc.)

6671 Sunset Blvd., Hollywood 28
Phones: Hollywood 1-2212; 5-2355
Date of Organization: 1935
Date of Incorporation: 1948
George Fox, Executive Producer; President R. L. Fox, Aet, Executive; Vice-President L. Roddenbury, Story Editor, Secretary Robert Leyman, Costs & Budget
Richard Kohn, Head Writer-Director
SERVICES: Sponsored training, public relations, consumer sales and religious films; television commercials and features. Facilities: Major studio lighting and camera equipment, tape and film recording, dubbing rooms, music scoring, complete editing department, stage facilities, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Hard Way (California Div. of Forestry — feature). TELEVISION FILMS: Ranch Party Time; Surprise Party; Anywhere in the World (package production). TV COMMERCIALS: For Los Angeles Times (52); California Div. of Forestry (19); Jim Clinton Clothes (28); Bill Benton Co. (15).

Gantry-Lawrence Animation, Inc.

1537 North LaBrea, Hollywood 28, Calif.
Phones: Hollywood 9-7968
Ray Patterson, President
Robert L. Lawrence, Vice-President
(Sign complete listing in New York City area)

OZZIE GLOVER PRODUCTIONS

1159 N. Birkland, Hollywood 38
Phones: Hollywood 2-9661
Date of Organization: 1950
Ozzie Glover, Producer-Director
William Cotran, Production Manager
David A. Showalter, Dir. of Sales Promotion
Walker Soil, Editorial Department
SERVICES: Production of documentary, sales training, industrially-sponsored TV public service motion pictures; TV commercials; TV news films. Facilities: Production facilities, lighting equipment, location unit, camera and sound equipment, editing rooms, Movielab and projection facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: See Wings (Lockheed Aircraft Corporation); Port of Los Angeles (Los Angeles Harbor Department); River of Controversy (Colorado River Association); Semi-

this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this Annual Review.

conduits (Ramo Woolridge Corporation); Story of a Stewardess (Western Air Lines); Reminding You to Drive Carefully (City School Bus System); Investment in Young America (Lakewood Water and Power); Ground Handling Techniques (Lockheed).

GOLDEN KEY PRODUCTIONS, INC.

*1921 Hillhurst Ave., Hollywood 27
Phone: NOrmandy 3-9421
Date of Incorporation: 1953
Dr. Gene Spiller, President
Sanford Strother, Art Director
Ruth Bixler Jordan, Secretary
E. M. Velani, Associate Producer
SERVICES: Script to screen production; specializing in television and promotional films on scientific, technological subjects. Staff with science background. Film distribution. Facilities: 16mm production and recording; cutting rooms, titles, miniatures, etc. Micro and macro-photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Nutrition, Health and You (Supra-Vite Sales International); The Story of Certified Milk (AltaDena, Calif. Dairies); Survival of the Fittest (Beelo Products Corp.); Forever Young, Forever Healthy (Palms-Hall, Inc.); Food Treasure From Land & Sea (Oceanic Products Co., Calif.); Drink Your Way to Health (Knuth Engineering Co., Chicago).

GRAPHIC FILMS CORPORATION

1638 N. Las Palmas Ave., Hollywood 28
Phone: Hollywood 7-2191
Date of Organization: 1941
Lester Novros, President
William B. Hale, Vice-President
Virginia Dumont, Treasurer
Jeff Melser, Production Manager
Guy Halferty, Chief, Sales Division
Jay Conner, Chief, Camera Division
Ted Parmalee, Animation Director
Ugo D'Ours, Animation Director
SERVICES: Production of animated and live action films for industry and government. Design and production of brochures, brochures and visual presentations. Facilities: Animation department including stand for 16mm and 35mm: 35mm Bell & Howell Standard camera; 16 & 35mm Arriflex camera; 16 & 35mm Movielab; cutting and screening rooms; permanent animation and live action staffs.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Union Oil Center (Union Oil Co.); Aircraft Accident Investigation; Air Force Technical Order System (U.S. Air Force); NC-5, Mobile Electric Power Plant (U.S. Navy); Fabulous Las Vegas (Gould & Associates); SLIDEFILM: Parts Behind the Figures (Union Oil Co.). TV COMMERCIALS: For Kellogg's Corn Flakes, Maytag Washers, Mars Candy (Leo Burnett Co.).
ED JOHNSON FILMS
6612 Sunset Blvd., Hollywood 28
Phone: Hollywood 2-5566
Date of Organization: 1953
Ed Johnson, Owner; Production Manager
J. M. Roberts, Art Director
Thomas Barron, Animation Director
Maurice Hart, Sound Dept. Manager
SERVICES: Production of training, industrial live-action and animated motion pictures; slidefilms.
FACILITIES: Art, animation department, cutting, projection rooms, camera department. Sound stage affiliate—Pacific Western, Los Angeles.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Holiday in Hawaii (Star Kist Tuna); Golden Harvest (Green Spot, Inc.); Be Safe and in Good Humor (Good Coat, L.A.). SLIDEFILMS: Friskies is Pushing (Albers Milling Co.); The Redi-Wip Story (Redi-Wip, Inc.).

KING FILM PRODUCTIONS
1416 North LaBrea, Hollywood, Calif.
Phone: Hollywood 3-2142
Jack A. Fenimore, Vice-President
(See complete listing under Chicago area)

MCCADDEN PRODUCTIONS
1010 N. Las Palmas, Los Angeles Phone: Hollywood 4-2141
Date of Organization: 1952
George Burns, President
Maurice Morton, Vice-President in charge of business affairs
Al Simon, Vice-President in charge of production
SERVICES: Television films and commercials; industrial and sales promotion films.
FACILITIES: 16mm and 35mm color; bw: lighting, sound production equipment; cutting; screening rooms, shooting stages, special effects.

TELEVISION PROGRAMS AND SPONSORS
MOTION PICTURES: Burns and Allen Program (B. F. Goodrich; Carnation); Bob Cummings Show (Winston); TV COMMERCIALS; For Maybelline; U.S. Steel Corp. Only 1956 references submitted.

NEW WORLD PRODUCTIONS
13273 Ventura Blvd., North Hollywood
Phone: ST. 7-0671
Branches: 2221 N. Glenwood St., Peoria, Illinois; Sales, 603 West 12th St., New York, N. Y.; P. Robinson, Sales, 6011 38th St., N.E. Seattle, G. Newton, Sales.
Date of Organization: 1939
Ted Robinson, in Charge of Production
Tom Atkins, Production Manager
Phil Robinson, Director
Art Moore, Animation Director
Sterling Barnett, Head Camera Department
Rod Youd, Bob, Henry, Camera
Loren Steadman, Technical Director

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Flowering Profits (Johnston Pump); The Leader of the Times (J. McCormick); A Ray Mind Rollin' (Raycon Corp.); Thor Report (Douglas Aircraft). TELEVISION FILMS: Air Frontier; The Princess Pat.

PARTHENON PICTURES
2523 Temple St., Hollywood 26
Phone: D'Unkirk 5-3911
Date of Organization: 1954
Charles (Cap) Palmer, Executive Producer
John E. R. McDougall, Associate Producer & Senior Director
Jack Meakin, Assoc. Producer, Music Dir.
Ted (W. T.) Palmer, General Manager
Sam Farnsworth, Business Manager
Robert J. Martin, Head Camera Department
Frank Orme, Head Research Department
Kent Mackenzie, Head Document Unit
Mose Daniels, Mgr., Editorial Department
Floyd Knickerbocker, Mgr., Studio Ops.
Roth Burch, Org., Casting
SERVICES: Cap Palmer Unit; documentary films for business. (No TV Series or commercials). Theatrical production in Lasky-Parthenon Unit. Public service documentary, in Kent Mackenzie Unit. FACILITIES: Own sound stage (main stage 80' x 90' x 22' headroom); office building and projection rooms adjacent. Usual professional equipment in camera, sound, editorial, 16mm and 35mm projection equipment. Access to all Hollywood resources.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Lifetime Look and Outside That Envelope (Conn. Gen. Life Ins. Co.); The Next Ten (Kaiser Aluminum & Chemical Co.). Great Blue Birthday (The Border Company); Man With a Thousand Hands (Int'l Harvester Co.); Tools of Telephony (Western Electric Co.). A Hotel in Bond (Hilton Hotels); Holiday for Bonds (Lasky-Parthenon theatrical).

PICTURES FOR BUSINESS
704 N. Gardner St., Hollywood 46
Phone: W'Ester 4-5806
Date of Organization: 1951
Bill Deming, Executive Producer
Ann Deming, Associate Producer
Arthur Moore, Art Direction & Animation
SERVICES: Motion pictures and slidefilms for business and government. Television program production and packaging (live and film). Animated and live TV spot production. Consultation and creative planning services. FACILITIES: Studio and location equipment; animation department, complete from planning through photography.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Submersible Funity; Associated Model Basin (Byron Jackson Pumps-Borg-Warners); Difference Is Reliability (Western Gear Corp.); sales promotional films

Your Dependable Reference Source
Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Five business-sponsored motion picture or slidefilms were the minimum requested.

LOS ANGELES
POLARIS PICTURES, INC.
5550 W. Third Street, Los Angeles 36
Phone: W'Ester 2-1821
Date of Organization: 1946
Perry King, President
J. C. King, Vice-President
Carl N. Brewster, Account Producer
Art Scott, Director of Animation
SERVICES: Motion pictures and slidefilms for advertising, public relations, training and television. FACILITIES: Live action and animation production.

RECENT PRODUCTIONS AND SPONSORS

RIVIERA PRODUCTIONS
26328 S. Western, Los Angeles (Lomita P. O.)
Phone: D'Amore 6-7676
Date of Organization: 1947
F. W. Zeus, Executive Producer
Bill Hunt, Director of Sales
Joe Tomchak, Writer
Jack Kelly, A. W. Stephenson, Asst. Prods.
SERVICES: Motion picture film production and sound recording 16mm & 35mm. Television, industrial, medical, religious, public relations, sales and technical films. FACILITIES: Executive office; studios; cutting rooms; projection; sound recording. Location equipment, music library, full motion picture prod. facilities and equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Passport to the Blue Continent (U. S. Divers Corp.); Background for Leisure (Baldwin Piano Co.); Bacon Sales Through Proper Merchandising (Crown-Zellerbach Corp.); Electronic Cable as a System's Component (Pacific Automation Products, Inc.); Borrego Springs (Borrego Springs C. of C.); Kawaii Maru (Port of Los Angeles): The Duolite (Technical Service, Inc.).

Ross Roy, Inc. of California
Phone: Hollywood 9-2025
M. P. Vaughn, Vice-President, in charge
(See complete listing under Detroit area)

[LISTINGS CONTINUED ON FOLLOWING PAGE]
ROCKET PICTURES, INC.
6108 Santa Monica Blvd., Hollywood 28
Phone: Hollywood 7-7131
Date of Incorporation: 1943
Dick Westen, President; General Manager; Harlow Wilson, Vice-President; Bob Sieman, Sales Manager.
Ray Sperry, Creative Director.
Courtney Anderson, Scenario Chief.
Don Bartelli, Production Manager.
Kay Shaffer, Asst. to the President.

SERVICES: Consultants, creators and producers for business and industry. Specialize in personal recruiting, indoctrination, technical and/or service training, sales development, consumer selling, public relations and merchandising. Audio-visual programs (m.o. πie. schools; sales promotions; booklets; manuals; sound slidefilms); complete meetings; training easels; charts. Single-step services from ideas to results. FACILITIES: Shooting stage, sound recording, art and animation, creative writing staff, camera department, editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: It's a Man's Life; 35mm.
PACIFIC LIFE INSURANCE CO.: Welcome to T.H; The Nature of Property; How Property Is Transferred (Title Insurance & Trust Co.)

FREDERICK K. ROCKETT CO.
6063 Sunset Blvd., Hollywood 28
Phone: Hollywood 4-3188
Date of Organization: 1925
Frederick K. Rockett, General Manager.
Alfred Higgins, Production Manager.
Lyle Robertson, Script Department.
Jay Adams, Camera Department.

SERVICES: Production of motion pictures and slidefilms. FACILITIES: Complete 16mm and 35mm camera equipment. Large soundproofed stage. Western Electric sound recording equipment and trailer. Modernly equipped cutting rooms. Location trailers. Preview theatre. Full time staffs. Art Department. An affiliated animation company.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: 1956 Report to Employees (Kaiser Steel Corporation); The Magic Wand (Stewart-Wagner Corporation); Damage Control (Target Towing U.S. Navy); The Better Way; Youth Economy Run; Time for 10-30; Fuel Oil (4 titles for Richfield Oil Corporation); SLIDEFILMS: A Lesson (Cannon Electric Corp.).

ROLAND REED PRODUCTIONS, INC.
650 No. Bronson Ave., Los Angeles 4
Phone: Hollywood 9-1628
Date of Incorporation: 1947
Branches: 215 E. 60th St., New York City.
Phone: TE 3161. Hamilton McFadden, repr. 159 E. Chicago Ave., Chicago.
Phone: GR 7-2137. Jay Norman, representative.

ROLAND D. REED, President.
Arthur Pierson, Exec. V. P., Chg. Prod.
James G. Fay, Secretary-Treasurer.

SERVICES: Creating story outlines, shooting scripts; production in all phases, including animation. FACILITIES: Equipment for cross-country location; laboratory facilities for production, printing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: What's a Sure Thing? (Westinghouse Electric); Decorate for Living (Armstrong Cork); Will You Come Back? (American Brakeblik); First Hundred Years; Army Musicals (U.S. Army).

SCREENCRAFT ENTERTAINERS, INC.
8470 Melrose Ave., Los Angeles 46
Phone: Olive 3-1460
Date of Organization: 1953
Arthur A. Jacobs, President.
Paula Jacobs, Vice-President.
Richard Cunha, Secretary-Treasurer.

RALPH BROOKE, Production Manager.
Everett Dooley, Editorial Dept.

SERVICES: Complete motion picture production service in 16mm and 35mm for theatrical, industrial and TV release. TV spots. FACILITIES: Completely equipped sound stage, cameras, lights, sound recording equipment, editing rooms with 16mm and 35mm Moviloids, 16mm and 35mm projection facilities all in modern building. Fully equipped Dodge panel truck for location work.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Man on the Proof (theatrical release); Flight Live; DC-8 Sound Test (Douglas Aircraft Co.); Transpacific Yacht Race (Transpacific Yacht Club); Testing the D-2-R (Aerophysics Corp.). TV COMMERCIALS: For General Mills (Dancer-Fitzgerald-Sample); Nestle's: Pacific Power & Light (McCann-Erickson); Texaco (Kadiner).

THE CHARLES E. SKINNER PRODUCTIONS, INC.
1160 No. Highland, Hollywood 30
Phone: Hollywood 2-6555
Date of Organization: 1951
Phone: Cl. 6-6015. Michael Cerona, Supr.
Eddie Dew, Alan Crosland, Jr., Charles D. Livingstone, Directors.


RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Leadership: Progress Report; Annual Report (National Distillers Corp.); The Traffic Department Film (N. Y. Telephone Co.); TELEGRAPH STORIES: Sergeant Preston of the Yukon (Quaker Oats—Wherry, Baker & Tilden); Greatest Story Ever Told; Fight for Freedom series; Les Paul & Mary Ford musical series. TV COMMERCIALS: For Wherry, Baker & Tilden, etc.

TELEPIX CORPORATION
1515 W. Western Ave., Hollywood 1
Phone: Hollywood 1-7591
Date of Organization: 1948
Robert P. Newman, President.

SERVICES: TV commercials; industrial motion pictures, slidefilms, and slidefilms; stage rentals and recording service. FACILITIES: Studio: 52' x 95'; truck entrance 14' high. Interlocked magnetic recording channels; mixing-dubbing; projection room.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Story of Profit Sharing (Sears Roebuck & Co.); The Expy Carliner (Spring Pucking Corp.); Snog (Los Angeles County). TV COMMERCIALS: For Raylon; Beer (Guilford, Bonsan & Bonfigli). (Only 1956 references submitted.)
W. J. GERMAN, Inc.

AGENTS FOR SALE AND DISTRIBUTION

EASTMAN
Professional
Motion Picture and
Television Films

FORT LEE, New Jersey:
Longacre 5-5978

CHICAGO:
6040 N. Pulaski Road
Irving 8-4064

HOLLYWOOD:
6677 Santa Monica Blvd.
Hollywood 4-6131
Raphael G. Wolff Studios, Inc.
5631 Hollywood Blvd., Hollywood 28
Phone: Hollywood 7-6126

National Representatives
New York: Dircan Nahigian, 330 Park Ave.
Phone: Plaza 5-5386
Chicago: Carl Wester, 2013 Orrington Ave.,
Evanston, Ill. Phone: DAVIS 5-7236
Phone: BROADWAY 3-0929
Cincinnati: Robert M. Sampson, 1058 Emerson Road, Park Hills, Covington, Ky.
Phone: AXTELL 1-5668.

Date of Organization: 1936
Raphael G. Wolff, President & Treasurer
MacDonald MacPherson, Vice-President,
Executive Director Creative Department
Sally Asin, Executive Secretary
Alfred Vaughan, Dir. of Public Relations
David Lurie, Exec., Editorial Department
James Moore, Supervisor, Director
Hoyt Curtin, Musical Director

Services: Sales promotion, industrial, training and institutional motion pictures, sound and color television programs and commercials. Photographics International, a division of Raphael G. Wolff Studios, Inc. Cameramen in 72 foreign countries and in any area of U.S. Film requirements photographed on assignment throughout the world. Complete library of foreign and domestic film. Facilities: Stages and complete production facilities; lighting equipment, generators, cameras on mobile units for nationwide production; permanent staff of editing, animation, illustration, music and creative personnel.

Recent Productions and Sponsors
Motion Pictures: A Matter of Form (Moore Business Forms, Inc.); Yours to Command (Houston Lighting and Power Company); More People Than Ever (The Peoples Gas Light and Coke Company); It's Up to You (Kraft Foods Company); Thrillarama Adventure (Thrillarama Productions, Inc.); Paper im Werden; Zum Reisen Bestimm't (International Paper Company).

Wilding Picture Productions, Inc.
5931 Venice Boulevard, Hollywood, Calif.
Phone: Webster 8-6183
John Oser, in charge
(See complete listing under Chicago area)

Norman Wright Productions, Inc.
1515 N. Western Ave., Hollywood 27
Phone: Hollywood 4-5343
Date of Organization: 1948
Norman Wright, President
C. M. Wright, Secretary-Treasurer
Errol Grey, Vice-President, Production
Kenneth Homer, Comptroller
Hal Geer, Production Supervisor
Gilbert Wright, Writer-Director
Robert Balser, Animation

Services: Creative writing, planning and production of business, television, government and theatrical motion pictures in b/w and color. Facilities: Mobile filming and sound equipment. Sound stage and animation facilities.

Recent Productions and Sponsors
Motion Pictures: The Sun Never Sets On Continental (Continental Motors Corp.); Don Koyama To The Rescue (Whitehall Pharmaceutical Co.); Elements of Hydraulic Fracturing (Halliburton Oil Well Cementing Co.); Idaho and its Natural Resources (Richfield Oil Co.).

Rarig Motion Picture Company
5510-14 University Way, Seattle 5, Wash.
Phone: Kenwood 6707
Date of Organization: 1927
Max H. Rarig, President
Edith A. Rarig, Vice-President
James H. Lawless, Production Manager
Ralph Umbarger, Director of Photography
Grace Umbarger, Art Director
John Dubuque, Sound Engineer
Joe F. Nelson, Editor-in-Chief

Services: Public relations, sales promotion and training films. TV programs and commercials. Filming department services include: editing, narration, writing, recording, art and animation, music underscoring. Facilities: 16mm photographic, editing equipment, lighting. Western Electric magnetic recording. Photographic and sound studios, permanent staff.

Recent Productions and Sponsors
Motion Pictures: Fire Weather (Washington & Oregon Forest Fire Association); Return to Africa (Frederick & Nelson); Falling &...
INTERNATIONAL SECTION

ALBERTA: Calgary

MASTER FILM STUDIOS LTD.
510 5th Street West, Calgary, Alberta
Phone: 692-200

Date of Organization: April 1955
Spence Crilly, Managing Producer
C. P. Mackintosh, Secretary-Treasurer
M. H. Handert, Secretary
Robert Willis, TV & Animation Dept.
Werner Franz, Editing & Sound Dept.
John Pfiffig, Camera Dept.
John Groot, Processing Dept.

SERVICES: motion pictures for industry, education & TV; TV commercials; slides, animation; 16mm printing and processing; magnetic & optical recording; editing. FACILITIES: 30' x 40' sound stage; Cameras: 2 Arricor Super-1200s. Cinematics; Annimation stand; MR & OKO lighting (65,000 watts); &K Model J Printer; Houston Fearless processing; 2 Magnasync recorders; Magnasync 3 channel dubber; Maerо optical recorder; editing & screening rooms: 2 station wagons.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Valley of the Bow (Calgary Power Ltd. & City of Calgary) Never Surrender (Canadian Arthritis & Rheumatism Soc.); Tough Ink (Fulton Banister Pipeline Constructors): Power to Serve (Canadian Utilities Ltd.); Meet Your Gas Company (Canadian Western Natural Gas).

BRITISH COLUMBIA

ARTRAY LTD. FILM PRODUCTIONS
781 Burrard Street, Vancouver, B.C.
Phone: Tatlow 1554

Date of Organization: 1948
Art Jones, President & Manager
Mrs. I. J. Jones, Sec-Treas. & Director
Victor N. Spooner, Production Manager
B. Wally Bodner, Sales Mgr. & Ass. Exec.

SERVICES: Motion picture production and illustration for television, industry and advertising: Sound slidefilm and TV slide production. FACILITIES: Studio, location production, equipment and services for 16mm color and b-w. Sound recording, dubbing and post syncing facilities. Animation production, incl. layout, artwork and design. Set design and construction. Prop & wardrobe facilities. Studio & location lighting. Pos. & neg. cutting rooms. Interlock Sync screening facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Summer Sunshine for Winter Months (B. C. Tree Fruits); Our Hit Parade (Vancouver Board of Trade); SLIDE-FILMS: Romance of Roofing (Canada Roof Co. Ltd.); Ground Observer Corps (Dept. of National Defense); First Impressions: Four Tools of Selling (MacMillan & Robb Ltd.); The Saw With 10,000 Teeth; Diphagmu Corporation: Let's Keep It Clean (Industrial Engineering Ltd.).

QUEBEC: Montreal

ASSOCIATED SCREEN NEWS LTD.
200 Southcliffe Avenue, Montreal 28, Que.
Phone: DEXTER 1126

Branches: Vancouver, Toronto

Date of Incorporation: 1926

Murray Briskin, Exec. Asst. to President
T. M. Abrams, Advertising, PR Mgr.
N. Hull, General Sales Manager
J. MacKay, Ontario Sales Manager
Gordon Sparling, Production Mgr. (Ind.)

J. Dunham, Production Manager (TV)
A. D. Nicholson, Laboratory Supv.
A. H. Hague, Newsrev Manager
J. R. Prazen, Comptroller

SERVICES: Production of motion pictures for industry and TV from script to screen; coast-to-coast coverage in TV commercials; animation 35 & 16mm B&W and color proc-

(LISTINGS CONTINUED ON FOLLOWING PAGE)
ASSOCIATED SCREEN NEWS: Cont'd.

Associated Screen News: Cont'd.

BENNOIT-DE TONNANCOUR FILMS
2161 St. Catherine West, Montreal, Quebec Phone: WE 7339

Date of Organization: 1949
Kéral Benoit, Director
André de-Tonnancour, Director
George Fenzy, Director of Photography
Marc Audet, Sound
Gerard Hamel, Editing
Alfred Delanoë, Art Director

SERVICES: Production of 16mm, 35mm films for all purposes from script to final print.
French translations and adaptations. FACILITIES: Sound stage 40’ x 70’ with 23’ ceiling; 16/35mm positive & negative cutting rooms; editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS
TELEVISION FILMS: Ballade de Juliette: Spring Meet; Of Men, Birds and Islands (Canadian Broadcasting Corp. TV); Les Collecteurs Traudadors—39 films (Pepsi-Cola). French-Canadian tv film specialists.

BRISTOL FILMS LIMITED
1490 Sherbrooke St. West, Montreal, Quebec Phone: Wellington 2795

Date of Organization: June 28, 1951
J. R. Bristow, President
F. H. McConnell, Production Mgr.
J. M. Brown, Office Manager
L. C. Thompson, Chief Cameraman
W. H. Street, Sound Engineer
R. Mason, Production Assistant


RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Grey Cup, 1956 (Brewery Limited); Drama of Curling; Skip’s Dilemma; There is Magic In Curling (Macdonald Tobacco Company); The Stanley Cup Finals of 1956 (Molson’s Brewery Limited).

OMEGA PRODUCTIONS, INC.
1960 Dorchester Street West, Montreal, Quebec Phone: GLeview 3526

Date of Organization: 1951
T. S. Morrissey, President
Pierre Harwood, President, Gen. Mgr.
Leonard M. Gibbs, Secretary-Treasurer
Richard J. Jarvis, Sales Representative
Henry A. Michaud, Director of Production
John R. Racine, Director, TV Commercials
John Burman, Chief Engineer
Marc Beaudet, Chief Editor
Denis Mason, Chief Cameraman
Don Snowdon, Chief Animator
John Sawyer, Chief Electrician

SERVICES: Educational, industrial, sales promotion, theatrical, and television motion pictures. FACILITIES: 16mm and 35mm cameras, tape and film recording equipment, projection and editing facilities, sound shooting stage, animation department.

ONTARIO: Toronto

S. W. CALDWELL LTD.
447 Jarvis Street, Toronto, Ontario Phone: WA 2-2163
Date of Organization: 1949

S. W. Caldwell, President

this symbol, appearing over a producer’s listing, indicates that display advertising containing additional reference data appears in other pages of this Production Review issue of Business Screen.

CRAWLEY FILMS LIMITED
1467 Mansfield St., Montreal, Quebec Phone: Avenue 8-2264

Aldis Fraser, Manager

(see complete listing in Ottawa area)

CHEWTYND FILMS LIMITED
21 Grenville Street, Toronto, Ontario Phone: WAlnut 4-1495

Date of Incorporation: 1950
Arthur Chetwynd, President & Gen. Mgr.; Marjory Chetwynd, Sec-Treasurer
Lenore Calow, Secretary
W. C. Donaldson, Director of Photography
Robert Barclay, Supervising Editor
Russell Heise, I C Sound Department
Erikur Hagan, Chief Director, Producer

SERVICES: 16mm motion picture production, color and b&w, for education, sport, travel, industry, advertising, public relations, television, exhibition, stills, projection service; slides, and filmstrip production; research, writing, editing, scripting, sound, processing, printing, film library. FACILITIES: 16mm motion picture cameras; still cameras; research, writing, editing, scripting, sound. Ampex tape, Stancil-Hoffman 16mm spool tape, library (distribution and stock shot), studio, screening room.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Modern Frontiers (Canadian Red Cross—Ontario Div.); Sword of Hope (Canadian Cancer Society—Ontario Div.); 1955 All Star Football (Molson’s Brewery, Ont. Limited); in production—University of Toronto film. TELEVISION FILMS: The Canadian Game; Nickel’s Worth (Canadian Broadcasting Corp. TV); 60 films for Children’s Dept. Canadian Broadcasting Corp. Official coverage of “Big Four” professional football games (Molson’s Brewery).

[LISTINGS CONTINUED ON FOLLOWING PAGE]
You can mass produce these intangible assets:

1. **Prospects for Growth**: Stockholders have greater confidence in a corporation whose prospects for growth are great. An intangible asset? ... yes, but investors can add it up when they see it for themselves ... on Willard-made Motion Picture Film.

2. **New Product Advantages**: Advantages of using a brand new product about to be introduced to the market, remain intangible until the product is bought and used—or until they are brought to life on Willard-made Motion Picture Film.

3. **Your Best Salesman**: He’s terrific—but he has only 24 hours in a day, and he can’t be all over the country at once. Besides, he’s probably a top executive with many other responsibilities. Yet when he has an important message to get across, he can be everywhere, anytime, when you mass produce him on Willard-made Motion Picture Film.

4. **We at Willard** are your intangible asset, too, with a quarter of a century of experience in producing exciting, dramatic, informative film. You can mass produce that know-how to your advantage when you use the Willard team to produce your next motion picture.
CANADIAN PRODUCERS:

CRAWLEY FILMS LIMITED
21 Dundas Square, Toronto, Ontario
Phone: EMpire 4-3283
Stewart Reburn, Manager
(see complete listing in Ottawa area)

FLETCHER FILM PRODUCTIONS
RCA Bldg., 225 Mutual Street, Toronto, Ont.
Phone: EMpire 3-8372
Date of Organization: 1954
Howard D. Fletcher, President
Edward R. MacGillivray, Executive Producer
Hugh J. Moreland, Executive Director
Bryan Carswell-Jupe, Supervising Director
Michael L. Snow, Animation Director
Iris Krangie-Hoffman, Prod. Coordinator
Patricia A. Copeland, Production Supervisor

SERVICES: Production of motion pictures, sound slideshows, and slide-motion films in 16 & 35mm, sound, bw & color. Industrial, documentary, training, customer and public relations, sales presentations, TV commercials and films. Full cell and Vari-Cel animation. Complete programs, including visual aids and stage presentations for sales training and consumer sales, Film Library service: editing of TV syndicated films and features; cleaning, shipping, inspecting and storage of TV films.

RECENT PRODUCTIONS AND SPONSORS
MOTION Pictures: Electronics in Canada (Radio-Electronics-Television Manufacturers' Association of Canada); Candel and Thrill Drivers and (in production) Partners in Selling (Dunlop-Canada Limited); Island Solicitor (British-American Oil Company Limited); Make Tomorrow Possible (United Appeal for Metropolitan Toronto); What's Your Rating; Making the CO Test; Installation OK, and (in production) Slipper to Fill (The Consumers' Gas Company Limited); The Redaplan Story (Dow Chemical of Canada Ltd.).

TV COMMERCIALS: For Dunlop-Canada Ltd.; Shell Oil Co. Ltd.; Muscular Dys trophy Assn. of Canada; Girl Guides and others.

ROBERT LAWRENCE PRODUCTIONS
(CANADA) LTD.

32 Front Street West, Toronto, Ontario
Phone: EMpire 4-1448
Date of Organization: April, 1955
Robert L. Lawrence, President
John T. Ross, Vice Pres. & Gen. Mgr.
Philip Kornblum, Treasurer
Robert Ross, Production Director

SERVICES: Producers of motion pictures for television and industry—live-action and animation. Robert Lawrence Productions in New York and Toronto; Granat-Lawrence in Hollywood, California. FACILITIES: Sound stage 12' x 55' x 25' for 16mm and 35mm color, black and white film production—35mm NC Mitchell with blimp, Fearless dolly, Magnasync recording equipment, Mole-Richardson sound boom.

RECENT PRODUCTIONS AND SPONSORS
(Only television commercials submitted)
TV COMMERCIALS: For Texaco (McCull- frontine); Ivory Snow (Procter & Gamble); Brisk (Colgate-Palmolive); CIL Paints (Canadian Industries, Ltd.); Molson's Lager (Molson's Breweries Ltd.); Moirs Chocolates; Jewish Shorerting (Swift Canadian Co. Ltd.); Heinz Baby Foods; Imperial Esso; Dept. National Defence; Sherwin Williams Co. Ltd.; and Moffats Ltd. (AVCO).
THE PRINCETON FILM CENTER, INC.

announces

three distinguished new television series for sponsorship

AMERICANS AT HOME

A half-hour series in color filmed on location. Produced in cooperation with the American Home Magazine, this series is designed for viewing by anyone interested in homemaking.

THE ROAD WE TRAVEL

A half-hour series based on the true-life stories of unforgettable Americans everywhere who have refused to trade their goals and ambitions for personal security. Television film production at its highest in terms of human interest.

RURAL REVIEW

A half-hour series in color directed toward the more than 50,000,000 Americans who do not live in cities. The only program of its kind and one enthusiastically endorsed by authorities in this field.

PREVIEW PRINTS ARE IMMEDIATELY AVAILABLE OF ALL THREE

Wire, Telephone or Write

The Princeton Film Center, Inc.

Princeton, New Jersey Telephone: Princeton 1-3550
Motion Picture Producers and Distributors since 1941
ONTARIO: Ottawa

**S. W. CADDOW LTD.**
355 Main Street, Ottawa
Phone: CE 5-1023
Donald Manson, Representative

(See complete listing under Toronto)

**CRAWLEY FILMS LIMITED**
19 Fairmont Avenue, Ottawa, Ontario
Phone: Parkway 8-3518
Branch Offices: 21 Dundas Square, Toronto
Phone: Empire 4-5283
1467 Mansfield St.,
Montreal. Phone Avenue 8-2264

Date of Organization: 1930
F. R. Crawley, C.A., President
Graeme Fraser, Vice-President
Stuart Rebun, Manager, Toronto Office
Alasdair Fraser, Manager, Montreal Office
Donald Carter, Director of Production
John Walsh, C.A., Comptroller
Tom Glynn, Production Manager
Peter Cock, Manager TV Division
George Gorman, Quentin Brown, Sally MacDonald, Edmund Reid, Philip Wiegand, Senior Producers
Rod Sparks, Chief Engineer
Robert Johnson, Supervising Editor
Stan Brede, Camera Department
Ivan Herbert, Lighting Department
Tony Betts, Recording Department
Kenneth Gay, Animation Department
Munroe Scott, Script Department
William McCauley, M. Baeh, Dir. of Music
Ivor Lomas, F.R.P.S., Laboratory Manager & Quality Control
Helen Berry, Purchasing Agent
Earl Valley, Equipment Sales Manager

SERVICES: Motion pictures and slidefilms for Canadian and United States industry, Government, education and television; recording, editing, animation, and printing and processing for small producers, independent cameramen, ten provincial governments and other organizations from coast to coast. FACILITIES: 30,000 sq. ft. studio building, sound stage and two recording studios. Cameras: Maurer, Newman-Sinclair, Bell & Howell, Arriflex and Cine-specials; blimps, dollys, 520,000 watts of lighting equipment with mobile generator and transformer station; Maurer 16mm recording equipment and 2 recording studios with 8 & 4 mixing channels. 3 Rangerine synchronous magnetic tape recorders, 7 16mm Magnetic recorders and dubbers; Magnecorders with sync heads, 35mm dubbers, turntables, disc recorders; 16mm printers with EDI, and magnetic HEADS. Houseless producers: animation department with two stands (Saltzman); engineering development facilities; still dept. casting file; music library; script dept. with research library. Electronic service dept. Equipment Sales Division. Permanent staff of 112 employed.

**RECENT PRODUCTIONS AND SPONSORS**
**Motion Pictures:** Generator 5; Houses in a Hotel (Aluminum Ltd.)

**ONTARIO:**

**QUEENSWAY FILM STUDIOS**
447 Jarvis Street • Toronto Ontario
Phone WAllace 2-2163 • Cable: Caldwell

**QUEENSWAY FILM STUDIOS**

**In Canada it's Caldwell**

Our Queensway Film Studios—less than two hours from New York—consistently produce Canada's finest television commercials and motion pictures. Our equipment and personnel can do the fresh kind of work you demand—and our cost is much lower. Remember too, we're happy to rent our facilities to capable American producers. Call us for sample reel or rates.

**PHILLIPS-GUTKIN & ASSOCIATES LTD.**
432 Main Street, Winnipeg 2, Manitoba
Phone: 930541-933642
Date of Organization: March, 1947
John Phillips, President
Harry Gutkin, Vice-President, Managing & Creative Director
Lloyd E. Moffat, Secretary-Treasurer
Barrie Helmer, Jeff Hare, Senior Animators
Bruce Campbell, Editor

SERVICES: Animation facilities from script to final celluloid animation. Production of industrial and documentary films. FACILITIES: 35mm Acme animation camera and stand: 35mm Moviola; sound readers—editing equipment, 16mm and 16mm Arrilex cameras; Reflex portable lights, complete studio facilities.

**RECENT PRODUCTIONS AND SPONSORS**
**Motion Pictures:** Gods River (Canadian Schenley Limited); These Things We Own; Timber Harvest (Co-operative Union of Saskatchewan); The Tools of Plenty (Inter Provincial Cooperative Ltd.); The Changing Rural Community (Manitoba Pool Elevator).

**MANITOBA:** Winnipeg

**S. W. CADDOW LTD.**
801 Lindsey Bldg., Notre Dame Ave., Winnipeg
Phone: 82-4613
Murray Messner, Representative

(See complete listing under Ontario)
Metropolitan Sound Service, Inc.

is pleased to announce the
opening of New York's most complete service organization for film producers.

The following services are available:

• SOUND STAGE  • SOUND EFFECTS LIBRARY
• RECORDING STAGE  • POST SYNCHRONOUS DUBBING
• NARRATION RECORDING  • INTERLOCK SCREENING
• EDITING ROOMS  • MIXING
• PREVIEW ROOMS  • TRANSFERING
• MUSIC LIBRARY  • LABORATORY
• COMPLETE SOUND EDITORIAL SERVICE

We would appreciate your contacting us for complete details.

Metropolitan Sound Service, Inc.

105 East 106th Street
New York 29, New York
EN MEXICO, SEÑOR

R. K. TOMPKINS AND ASSOCIATES are presently producing animated and live-action motion picture spots for:

EASTMAN KODAK
PROCTOR AND GAMBLE
JOHNSON’S WAX
HELEN CURTIS
BRISTOL MYERS
GOODRICH TIRES
R. T. FRENCH CO.
GENERAL MOTORS
ED SCOTT BROWNE
STANDARD BRANDS
SCOTT PAPER CO.
THE MURINE CO.
CHRYSLER MOTORS
SOCONY MOBIL OIL CO.

And are dubbing from English to Spanish for Television:

For Screen Gems:

ALL-STAR THEATRE (FORD THEATRE)
ADVENTURES OF RIN-TIN-TIN
TALES OF THE TEXAS RANGERS
JUNGLE JIM
CIRCUS BOY

For Walt Disney Productions:

DISNEYLAND
MICKEY MOUSE CLUB

Complete 35mm and 16mm production facilities for live action and animation; Stancil Hoffman 17.5—35mm magnetic recording systems, RCA Channel.

R·K·TOMPKINS & ASSOCIATES

Fray Servando Teresa de Mier No. 92, Mexico 1, D. F.

(Tomkins: incorporating activities of Dibujos Animados, S. A., and Grabaciones Fidelidad, S. A.)

AUDIOVICENTRO

Av. Cuauhtemoc 226, Mexico 7, D. F.

Phone: 10-25-13

Date of Incorporation: 1956

Dr. David Grajeda, Pres., Dir.

Dr. Juan José Giovanni, Vier.

Fernando Olivas, Exce. Prod.

Marcel Gonzales Camerena

Speech Engineer

Ernesto Martinez, Chf., C.man

Lucy Estrop, Spanish Versions

Antonio Guifre, Animation

Jorge P. Valdes, Art Director

Ema Olivas, Foreign Relations

Emmanuel Ugalde, Titles

SERVICES: Translations and Spanish versions of foreign films.

Titles (Vi-Mex System); Optical and magnetic sound recording.

Animation; Documentary, scientific and educational film production; sound slides/films. AudioVex system (slides and records).

TV commercials; Distribution of Spanish language films.

Facilities: Sound and cine-photographic studios; Arriflex, Bolex cameras; Ampex; Gonzalez Camera sound equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Translation, Spanish versions, of 58 documentary films (U. S. Embassy); five clinical films (Escuela Nacional de Medicina); titles and animation for 117 Latin-American films (Comision de Oncocerosis; FilmArt; Telecentro; Imagenes Medicas; etc.). SLIDEFILMS: Complete course of interior decoration (Instituto de Decoracion Interior); Cancer; Virology; Rheumatic Fever Symposium (Academia Nacional de Medicina).

CINE COMMERCIAL, S. A.

Texas, Mexico 1, D. F.

Phone: 23-88-30

Date of Incorporation: 1951


Arrigo Coen, Prod. Director

Armando Machuca, Prod. Mgr.

Carlos Prieto, Script Supr.

Joseph Torre, Cinemaman

SERVICES: 35 and 16mm motion picture production. Specializing in documentaries, television short subjects and commercial ads for movies and television.

Facilities: 35 and 16mm, camera equipment, stages, cutting room, projection room, magnetic and optical recording equipment available.

RECENT PRODUCTIONS AND SPONSORS

TV SPOTS: For Max Factor; Tums; Enicar; Anacin; CocaCola; Hinds; Viceroy; DuBarry; Kelvinator; Nabisco; Air France; Gillette; Paper Mate; Aeco; Studebaker; Ford; Mennen; McCormick; Hoover; Procter & Gamble; Admiral; Brylcrem; Johnston Pump; Minn. Mining & Mfg.; and others.

R·K·TOMPKINS & ASSOCIATES

(Dibujos Animados, S. A. and Grabaciones Fidelidad, S. A.)

Fray Servando Teresa de Mier No. 92, Mexico 1, D. F.

Phone: 10-24-34 and 10-01-75

Date of Organization: 1952


John Page, Asst. Mgr.

Gerald Ray, Animation Dir.

Edmund Santas, Dubbing Dir.

SERVICES: 35 and 16mm entertainment, industrial and advertising films; television films dubbed to Spanish.

Facilities: Complete 35mm and 16mm live-action and animation filming facilities; Stancil-Hoffman 17.5-35mm magnetic recording systems; RCA channel.

RECENT PRODUCTIONS AND SPONSORS

TELEVISION FILMS: (dubbing from English to Spanish) All Star Theatre (Ford - Screen Gems); Adventures of Rin-Tin-Tin; Tales of the Texas Rangers; Jungle Jim; Circus Boy (Screen Gems); Disneyland; Mickey Mouse Club (Walt Disney Productions); TV COMMERCIALS: Spanish versions; for Eastman Kodak; Procter & Gamble; Johnson’s Wax; Helene Curtis; Bristol Myers; Goodrich Tires; R. T. French Co.; General Motors; Ed Scott Browne; Standard Brands; Scott Paper Co.; The Marine Co.; Chrysler; and Socony Mobil Oil.

SANCHE FILMS

4A. Avenida 12-10, Guatemala City

Phone: 258-9613

Date of Organization: 1954

Cable: SANCHEFILM GUATEMALA

Paul Sanchez, Owner

Marcelo Mares Moncates, Dir.

Mario Barba, Mgr.; Dirección; D. Tomás Castillo, Laboratory Supt.

CENTRAL AMERICA

BUSINESS SCREEN MAGAZINE
Sanche Films: Cont’d.

Luis A. Ramos,
Sound Recording Dept.

SERVICES: 16 and 35mm industrial, documentary, educational, public relations, sales motion pictures, newsreel production and TV news coverage, TV commercials. FACILITIES: B&W facilities from script to screen, 16mm and 35mm. Script writing: 35mm wide-screen (anamorphic lens). Laboratory: 35 and 16mm processing, printing, work prints, master positives, dupe negatives, release prints, 16mm reversal, tinting, effects. Editing and screening. Optical sound recording. Cameras: 35mm Arriflex: blimp, sync motor, tripods, dolly, Anamorphic lens, 35mm Eyemos, B&H. 16mm Arriflex, Auricor single system sound camera, 16mm Bolex with sync motor: 35mm optical sound recorder V. A., 16mm optical sound recorder V. D. Colortrax lights. Laboratory: Custom-built processing equipment for 35mm and 16mm, neg. & pos. B&W; 35mm step contact printer: 35mm sound track printer, 16mm continuous contact printer, Photorec sound track densitometer, Reeves Sensitive, editing & screening: Mooviola, sound readers, synchronizers, etc., 16 & 35mm projectors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Tierra-35mm;
Four-2 Clubs; Arterias Vitales
(U.S. Information Agency); Reunion in Panama; Ultimas Noticias (Guatemala Government).

SOUTH AMERICA

BOLIVIA

BOLIVIA FILMS, LTDA.
Casilla 1255, La Paz, Bolivia, S. A.
Phone: 5640
Cable Address: Bofilms La-Paz
Date of Organization: 1947
Kenneth B. Wasson, President & Producer
Esteban Ugrinovic, Gen. Mgr.
Jorge Ruiz, Cinematography
Augusto Roca, Sound Services

SERVICES: Production of 16 and 35mm motion pictures with South American background for education, public relations, and entertainment. 35mm color slides. FACILITIES: Camera, lighting, sound and editing equipment. Final sound done in U. S. A. Script service for local themes.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Seeds of Progress (U.S. Information Service); Voices of the Land (Bolivian Government). Only 1966 references submitted.

(Continued from page 152)

When Ralston Purina Company wanted to go to the dogs with a scientific new Dog Chow, they took the direct route of selling the men who sell the men who sell the dogs. They called on Premier Film and Recording Corporation to help eager salesmen convert dogs into eager eaters.

Premier created a sales training film that told in capsule form the complete story of the research, development and testing that went into the product’s creation. This important story, enthusiastically told in exact selling terms, is being transmitted to salesmen and brokers from New York to San Francisco, Chicago to New Orleans.

The result? Maximum distribution is being achieved with a minimum of time and expenditure.

Whether you want to go to the dogs (as in the case of Purina) or go to blazes (as we did in General Steel Castings’ saga of fiery furnaces) Premier Film and Recording Corporation paves the road with solid selling . . . not just good intentions.

Premier’s equipment, facilities and creative thinking work together to produce perfect productions in every phase of ‘sight and sound’ . . . from waxing jingles to recording symphonies, building animated spots to telling the history of giants of industry. And remember . . . of Premier the added plus is service.

P.S. Economical? Of course, we’re out of the New York-Hollywood high rent district!

PREMIER FILM AND RECORDING CORPORATION
3033 LOCUST STREET • SAINT LOUIS 3, MISSOURI

7TH ANNUAL PRODUCTION REVIEW
PERU

ESTUDIOS CINEMATOGRAFICOS ROSELLO
Casilla Correo 3116, Lima (Peru), S. A.
Phone: 13-122
Date of Organization: 1952
Jose Maria Rosello, President and Treasurer
R. De Nardo, Vice-President
Luis Roselló, Production Mgr.

SERVICES: Complete production of films, black & white and color, 35-
mm and 16mm animation (cartoons), travel, newsreel, artistic productions (drama, comedy, mu-
sical), TV commercials. Laboratories 35 and 16mm black and white, etc. Facilities: 16 and
35mm cameras, lighting, sound truck, Magnetic sound, Moviola, etc. All services.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: ICA Valle del Sol (Milne & Co., Lima); Huam-
pay (Corp. de la Vivienda, Lima). TELEVISION FILM: Im-
promptu in C Sharp Minor Op. Poeth-Chopin (syndicated musi-
cal). TV COMMERCIALS: For Matta-color (Motta & Co., Lima); Cutex-color (Pub. Lowder, Lima)
and approx. 50 other films in 1956.

VENUEZUELA
AGUILA FILMS
P. O. Box 2962, Caracas, Venezuela, S. A.
Phones: 555-581; 546-280
Cable: MIGAMIGUA
Date of Organization: 1953
Henry Nadler, President
John D. Kronen, Vice-President
George Doliner, General Mgr.

SERVICES: Motion pictures for public relations, industrial films, documen-
taries, television subjects; specialization in films for the oil and construc-
tion industries. FACILITIES: Studios for 35mm and 16mm; cutting, projec-
tion rooms. Consultants for foreign producers.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Oleoducto Del Lago (Shell Oil Company); Es-
tavias Regionales (State Government); La Barra de Mercadeo
(Channel Institute). TV COMMERCIALS: In color for Ford Motor Co. (2); American Textiles (1).

BIRMINGHAM COMMERCIAL FILMS, LTD.
8 Lozells Road, Birmingham 19
Phone: Northern 8486-7
Date of Organization: 1938
Harold Juggins, F.I.B.P.,
Governing Director
Godfrey Davis, A.I.B.P.,
Mgr. Director, Prod.
W. N. Watts, Dir. Retail Dept.
Dr. W. H. J. White, O.B.E.,
P.R.I.C., Dir. & Scientific Ad.
S. J. White, Chief Stills Cam.
John Varnish, Chief Prod. Ass't
Harold E. Tanks, Chief Service Engineer
Roger M. Jones, Secretary

SERVICES: Specialist producers of direct 16mm color sound motion pictures and 35mm shorts; TV
Newsreel Dept., commercial and 3-dimensional photography; sound recording (synch. or wild); mo-
table film shows; TV commercials. FACILITIES: Studios for 16mm and
35mm film production, commercial photography; filmstrips, editing,
titling, rear projection, retail still and cine sales division supplying audio visual aids.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: On The Beam; Royal Occasion (Joseph Lucas Limited); Wines for Everyday
(Gilby’s Limited); Lilleshall Grain Storage Drying Plant (The
Lilleshall Co., Ltd.); A. C. Winder (General Electric Co., Ltd.);
Traffic Conditions and Control (Town Clerk, Perth, Australia);
plant film (Leitz, Ltd.). TV NEWSREELS: British Independent Tele-
vision Authority.

HALAS & Batchelor CARTOON FILMS, LTD.
10A Soho Square, London, W.1, England
Phone: GERRard 7681/2/3
Date of Organization: 1947
John Halas, Director
Joy Batchelor, Director

SERVICES: Staff of 89 for animated film production for advertising and entertainment for television and cinema. Industrial, public relations and educational films. Fa-
cilities: Studios for bothcellobid animation and 3-dimensional puppet, model animation. Animation cameras; 2 model camera setups. Editorial and projection equip-
ment for 35mm 16mm.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The First 99 (animated sequences for Louis de-
Rochemont and Seagram’s); The Canadian Way (The Federation of Lutheran Churches); The World of Little Ig (National Broadcast-
ing Corporation); Animal, Vegetable, Mineral (The British Pet-
elroleum Co. Ltd.). TV COMMERCIALS: for Kleeneex (Poeste, Cone & Belding, Ltd.); Johnson & John-
son (Young & Rubicam).

PEARL & DEAN LTD. (PRODUCTIONS)
17 Berkeley St., London W. 1, England
Phone: Mayfair 7494
Date of Organization: 1953
E. Pearl, Chairman
Byron Lloyd, Managing Dir.
E. Dane, Director
E. C. Lane, Director
W. H. Smedley, Dir. & Secy.

SERVICES: Production of live-action, cartoon animation, model animation advertising films for television and the cinema in all parts of the world; sponsored, indus-
trial and sales training films. FACILITIES: Live-action studio; car-
toon animation studio with output of two minutes of film per week; fully equipped model animation studio.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Telecommunications (Philips’ Gloslampenfabri-
ken); A Testimonial (Black & Decker Electric Tools); Little Miss X-Ray Silhouette (Korsets Silhou-
ette Limited); Players At The Circus (John Player & Sons);
Screenagers (P.D.S.A.).

WORLD WIDE PICTURES, LTD
Lysbeth House, Soho Square, London W.1, England
Phone: GERRard 1736/7/8
Date of Organization: 1942
James Carr, Managing Director, Exec. Producer
Hindle Edgar, Company Direc-
tor, Producer
V. L. Price, Co. Director, Secy.

SERVICES: 35mm and 16mm sponsored public relations, documentary, training and sales films for govern-
ment departments and industry, TV programs and commer-
cials. FACILITIES: studios, recording theatre—Western Electric, lighting, cameras, theatre staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Footpath on Antarctica—Eastmancolor (Brit-
ishe Petroleum Co. Ltd.); Golden Future; Golden Reef (South Af-
ican Chamber of Mines); Break In (Army Kinema Corporation).
TELEVISION FILMS: Transatlantic & Commonwealth Televi-
sions—monthly issues (Central Office of Information).

ESTUDIOS CINEMATOGRAFICOS ROSELLO
Casilla Correo, 3116
CABLES—ROSAIRES—LIMA
LIMA (Peru) South America
HAVE YOU CONFIDENCE IN YOUR PRODUCER?

This is a story of confidence... it started out over 39 years ago when we first established this business. It has grown and grown over the years... just as, year after year, our list of satisfied clients has grown and grown... to the point where we have produced over 1,000 motion pictures... over 1,000 motion pictures that have produced results for our clients... and we are happy to say that these same clients have come back to us year after year... certainly a realistic story of know how, experience, growth and confidence!

YOU CAN HAVE CONFIDENCE IN YOUR PRODUCER!

WILLIAM J. GANZ COMPANY, INC.
DIVISION OF INSTITUTE OF VISUAL TRAINING, INC.
40 East 49 Street... New York 17, N. Y.
IMPROVE YOUR FILM TITLES
with the TEL-Animaprint

for Motion Picture Producers, Animators,
Special Effects Laboratories, TV Stations,
Advertising Agencies, Art Depts., Etc.

The first sensibly priced HOT PRESS TITLE MACHINE for high quality, fast
typing—the answer to economy and precision accuracy in film titling. Prints
dry from colored foil for instant use. Acme pens assure perfect registration
on paper or acetate cells. Prints all colors. This versatile Hot Press will pro-
duce main titles, sub-titles, trailer titles, TV commercials, slide films, foreign lan-
guage main titles, super-imposed sub-
titles, shadow and third dimensional ef-
fects, etc. These may be applied to any
kind of art, scenic or live action back-
ground, including photographs. Greatest
dollar for dollar value in the industry!

NOW HEAR THIS!
MODERNIZE YOUR 35MM DUBBERS
AND INTERLOCK PROJECTORS

with SOBOUND: Magnetic Head Attach-
ments to fit Simplex and RCA Rotary
Stabilizer Soundheads. Complete with
Magnetic Equalization Premill MAL, DC
Aliment supply and voltage-stabilized
power supply. Easily installed or retrofitting!
No expensive wiring! ALL for $575.

S.O.S. CINEMA SUPPLY CORP.
Dept, H. 602 West 52nd St., New York 19—Plaza: 7-0440—Cable: SOSound
Western Branch: 6331 Hollywood Boulevard, Hollywood 28, California—Phone: HO 7-9202

Werner Christmann, Prod. Mgr.
George L. Gaiser, Export Mgr.

SERVICES: sound slides for
every purpose. Consultation, re-
search services. Distributors for
DuKane automatic sound slide-
film projectors, record or tape.
Creators of sales promotion, maga-
zeine, picture book materials. Fa-
cilities: completely-equipped pro-
duction plant for sound slideshows,
both b w and color. All work done
on premises by over 50 permanent
employees.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: all sound subjects
listed—It’s Up to You (Maggi-
prepared foods); Well Prepared
Meals (Ost thises); Always Hot
Water (Siemens-
edical appl.); Push for Extra
Sales (Most Co-ca-
idential Rubber-acct. trng. for tire
dealers.)

DENMARK

MINERVA-FILM A/S
Toldbodgade 18, Copenhagen K.
Denmark
Phone: Minerva No. 1
Date of Organization: 1936

Torben Madsen, President
Ingolf Boisen, Vice-President
Theoder Christensen, Director
Hagen Hasselbalch, Director
Jorgsen Ros, Director
Ole Berggreen, Director

SERVICES: production of motion
pictures, commercial, industrial,
scientific fields. FACILITIES: Equip-
ment for 16 and 35mm production.
Cameras: Arriflex, Bell & Howell,
Dehurie, Kodak Cine Special. Cut-
ing-rooms. Projecting - theatre, Moviolas, 17½mm tape-equipment,
film and sound library.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Facts About
z; What Makes Them Run
35mm Eastmancolor (Barmeister-
Wain); Man Tages Sig Af Det
(Confederation of Danish Em-

CINESOUND

Motion Sound
Picture Recording

• Dubbing—complete facilities up
to 10 channels . . .
• Musical scoring—from the finest
libraries available . . .
• PLUS, full sound stage facilities

1037 North La Brea Avenue, Hollywood 38, California

MINERVA-FILM A/S
Copenhagen K

DENMARK

FOUNDED 1936

Oldest Documentary
Film Company in
Scandinavia

Production: more than 1400 films

BUSINESS SCREEN MAGAZINE
NORWAY

SVEKON FILM
Seiersberget 7, Bergen, Norway
Phone: 14888
Date of Organization: 1950
Haakon Sandberg, Owner, Managing Director
Sverre Sandberg, Owner, Managing Director

SERVICES: 16mm and 35mm documentary-educational film production. Productions for U.S. television. FACILITIES: 16mm sound recording studio, laboratory, 16mm single system equipment, 16 and 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Arctic Cod Fishing (Norwegian Stockfish Exporters Association); Pussycat That Ran Away; Florida, the Sunshine State (self-sponsored); It's Your Turn (Norwegian Travel Association); Snow, Sun and Fun in Norway (Bergen Line).

Non-Commercial Producers
KOMMUNES FILMCENTRAL
(Film Central of Municipalities of Norway)
Nedre Voldg. 9, Oslo, Norway
Phone: 41-36-25
Date of Organization: 1910
Rolf Strang, Lord Mayor of Oslo, President of the Board
Mrs. Kirsten Sonberg, General Manager

SERVICES: production and distribution of documentary and educational films; distribution of commercial films to cinemas; non-commercial films to schools. FACILITIES: 16/35mm sound recording; 16/35mm laboratory work. Only facilities listed. (No reference data on productions.)

NORSK FILM A/S
(Norwegian Film, Ltd.)
Kirkeve 59, Oslo, Norway
Phone: 69-54-90
Rolf Stranger, Lord Mayor of Oslo, President of the Board
G. W. Boo, General Manager

SERVICES: production of weekly news-reel; feature films and documentaries. FACILITIES: studio; 16/35mm sound recording. (No reference data on productions.)

STATENS FILMSENTRAL
Schwensens gate 6, Oslo, Norway
Phone: 60-20-90
Mrs. Ingeborg Lyche (director, Ministry of Education), President of Board
Jon Mathiesen, Managing Dir.

SERVICES: production and distribution of documentary and educational films and filmstrips. 16mm non-commercial film distribution on a national scale. 16mm sound recording. 16/35mm laboratory work. FACILITIES: sound recording studio, laboratory.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Tilbekke til Tivet (rehabilitation of disabled workers); Casting for Salmon in Norway (sport and landscape film); an instructional film for state railways. Also slidefilms (bw & color) for school geography, science study. This is also a non-commercial, educational film organization.

SWEDEN

FORBERG—FILM AB.
Kungsgatan 27, Stockholm, Sweden
Phone: 111655
Date of Organization: 1934
T. Hultgren, Exec. Sec. & Treasurer
C. H. Fahldstedt, Sales Manager
H. Peters, Director
L. Hedenberg, Director
H. H. Bolov, Sound Services
K. Pill, Art Department

SERVICES: Motion pictures in 35 and 16mm and slidefilms for industrial, sales and personnel training. FACILITIES: Camera and lighting for 35 and 16mm motion pictures; sound recording; complete facilities for slidefilm production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: for Ahlsell-Rylander (piping and fittings); AB Graningevarken; Giulsle AB (water power plants). SLIDEFILMS: for General Motors Nordiska AB, adaptation of five U.S. slidefilms; Mobilol AB, adaptation of U.S. slidefilms; AB Alphas, material testing machines; Apotekarsocieteten, customer relations slidefilms for pharmaceutical society; National Kassa Register AB, National Cash Registers in Swedish fruit shops; AB Printing Equipment, offset printing equipment; AB Scandia-AB, demonstration of Volkswagen motorcar; Lundberg & Allert AB (Wilson's Safety Equipment); Swedish Society for Mental Health, productions four to six, incl.: Swedish Wall Paper Association, selling wall paper; AB Takfiskrestarranger, dining car service program.

JOHNSON-PRODUKTION A B.
Tottvagen F., Solna, Stockholm, Sweden
Phone: 82-35-90
Date of Organization: 1930

(Listing cont'd. on page 156)
PRODUCTION REVIEW INTERNATIONAL:

Johnston Production: Cont'd.

Eric Johnston, Prod. Mgr., Dir. Rolf Kvenna, Sales Manager Bengt Jarrel, Scenario Dept.

Services: motion pictures for industrial relations, public relations, sales promotion, training, travelogues; TV productions; distribution of commercial films. Facilities: 35mm and 16mm camera and sound equipment, lighting, etc.; creative staff for writing, photography and editing.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: ABC of Type-writing (AB, Atvidabergs Industries); Hot-Dog Party; We Want to Know What We Buy (The Norwegian Margarine Co.); The Chef-Master Cook (The Swedish Margarine Co.). SLIDEFILM: Sell With Rye in the Sphine (Wasa Rye-Bread Plants).

NEW SOUTH WALES
AUSTRALIAN INSTRUCTIONAL FILMS PTY., LTD.

and HALLIDAY PRODUCTIONS

6 Underground Street, Sydney, N.S.W., Australia Phone: BU 6557

Cable: AUSTFILM

Lex Halliday, Director Jean Halliday, Director Philip J. Pike, Chief Cameraman Noel Robinson, Scripting Donald Stanger, Sound

SERVICES: Production for screen or television. Specializing in color 16mm standard Kodachrome, 35mm Eastmancolor (completely processed in Australia). Producing films on world-wide locations and specifically Australia and adjacent Pacific islands. General research and scripting. Educational and scientific advising facilities. FACILITIES: Cameras, 16mm Cine Specials, Ektar lenses, 35mm Arillects, Dallys, studios, theatrette; full complement of spot and flood-lights. Synchronous 17.5mm tape recording equipment. Optical recording on Western Electric System.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Meet Joe (Sebel Furniture); Soap Series for Pacific Islands (Lever Bros., Kitchen Bros.); Sydney (General Assurance Corp.); How Soap is Made (Kitchen Bros.); Ram Jongie, Uranium, Darwin Today, Alice Springs, Cattle Station (Northern Territory Series); Dinwanaa the Ema (Wild Life Series). TV COMMERCIALS: for Surf, Lux, Astor Radio, Dulux Paints, Berlina, Frigidaire, Tilt-a-Door, and others.

CINESOUND PRODUCTIONS PTY., LTD.

541 Darling St., Rozelle, Sydney, N.S.W. Phone: DB 3141 (4 lines)

Date of Organization: 1951


SERVICES: Cinesound Australian Weekly Newsreel circulating throughout Australasia and New Zealand, 18 feature films. Industrial, documentary commercial and television films in 35mm and 16mm. Camera representatives in Melbourne, Brisbane, Adelaide, Perth, Hobart, Townsville, Auckland, New Zealand. FACILITIES: Sound stage, full camera and lighting equipment; (35mm and 16mm) power generating plant. 17½mm magnetic recorders and mixing heads, (8-channel re-recording). Two optical film recorders. Three theatrettes, Oxberry animation equipment; editing, dubbing, script writing.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Round Australia In 15 Days (Vacuum Oil); Sheet Steel For A Nation (Lynsights Pty. Ltd.); Tasmanian Holiday (General Motors Holden); Masonite In The Forest (Masonic Corporation); Masonite In Making (Australia); Haven On The Hill (War Veteran Home); The Australian Army Ordnance Corps (Army Documentary); Water Project & Shearing Table (Governors of the Surf; Kurral Wellington Refinery (Caltex Oil).

AUSTRALIA

ESTUDIOS MORO S. A.

Los Mesejo, 15 Madrid, Spain Phone: 335402

Date of Organization: 1950

Santiago Moro, General Mgr. Jose Luis Moro, Art, Animation Director Cristobal Marquez, Prod. Dir. Paul Casalini, Film Director Eduardo Ducay, Script, Ideas Director

Services: cartoon and model animation; live-action films for television and the theatre. FACILITIES: live-action studios with two stages; Magnasync sound recording; complete animation studios with three animation stands; Acme cameras.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Deconfundibles (Chesterfield & L&M Cigarettes); DePrimera (Nestle’s Nescafe); Criar Ninos Robustos (Maizena); Rapsodia en Zig-Zag (Alfa Machines); COLOR PLAYLETS: theatrical distribution for Renault, Omega, Air France, Lambretta, Austin, Dura-Gloss, Camel, Winston, Rolex, Martini, Cinzano, etc. Eastmancolor 35mm 15-second spots. Movierecord S. A., a re-launched company in Madrid. Barcelona distributes screen adv. to 2,000 cinemas in Spain and Spanish overseas territories.

FACILITIES IN AFRICA

SUDAN PUBLICITY CO., LTD.

Publicity House, Khartoum, Sudan Phone: Khartoum 4160, 7511

Cable Address: Publicity Date of Organization: 1950

Hamish Davidson, Managing Director Khalil Atabani, General Mgr. Gabriel Takatelian, Prod. Sup.

Services: 35mm films (B&W) 16mm films (color); 35mm films (B&W and color). Sound-track: Arabic, English, French, Greek. FACILITIES: Air-conditioned studio, carpenter’s shop, production offices.

RECENT PRODUCTIONS AND SPONSORS

The facilities in Africa include:

• Production and distribution of films, 35mm and 16mm.
• Sound recording equipment.
• Television commercials.
• Animation services.
• Production of training films.

ESTUDIOS MORO S. A.

Los Mesejo 15

MADRID — SPAIN

ONE OF THE LARGEST, BEST, EQUIPPED STUDIOS IN EUROPE
The Voice of Confidence

Today we had a telephone call from an old client... *

We made our first picture for this client in 1938, and we’ve been serving him regularly ever since.

Today he called us for a new picture. It’s a “rush order,” but we’re used to that—and it will go into production immediately.

Not an unusual phone call, but we think it has something to say about confidence—the priceless ingredient in any client-producer relationship.


---

**Victoria**

**Filmads Pty., Ltd.**

147 Collins St., Melbourne, Victoria

Phone: MF 4857

Date of Organization: 1921

H. E. Jobbins, General Manager

A. J. Campbell, Queensland

D. Koffel, New South Wales

Mrs. R. Anderson, South Australia

L. Lobascher, Western Australia

M. Moore, Tasmania

D. J. Bliese, Producer, Dir.

F. E. H. Cooper, Sales Manager

L. Heitman, Light & Camera

H. Taylor, Make-up

A. Kischkowski, Studio Mgr.

**Services:** 16mm and 35mm live and animated, documentary, advertising and TV commercials.

35mm filmstrips.

**Facilities:** Complete studio, editing rooms, make-up room, dressing rooms, complete recording facilities; Theatre: 16 and 35mm camera editing and recording equipment, single form animation equipment for 16 and 35mm. 16mm laboratory with 20,000 16mm feet capacity per 8 hr. day. Camera crews located all capital cities.

---

**Japan**

**International Motion Picture Company, Inc.**

Katakura Bldg., Kyobashi

Tokyo, Japan

Phone: 28-5778, 9

Cable Address: JANMUTSU, Tokyo

Date of Organization: 1952

Ian Matsu, President

Shokichi Mogami, Director

**Services:** Producers of industrial and business films, TV commercials and newsreels. 16mm and 35mm production. Facilities: Full time camera, sound and office staff. Own sound recording and editing facilities.

**Recent Productions and Sponsors**

**Motion Pictures:** The Suzuki Family (Foreign Ministry of Japan); Jet Aircraft in Japan (Lockheed Aircraft Co.); Wheels for the Million (Japan Automobile Exporters Association); Industrial Power (Japan Machinery Exporters Association); All in Dances (Hokkaido Government).
What's New in Business Pictures

Documentaries Are Previewed By New York Film Council

Five new documentary and educational films were shown at two special preview screenings, February 6th, at the Carnegie Endowment Building, New York, under the sponsorship of the New York Film Council.

The films shown were: Decision in Hong Kong (the work of missionaries in rehabilitating refugees from Communist China, produced by Dynamic Films); Your Safety First (an animated cartoon on developments in auto safety, produced by John Sutherland Productions); The Petrified River (a geological documentary on uranium, produced by MPO Productions); Flowers at Work (a time-lapse film on plant growth); and Out (a

RCA Custom Record Division Holds National Sales Meetings

The RCA Victor Custom Record Division conducted its annual national sales meetings this year—Chicago and Indianapolis. First on the agenda was the RCA Victor plant in Indianapolis where executives and sales personnel from all branch offices converged for briefings on the new shipping, warehousing and manufacturing facilities recently installed.

The RCA Victor plant in Indianapolis is probably the most advanced of its kind in the world.

After three days in Indianapolis, the RCA Victor Custom Record personnel departed for the Echuster Beach Hotel in Chicago where overall policy and plans for the year ahead were discussed. Attending the meetings were Lawrence W. Kanaga, Vice-president and General Manager of RCA Victor; William W. Milburn, Manager, RCA Recording; Emmett B. Dunn, Manager, RCA Victor Custom Records; John Y. Burgess, Jr., Manager, Custom Records Administraiation; Frank J. O’Donnell, Advertising Manager, RCA Victor Custom Records; Ralph C. Williams, Manager, RCA Victor Custom Record Sales and Product Planning; John Hendrickson, Manager, RCA Victor Personnel in New York Area.

Crosby Heads Arc Carbon Sales for National Carbon Company

J. W. Crosby has been named manager of arc carbon sales for National Carbon Company, a division of Union Carbide and Carbon Corporation. He succeeds E. H. Geib, who has been appointed arc carbon sales consultant.

In his new position, Crosby will be responsible for national sales of arc carbons for motion picture projection, motion picture and television studio lighting, photograv- ing, searchlights and other industrial lighting applications.

Garnham Named Rep for TelePrompTer at Canada

Appointment of Wilf Garnham as sales representative for TelePrompTer of Canada, Ltd., has been announced by Spencer Caldwell, president of the Toronto firm.

A veteran commercial salesman and a television expert, Garnham will work in close liaison with the company’s branch offices in representing TelePrompTer’s expanding facilities for prompting, staging and closed-circuit television.
When the Doctor Goes to Court

"The Medical Witness" Opens Series Interpreting Legal Medicine

A new motion picture in the field of legal medicine was given its world premiere at the Annual Clinical Session of the American Medical Association, held recently in Seattle, Washington. The film, "The Medical Witness," was presented by the Wm. S. Merrell Company in cooperation with the American Medical Association and the American Bar Association. Projected by the Medical Division of Dynamic Films, Inc., "The Medical Witness," 30 min., b/w, is the first in a series of six motion pictures dealing with the subject of Medicine and the Law. Material for this series was obtained from actual cases from the files of the Law Department of the American Medical Association.

This series of films dealing with legal medicine was developed by Sol S. Feurman, head of Dynamic's Medical Division, who recognized that medical testimony is required in from sixty to eighty percent of all cases litigated in American courts, and that new and vital problems concerning both the legal and the medical professions have arisen from this situation.

He set about exploring this comparatively new area of interest to the medical world, and prepared the outline for a motion picture on the subject. Support was found for his project from a regular client, the Wm. S. Merrell Company, one of the nation's leading pharmaceutical manufacturers.

Under the sponsorship of the Merrell Co., the original idea for a single film was developed into a series of six motion pictures. Endorsement and cooperation was received from both the American Medical Association and the American Bar Association, who realized that these films would make a really important contribution to their professions.

The Wm. S. Merrell Company undertook this project as a service to the AMA and the ABA, to provide them with teaching tools in an area of tremendous importance to physicians and lawyers both practicing and in colleges. With these two organizations backing the distribution of the films, several hundred prints will soon be in service.

It is significant that nowhere in "The Medical Witness" is it indicated or implied that the film is an advertisement or direct public relations presentation for the Wm. S. Merrell Company or any of its products.

The Merrell people have recognized that the adroit handling of this series will give the AMA and the ABA an audio-visual package of immense value to them, and at the same time insure the sponsor a positive public relations attitude unrelated to any direct or indirect "sell" contained in the film.

"The Medical Witness" discusses the importance of proper preparation in the presentation of medical testimony in the courtroom. It is the story of a railroad worker who brings to court a suit against his company for injuries sustained in an occupational accident. In absorbing dramatic scenes, the film (concluded on page 193)

7th Annual Production Review
Visual Pilgrimage to the Capital

Baltimore & Ohio Re-Visits Washington With 3rd Version of Film

Sponsor: Baltimore and Ohio Railroad
Title: Washington, Shrine of American Patriotism, 27 min., color, produced by Roger Wade Productions.

* In one of the first issues of Business Screen, some eighteen years ago, there was an article about a fine new motion picture which was winning big audiences for the Baltimore and Ohio Railroad. The title: Washington, Shrine of American Patriotism. Since that time, the original film, and a subsequent version produced in the late 1940's, have been among the most popular sponsored films in the country.

The second film has been increasingly popular each year since it was introduced, having been booked solidly for months ahead by distributor, Association Films, Inc.

Total attendance has now reached 35,000,000 people, with 47,000 bookings, plus an additional 363 telecasts.

With results like that to boast about, the B&O has wisely decided not to give up a good thing. As Washington is a perennial favorite with audiences, the company decided a year ago to bring out a 1957 version, basically similar to the 1939 film, but different in treatment and technique. The new film is the Washington of today, presented with production values unknown in 1939.

The purpose of the film is, of course, to create a desire to visit the nation's capital by giving highlights of a visit to Washington, and the impressions gained by visiting the inspiring shrines of our country's great statesmen and patriots and seeing the monuments of American history.

The film visits museums to view the relics and treasures of the historical past. It shows the chambers

Facts About Traffic Paints: Highway Life Lines

* With cars running five abreast on superhighways and whizzing toward each other on two-way roads, the painted lines which form traffic lanes should stand as visible as paint can make them. This is the safety and sales thesis of Highway Life Lines, a 16-minute color motion picture from Hercules Powder Co.

Illustrated with highway scenes from coast to coast, the film deals with problems of evaluating traffic paints, factors influencing paint performance and various methods of applying traffic paints.

Focussing on "Parlon"-base traffic paint, the film shows that selection of traffic paint has become a science: that the performance and cost of traffic paints on various types of surfaces can be predicated. Traffic paints are "life lines."

Prints of Highway Life Lines may be obtained from the Advertising Dept., Hercules Powder Company, Wilmington 99, Del.
**Venezuela: Land With a Future**

Cultural and Economic Growth Shown in "Assignment Venezuela"

**Sponsor:** Creole Petroleum Corporation.

**Title:** Assignment: Venezuela, 24 min., color, produced by Sound Masters, Inc.

• • •

* A young petroleum engineer from the United States who takes an assignment with Creole in Venezuela is the subject of this new film. It not only shows how he adjusts to his work in a foreign country, but also illustrates much of the environment of his new "home"—including many of the highlights of Venezuela's cultural and economic way of life.

**Assignment: Venezuela** supplements People and Petroleum, also produced for Creole by Sound Masters, Inc. The latter was a b/w motion picture which documented the economic development of Venezuela and the part played therein by the American-operated oil industry.

The new film is a cogent answer to recent critics who have characterized the oil industry's public relations as antediluvian. Hardback economic royalists are present in every industry, and the petroleum business is no exception. But Creole, as illustrated in this film, has taken great pains to insure that it will exist only as a good citizen—of Venezuela, where it lives—and of the United States, where its parent-live.

**Assignment: Venezuela** will be widely distributed to television stations, civic groups, women's organizations, and other outlets. Distribution of both films will be made through Sterling-Movies U.S.A. for television showings, and through Modern Talking Picture Service, Inc., for adult groups and other audiences.

**California Fights Traffic Menace**

Death "The Invisible Passenger" of Film to Awaken Citizens


**Title:** The Invisible Passenger, 21 min., color. Produced by Jack L. Copeland and Associates.

* When you drive, death is always just a few inches and a fraction of a second away. This admonition is made by "Ralph Parks," police traffic investigator in The Invisible Passenger, a new 21-minute color motion picture sponsored by the California Highway Safety Council and the Association of California Insurance Companies.

Starring "tout-jared" John Agar in the police role, the safety documentary features an introduction by California Governor Goodwin J. Knight. It was premiered to Southern California audiences on December 30, 1956, on television station KRCA. It is being distributed to motion picture theatres, schools, courtrooms, and tv stations.

Designed to quicken public interest in traffic safety and to keep people from getting themselves injured and killed, The Invisible Passenger was produced by Jack L. Copeland and Associates and was filmed in the Copeland studios in Hollywood and on location in Pasadena, California. The Pasadena Police Department cooperated in its production.

With a matinee cast and an original jazz score beating out the moods and attitudes of the people portrayed, The Invisible Passenger takes its cue from a grim warning by Governor Knight and places through a hospital and speeds over dark roads to make its safety points.

In the hospital, a young girl is in critical condition as the result of a car crash. Her boy friend is shaken up. A man is dead. The boy's father has the automobile accident visualized for him (and the audience) through an account by the police investigator.

Flashbacks re-create the fatal afternoon when "Bill" and his girl leave the house of a friend and drive toward town. At dusk approaches, so does "Mr. Willis," a business man, motoring home from work. The "invisible passenger" of death is a stowaway in both cars as they come closer and closer to an intersection and crash.

The night accident horrifies the broken cars, flares on the street, gaping bystanders, ambulance and police—all work to impress a familiar and tragic image on the viewer's mind. The life-saving denouements of this destructive road scene are symbolized by the dead Mr. Willis, the near-death crisis visited on the young girl, the terror felt by the boy and the anguish experienced by his father. The safety lessons are depicted in the actions which precipitate the accident and are underscored by the police inspector's additional explanations to the father.

The Invisible Passenger was written and directed by Jack L. Copeland, judge Richard C. Eldred of the Pasadena Municipal Court was technical advisor.

**Bethlehem Retires Historic Film**

22-Year-Old Wire-Making Picture Replaced by "The Long Pull"

**Sponsor:** Bethlehem Steel Company.

**Title:** The Long Pull, 23 min., color. Produced by Leslie Roush Productions.

• Bethlehem Steel Company, the nation's second largest steel producer and an early sponsor of industrial films, passed a milestone in its colorful motion picture history with the release of its newest film The Long Pull. This film, telling the story of modern custom-made steel wire in 26 minutes, sends Bethlehem's earliest 16-mm sound picture into retirement.

Twenty-two years ago, not long after the 16-mm sound projector was making its commercial debut, Bethlehem developed a process for zinc-coating steel wire electrolytically. To help promote a market for this new wire, the company sponsored its first sound picture entitled Wire, An Industrial Impression. A comparison between this film and The Long Pull is both interesting and revealing.

The first Bethlehem picture on the subject of steel wire was black and white and used red film stock to indicate hot-metal operations. Since 16-mm sound projectors were extremely scarce in 1935, Wire was introduced with an initial stock of two prints. These were shown by a Bethlehem representative who toured the country from big city to whistle-stop carrying projector, speaker, screen and film. Later, additional prints were made for distribution by Bethlehem's library. In the twenty years between 1935 and 1955, looking (Concluded on next page)

Below: weaving wire cloth in a scene from Bethlehem's latest film 'The Long Pull'—an historic milestone.
In the Heart of Hollywood...

Paramount Sunset Corporation presents the newest rental studios in Hollywood. Facilities include double-wall sound stages, cutting rooms and moviolas, cameras, sound, lighting, projection, dressing rooms, offices, transportation and supporting departments. The studio is centrally located adjacent to all freeways...ample parking. Paramount Sunset Corporation offers technical knowledge backed by years of experience. For locations, Paramount Sunset Corporation has acquired the facilities of the Corvojo Ranch, located only 55 minutes from Hollywood.

---

"THE LONG PULL"
(continued from preceding page)

averaged about a hundred per year.

As the high quality of Bethlehem's electrolytically-coated wire is now well established, The Long Pull aims in a different direction. Its purpose is to show how and why modern steel wire is custom made for each particular application.

The film tells this story by selecting nearly a score of representative products made from steel wire and illustrating the manufacturing processes each must undergo. The list of products is impressive. It includes wire cloth or screening, barbed wire, woven fencing, fire chains, fan guards, household brushes, auto seat springs, furniture coil springs, screws, nails, bolts and nuts, rivets, reinforced concrete pipe, chain link fencing, and submarine telephone cable.

Shooting locations included three Bethlehem plants, Sparrows Point, Md., Johnstown, and Lebanon, Pa., and wire consuming industries in six states.

The Long Pull was filmed in Eastmancolor by Leslie Roush Productions from a script by Oveste Granducci. Cameraman Jules Sindic, incidentally, also filmed Wire for Bethlehem in 1935. Through the facilities of Modern Talking Picture Service, showings of The Long Pull in 1957 alone are expected to exceed the total showings for the first fifteen years of Wire.

"Examining the Will to Work"

A Syndicated Sound Slide film to Help Supervisory Personnel

Why Should Two Able, intelligent men receiving equal pay show completely different attitudes on their jobs? Why should one be alert, productive, a self-starter...while the other is apathetic, disinterested, doing just enough to scrape by?

These are million-dollar questions for business and industry, because automation or no, the productivity, enthusiasm, and initiative of the individual worker are the cornerstones of any organization's success. These questions are vital for our whole society because the discontented, disinterested employee is unlikely to display much interest in his community and in his citizenship responsibilities.

Stimuli to Job Performance

Among recent audio-visual tools directed at this problem is Examining the Will to Work, a 14-minute color sound slide film developed to help supervisory personnel gain new understandings of the factors that stimulate people to better job performance. Originally produced by Henry Strauss & Co., Inc., for the Ecko Standard Oil Company, it now is being offered by Strauss for nationwide syndication together with an integrated Trainer's Guide containing all materials necessary to conduct participative group discussions.

Examining the Will to Work translates into simple cartoon images and sound narrative some of the most recent findings of management specialists on how people can be helped to climb to higher levels of job performance and job satisfaction. The film's contents resulted from research in actual factory and office situations. Its approach is intended to create a feeling of personal identification with the supervisor whose leadership practices and problems it depicts.

Factors Affecting Individuals

Examining the Will to Work provides material covering many facets of the human-relations skills of leadership. Its main focus is on those factors in the "job climate" which most strongly affect individual productivity and on the methods which the supervisor can use to improve the job climate. The factors with which the supervisor must deal are: how a man feels about the job itself; how he feels about the group he works with; how he feels about his immediate supervision.

Examining these areas individually, the film suggests several guidelines for the supervisor. As far as the job itself is concerned, the film discusses the importance of allow-

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"The Magazine the Buyers Read and Advertisers Prefer"
Business Screen Covers the Field of Visual Communication

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162 BUSINESS SCREEN MAGAZINE
A closer look at human relations in supervision is "The Will to Work" by each of his men. Cold facts and figures, it stresses, prove that the supervisors with the highest production records are "employee centered" rather than "production centered." These supervisors respect their men and show it.

They take a genuine interest in helping the men grow and get ahead. They show a concern for the men's problems and reward good performance with appreciation. The supervisors are not softies. They set high standards and expect them to be lived up to. But they always see their jobs in terms of people and try to build attitudes instead of building pressures.

Trainer's Guide With Film
The Trainer's Guide that accompanies *Examining the Will to Work* includes material helpful in exploiting the film's impact through the conference type of study. The material: a script of the film, an outline of the most important points the script covers, with a set of questions for stimulating discussion on these points; suggestions on the type of responses these questions may evoke from the group; points the discussion leader may wish to bring up if the group does not bring them up.

*Examining the Will to Work* is meant to have double impact. It should give supervisory audiences increased practical human-relations knowledge while at the same time helping them develop the kind of attitudes they need to use this knowledge with greater effectiveness.

Where to Get The Program
The sound slidefilm is available for sale only through Henry Strauss Distributing Co., 31 West 53rd St., New York 19, N. Y. The price for the film and integrated Trainer's Guide is $75.00. Previews may be arranged on request.

** Detroit Edison's "Newsreel" Depicts Atomic Progress
*How electric power companies are proceeding with atomic power plants as their contribution to progress in the peaceful uses of atomic energy is shown in *PRDC Newsreel*, a film newly released by the sponsor, Detroit Edison Company, for general audiences.*

Prepared by Detroit Edison and Video Films, Detroit, the 9-minute motion picture carries many scenes of pioneer research and development work and highlights the significant ground-breaking ceremonies for the Enrico Fermi Atomic Power Plant, Michigan's first atomic power reactor.

Prints and further information are available from Video Films, 1004 East Jefferson Ave., Detroit 7.

** The Borden Company Launches Centennial
*Although the Borden Company will not be 100 years old until May, festivities have already gotten off to an early start as the company marks its centennial with a year-long round of celebrations, promotions and special programs.*

Anniversary observance at each plant starts with a gala kick-off party at which an 18-minute color film *On Our Great Big Birthday* is being shown. A film on advances in nutrition during the past 100 years is planned for release in the birthday month of May.

Thanks again.

Sincerely,

H. K. Luttringer
Assistant Manager
Advertising & Public Relations

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Lockheed Looks to the "Air Age"

First of New Documentary Series for TV on Naval Air Cadets

Sponsor: Lockheed Aircraft Corp.

Titles: Sea Wings, 28 min., color.

Produced by Ozzie Glover Prod.

* Sea Wings, a film story of the U.S. Naval Training program at Pensacola, Florida, will lead off a new series of "Air Age Documentary" motion pictures being sponsored by Lockheed Aircraft Corporation for television showings. The series will depict many of the highlights of modern aviation. The films will cover a number of subjects and locales in and out of the United States and will be concerned with all branches of military aviation.

In 23 minutes, sound and color, Sea Wings starts the Lockheed series with a factual account of all phases of cadet training at Pensacola. The film was made at the base and no actors were used. In every case, the persons portrayed are experiencing the actions they portray.

Filming Sea Wings posed some documentary-type problems, the most difficult of which was the photo-recording of carrier plane "landing," from the plane doing the landing. The aircraft carrier Monterey cruising some 50 miles from Pensacola in the blue Gulf of Mexico was used as the practice carrier. All cadets graduating from the naval academy must make six successful landings aboard the carrier. Some of these first landings are hair-raising.

Written and narrated by David R. Showalter, Sea Wings was produced by Ozzie Glover productions, Hollywood, for Public Information Programs, which will distribute the series free to television stations as a public relations service.

Below: Naval Air Cadet life is theme of "Sea Wings," first of this TV series.

"County Agent"

Stories of Rural Service Theme of TV Film Series

"I like my job. And I sure meet some swell folks. I show the farmer what the scientist has developed, and I tell the scientist what the farmer needs." In such a way does Jim August explain himself and his job in County Agent, a new series of 13 half-hour motion picture programs for television. The series was produced by the Michigan State University Cooperative Extension Service and Capital Film Productions of East Lansing, Michigan.

Aiming extension service messages to urbanites and rural viewers, the film series strives to show city-dwellers and farmers how agricultural research benefits their lives and pocketbooks. Carrying these messages in the series is the image of the man who delivers them in real life—the county agricultural extension agent.

The Agent and His Job

Jim August, the film’s county agent, a big, affable, open-collared fellow played by Bill Montgomery, motors along his rural route spreading a news of agricultural improvements in workday terms which have practical meaning for the farmers he serves.

In one film of the series, Press for Service, Jim patiently explains to doubtful Lew Conklin, a hired hand, the advantages of automation on the farm.

"My dad farmed with horses for 30 years and he was the best damned farmer in the country," says Lew.

"Lew," answers Jim, "Would you be willing to trade that tractor of yours for a team of horses? I’ll bet you wouldn’t!"

Another film, Battle Lines, finds...
local use. The widely-applicable ideas — and scenes from Hawaii, Alabama, Wisconsin and California give the series a national scope and out-of-Michigan stations are invited to make use of the pictures.

Directed by James Culver

Director James Culver of Capital Films and Technical Director Robert Worrall of Michigan State University led the array of script-writers, researchers, actors, cameramen, recordists and editors who worked on the series. James R. Hunter, owner of Capital Films, was the executive producer, and Reinard Werrenrath, Jr., of Chicago, served as a consultant.

Careers in Agricultural Service

American Petroleum Institute Lends Hand to Farm Recruitment

Title: A New Word for Farming, 25 min. color. Produced by Culburn Film Services, Inc.

Speaking a visual New Word for Farming is a 25-minute motion picture sponsored by the Agriculture Committee of the American Petroleum Institute. A New Word for Farming is intended to encourage young people to enter the field of agricultural service.

With some 15,000 technical jobs in agriculture going unfilled annually because there aren’t enough “Ag” college graduates, the film has a big recruitment chore.

A New Word for Farming is defined in the story of Chuck, a high school student who is assigned to narrate film footage showing primitive and up-to-date farming methods. Preparing this classroom audio-visual lesson gives Chuck an opportunity to convince Joannie, his girl friend, that modern agriculture and related services offer work that is worth while and challenging.

Produced by Culburn Film Services, Inc., Chicago. A New Word for Farming was directed by Henry Ushijima. Location shooting ranged from Canada to Peru and included 14 states across the nation.

The new film is the third in a series presented by API in the interests of farmers and farming. Its immediate predecessor, Farm Petroleum Safety, won the Golden Reel Award in 1955. The first film, Farm Tractor Safety, took first prize at the International Film Festival in Milan, Italy. These films also were produced by Culburn Film Services. (For distribution particulars contact API regional offices.)

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and the city's night life are also part of the San Francisco story.

The film is available on a free loan basis to community groups, business organizations and secondary schools. For a print copy write: Santa Fe Railway, Film Bureau, 30 E. Jackson Blvd., Chicago 4, Ill., or contact the nearest Santa Fe agent. The film has been cleared for television public service showing.

Du Pont "Builds for Profit" in Film on Automotive Finishes

* Du Pont's latest addition to its line of automotive paint finishes is the subject of a new color motion picture, Build For Profit produced by Transfilm. The 13-minute film deals with the testing and application of Du Pont's High Speed Primer Surfacers, an entirely new idea in undercoats.

Opening scenes were filmed at Du Pont's Marshall Laboratory in Philadelphia. Here, Jack Rode, a Du Pont paint chemist, outlines the research which led to the development of the new paint undercoat. Painted metal panels are put through various tests which vividly demonstrate the durability and working qualities of the primer surfacers.

A substantial portion of the film is devoted to a actual fender repair job in which Carl Herberger, a Du Pont salesman, goes through the entire procedure of preparing and finishing a bare metal fender surface. During this sequence, Rode outlines the characteristics of the new high speed primer surfacers.

The film will be shown to Du Pont jobber salesmen and automobile refinishers over the U. S.

"With An All-Star Cast" Shows How To Roast and Broil Meat

* Melancholy is the "ham" who is upstaged by a cooking expert and a porterhouse steak. That roughly is the situation in a movie production motif film, With An All-Star Cast, which is waiting meat cookery ideas promoted by the National Live Stock and Meat Board.

"Approved methods of dry heat meat cookery — roasting, broiling and pan broiling form the informational subject matter of the 14-minute color picture which involves a motion picture director who has the assignment of making a picture like the one being shown — one about cookery.

The director is handicapped by the leading player in the cast, a man who knows nothing about meat cookery and who also is upset by the technical aspects of motion picture making. In desperation, the director pleads with the woman who is assigned to the production as a technical advisor, Mrs. Morgan. Her task is to teach the inept actor the fundamentals of the meat cookery he is to demonstrate.

Mrs. Morgan (played by a National Live Stock and Meat Board home economist) takes her actor-pupil first through the steps of roasting a standing rib of beef. She demonstrates that it really is simple if done step-by-step. While this rehearsal instruction is going on, the assistant director and the cameramen decide that she is doing a better job of getting the story across than the actor would. They agree to film the rehearsal, gambling that the director will approve.

The home economist's instructions continue with appetizing scenes of garnished meat dishes such as porterhouse steak, leg of lamb, pork loin roast, Canadian style bacon, club steaks and other dinner table celebrities.

At first irate, the director is finally convinced that the film was made "with an all star cast" when the array of taste-tempting meat dishes shown in the finale. Produced by Wilding Picture Productions, Inc., With An All-Star Cast is now being distributed by United World Films, Inc., on free loan to non-theatrical audiences.

For information on booking the film, write: Film Dept., United World Films, Inc., 542 S. Dearborn St., Chicago 5, Illinois.
C. G. Conn Film Trumpets for High School Student Trade

Hitting an adolescent note is Mr. B Natural, a 27-minute color motion picture sponsored by the Band Instrument Division of C. G. Conn, Ltd., of Elkhart, Indiana. The business-tuned pr film is tooted at junior high school audiences from whence come younger musicians.

Mr. B Natural, a Peter Pan-type spirit of music, shows Buzz Turner, a high school boy, the wonderful world of music and the part he can make it play in his life. Buzz takes up the trumpet, joins the high school band and starts blowing his way to popularity and personal development. Buzz stars as soloist at the school’s Victory Dance.

Produced by Kling Studios, Chicago, Mr. B Natural supplements its main theme with manufacturing scenes at the Conn plant and marching band sequences featuring the Miami Senior High School Band, shot at the Orange Bowl in Miami, Florida.

Mr. B Natural was written by Marvin David and directed by Phil Patton. Original dance scene scores were composed and conducted by Bernie Saber. Kling musical director.

Curtis “Integration” Depicted in “Modern Magazine Magic”

Modern Magazine Magic, a new 27-minute color motion picture on the “only completely integrated magazine publishing company in the world,” has been released by the Curtis Publishing Company.

The 16mm film covers forestry work, paper making, editorial ob-below: copies of the Saturday Evening Post roll off bindery unit.

jectives and planning, the importance of national magazine advertising, manufacturing production and the distribution of the four Curtis magazines—The Saturday Evening Post, Ladies’ Home Journal, Holiday and Jack and Jill.

The step-by-step operation, in which more than 1,400,000 magazines are produced every 24 hours in the newest and most modern printing plant, is shown.

Made to serve a broad public relations purpose, the film will be used primarily by high schools, vocational schools, colleges, churches, service clubs, advertisers, women’s clubs, business clubs, industry and other interested organizations.


Borden & Busse Film Shows Sales Supervision Methods

How to Up Sales by Better Sales Supervision is the explanatory title of a new 30-minute motion picture featuring the well-known sales training team of Richard C. Borden and Alvin C. Busse. As Borden and Busse dramatize their sales techniques, the film shows how to apply such techniques of leadership to turn an average salesman into a top sales producer.

Previous Borden and Busse films taught sales techniques directly to salesmen. It was a short step for the two experts to interpret their sales points in terms of supervision. The film is based on the idea that supervision is the mainspring of organized selling. It is aimed at the persons who have direct or indirect responsibilities for guiding, teaching and developing the potentials of the man in the field or on the sales firing line. It is considered suitable for sales executives in virtually any field.

The 30-minute film is the audio-visual segment of a new I C R (Inform-Confirm-Retain) program which also provides an I C R Meeting Leader’s Guide and 10 sets of Supervisor’s Individual Work Kits. The Guide is designed to aid the meeting leader in staging an effective presentation, helping him to pinpoint specific problems in the meeting.

The Work Kit is a comprehensive review of the film in printed form to insure maximum retention and continuing use of the Borden and Busse principles. The new program is being distributed by United World Films, Inc. (Industrial Dept.) 1445 Park Ave., New York 29, New York.
free preview print available

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1956 Golf Champ Tourney Shown in George S. May Film

* Timed for March release, when spring theoretically is not too far from comin’ in, is a new 46-minute color motion picture on the 1956 World Championship of Golf. The film, like the event it documents, is sponsored as a promotional vehicle for the Tam O’Shanter Country Club in Niles, Illinois, by the George S. May Company, Chicago.

George S. May, the sponsoring company’s president, long has been the guiding light of Tam O’Shanter, a fashionable club north of Chicago and the annual locale for the World Championship Golf tournament. The film begins with a narration by Mr. May who explains why his company sponsors a golf tournament, outlines the tournament’s history, and touches on the importance of golf to the American businessman.

Action highlights of 1956 World Championship of Golf are the on-the-links performances of such champions as Ted Kroll—who took home $50,000 in first-prize money—Lloyd Mangrum, Cary Middlecoff and an early tourney champ, Lew Worsham.

Middlecoff is observed making an approach shot and an “impossible” putt. Then the film rides with the various title shots. Lloyd Mangrum’s record tournament round of 63 is caught as the film leaps from tees to greens analyzing Mangrum’s use of clubs and marking his score on each hole.

Hitting, perhaps, of the farewells of the future, the film witnesses Mangrum and Middlecoff playing “Heligolf”—using a helicopter as a caddy cart to play one complete hole. Lew Worsham is seen making his eagle two on the 18th hole to win the 1953 tourney.

The film covers the tournament’s background and organization, the job of “making-ready,” pans around the clubhouse and grounds, utilizing the helicopter to view the entire Tam O’Shanter layout and to aerially case each of the 18 holes.

A player fills out his application blank and soon famous men and women golfers are teeing off from the first tee and playing the first three rounds. Terrific drives, approaches, putts—and some muffed shots, too. Besides the helicopter to view the four cameramen making the film used Zeomar lenses and hydraulic lift booms to stay with the action.

The film builds to the final day of the tournament, a day on which the champion golfers drew an audience of 62,000 persons. At the finish five golfers are nearly in a tie. Ted Kroll finishes strong to win—just prior to a downpour of rain. The rain necessitated use of black and white film for the final putt and the award ceremonies.

The 1956 World Championship of Golf is being made available on a free loan basis to any adult or business group. Write to the George S. May Company, Engineering Building, Chicago 6, Illinois.

* * *

Two Farm Pictures Produced by Owen Murphy Widely Shown

* Two documentary motion pictures, saluting America’s outstanding farm-youth organizations, the Future Farmers of America and the National 4-H Clubs, are popular program fare with county agents, community groups, TV stations and other organizations, according to the Association Films.

The films, entitled The Future Farmers of America Silver Anniversary and The National 4-H Club Congress, produced by Owen Murphy Productions for the Firestone Tire and Rubber Company, have been shown 3,234 times to community groups and 444 times on television to a combined audience exceeding 40 million persons.

Association Films reports many favorable comments from film-users who have found the documentaries to be informative and inspiring to the youth of America. Future Farmers of America produced in May, 1954, boasts among its “star” celebrities, President Eisenhowger, Secretary of Agriculture Benson and former Secretary of Health, Welfare and Education Oveta Culp Hobby. The President’s talk at the Future Farmers Convention has been hailed by many as one of his most impressive public appearances.

Many stars of the entertainment, sports and industrial world appear briefly in the 4-H club movie (released in the Fall of 1956), including actor James Cagney who tells a personal anecdote about his city-streets youth and how he first became interested in 4-H club work (after attending a settlement house lantern slide lecture).

Owen Murphy productions have utilized a newsreel-type documentary approach to the two films, capturing the spontaneity of the youth celebrations and at the same time conveying to audiences the national importance of the two youth movements.

The Firestone Tire and Rubber Company, long active in farm youth programs, makes the films available for free loan, through the regional libraries of Association Films.
Fresh Blend for a Fragrant Brew

Imaginative Technique in Coffee's Story of "The Magic Cup"

Sponsor: National Coffee Association
Title: The Magic Cup, 27 min., color, produced by Dynamic Films, Inc.

This film is designed to not merely tell the story of the coffee industry, but rather to give audiences a feeling of comfort and well-being through the acceptance of coffee as their daily beverage. The Magic Cup takes a fresh approach toward the visualization of these ideas through an inventive use of color which successfully achieves a mood of harmony and pleasure.

Set in a magical framework, the "coffee genie," a figure who appears and disappears throughout the course of the film, recreates the evolution of a cup of coffee, from the seed to the breakfast table. New and special photographic techniques have been employed to obtain these effects. Whether the planting of a coffee tree is shown, or the harvest of the crop (photographed on location in Mexico), or a close look is given to the coffee-taster's art as he samples and selects the beans, a positive attitude toward coffee is subtly being effected.

New Concept in Color Contrast

Nathan Zucker, the film's producer, along with Director Lee R. Bolker and interior design artist Paul Heller, devised a unique series of sets dealing with a new concept of saturated and spot color set against white backgrounds. Most producers have shied away from using white backgrounds in Kodachrome because of the obvious glare and difficulty of handling the photography, but this production has translated realistic settings of the script into limbo settings where the background is completely white and splashes of highly saturated colors are used in unrealistic ways to set the mood of magic.

Thus, the genie is able to conjure up scenes, although realistic in their content that are obviously unrealistic in their visual presentation.

Delineate Origin of Coffees

One of the key scenes attractively handled in the picture is a point where the genie is called upon to discuss the various types of coffee and the taste characteristics evolving from the country from which they come. Rather than doing this as a mere expository scene, he stands in a limbo set before open bags of coffee and as his hands run through the coffee beans, artifacts of the country involved are conjured up from behind the coffee. Thus, the film shows Mexican Aztec statuary, ethinic Brazilian carved figures, leis and orchids from Hawaii, witch masks from Africa, that set a mood which enables the material to get across to its audience far more forcefully than mere words.

The genie steps across the boundaries of time and space leading the audience on to a scene that is more within its ken—coffee break time in a busy industrial plant. From the superintendent, on up through the clerical departments to the executive floor, everyone takes time out for a quaff of the magic cup, the pause that relaxes tired nerves and fraying tempers.

This sequence features a series of handsome executive office backgrounds, especially created for the film by the Executive Furniture Guild of America, an association of office design specialists.

The Magic Cup will be available for free use by service clubs, schools and colleges, churches, television stations, etc. TV distribution is being handled by Dynamic Films; other distribution by Modern Talking Picture Service, Inc., through its nationwide offices.

Below: coffee break time in a busy industrial plant, time for the pause that relaxes frayed tempers.

Film in ACTION: Audience Totals

Urban Projects Stimulated as Millions View "Man of Action"

COMMUNITY BLIGHT and decay are relentless, mortal enemies which form breeding beds for crime, disease and social unrest. A brief, effective animated cartoon is helping to fight blight and decay, and, in doing so, is making a remarkable record of sponsored motion picture use and result.

The American Council to Improve Our Neighborhoods, ACTION, was created for the purpose of combating blight and decay. ACTION sponsored a 13½-minute color motion picture, Man of ACTION, produced by Transfilm Incorporated, New York, and written by the Continental Can Company. The film shows why communities must take action now to remove slums, rehabilitate rundown neighborhoods and replace inadequate housing.

6,257 Showings in Communities

It has been approximately one year since the film was released and, by any standards, it has achieved remarkable results. Association Films, the distributor, reports that on TV alone, 47,959,673 persons have seen the film in addition to 6,257 "live" community showings. The audiences have included many groups which do not ordinarily show films: city councils, state legislatures, local Urban Leagues and home owners' associations.

Furthermore, these figures do not include the untold thousands who have seen screenings of the more than 100 prints of Man of ACTION which have been sold by ACTION to interested companies and organizations. In addition to the 200 prints being distributed on a loan basis, ACTION sells permanent copies at $75 each.

Prints now are permanently owned by business organizations, unions, utilities, chambers of commerce, universities, municipal agencies, libraries, real estate boards, bankers, professional and service groups and citizen housing organizations. In city after city, use of the film has stimulated local effort.

Report of Group Activities

Here are several reports from various groups:

The General Electric Company showed the film to 25 community relations managers who, in turn, instigated local action.

The Toledo, Ohio City Plan Commission arranged for a joint meeting of the Plan Commission, Housing Improvement and Urban Renewal Commission along with the Toledo City Council to view the film as a preliminary to discussion of the 1956 urban renewal program for Toledo.

The Yuma, Arizona Chamber of Commerce reports that Man of ACTION so impressed citizens of that area that a committee was formed and called the Home Improvement and City Beautification Committee. The film is serving as the nucleus of the committee's program. One (CONTINUED ON FOLLOWING PAGE)

7TH ANNUAL PRODUCTION REVIEW
of dry cleaning equipment manufacturers and later on television.

* * *

Raytheon Depth Sounder Is Demonstrated in Color Pix

* A new 6-minute motion picture is enabling its sponsor, Raytheon Manufacturing Company, of Waltham, Massachusetts, to visually "sell under the sea." Produced to promote the sale of Raytheon's new DE-122 Depth Sounder, an electronic device used to determine the depth of water under a boat, the film is another example of the camera's ability to plunge even into aquatically deep subjects—and come up with sales-right answers.

The underwater film was designed to demonstrate Raytheon's new product in action and by so doing to turn the tide of buying habits in the boat equipment field. Past experience has indicated that marine depth sounders should be installed while the boat is in the boat yard. The peak sales period for boat products has been at "fitting-out" time—when boat owners are preparing their boats for the season.

In-season sales are slow because of the owner's reluctance to shoulder the additional cost of hauling the boat out of water except for emergency repairs. If the boat owner has emergency repairs, he is not receptive to additional expenses for new equipment.

Raytheon, whose line of Fathometer depth sounders dates back over 50 years, developed its new contender as such a compact unit that the simple installation hardly justifies the expense of hauling the boat out of water.

Some preliminary experimenting by John Light, whose skin-diving associates filmed the sunken "Andrea Doria" for television, confirmed that the new DE-122 Depth Sounder could be installed quickly and inexpensively by a skin diver.

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STUDIOS • LABORATORY

Above: a "frogman" goes under cabin cruiser to install new electronic depth sounder equipment in Raytheon's new film.
the bottom of an expensive cabin cruiser, while it's in the water, and ship only two quarts of water in the process. According to a sponsor spokesman, the dealers left "believing and buying."

Prints of the film are to be used at other dealer meetings and boat shows across the country and at special showings by district sales representatives. * * *

"Food For Life" Filmstrip Now Available to Schools

* Food For Life, a new 35mm color filmstrip on the subject of nutrition, sponsored by Swift & Company, Chicago, is now available to educators for classroom use. Produced as a public relations service, the film is a photo trip through the "Food For Life" exhibit in Chicago's Museum of Science and Industry. It is suitable for classroom use as a review for pupils who have not visited the exhibit in Chicago.

Material presented in the new film is suggested for classes in health, nutrition, sciences, home economics, agriculture and physical education. It may also be used in teaching language arts.

Educators may obtain a free print of the film—which may be kept as a permanent part of a school's audio-visual library—by contacting either the Museum of Science and Industry, Jackson Park, Chicago, or Swift & Company.

Picture of Hope

Sponsor: City of Hope Hospital

Title: A Bridge to Life. 20 minutes, color, produced by Jack L. Cope-

land & Associates.

* * *

Elgar Films Winrock Farm

* Peter Elgar Productions has been commissioned by Winthrop Rockefeller to produce a documentary film in color of Mr. Rockefel-

ler's "Winrock Farm" in Arkansas.

The film will depict the latest methods of modern farm manage-

ment employed by Mr. Rockefeller at his farm and the breeding of Santa Gertrudis cattle. The film will also show the very extensive ir-

rigation system, including the op-

eration of seven man-made lakes, needed to make fertile this once un-

productive soil.

Peter Elgar will direct the film from a script by Jerry Bronfield. Filming will begin atop Petit Jean Mountain in Arkansas, site of Winrock Farm, in May. * * *

Ideal for sales conferences, technical meetings, conventions, schools, churches and hotels, and particularly where it is impractical, uneconomical or impossible to darken the room, or where it is desirable to maintain room illumination as for taking notes.

Projects 31/4" x 4" and 2" x 2" slides to obtain pictures up to 50 feet wide. and of brilliancy comparable to finest theatre projection. Plugs into any 110-volt A.C. outlet.

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THE STRONG ELECTRIC CORPORATION

"The World's Largest Manufacturers of Projection Lighting Equipment"

39 CITY PARK AVENUE * TOLEDO, OHIO

A SUBSIDIARY OF

THE STRONG ELECTRIC CORPORATION

7TH ANNUAL PRODUCTION REVIEW
Sales Potentials for the Plumber

American-Standard Uses a Film to Create "Journeyman Selling"

Salesmen and retailers coast to coast, Campbell and Choyd gathered the background experience of men who know the problems of getting journeyman to sell. They backed this up with reams of experience written in the industry's trade journals over the years.

Industry Groups Approve It

Campbell and Choyd then went to the presidents of the N.A.P.C., and the U.A. with a brief approach to the idea and pointed out that the opening film would be backed up by an illustrated take-home book and a continuing series of sound slides to form the central portion of meetings held by the contractor for his own journeyman.

Both groups liked the idea. Next step was to prepare a story which would interest and entertain, a story which would boost both the Contractor and the Journeyman into action. This had to be done without pointing a finger exclusively at either audience segment. Yet, the story had to be pointed enough to stimulate action. The point is made with humor and understanding.

Proof of the film's industry-wide acceptance is its rolling title giving the endorsement of the Contractor's Association and the Union. Better proof is that, although the picture

Instructional Television System Helps Student Teachers Observe Classroom Teaching in Progress

In a New York State College for Teachers classroom, student teachers see how Dr. Gasher conducts classes, how pupils react, and becomes familiar with the console. He can select picture from any camera to show his class and other classes connected with control console.

New York State College for Teachers, Albany, uses actual classroom teaching in progress at adjoining Milne School as a "living laboratory" for student teachers. The future teachers observe every aspect of the teaching process as it happens—from instruction techniques to student reactions—with the aid of a DAGE TV closed-circuit system.

This is just one of the limitless applications of closed-circuit television by DAGE TV. Get specific information on how you can utilize this versatile new teaching tool. Write DAGE TV, Dept. 142.

DAGE TELEVISION DIVISION

MICHIGAN CITY, INDIANA

' THOMPSON PRODUCT

In Canada, distributed by Rogers Majestic Electronics, Ltd., Toronto, Ontario. Outside North America, Wrote O. O. Brandes, Inc., 4000 Euclid Avenue, Cleveland, Ohio, U.S.A.
National Council of Churches. It is not for use on television now except by permission of the sponsor.

For further information on the distribution of the film, contact Television, Radio and Film Commission of The Methodist Church, 1525 McGavock Street, Nashville 3, Tennessee.

U. S. Steel Adds Four to Catalog of Free Loan Titles

Farm fence planning, modern kitchens, bridal shower ideas, the manufacture of tin cans—these are the diverse subjects of four new motion pictures which show their sponsor's metal in a variety of settings. They have been added to the catalog of films distributed by the sponsor, the United States Steel Corporation. The films are available for 10mm projection and telecasting.

Aimed primarily at agricultural audiences is Dan Taber's Ledger, a 25-minute color film which shows how to plan and erect a farm fence properly and how to make the fence a capital investment. Dan Taber, a good farmer, builds his fence with the help of a United States Steel fence dealer and a county agent. He sees that his fence need not be regarded as a current operating expense but may be charged off over several years as an investment.

The film depicts fence erection operation in detail—setting line and corner posts, anchoring of corner posts, positioning posts for contour fencing, stretching the wire, fastening it to the end posts, proper use of tools.

The new films on kitchen planning and bridal showers feature U. S. Steel's television couple, Mary Kay and Johnny:

In the Kitchen, a 14-minute color picture, illustrates how to plan a new kitchen so that it becomes an attractive, efficient work center. Mary Kay explains how a new kitchen can be developed around initial basic units—an "add-ability" technique.

The film shows how to plan a practical, convenient kitchen for a particular family, adjusting it to that family's budget. Mary Kay discusses such things as positioning of appliances, providing for storage space, harmonious design and decoration. Spotlighted is a kitchen with a stainless-steel double-bowl sink, steel appliances, a colored telephone, a lazy-susan kitchen cabinet, a kitchen office area.

New Ideas for Bridal Showers. 13 minutes, color, enacts its title with Mary Kay and Johnny presenting ideas for showers—a Branch Shower, a Time-Saver Shower, a Gourmet Shower and a Steel Shower. The TV couple call attention to steel-made gifts and show how to design a centerpiece for a shower party.

The story of the tin can, its manufacture and role in the life of the nation, is documented in Treasure Chest, 27 minutes, color. The tin can is described as a wonderfully serviceable treasure chest (99% steel made possible through the investment, facilities and teamwork of the steel maker, can maker, grower, manufacturer and packer.

Photo details of tin-can manufacture reach back to the can's sources, iron ore, coal and limestone. Scenes at United States Steel's Fairless Works at Morrisville, Pennsylvania, include the sight of hot-steel slabs being rolled down to strip, racing out of a continuous mill at 25 miles an hour. The camera records the steel strip being coiled at nearly a mile a minute as it emerges from a cold reduction mill. Then the camera observes the processes of annealing, (continued on next page).

SUCCESS...

- *in comprehending the client's real need*
  (and knowing how to meet that need)
- *in accomplishing its purpose*
  (with effective script and skillful production techniques)
- *in proving useful for many years*
  (as evidenced by continued re-order of prints five years after production)

CARRIER CORPORATION

Mr. Sam P. Orleans
211 W. Cumberland Avenue
Knoxville 1, Tennessee

Dear Mr. Orleans:

The film you produced for Carrier Corporation entitled "Industrial Compressor for Tomorrow" is a credit to you and to us. We are proud of the craftsmanship which you employed to tell the story of one of Carrier's major fields of operation—the manufacture of industrial compression equipment.

Your camera crew moved into our plant in a businesslike manner and completed their shooting with a minimum of time and interference to production schedules.

Now that the production has been completed, I wish to express the sincere thanks of Carrier's Machinery and Systems Division and myself for a job well done. The sequence, narration, music, titles and all the many other details required to produce a grade "A" film were very effectively accomplished. We feel that you have matched the high standards Carrier sets for itself in the products it manufactures and the engineering it performs.

Sincerely yours,

[Signature]
Charles T. Fenn, Vice President

[Carrier Corporation]

SAM ORLEANS HAS PRODUCED DISTINCTIVE FILMS FOR...

Carrier Corporation... Atomic Energy Commission... Consolidated Edison... U. S. Air Force... Michigan State University... State of Oklahoma... National Health Council... Tennessee Valley Authority... Carbide and Carbon Chemicals Corporation... United States Rubber Company... The DeVolli Company... State of Tennessee... Ralston Purina Company... Chas. Pfizer & Company.

7TH ANNUAL PRODUCTION REVIEW

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Spindler & Sauppe ESTABLISHED 1924

In The
Pacific Northwest

It's
RARIG
Motion Picture Company

For
PRODUCTIONS
OF
NATIONAL IMPACT

5514 University
Way
Seattle 5, Washington

(continued from preceding page)
tempering and electrolytic timing.
To explain the electrolytic timing
operation, the film uses three-dimen-
sional animation.
Distribution of United States
Steel films is through U. S. Steel
Film Distribution Centers in Bir-
mingham, Tennessee; Fairfield,
Alabama; Chicago, Illinois; Cleve-
lund, Ohio; New York City, New
York; Pittsburgh, Pennsylvania
and
San Francisco, California.

**
Cal Dunn Studio Purchases
Vogue-Wright Pix Equipment
Purchase of the motion picture
equipment of Vogue-Wright
Studios has been announced by Cal
Dunn Studios of Chicago. The pur-
chase gives Cal Parks Studios one
of the most modern film editing de-
partments in the midwest, with fa-
cilities for 16mm and 35mm film
and 35mm tape editing.

Additional space also has been
leased in the studio building at 150
East Chicago Ave. to house the Cal
Dunn enlarged editing department.
Further steps in the studio's enlarge-
ment and expansion program are
pending, according to Cal Dunn.

Assn. Films Groups for TV
Association Films, which has had
great success in grouping its public
service films into groups according
to subjects or styles of treatments,
is now offering TV stations a set
of 15 Cartoons of Fun and Fact.
The films represent the animation
and puppetry works of such cre-
ators as Walt Disney, UPA, John
Sutherland, Transfilm and Bill Baird.

Included in the group are films
produced for such sponsors as Kee-
nex, United Fruit, Du Pont, Health
Information Foundation, and Na-
tional Biscuit.

Earth Satellite
Launching on Film
Production plans for
a 35mm theatrical short
subject on the launching
of the first man-made
earth satellite have been
announced by Marathon
Newreed.

Filming on "Project
Vanguard" code name
for the satellite program,
is to be done with the co-
operation of the Defense
Department, Office of
Naval Research and De-
velopment and some of
the companies engaged
in various technical as-
pects of the launching.
Marathon was recently
ominated for an "Oscar"
award.

East-West TV Net Names Nine
Associates Across Nation

* Appointment of nine associate
offices of the growing East-West TV
(closed-circuit) Network, with
headquarters in Toledo, Ohio, has
been announced by John A. Hurst,
president. A supplier of closed-cir-
cuit projection equipment, East-
West decided that the current rise
in the use of the closed-circuit me-
dium necessitated establishment of
liaison, pricing and equipment
service in key markets across the
country.

"The service which East-West
can now render has been greatly
enhanced by the local availability
of camera chains and crews," Hurst
said, adding that the network also
has new projection equipment de-
signed by the organization and
built under its own supervising en-
gineers.

The nine associated East-West
Network offices announced are:
Trident Films, Inc., New York
City; Professional Electronic Pro-
ducts, Inc., Pittsburgh, Pennsylvania;
Robert F. Blair, Cleveland, Ohio;
Mike Bowdlin, Cincinnati, Ohio;
James F. Mulqueen, Chicago, Illi-
inois; Northwest Sound Service,
Inc., Minneapolis, Minnesota; Ivo
Distributors, Los Angeles, Califor-
ia; Commercial Electronics, Inc.,
Dallas, Texas and Mutual Elec-
tronics Supply, Inc., at Seattle, Wash-
ington and Portland, Oregon.

Any of the associated Network
offices can furnish complete infor-
mation on projection and produc-
tion services, hole availability, plus
local loop connection costs. The
network now has a uniform rate
card which is available to any inter-
ested account, Hurst said. East-
West TV Network headquarters are
at 2914 Auburn Ave., Toledo 6,
Ohio.

LAB-TV
Professional
16MM BLACK & WHITE
REVERSAL PROCESSING
* Processing on hourly schedule
for leading TV Stations and Producers

FASTAX SPECIALISTS
*
Now under the sole ownership
and direction of JACK ASHER
Write for Circular
LAB-TV
247 West 46th St. New York 36, N. Y.
Group Management on the Farm

New Sinclair-Sponsored Film Shows How “Things Keep Changin’”

Sponsor: Sinclair Refining Co.
Title: Things Keep Changin’, 40 min. Produced by Atlas Film Corporation.

Companies which sell products used in modern agricultural methods and governmental services involved in improving agricultural practices are both concerned with developing a receptivity among farmers for newer methods. This common practical and governmental objective is being united functionally in the use of a new 40-minute black-and-white motion picture, Things Keep Changin’, produced by Sinclair Refining Company for release to the nation’s farmers.

Premiered for the U.S. Department of Agriculture in Washington’s Mayflower Hotel, January 3, Things Keep Changin’ will be shown by Sinclair as part of its own promotion and later will be loaned to USDA extension men for showings to groups of farm families to help them understand new concepts of farm and home management being promoted by USDA.

Both Sinclair, as a sales-minded sponsor, and USDA as a dispenser of information, intend that the film’s story will help many would-be-modern farm families who are up against the problem of opening the minds of older members of the family to newer ways of making decisions.

Things Keep Changin’, produced by Atlas Film Corporation, Oak Park, Illinois, speaks to the whole farm family in this audio-visual way: Farmer Ira Masterson is challenged by his son to consider a different kind of group management—one in which the whole family plans according to the family wants instead of just going along from project to project and managing on a “hit and miss” basis.

The county agent is a central figure at the main family meeting in the film. He finds out what the family wants and needs and tries to show, from his knowledge of what the farm can do, several ways in which these aspirations could be answered. He leaves it to the Masterson family members themselves to decide which way to try.

Federal Civil Defense to Sponsor New TV Series

Tomorrow-Today, a series of 13 motion pictures for the Federal Civil Defense Administration, is beginning production on location in Washington, D.C.

The 13 episodes in Tomorror-Today concern situations that develop in the lives of residents of Westervil, U.S.A., during and after an atomic attack. The central figures in the narrative are the Brockway family—Mac,” a block-watchman; “May,” his wife, and “Buddy,” their 10-year-old son.


The film’s “Mac” is played by Mark Daniels, who had the lead in Winged Victory and has appeared in many theatrical and television productions. Dorothy Hammond, who portrays “May,” has been featured in numerous Broadway shows. The boy, “Buddy,” is played by Glen Walken, whose television appearances include parts in Kraft Theatre and Robert Montgomery productions.

“Walter Gwynn,” the Civil Defense director in the film, is delineated by Carl Swenson, of Lorenzo Jones radio fame.

Epilogue for “Around the World”

Abstract Animation Enlivens Long Credits for Mike Todd Feature

Audiences at Mike Todd’s tremendous film success, Around the World in 80 Days, are finding that one of the best parts in a great picture is the epilogue, a sequence of cartoon charades animated by Shamus Culhane Productions.

The Culhane company, which opened its doors just a few years ago in a one-room office—with no furniture—has grown into one of the largest producers of TV commercials in the country, with a fast-growing volume of industrial films produced and in production, as well as a burgeoning importance in the theatrical and television program fields.

50 Stars to Mention

The epilogue in 80 Days, which recapitulates the movie and provides an amusing guessing game for the audience, accompanies the closing credits for cast and technicians. Since there are more than 50 stars whose “walk-on” appearances required acknowledgment in a full six minutes of closing credits, Todd shuddered at the prospect of lulling his audience with a visual “Miltown.”

He hit upon the idea of presenting an animated cartoon segment that would have the same effect as a theatrical reprise. Todd outlined his plan to Saul Bass, designer of the award-winning titles and advertisements for Man With The Golden Arm, among other outstanding achievements in this field.

Semi-Abstracts of Characters

After designing the segment, Bass went to the West Coast staff of Shamus Culhane Productions, and huddled with Manager William T. Hurtz over the animation.

Bass’ designs took form in high style, semi-abstract symbols of the film’s various characters. “We decided on a non-realistic form for the obvious reason of contrast,” said Bass. “The time requirements led us to use semi-abstract characters which enabled us quickly to create atmosphere effects, condensing nearly three hours of story into a six-minute recap.

Create an Amusing Parody

While we spoofed what the audience already had seen, it was more in the flavor of parody than satire. Our aim was to make the segment, first of its kind ever attempted in motion pictures, enjoyable as a thing of itself.”

Hurtz, who designed the Academy Award-winning Gerald McBoing-Boing, and has credits on two other Oscar-winning short subjects, said: “In discussing this imaginative and off-beat conception, we seemed to be communicating with each other from Cloud 30.”

David Niven, as Jules Verne’s Phinias Pugg, was pictured as a watch with a running leg and a top hat, symbolizing his round-the-world dash against time. Cantillas, the great Mexican comic who plays Passepartout, was first seen in the movie riding a big-wheeled Victorian bicycle, so we depicted him as a riderless bike in the epilogue.

Technical Credits Included

“Shirley MacLaine, as the Hindu girl, was represented as an abstract face surrounded by filmy veils.

“Here were some inside jokes, when it came to the technical credits,” Hurtz continued. “William Cameron Menzies, the busy associate producer, became a ‘man of many arms,’ or an octopus, and Mr. Todd was symbolized as an 1890 cop, releasing all the technicians from jail.

“None of the people characterized were consulted beforehand, so they played charades, spotting them.”

(Continued on following page)
Current Affairs Films announces the availability for sponsorship of its widely acclaimed series of monthly filmstrips on current affairs. Currently used by many of the country's leading newspapers, this series is now being offered for the first time to all organizations interested in building good public relations in the nation's schools.

For rates and information on exclusive sponsorship of this prestige builder in your area contact:

Current Affairs Films, a Division of Key Productions, Inc., 527 Madison Avenue, New York 22, N. Y.

"AN INFORMED AMERICA IS A STRONG AMERICA"

(continued from preceding page)
Food Cannery Story Portrayed in Australian Sponsored Film

* Behind the Portrait, a 19-minute Kodachrome motion picture which tells the story of Gordon Edgell and Sons Limited, a large Australian food-canning company, has been produced by Perier Films Pty., Limited, Sydney.

Gordon Edgell and Sons today have three canneries in rural areas of Australia—Bathurst and Cowra, New South Wales, and Devonport, Tasmania. The film portrait shows how the organization began and how it now operates.

As narrator, Australian actor Kevin Brennen introduces the story of the late Gordon Edgell, the first man to grow, and eventually can, asparagus in Australia. Reconstructed scenes of the early days, together with the original equipment, depict briefly the work done by Edgell and his three sons. The making of cans by hand is contrasted with the highly mechanized operations of today.

The 12-month growing cycle of asparagus, emphasizing the need for high-grade raw material required by quality canners, is shown. Tremendous distances covered by the harvesting teams are illustrated by an animated map showing that, each day, the teams walk the equivalent of half-way around Australia. The canning sequence, self-explanatory and without commentary, is cut rhythmically to music.

In a final sound sequence, the narrator sums up the philosophy of life that made Gordon Edgell’s efforts worthwhile. As a prestige film, this production will be widely screened to general audiences.

Air Cadet League of Canada Sponsors “Air Cadet Story”

* Release of a documentary motion picture on the activities of Canada’s Air Cadet movement has been announced by the Air Cadet League of Canada.

The 20-minute color film, The Air Cadet Story, covers the complete range of air cadet training and reward activities. It travels with a typical squadron during the training period, going to a summer camp, taking a scholarship pilot training course and joining exchange tours in which the cadets visit the United States and points overseas.

Special Air Cadet League projects such as the Senior Leaders Course, Drill Instructors Course and the International Drill Competition all are recorded in color, against the background of an original musical score by the RCAF Central Band.

Production of the film was made possible through the assistance of Avro Aircraft Limited and Orenda Engines Limited. cosponsors of the film. Original photography of the new film was directed by the late Art Hendert of Vancouver, with the editing and recording being completed by Crawley Films, Ottawa.

The Air Cadet Story is meant to do a pr and recruitment job. Organizations seeking a print ($143.00 in English or French narration) are advised to contact local Air Cadet squadrons or Air Cadet League Headquarters, 424 Metcalfe Street, Ottawa.

Extra Production Review Copies

* Additional copies of this 7th Annual Production Review are available, while the supply lasts, at only $2.00. Send postpaid if payment with order. Write: 7064 Sheridan Road, Chicago 26.

IT MAKES SENSE!!

ROUND

HEAVY DUTY SHIPPING CASES
FOR ROUND FILM CANS...

The Nation’s Exclusive Source of the Round Film Shipping Case...

- No corners mean no weak points.
- Made of hard vulcanized fibre.
- Heavily varnished outside and inside to make them even more waterproof.
- Durable handles and web straps on all sizes.
- New flat type buckles for easy stacking.

WM. SCHUESSLER - Dept. B
361 WEST SUPERIOR STREET - CHICAGO 10 - ILLINOIS

7TH ANNUAL PRODUCTION REVIEW
A NAME TO REMEMBER
In New England
when the answer to any problem is motion pictures.

DEPHORE STUDIOS
INCORPORATED
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1B TRAINING FILMS
1C KINESCOPES
1D COMPLETE EDITING, SOUND AND LABORATORY SERVICES
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Chartel Productions
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... and many others

Additional services include magnetic film reclaiming, film sales, coding, blooper-
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Phone: HOLlywood 4-4734

Modern Logs Film No. 1,000
National Film Distribution Network Now Has 28 Offices

A S 1956 ENDED, Modern Talk-
ing Picture Service, Inc., had
assigned catalog number 1000 to a
new motion picture sponsored by
Westinghouse Electric Corporation,
a film coincidentally named Your
Dreams Come True.

This catalog demarkation meant
that Modern's distribution agency
dream of 20 years abuilding had
come true to the amount of one-
thousand sponsored films handled
by the organization since its begin-
ing.

292 Now on the Job

Six of the seven persons who
started the distribution dream
and detail work at Modern still
are with the organization, which now has 292
staffers. In the 20 years, Modern has
built a network of 28 non-theatrical
film libraries across the nation. 14
wholly-owned and 14 supervised and
operated by Modern but owned by
local business men. Modern has de-
veloped three special television ex-
changes and distributes sponsored
subjects to 16mm non-theatrical
audiences, motion picture theatres,
television and rural road shows.

Modern now reports that over
150,000 16mm audience groups are
on its special mailing list. Each of
these audience groups has 16mm
sound projection equipment. The
agency reckons as its market 19,200
motion picture theatres and 494
television stations—including 23
educational TV stations. In recent
years, Modern has moved into the
international sphere and will ar-
range distribution for sponsored
films in Canada. In December of
1956, Modern was serving 315 spon-
or-clients. Modern's biggest growth
has been in the last 10 years. Since
1945, the agency reports, it has in-
creased its business “20-fold.”

Westinghouse First 16mm Client

The tagging of Westinghouse's
Your Dreams Come True as spon-
sored-film-1000 was especially ap-
propriate for Modern. In its early days,
Modern Talking Service Picture
Service, Inc., was not the “Inc.” it
is today but was a department of
Western Electric Company; Westing-
house then was known as Westing-
house Electric and Manufacturing
Company. Westinghouse grew and
changed and Modern became a sepa-
rate corporation with no affiliation
with Western Electric.

Like its 1000-mark picture, Mod-
ern's first 16mm distribution
assignment was a Westinghouse-sponsored
film, prophetically named The New
Frontiers. Though the title referred
to the sponsor's portrayed theme, it
also bespoke, at that time, the film's
vanguard journey in the growth of
sponsorship and distribution.

The Film Plus an Operator

The New Frontiers was shown on
16mm projection equipment brought
to the show place by a Modern rep-
resentative. The rep had to lug a
125-pound projector around, show
the film and bear the machinery
away afterward. The wide sales of
improved projection equipment to
audience groups through the ensuing
years ended this agency practice.

Westinghouse released New Front-
tiers in 1935. It has released a
good many sponsored films since
and Modern has distributed 16 of
them.

From The New Frontiers to Your
Dreams Come True, the one-hun-
dred thousand sponsored films distributed by
a single distributor—Modern—and
the span of films sponsored by a
single sponsor — Westinghouse —
makes an impressive record of media
achievement.
in community intercultural programs; use of recordings in schools and public libraries; and a demonstration-demonstration of current non-curriculum children's films and what is needed in this area.

* * *

**SMPTE Sees Film Techniques at Wilding Studio Meeting**

* Current techniques and modern practices employed in the production of business motion pictures and television commercials — and how these practices affect the producer, the sponsor and the laboratory — were explained in demonstrations at a recent Central Section meeting of the Society of Motion Picture and Television Engineers held at Wilding Picture Productions, Inc., Chicago.

Attended by 350 regional members and guests, the meeting took place in the Wilding studios where 20,000 square feet of sound stage area was given over to the discussion and demonstrations of new techniques conducted by Wilding technical and executive staffs.

Demonstration subjects included:

1. The use of rear-screen projection in a limited space. This process provides a pre-filmed moving background picture projected from the rear onto a translucent screen before which actors perform. The camera then records a composite effect. Any background, such as foreign exteriors, can be brought into the confines of the stage in this manner.

2. The "Cine-Que" — a Wilding-developed method of prompting actors using a television system:

3. Producer-laboratory relations in print quality control:

4. The production and presentation of wide-screen color slide films.

A meeting highlight was the screening of *There's Even More Than Meets the Eye* — a wide-screen motion picture musical created and produced by Wilding in Eastman color for the truck division of the Ford Motor Company. This hour-long extravaganza was used by Ford to announce its 1957 line of trucks to dealers and their salesmen in 35 areas across the nation.

Robert Emerson Named RCA Projector Rep in West Areas

* Robert N. Emerson has been appointed sales representative for RCA 16mm sound motion picture film projectors in the west central and southwest regions, according to John J. Dostal, manager, Audio-Visual Equipment, RCA Theatre and Industrial Products Dept.
Along the Production Lines

Photo Equipment Production in Japan, Germany Reported

* Reports on the commerce in photographic equipment in various nations provide indices to the use of the pictorial medium throughout the world. Parts of the world's photographic products are contained in continuing compilations made by the Scientific, Motion Picture and Photographic Products Division of the Business and Defense Services Administration of the U. S. Department of Commerce. Recent Commerce Department reports:

- Japan's production of photographic products increased in all categories, except photographic plates, during the first half of 1956.

- A tabulation of production during the first six months of 1954, 1955 and 1956 disclosed that Japan:
  - produced 1,000 motion picture projectors in the first half of 1954; 1,100 motion picture projectors in the first half of 1955 and 1,600 motion picture projectors in the first half of 1956. (These projectors were not identified as to millimetre type.
  - produced 3,400 still projectors in the first half of 1954; 4,400 still projectors in the first half of 1955 and 9,400 still projectors in the first half of 1956.
  - produced 1,242,605 square meters of cine film in the first half of 1954; 1,622,853 square meters in the first half of 1955 and 1,342,916 square meters in the first half of 1956.

- Total sensitized photographic film production in Japan amounted to 4,176,397 square meters in the first six months of 1956. This compares with 3,771,718 square meters for the same period of 1955 and 2,705,151 square meters for the corresponding period of 1954, increases of 12.5 per cent and 34.4 per cent, respectively. Besides the 1,342,916 square meters of cine film, production in the first half of 1956 consisted of 851,227 square meters of x-ray film and 1,412,254 square meters of "other" film.

German Camera Exports

- Germany's exports of still picture cameras, including scientific, technical and box cameras, during the first nine months of 1956 increased 1.3 per cent in quantity and 1.5 per cent in value, according to Commerce Department reports.
- German exports in the first nine months of 1956 totaled 1,554,714 still picture cameras valued at 120,537,000 Deutsche Marks as compared with 1,535,362 cameras valued at 118,746,000 Deutsche Marks for the corresponding nine months of 1955.

- Despite a quantitative and mark-value drop in exports to the United States, this country remains Germany's leading market for still picture cameras. Exports to the United States in the first nine months of 1956 amounted to 117,746 cameras valued at 25,327,000 DM as compared with 205,165 cameras valued at 26,655,000 DM in the same nine months of 1955. This is a decrease of 23.7 per cent in quantity and 9.7 per cent in value.

Cameras for Technical Purposes

- Exports of "Cameras for Technical and Scientific Purposes" in the first nine months of 1956 totaled 2,412 cameras valued at 3,723,000 DM as compared with 2,917 cameras valued at 4,633,000 DM in the same period of 1955. The principal reason for this drop is due to a decline in sales to the United States. Other leading markets for German camera exports are France, China, Switzerland, Canada and India.
- Although sales of "Other Cameras" to the United States declined in quantity and value, exports to all world areas in the first nine months of 1956 totaled 1,522,302 cameras valued at 116,314,000 DM compared with 1,533,070 cameras valued at 113,385,000 DM in the same period of 1955. The 16 leading foreign markets for these cameras took 75.4 per cent of the total exported, while the remaining 24.3 per cent was consigned to more than 70 other foreign countries.

TV Council Examines Video Film Production Techniques

- "TV Film Production, Distribution and Transmission Techniques" was the discussion subject of the January 24th meeting of the National Television Film Council at the Hotel Delmonico, New York City.

This meeting was an extension of the N. T. F. C. November meeting which featured speakers from various agencies who dealt with the subject of "Film Quality Control."

These discussions are aimed at achieving higher quality film telecasts. The group, along with other segments of industry, has been researching all phases of production, laboratory work and transmission techniques to ascertain methods of obtaining optimum quality all along the line so as to improve the quality of the picture received in the home.

Guest speakers at the January meeting included E. P. (Ted) Genock, manager, television programming, Eastman Kodak Company; G. Edward Hamilton, chief engineer, American Broadcasting Company; Thomas Barnes, general manager, Station WDAY-TV; Fred Raphael, of J. Walter Thompson Company; Walter Selden, of Sullivan, Stauffer, Codwell & Byles, Inc.

Rothacker, Inc. to Promote, Distribute New Zinc Pictures

- To increase and promote distribution of its two new motion pictures, The American Zinc Institute has engaged the services of Rothacker, Inc., 729 Seventh Ave., New York City. Rothacker, Inc. will receive and service booking requests for the Institute's Die Casting; How Else Would You Make It? and Zinc Controls Corrosion.

Appointment of the Rothacker Organization became effective December 15 and is expected to increase the speed and efficiency with which the Institute films are handled, according to John L. Kimberley, API's executive vice-president. Previously, the films were distributed from the Institute's New York City headquarters.

Both of the Institute films are 16mm sound and color and are available without cost to industrial organizations, schools, colleges, technical groups and clubs.

Experience hands have no substitute

walter engel, inc.
MOTION PICTURE PRODUCTIONS - TELEVISION - INDUSTRIAL - SALES TRAINING
ESTABLISHED 1937
20 WEST 47TH STREET - NEW YORK 36, N. Y.
JUDSON 2-3190
Robert Lawrence Productions
Notes 35% Increase in 1956

Robert Lawrence Productions' goals are high, based upon the company's success in 1956. A year-end report on the firm's activities shows that business increased by 35% in the year just past.

Commenting on the TV commercial side of his business, Bob Lawrence, president of the company, said: "The emphasis in film commercials during 1957 will be upon increasingly better production values. Because of the increased competition in TV selling, advertisers look for the commercial that holds viewer attention amidst star-studded entertainment vehicles and increasingly costlier competitive commercials. Shooting in interesting locations appropriate to the product can give a commercial the added attention-getting quality and persuasiveness that makes it stand out among its competitors."

At the present time, Robert Lawrence Productions is filming commercials for its clients in four different areas: North—Toronto; South—New Orleans; East—New York; West—Hollywood.

Cellomatic Opens Hollywood Office, Production Center

A new office and production center has been opened in Hollywood, California by The Cellomatic Corporation, according to an announcement by Milton Rogin, president. Rogin and Thomas Howell, executive vice-president, have been supervising initial operations.

William Tillisch will be vice-president of the new west coast corporation, which is located at 7313 Santa Monica Blvd. With existing facilities already established in New York and Chicago, the Hollywood office gives Cellomatic coast-to-coast coverage in servicing sponsors and agencies with specialized sales and advertising presentations.

Shamus Culhane Productions in Larger Hollywood Studios

Shamus Culhane Productions, Inc., has moved its Los Angeles studios into new and expanded quarters at 6226 Yucca Street, Hollywood.

The move reflects the company's steadily expanding program over the past several years and the increasing activity of its west coast operations, both in the entertainment and industrial fields.

The Hollywood office headed by William T. Hurtz, is currently completing animated segments on the next three Frank Capra Science TV spectacles for the Bell Telephone System as well as a theatrical trailer for Around the World in 80 Days for United Artists and Mike Todd Enterprises.

Frank Holmes Labs Moves to Larger Plant in San Fernando

Frank Holmes Laboratories, Inc., has moved into a new, larger plant at 1947 First Street in San Fernando, California.

The Holmes organization has expanded facilities to a 5,000-square-foot working area. The latest in film testing, optical printing and continuous motion picture processing equipment has been installed to provide a highly uniform, dependable color product.

Additional features of the new plant include a complete machine shop in which much of the firm's specialized equipment is manufactured and a fireproof cement vault for storage of customer's originals.

N. Y. Film Directors Affiliate With Screen Directors' Guild

Members of the New York Film Directors Organizing Committee have accepted the terms of affiliation recently offered by the Screen Director's Guild of America. Voting was held on February 9th, in New York. SDGA members will ballot on approval of the affiliation in the near future, in Hollywood.

When and if, affiliation is completed, the NYFDGC will cease to exist and its members will join the New York Branch of SDGA. Plans are in the office to open negotiations with the New York Film Producers Association for a basic agreement and contracts covering staff and free-lance directors.

Membership in NYFDGC now over 200 men, includes many of the local motion picture directors engaged in industrial, documentary, educational and television film production. Free lance director Howard T. Magwood is chairman of the group.

35mm COLOR SLIDE DUPLICATES

9½ cents each—(12 minimum per scene). Made from any size original transparencies up to 4 by 5 inches.

Samples, Free test run offered.

WRITE WORLD IN COLOR PRODUCTIONS

Box 392-BS  Elmiras, N. Y.
Nuclear Study Aided by Closed-Circuit TV Camera

A closed-circuit television camera has been put to work observing a high-energy proton beam at Brookhaven National Laboratory, Upton, New York. The problem of safely studying the shape of the proton beam was solved by installation of a small, five-pound television camera developed by General Precision Laboratory of Pleasantville, New York.

Through pictures transmitted by the tv camera to a remote monitor, physicists now can watch the pattern made by the 3 Bev external beam on a sodium iodide mosaic with greater clarity and without exposure to radiation. From observation of the illuminated area of the mosaic, accurate adjustment of the focusing magnets can be made.

This orientation is required for the effective bombardment of the nuclei of the matter being studied. This placement of the matter at the proper location for the probing of its composition by the proton beam is greatly aided by the new system.

The ability to remotely control the direction and lens iris and focus of the camera makes possible a clear, bright picture of the beam’s pattern despite the low level of the mosaic. Picture detail is unaffected by the high magnetic pulses created in the Cosmotron.

S.O.S. Signs Pact

A new contract has been entered into by the S.O.S. Cinema Supply Corporation, film industry supply company, and the International Association of Machinists, AFL-CIO, covering employees in production and manufacture by the company.

This marks the 20th year of harmonious relationships between S.O.S. and the union. Joseph Tanney is president of the concern.

Sample of new outline title

HOT PRESS

OUTLINE TITLES

PRESTO SPlicer

"The finest Film Splicer the World Over"

Splices all types and sizes of film including CRONAR* (Polyester Photographic), negative, print or optical—a film fusion (butt-weld) end to end.

CHECK THESE BIG FEATURES:

- No Scraping
- No Cement
- No overlap
- No lost picture
- Automatically repackaged, no drying out of splice
- ... all in 2½ seconds!

Time-tested over 8 yrs., it is guaranteed to give perfect, fame splice on 35 or 16mm film with single thickness.

- Eliminates need of AB printing
- Magnetic track spliced without fall-out
- No clicks going through projector
- No edge oozing

Unaffected by humidity, some machine functions for both regular or polyester base photographic film without change-over.

Steral Record No Dielectric
No An-over Hazard No Shock Hazard
No FCC Difficulties No Service Problems
Dark room splicing, a breeze!

The only "Butt-Weld" splicer that satisfactorily splices CRONAR* film.

*Reg. E. I. DuPont trade-mark

Sample Brochure on Request

PRESTOSEAL MFG. CO. 3727 33rd Street, L.I.C. 1, N. Y.
Visual Series on Hockey Skills

Hockey Coaches' Association Offers 8-Film Training Program

* Proud as they are of their national sports prowess, U. S. sport fans know that when it comes to hockey, the Canadians know their way to the goal.

In 1947, the American Hockey Coaches Association was formed to promote ice hockey in the United States. During its first decade, the Association was on the lookout for promotional tools but had not attempted direct sponsorship of an instructional film on hockey which, the Association notes, was needed.

In 1956, the AHCFA learned that Crawley Films Limited of Ottawa, Canada was preparing a film on hockey. In January of this year, AHCFA was selected to act as U.S. distributor of the film for Crawley Films. In this capacity, the Association is promoting the sport of ice hockey by selling the instructional film to organizations sponsoring hockey locally.

Eight Films in Series

The visual promotional tool being used by AHCFA in How to Play Hockey -- actually eight short instructional film segments forming a basic course in the game of hockey in a total running time of 65 minutes. The set of eight component films is sold for $300.00. As part of the film's send-off, it will be shown on Saturday afternoon, March 23, at the annual Coaches Convention, at the Hotel Kenmore, Boston, Massachusetts.

Produced under the technical direction of Willard J. L’Heureux, director of Physical Education, University of Western Ontario, the How to Play Hockey film lessons are primarily intended for use with boys in their early teens, or younger, with the exception of two "teamplay" films which are more advanced. Because the segment films employ adult demonstrators and do not talk down to the audience, they are considered as useful for hockey beginners of any age and valuable refreshers for experienced players.

Emphasis on Basic Skills

Emphasis is on the acquisition of basic skills and how to use these skills as a team. Information which can be absorbed from the written word is not covered in the series. The films do not describe playing surfaces, markings, rules or equipment. The instructional meat of the films is conveyed by the skilled adult demonstrators, though each film begins with action shots of teenage scrimmage and ends with scenes of a fast adult game. Occasional use also is made of teenagers performing drills designed to improve basic skills. These drills are of particular interest to the coach faced with the problem of limited ice surface and too many players. Experts though they are, the Canadians aren't resting on their hockey sticks. In the first two months after release, over 100 sets of How to Play Hockey were purchased in Canada by the Canadian Amateur Hockey League, by the National Hockey League, by schools, colleges, recreation groups, P.T. groups, service clubs, hockey teams, industries.

Here Are Segment Titles

The eight film segments of How to Play Hockey are:

- Skating, 9 minutes: showing the fundamentals of "balance," "sliding," "stopping," "starting," "turning," and "speed skating."
- Stickhandling, 6 minutes: illustrating the correct method of holding and manipulating the stick in order to control the puck, how to stickhandle around an opponent.
- Passing, 6 minutes: demonstrating techniques involved in passing the puck between players both stationary and on the move.
- Checking, 6 minutes: portraying how to use a "peke," "hook," "hip," and how to "cover" a man.
- Shooting, 8 minutes: depicting the techniques involved in executing various types of shots such as the "forehand," "backhand" and "slap." Attention is paid to the major target areas around a goalie.
- Goaltending, 8 minutes: exemplifying ways in which the goalie can defend his life and his honor.

Offensive Teamplay, 11 minutes: demonstrating methods by which an attacking team can clear the puck out of their own end, by-pass defenders, get into scoring position and eventually, perhaps, beat the goalie.

Defensive Teamplay, 11 minutes: demonstrating the principles of defensive action -- when the team is "backchecking," "forechecking," or breaking up an attacking "power play."

How to Obtain the Films

Information on obtaining the How to Play Hockey film lessons may be obtained from Edward Jeremiah, Sec.-Treasurer, the American Hockey Coaches Association, Hanover, New Hampshire. The Champion Paper & Fibre Company, The Gamblers, sponsored by Caterpillar Tractor Company in cooperation with the National Safety Council, and Mirror in the Mountain, produced by George Blake Enterprises in cooperation with Batten, Barton, Durstine & Osborne advertising agency.

Progress Report on Auto Safety

Automobile Manufacturers Document Advances in Design Safety

Sponsor: Automobile Manufacturers Association.

Title: Your Safety First, 13 1/2 min., color, produced by John Sutherland Productions.

* As the proponents of safety on the highways point with shame and horror at the annual death toll from automobile accidents, the car makers strive to make it clear that the accusing finger should not be pointed at them.

As evidence, this film documents the real advances that have been made in the past 50 years to make the machines, at least, safer than some of the fools who drive them.

The story is laid in the future land of the year 2000, where the cars of a half century hence are depicted as something like automatically controlled rockets with wheels. And to show how they get that way the film turns back a century to the days of the horseless carriage. It shows that while we may have some way to go before the automated locomotion of 2000, we have indeed come a great way in 50 years. We have stronger wheels, bodies, tops, doors, and hundreds of other safety features, like wipers, self-starters, etc. which are today take-it-for-granted, but were not always so.

Your Safety First is a slick animated cartoon with clever narration. It features several amusing Goldberian contraptions of the year 2000 that just might turn out to be true.

Distribution methods for the film are still under consideration.

There's a long way to go before man achieves automated travel.

Brussels Festival Honors Three U.S. Films

* Three informational motion pictures produced in the United States were included in 32 films selected for final screening at the second International Industrial Film Festival held in December at Brussels, Belgium. The final screening was the Festival's method of honoring the international selections.

United States entries honored were Good Business, sponsored by
Film Council Elects New Board

12 New Directors Selected by Individual Member Vote

A new board of 12 directors has been elected to govern the Film Council of America. The board is composed of persons elected separately by FCA's three divisions of membership—to represent the particular division from which they were elected.

Reelected to represent the FCA Commercial Membership was J. B. Bingham, president of Association Films, Inc., New York City. Also chosen to represent the commercial members was Charles H. Dand, director of films and publications divisions of British Information Services, New York City.

Bingham's audio-visual field activity includes his chairmanship of the film committee of the National Council of Churches of Christ in the U. S. A. and his immediate past chairmanship of the FCA board of directors. He is a former president of the Educational Film Library Association and a former president of the New York City Film Council.

Dand, a native of Scotland, has a background in journalism and script-writing for feature films plus work in documentary short film production in London. In 1949, Dand joined the Central Office of Information in London to advise on the distribution of the British government's documentary and information films. He has held his present position with B. J. S. since 1952.

Elected as FCA Organizational Membership representatives were Miss Helaine S. Levin, chief of the film library, bureau of library and indexing service, American Dental Association, Chicago, and Alex Sareyan, executive director, Mental Health Materials Center, Inc., New York City. Miss Levin is president and past secretary of the Chicago Film Council. Her other experience includes her position as vice-president of the Audio-Visual Conference of Medical and Allied Sciences and her membership in the National Education Association and the Biological Photographic Association.

Specialist in Mental Health

Sareyan was public relations director of the National Mental Health Foundation and the National Association for Mental Health between 1946 and 1952. In 1953, he helped establish the Mental Health Materials Center. His other affiliations include the Mental Psychiatric Association, for which he has served as film consultant, and his membership on the board of advisors of the Child Study Association of America.

The eight Individual Membership representatives elected to the FCA board of directors were:

- Jerome Ghushman, librarian of Salina Public Library, Salina, Kansas;
- Maury J. Glushman, program director of the Institute for Democratic Education and national audio-visual director, Anti-Defamation League of B'nai Brith, New York City;
- Wesley J. F. Grabow, audio-visual materials advisor, University of Minnesota;
- Dr. Carolyn Cuss, associate professor of education and associate in selection, audio-visual center, Indiana University;
- Morton Schindel, president, Westwood Studios, Weston, Conn.;
- Harlow S. Stevens, district manager for Cook County, Ill., Encyclopaedia Britannica Films, Inc; Wilmette, Ill.;
- Dr. Paul A. Wagner, representative for Colmes-Wetternrath Productions, Chicago, and immediate past president and board member of FCA; Gordon Weisenborn, president, Gordon Weisenborn Productions, Inc., Chicago.

New Directors' Background

Ghushman has been a co-sponsor of FCA Film Previews, a co-founder of the Salina Cinema Guild. He is a past president of the Kansas Library Association, a founder of Cinema Discusion, an experimental discussion program of adult films. He also is a past president
of the Mountain Plains Library Association and a past member of the adult education board of the American Library Association.

Glaubman has been a writer and production supervisor for NBC, Transfilm, Inc., Paramount Pictures Corp., and the U. S. Army Signal Corps. He has produced national network programs in television and radio and educational and documentary films. He is a past member of the New York Film Council and was publicly chairman of the 1955 American Film Assembly.

Grabow has been the 1953-56 president of the Twin City Film Council and is secretary-treasurer of the Audio-Visual Coordinators Association of Minnesota. While attending the University of Minnesota, he worked in the Audio-Visual Education Service.

Active in A.V. Affairs

Dr. Guss' experience includes secretary-treasurership of the Audio-Visual Instruction Directors of Indiana, membership in the university and college committee of DAVI. Dr. Guss also has been a prescreening chairman and juror for the FCA Golden Reel Film Festival, a member of the U. S. Information Service's board for the evaluation of motion pictures and filmstrips, a member of the advisory board of Educational Film Guide and a contributor to professional journals.

Schrödel's background ranges from film production to government audio-visual administration. Previously, he has been business and production manager of Teaching Films, Inc.; president of Key Productions, Inc.; an attaché to the U. S. Embassy at Ankara, Turkey—in charge of motion picture and filmstrip programs for the U. S. Department of State and Foreign Operations Administration. He also has been director of Current Affairs Films.

Stevens is a past treasurer and currently vice-president of the Chicago Film Council. He was a judge and school publicity chairman of the 1956 American Film Assembly and a judge of the 1954 American Film Assembly. He is the author of a bibliography on a-v materials in the teaching of romance languages. He joined EBF in 1951 and was appointed to his present position there in 1952.

Dr. Wagner, prior to his presidency in the FCA, had been president of Rollins College, director of public relations for Bell & Howell Company, Chicago, and had produced commercial, educational and training films and network television programs.

Heads Own Film Company

Weisenborn has headed his own film studio since 1954. Earlier, he was a producer for Encyclopedia Britannica Films, Inc., an independent producer, director and cinematographer; he has been editor-in-chief of the World Today, Inc., New York City, and was a film and sound editor for the National Film Board of Canada.

The FCA board members were elected from a slate of nominees prepared by a committee which included William H. Garvey, Jr., executive vice-president of Hales & Hunter Co., Chicago—who until recently was president of the Society For Visual Education, Inc., Chicago; Dean Lester Asheim, of the University of Chicago graduate library school; Richard N. Seabock, librarian, Kansas City, Missouri, Public Library, and Gordon Weisenborn, the film producer.

**COMPREHENSIVE SERVICE CORP. FORMS DIVISION IN CALIFORNIA**

The formation of Comprehensive Service Corporation of California has been announced by Michael Freedman, president of Comprehensive Service Corporation, New York. Sales offices and warehouse of the new Comprehensive division will be at 6674 Santa Monica Blvd., Hollywood, California.

Leo Schwartz has been elected vice-president of Comprehensive Service Corporation of California and will be in charge of Comprehensive's west coast activities. Comprehensive engages in the rejuvenation of motion picture film and supplies reels, cans, shipping cases and other film equipment.

**NEW YORK ANIMATION SERVICE**

A new animation production service has been formed under the name of Ansel Film Studios, Inc. A complete art department and 16mm and 35mm camera facilities are now in operation at 45 West 43rd Street, New York.
Demonstrations Of New cinematic products, materials and services and tours through film production studios, laboratory operations and television studios gave a representative group of Industrial Audio-Visual Association members an insight into current professional a-v practice at the IAVA 1957 Los Angeles Workshop, held January 7-10.

Gathering on January 7 in the General Petroleum Building in downtown Los Angeles, where they were greeted by Wally Curtis of the General Petroleum public relations department, the IAVA members watched a demonstration of the Superama 16 and Panatom 16 anamorphic lenses by Meredith Nickolson of Panavision Corporation. The demonstration included a short motion picture during which it was noted that with the Superama 16 lens there is little need for panning—as a very large scope of action is contained in the field of view without loss of height and image size.

New Ansco Film Demonstrated

A demonstration of the new Ansco ASA 32 film was presented by Ed McGlone of Cate & McGlone, producer, and George Boener of Ansco. This demonstration-talk was built around scenes shot in Hawaii in late evening. It was shown that Ansco ASA 32 could be processed at speeds of 64 and 125, for emergency production.

A color-slide presentation by Bill McCallum of Modern Talking Picture Service, Inc., visualized the national distribution company’s services. Later, the group visited CBS Television studios where Bill Cope-


mation of television and explained the arrangements for a color telecast.

On January 8, the IAVA shoppers toured Westrex sound studios and witnessed the recording of sound tracks for motion pictures being filmed many miles away. This Westrex operation was being done via one telephone line for the recording and another line for direct communication between the recorder operator and the distant studio set. Using this procedure, only a microphone and a mixer are required on the set as sound equipment, it was noted.

Visit Consolidated Film Labs

The group visited Consolidated Film Industries, a division of Re-


public Studios, and were given a general outline of lab in-services by Sidney Sokow who also showed film clips of various duplicating and internegative methods. In the after-

noon, IAVA members were conducted through Parthenon Pictures, Inc., by Cap Palmer, executive producer. Ray Grant of the Eastman Kodak Company presented a demon-

stration of new release color printing methods.

January 9 workshop sessions were held at United Productions of America and at Disneyland. At UPA, the members were briefed in animation operations by Stephen Bosustow, president of the studio. Disneyland film operations were explained by Bill Falke, who furnishes all audio-visual equipment for the exhibition. Nearly 300 small repeater tape machines are used.

Talks on Stereophonic Video

On January 10, the IAVA members met in the Chapman Park Hotel where Jack Hennessy, film consultant, spoke on the film consultant’s role in the industry. Andy Potter, account executive and director of television and radio for the Calkins and Holden Advertising Agency of Los Angeles, spoke to the group on “The Future of Stereophonic Television.”

The last speaker was Jack Meakin, associate producer and musical di-

rector for Parthenon Productions, Inc. Speaking on “Music for Film Soundtrack—Live vs Canned,” Meakin said that music for pictures should do four things: help establish mood or theme, serve as a bridge, serve as punctuation, help establish locale.

Matchlit Motion Picture Shown at 11th National Photo Show

A “movie made by matchlight” was shown at the Eleventh Annual National Photographic Show, held
The black and white, 10-minute motion picture was shown in conjunction with the exhibit of Ilford Inc., new American subsidiary of the British photographic firm, Ilford Limited. The demonstration picture was made by Bernard G. Hoffman, a former Life magazine photographer, who used Ilford HPS emulsion in 16mm form.

Hoffman used nothing but a paper match for light in some of his experimental footage. Part of the film was lighted with a candle and part with an ordinary pocket flashlight. In another section of the film, Hoffman used nothing but a standard yellow darkroom safelight for illumination.

At the Ilford exhibit booth, black and white enlargements made from HPS film were displayed and spec sheets describing the film's performance and relatively low speed-to-grain ratio were made available.

Photo Products featured at World Trade Fair, April 14-27

• New models, lines and developments in cinematic products and other photographic equipment will be introduced in this country at the United States World Trade Fair at New York Coliseum, April 14-27.

With many of the manufacturers presenting merchandise on the American market for the first time, each of the participating nations will maintain an information center to give customers the necessary facts concerning product deliveries, import license requirements, currency restrictions and investment opportunities.

To facilitate business transactions, the United States Department of Commerce also will have an elaborate display, manned by foreign trade experts who can provide essential information on trade and custom regulations. A corps of interpreters will be on hand to assist buyers and exhibitors.

Organized as “Group 5” within the international exposition’s nine product classifications, the extensive section of photo — and imported binocular — equipment includes high quality products from the following countries: Argentina, Belgium, Brazil, Cambodia, Canada, Ceylon, Nationalist China, Czechoslovakia, Denmark, Dominican Republic, Finland, France, Germany, West Berlin, Great Britain, Greece, Hong Kong, India, Indonesia, Ireland, Israel, Italy, Japan, Korea, Lebanon, Liberia, Luxembourg, Mexico, Morocco, Netherlands, Norway, Pakistan, Panama (Colon Free Zone), Philippines, Poland, Spain, Sweden, Thailand, Tunisia, Turkey, Venezuela and Yugoslavia.

Advance registrations for admission to the United States World Trade Fair can be arranged by writing to the Exposition’s headquarters, 331 Madison Ave., New York 17, New York. There is no charge for trade session admission credentials. The fair also maintains a special hotel reservation bureau to assist visitors in securing accommodations. The general public will not be admitted to the Fair during the trade session days.

Miles and Progress Libraries Sold to Maurice H. Zouary

• The Miles and Progress Film Library, library and stock film service, has been purchased by Maurice H. Zouary, producer-packager, according to an announcement made by Frederick Pittera Associates who negotiated the sale.

In operation for more than 30 years, the newly-purchased library includes one and two reel short subjects, domestic and foreign full length features and approximately 3,000,000 feet of cataloged multi-subject stock shots. Documentaries and shorts produced from the library will be released for television.

The library will continue to service networks and producers with up-to-date stock scenes and clips which date back to the 1890's. The "Miles" and "Progress" banners are being retained to facilitate identification. A new corporation has been formed to produce and release films for television and theatrical distribution under the name of Filmvideo Releasing Corporation with Maurice H. Zouary as president and Charles Crupi as vice-president-treasurer. The library services division will be under the supervision and direction of Charles Diana.
NEW AUDIO-VISUAL PRODUCTS

Recent Equipment Developments for Production and Projection

The 302D model is available with a 12-inch auxiliary speaker or a 12-inch 25-watt power speaker. Both 12-inch speakers are housed in matching cases.

Arc-Eliminating Lamp Socket
Announced by J. G. McAllister

A new, spring-loaded, toggle-operated socket which is said to eliminate arcing on any type of bi-pole lamp has been patented by U.S. and world-wide and announced by J. G. McAllister, Inc., Hollywood, California.

Besides arc-prevention, the new socket reportedly assures a steady, noiseless light and maximum globe life. The socket is simple to operate—fuses may be replaced in a matter of seconds. All 5KW and 10KW McAllister lamps and skypans are equipped with the new socket, designed by Ralph Logan, McAllister's chief engineer.

Lens Mount for Radiant Corp. Superama '16' Lens Available

Radiant Manufacturing Corporation, Chicago, manufacturer of the Superama '16' lens for wide-screen projection, has announced that new lens brackets for the Superama lens now are available. The brackets fit Bell & Howell, Ampro and Victor Arc projectors.

The Superama '16' is a precision-made dual-purpose lens designed for both taking and projecting regular 16mm wide-screen motion pictures. When pictures are taken with the Superama, an image twice

When you have a story to tell clearly and quickly, prepare it the ProType way—simple, easy... no camera... no darkroom!

ProType photographic type is the ideal answer for visual presentations. You get clean, razor-sharp type up to 90 points—without complicated machinery, expensive cameras or darkrooms! All you do is expose the type at a simple easel under regular room lighting conditions, then develop the ProFilm or ProPaper there! That's all there is to it! More than 10,000 type styles and styles are available to suit any need, from text to headlines of compelling interest and impact. ProFilm is ideally suited for use in making projection slides, and ProType, on both ProFilm and ProPaper, fits in perfectly with all phases of the Deya-type Process.

Magn-a-Striped Raw Stock
Now Available for TV Use

Reeves Soundcraft Magna-Striped (magnetic recording tape) raw stock now is available on a commercial basis, following acceptance of the process for television spot newscasting.

Magna-Striped raw stock produces a “live” sound quality not possible with conventional photographic sound tracks, according to F. B. Rogers, Jr., executive vice-president of Soundcraft. CBS-TV has announced adoption of magnetically striped raw stock for some “on the spot” news coverage for the Douglas Edwards news program. This announcement followed the
network's successful use of striped raw stock in the recent mid-eastern crisis and presidential inauguration coverage.

Rogers noted that existing TV film equipment can be converted to handle the magnetic process.

Magna-Striped raw stock is produced by applying magnetic stripes to undeveloped film in total darkness. The magnetic stripes must not affect the photographic sensitivity of the film or be affected in any way in the developing processes. The Magna-Striped raw stock then is used in a 16mm motion picture camera which has been equipped with a magnetic sound recording system. (The Bernt-Bach Auricon Camera is easily converted for use with magnetic sound.)

During the filming, the sound is recorded on magnetic stripes in much the same manner as a tape recorder. Since the film developing process does not affect the stripes or the quality of sound recording on them, the processors can develop the film for the best possible picture. The manufacturer states, noting that it was in the developing process that optical sound tracks became distorted.

Because optical sound track film usually is developed for picture clarity rather than sound quality, the optical track often did not receive the proper photographic development—hence the poor sound quality, the manufacturer points out. As Magna-Striped raw stock sound and picture development are independent of each other, high quality can be achieved in both, the company states.

The company was presented with the Academy Award in 1953 for the development of Magna-Striping for release prints for Cinemascope. This new development is said to be the first time the process has been made available commercially on raw stock.

* * *

Faster Kinescope Film Announced by Du Pont Co.

* A faster, fine-grain, low-contrast photographic film for television use. Type 334 TV Recording film, now is being marketed by Du Pont Company's Photo Products Department. The company has announced.

Described as approximately two and one-half times faster than Type 821, which it replaces, the new TV Recording film is designed for photographing either negative or positive images on television monitor tubes. Its high speed permits either a reduction in the "drive" on the kinescope tube to reduce image flare, or use of a smaller f-stop to improve depth of focus.

Type 334 film is available in both 16mm and 35mm sizes.

* * *

Commercial Picture Equipment Reports '56 Record Sales

* Reporting that his company's sales volume hit a new record high in 1956, Don P. Smith, vice-president and sales manager of Commercial Picture Equipment, Inc., Chicago, announced that the company plans for greater expansion during 1957. The firm manufactures business meeting equipment, such as projectors, screens, stages and projection tables.

Indicative of the current expansion were three personnel announcements:

Peggy Ott has joined C. P. E. in the capacity of corporation secretary and assistant to the sales manager. Her audio-visual background includes top secretarial positions with Unpro Corporation and The Society for Visual Education, Inc., both of Chicago.

John M. Stoginski has been appointed as corporate treasurer and controller. Stoginski recently was with the Illinois Tool Works in the controller's division.
Paul G. Rosenau Joins Kling
Sales Staff as Account Exec

Paul G. Rosenau has joined Kling Film Enterprises, Inc., Chicago, as an account executive. Rosenau comes to Kling from the Jam Handy Organization, Inc., of Detroit, where his account activities included creation and sales of motion pictures, slidefilms and various training materials.

His background also includes sales management, sales training and general advertising work for the American Chicke Company and Leaf Brands, Inc. He is a member of the Chicago Sales Executive Club.

Jerry Abbott Returns to Kling as Account Executive

Appointment of Jerry Abbott to the sales staff of Kling Film Enterprises, Inc., Chicago, has been announced by Harry Lange, vice-president. Abbott returns to Kling as an account executive after a year’s absence and will represent Kling’s Chicago and West Coast facilities in the production of television commercials and industrial films.

Ben Odell Chosen Executive Vice-Pres. of Cathedral Films

Ben Odell has been elected to the newly-created position of executive vice-president of Cathedral Films, Inc., Dr. James K. Friedrich, president, has announced. The Burbank, California firm produces motion pictures and filmstrips for church use.

“A 42% increase in business during the past year has necessitated the creation of this new position in which Mr. Odell will take over full responsibility of the business management of the firm,” Dr. Friedrich said.

Odell has been with Cathedral Films since last April when he joined the company as treasurer and a member of the board of directors. Before coming to Cathedral, he was a vice-president of the California Bank.

M. J. Ritt Heads Visuals for Combined Insurance Company

Promotion of Michael J. Ritt to the sales executive staff of the Combined Group of insurance companies has been announced by the organization’s president, W. Clement Stone, at the Chicago headquarters. Ritt will be in charge of the audio-visual program, in addition to his sales executive work in planning incentive programs and promotional literature.

Ritt will be directing expanded film and visual aid activities of the Combined companies’ national and international operations. Combined has recently been using a 23-minute motion picture, Selling in Banks, in training agents.

For five years, Ritt has been film producer, advisor to the tape recording department, and office manager of Napoleon Hill Institute, in Chicago. In 1951, he was licensed as an agent for Combined. He is a member of the Junior Chamber of Commerce and is past regional director of the Industrial Audio-Visual Association.

Jack Asher Now Sole Owner of Lab TV, New York Firm

Lab TV, New York film laboratory, is now under the sole direction of Jack Asher. Mr. Asher has purchased the interest of C. Wesley Gibbs, formerly a principal of the firm.

WANTED

Man for fast growing motion picture production company. Experience in production, direction and/or photography necessary. Write giving qualifications and salary desired.

Write Box 85-57-B
BUSINESS SCREEN
7064 Sheridan Road
Chicago 26, Ill.
Herman Stein Named Assistant Treasurer at Bell & Howell

The election of Herman W. Stein, Jr., as assistant treasurer of Bell & Howell Company, has been announced. Stein has served as administrative assistant to the treasurer since March 1954. He joined Bell & Howell in July, 1951 in the personnel department. In October of the same year, he was appointed administrative assistant to the vice-president of industrial relations. From August 1953 to March 1954, he served in the camera and projector section of the product planning department. Stein also is secretary-treasurer of the Bell & Howell Foundation, the organization responsible for the company’s charitable contributions and secretary of the Bell & Howell Profit Sharing Board.

M. J. Glaubman to Dynamic as Director of Public Affairs

Maury J. Glaubman, veteran film, radio and television writer and producer, has joined Dynamic Films, Inc., as Director of Public Affairs and Government Films.

Mr. Glaubman has recently been national audio-visual director of the Anti-Defamation League. He was formerly production supervisor and later sales manager at Transfilm, Inc.

During the war, Mr. Glaubman was a captain in the Army Signal Corps in the film production unit at Long Island City, then in command of a War Department film production team in Okinawa and Japan.

Mr. Glaubman produced Theatre of the Mind, television's first half hour dramatic series on psychiatry and mental health for the NBC network in 1949. He was later production supervisor on Rogers & Hammerstein's Dinner with the President, first hour-long, four network, coast-to-coast public service TV spectacular which starred President Eisenhower in his "Face the Accuser" speech.

Jack Trindl Joins Kling's Creative Staff in Chicago

Jack Trindl has joined the creative staff of Kling Film Enterprises, Inc., Chicago. The announcement was made by Hilly Rose, Kling's creative director.

Trindl formerly was with Vogue-Wright Studios in Chicago. His background includes live television, film writing and production. He did production and operations work at WGN-TV and WNBQ in Chicago, writing and production on the award-winning Watch Mr. Wizard.

Norlin Named Wilding's Director of Studio Music

Lloyd Norlin has been appointed as director of music at Wilding Picture Productions, Inc. Norlin has been a free-lance composer of music scores for industrial motion pictures and shows. During the past 10 years he has originated scores for many Wilding productions.

Florence Ward Appointed Caldwell Rep at Vancouver

Florence Ward has been appointed Vancouver representative of S. W. Caldwell, Ltd., according to an announcement by Spencer Caldwell, president.

Miss Ward has been touring British Columbia radio and television stations to introduce the newest Caldwell programs. She is based at the Caldwell offices at 311 Alaska Pine Building, 1111 West Georgia, in Vancouver.

Formerly with the Horace N. Stovin Company and CKY Winnipeg, Miss Ward came to Caldwell with an established record as a radio-TV sales counsel. Her background includes professional writing, music and drama. She is vice-president of the Vancouver Quota Club.

J. G. Betzer Is Sales Veep of Cal Dunn Studios, Chicago

Joseph G. Betzer has been named vice-president in charge of sales and creative services of Cal Dunn Studios, Chicago. Cal Dunn, studio president, announced that the appointment is the first move in a new program of enlargement and expansion of the facilities of his studio.

Betzer formerly was account development executive at Vogue-Wright Studios, Chicago. Prior to that, he was director of film planning for 12 years at Sarra, Inc. At one time a newspaper editor and radio program manager, Betzer entered non-theatrical films in 1941 with the Signal Corps' motion picture studio at Wright Field, Dayton, Ohio, and moved to Chicago a year later where he entered films.

He was a member of the founding committee of the American Association of Film Producers and served as its first secretary.
Quality Is the First Goal of Sponsors Seeking Filmaturity

The Sponsor I could do most for is either one who has sufficient experience with the film medium to have formed an adequate criteria for selecting a producer—or one who is sufficiently aware of his lack of a good criteria so that his selection is based upon the producer's reputation within the film industry and among film users.

In either case, this sponsor would shop for quality first, and price second.

This sponsor would respect our knowledge concerning film writing and production techniques as much as we respect his knowledge of his product, organization and problem.

He would expect top quality in every phase, consistent with his budget.

He would appreciate and accept all the help and know-how which only a complete and integrated production team can offer in working to solve his problem.

As a result, we would be able to do our best in the creation of a production which would be best for his purpose.

Our emblem is Filmaturity—the wealth of mature film sense, skill, and judgment achieved only through many years of actual production experience.

—L. P. Dominee

Let's Face Progress Squarely and Prepare for Film's Future

I sometimes feel that many of us in the motion picture industry are much like the people who hate the game of bridge because they've never played it or who loath the seasore because they've never learned to swim.

These are the people who dislike progress—who are suspicious of new products and techniques because to use them means having to learn something new, and, worse, having to buy something new. New approaches, until proved out by someone else, represent a dangerous challenge that may mean a mistake or two until perfection is achieved—and, oh, how we hate to be accused of mistakes!

But unless we look Progress in the eye and welcome it like a brother, our industry will be (and already has been) tagged "Old-Fashioned". Manufacturers, knowing our resistance to change, suppress their own experimention, and the result is that we are using the same cameras, the same projectors, the same techniques that we used 25 years ago, with only minor modernization, usually in the wrappings. What if the automobile, airplane, or television industries functioned this way?

Wide-screen, video tape, new millimeter-widths, electronic photography, new lenses, lights, and color films—are scarcely an announcement of a new technique made before some industry leader damns it, usually without examination or disinterested appraisal.

Obviously many of the products we see are better left undeveloped and many others will never help us. But if our minds shut like steel traps against any change, all experimentation, good and bad, eventually will stop entirely.

If, because of our petrilication and resistance to change, our industry grinds to a complete halt technologically, we shall have no one but ourselves to blame. If another approach, foreign to us because we refuse to investigate it, replaces us entirely, the "Queenseat in Pace" is no more than we deserve.

—Herschell Lewis

THE VIEW FROM THE BRIDGE:

...
Leslie Goldman Joins Dynamic as Ad Film Division Director

Leslie Goldman has joined Dynamic Films, Inc., New York City, as director of the newly formed advertising film division. He will have charge of sales and client service in the New York area.

Goldman formerly was with George Blake Enterprises, Inc., of New York City. He has a 10-year background in audio-visual production and communication aids. His work has included production, creative sales, planning of new ideas on film and general client service.

MEDICAL WITNESS (continued from page 159)

shows by the examples of two physicians, the right way and the wrong way to offer medical testimony, and the outcome of the plaintiff's case hinges directly on the manner in which this testimony is presented.

Prints of The Medical Witness are available from Dynamic Films, Inc., the Wm. S. Merrell Company, the American Medical Association, and the American Bar Association.

The second film in this series will be an examination of malpractice in the medical profession and will be premiered by the American Medical Association at its annual convention to be held this spring at the New York Coliseum.

WANTED

Established New York firm needs capable, aggressive representative to open Chicago sales office; excellent arrangements and future for man with record of success in contacting advertising and public relations people in regard to 16mm film and television projects. Send full details in confidence, Write

BOX BS 57-3
BUSINESS SCREEN
489 Fifth Ave.
New York 17, N. Y.

The Foundation of An Effective Film
Is An Effective Film Script

Every Barney Petty Filmscript incorporates the experience gained in writing more than a hundred others during twenty-four years in the motion picture industry.

Let me send you a factual report describing how a recent Barney Petty Filmscript was made into a dramatic and effective film.

BARNEY PETTY

10044 Burnet Avenue
San Fernando, California

Filmscripts for sponsors and producers of documentary, institutional and public relations motion pictures.

Complete Production Facilities Under One Roof

For
 priesthood

Rental

Mitchell Camera

And:

Re-recording facilities

Interlock Projection

Creative staff with "lifetime" experience in film production

Send for folder describing our film production services.

Let "Academy Films" produce your next motion picture in Hollywood's newest superbly equipped motion picture studio.

ACADEMY FILMS

800 N. Seward Street

Hollywood 38, Calif.
Color Blow-ups 16mm to 35mm:
Precision B&W Negatives
Eastman Color Negatives
Theater Prints in Color
Low Cost Work Prints

Superscope Anamorphic Conversions
From 16mm and 35mm Originals to
16mm or 35mm Squeezed Masters
or Fine Grain Internegatives in any ratio.

Special Effects in Eastman Color or B&W
Our new Triple Head precision
printer reproduces the original
dope numbers and dissolve cases
in the interchange.

Dissolves, Wipes, Montages, Zooms,
Reductions, Blow-ups, Color separation
masters, Shrunken film duplication and
other Specialized Laboratory
Services.

Write us regarding your film
printing problems.

FILMEFFECTS
Of Hollywood
1153 North Highland Avenue
Hollywood 38, California

Annual Meeting of Dominion Studios—
Advertiser Film Survey Results
Analized for Canadian Producers

Of a cross-section of Canada's advertisers
recently surveyed, seventy-eight per cent
indicated they preferred to use Canadian
producers for their sponsored films. Yet 25% of
the advertisers surveyed said they today are using
films produced in the United States for Canadian audiences.

These samples of Canadian sponsor preference and
practice gained attention in a frank, competition-minded talk by Merle M. Schneckenburger,
vice-president of the House of Seagram, at the
recent annual meeting of the Association of Motion
Picture Producers and Laboratories of Canada.

The survey, on which Schneckenburger
based his speech, was conducted among members
of the Association of Canadian Advertisers,
of which Schneckenburger is a past president.

In the course of his remarks, Schneckenburger
sketched an interesting national and international film sponsorship and production situation.

Prefer Doing Business in Canada

"There is no question, based on this survey,
but that the sponsors of Canadian definitely prefer
to deal with Canadian producers, but not all feel
that it is advisable for them to do so. However,
the important thing is this—the desire is there,"
Schneckenburger said.

He noted that 76% of the advertisers
responded "yes" to the survey question, "If you
had a major sum to spend on a sponsored film
production, would you have the picture produced in Canada?" The rest, he said, were very non-
committal on this point.

Seventy-three per cent surveyed said they pre-
ferred to deal directly with the producer on
sponsored films and 13% said they preferred to deal
only with the advertising agencies. "Fourteen
percent ducked the question," Schneckenburger
added. Sixty-nine per cent surveyed said they
approved of producers calling on them directly,
21% preferred that the producer call on the advertising
agency.

Schneckenburger enlarged on a survey com-
ment that a producer is also a business man and
should be free to make a direct approach to po-
tential clients. Any sponsor, he said, should wel-

Merle M. Schneckenburger, House of Seagram
v.p. is pictured at left above; President-elect
Arthur Chetwynd of the Assn. of Canadian pro-
ducers and labs is shown at right, at the rostrum.

tome the direct approach as a means of explor-
ing this film industry in which he may be making
a considerable investment. It is often advisable
for sponsors using films extensively to employ
more than one producer—"Competition is a keen
stimulant."

How do Canadian advertising agencies regard
sponsored films? Fifty-six of the advertisers
surveyed said their agencies had never recom-
nended sponsored films to them; 21% said that
their agencies on very rare occasions did re-
commend sponsored films: only 23% of the adver-
tisers said their agencies do definitely re-
commend films as a public relations medium.

Interest High in Theatre Release

Regarding sponsored films, Schneckenburger
pointed out that 73% of the advertisers polled
said they would forego a credit line in order to
obtain theatre distribution of sponsored films
but many of these hedged, several said it would
depend on the type of film. Eight per cent would
not sacrifice credits; 8% said they used U. S.
produced film without any attempt at an expla-
nation or apology to Canadian audiences, Seventeen
per cent said they use U.S. productions
but attempted to explain them to Canadian audi-
cences.

Summing up this part of the data, Schnecken-
burger said that 25% of Canada's advertisers
say they are today using U.S. produced films
for Canadian audiences and 55% say they do
not show U.S. produced films at all to Canadian
audiences. (Concerning 35mm production, only

On Our Tenth Anniversary — New and Larger
Facilities For a Growing Producer of Business Films

Riviera
PRODUCTIONS
26328 So. Western Ave.
Los Angeles

Business Screen Magazine
Continued from the facing page:

10% of the advertisers thought it was worth the additional cost.

Though he ventured a guess that Canadian producers had been more successful in selling Canadian advertisers on their ability to produce sponsored films than on their ability to produce TV commercials, Schneckenburger said that here again the survey left no doubt that "Canadian advertisers do want to deal with you."

"They want to use Canadian production facilities and Canadian personnel if they can be made to believe that they can get results," Schneckenburger said. He quoted one advertiser as saying that even though U. S. sources may be better technically, "we want the English language voices to sound like Canadians and the adaption to French is easier when using Canadian facilities and talent."

From the survey, Schneckenburger concluded that Canadian advertisers who use U. S. production facilities are "pretty strong in their convictions." One advertiser who said he gets better results in the U. S. would switch to Canadian producers when they gain experience. Another advertiser quoted by the speaker said: "We know we could use Canadian facilities all the time but through sad experience, we find it saves time, trouble and eventually dollars if we go to the United States."

If the Canadian producers felt that they should be doing a better selling job for their medium, Schneckenburger offered a suggestion involving the Canadian Advertisers Association: "I am wondering if you have ever considered producing a film to sell the idea of sponsored films?"

President-Elect Reviews Progress

Arthur Chetwynd, Toronto producer and president-elect of the Canadian motion picture producers group, told the producers at the meeting that:

"We have made much real progress, although at times it must have appeared that we were crawling in situations that called for seven-league boots. It is necessary to crawl before we walk (but) we have a job ahead of us today that calls for concerted and united efforts. Only with the active support of all can we now stride towards a better future with confidence."

Canadian producers pictured at recent annual meeting are (f to r) Lew Parry, Parry Films; Spence Caldwell, S. W. Caldwell Ltd.; guest Merle Schneckenburger; pres-elect Arthur Chetwynd, Chetwynd Films, Ltd.; past-pres. Graeme Fraser, Crawley Films, Ltd.; and Al Jeske, Atlantic Films & Electronics, Ltd.

What kind of screen do you want?

Table Model? Wall? Wide Screen? Portable Tripod? Wall and Ceiling?

Whatever it is, RADIANT has it!

The complete line of RADIANT projection screens is the largest, most inclusive in the world. It ranges from tiny compact table models through a large series of portable tripod screens, wall screens, wall and ceiling screens, atomatic screens to the new Cinemascope type wide screens. It incorporates every engineering advance, every screen fabric improvement that can make for more brilliant, convenient projection.

Write today for new RADIANT SCREEN GUIDE which tells how to determine type of screen that best fills your needs. Also for literature giving full details and prices on all RADIANT Screens.

RADIANT
A subsidiary of United States Holfman Machine Corporation
1225 South Talman, Chicago 8, Ill.

16mm color or black and white prints
Finest quality Fastest service at regular prices

Complete motion picture laboratory facilities
Printing processing recording
All 16mm motion picture and 235mm slide and film strip service — radio transcriptions

Capital film service
film production

224 Arbor Drive
East Lansing, Michigan.
EDUCATIONAL AUDIO-VISUAL ORGANIZATIONS

CATHOLIC AUDIO-VISUAL EDUCATORS ASSOCIATION

Address: Box 618, Church Street P. O., New York 8, N.Y.

Officers: Very Rev. Monsignor Leo McCormick, Ph.D., president; Reverend Michael Mullen, C. M., vice-president; Reverend Sister Ignatia, C. S. J., secretary; Reverend Brother Raymond Semel, S. M., treasurer.

Purpose: To further the use of Audio-Visual equipment and materials in Catholic education and to encourage production of suitable films for Catholic school use.

Annual Convention: CAVE is coordinating its sixth Annual Convention with the National Catholic Educational Association national convention April 23-26, 1957 in Milwaukee, Wisconsin. Audio-visual equipment and materials may be exhibited at this joint convention. No registration fees are required.

Official Publication: The Catholic Educator.

EDUCATIONAL AUDIO-VISUAL INSTRUCTION, NATIONAL EDUCATION ASSOCIATION

Address: 1201 16th Street, N.W., Washington 6, D. C.

Officers: L. C. Larson (Director, Audio-Visual Center, Indiana University), president; Robert deKieffer (Director, Bureau of Audio-Visual Instruction, University of Colorado), vice-president; The Executive Committee: Elizabeth Colterman (Director, Division of Audio-Visual Instruction, St. Louis (Missouri) Public Schools); J. J. McPherson (Director, Audio-Visual Materials Consultation Bureau, Wayne State University); Charles F. Schuller (Director, Audio-Visual Center, Michigan State University); Paul W. F. Wilt (Professor of Education, Teachers College, Columbia University); Walter A. Wittich (Director, Bureau of Audio-Visual Instruction, University of Wisconsin).

Principal Committees: The program of DAVI is carried out primarily through standing committees, such as: Evaluation of Secondary School AV Programs; Daniel Rohrbach, chairman; Adult Education, Kenneth McIntyre, chairman; Archives, Maurice T. Iverson, chairman; Buildings and Equipment, A. J. Foy Cross, chairman; City Programs, Constance Weinman, chairman; College and University Programs, Harry M. Kaufman, chairman; County and Cooperative Programs, Henry McCarty, chairman; AV Instructional Materials, T. W. Roberts, chairman; Legislative, Irving Boerlin, chairman; Professional Education, Kenneth Norberg, chairman; Radio and Recordings, Ralph Hall, chairman; Research, Paul Wendt, chairman; School Service Corps, Fred Winston, chairman; Teacher Education, William Fuller, chairman; Television, Emma Fontaine, chairman.

Purpose: The improvement of instruction through the better and wider use of audio-visual equipment, materials and techniques. The membership consists primarily of directors and specialists in audio-visual in colleges and universities, state departments of education, and county and city school systems. School supervisors, classroom teachers and audio-visual specialists in the armed forces, in industry, and amongst religious groups are also sizeable groups.


Publications: The Department issues two regular publications, Audio-Visual Instruction, 9 issues, October to June inclusive—a magazine intended to help the classroom teacher and the audio-visual specialist. Audio-Visual Communication Review, a scholarly quarterly reporting the latest trends, research needs, developments, and research projects in the field of audio-visual communications. Other important publications of the Department are the series Planning Schools for Use of Audio-Visual Materials (Classrooms, Auditoriums; The AV Instructional Materials Center, Audio-Visual Centers in Colleges and Universities); National Tape Recording Catalog, Second Edition; Evaluative Criteria for Audio-Visual Instructional Materials Services; The School Administrator and His Audio-Visual Program, 1954 Yearbook; and A Directory of Graduate AV Programs for the Professional Education of Audio-Visual Supervisors, Directors and Building Coordinators.

EDUCATIONAL FILM LIBRARY ASSOCIATION, INC.

Address: 250 West 57th Street, New York 19, N. Y.

Officers: Erwin C. Welke, president; Mrs. Wanda Daniel, vice-president; Mrs. Carol Hale, secretary; Emily S. Jones, executive secretary.

Committees: Evaluations—Mary Allison; Nominations—Mrs. Carol Hale; Membership—Mrs. Wanda Daniel.

Membership: (Constituent) 438 nonprofit educational institutions; (Service) 45 commercial organizations and interested individuals; 4 international members—government agencies, film groups of other countries; 31 submemberships; 79 personal memberships.

Purpose: To encourage and improve the production, distribution and utilization of educational films. EFLA conducts a film evaluation service.

1957 Meeting Date: July 18-20, Chicago.

Publications: For members—Evaluations, EFLA Bulletin, Service Supplements. A catalog containing descriptions of EFLA "General" publications is provided by the Association.

FILM COUNCIL OF AMERICA

Address: 614 Davis Street, Evanston, Illinois.

Officers: H. A. Tollefson, president; Directors—R. J. Bingham (President, Association Films, Inc.); Jerome Cushman (Librarian, Salina, Kansas Public Library); C. H. Dand (Director, Films and Publications Division, British Information Services); Maury J. Glabman (National Audio-Visual Director, Anti-Defamation League of B'nai B'rith); Wesley J. F. Grabow (Audio-Visual Materials Advisor, University of Minnesota); Dr. Carolyn Guss (Associate Professor of Education and Assistant in Selection, Audio-Visual Center, Indiana University); Helaine S. Levin (Chief of the Film Library, Bureau of Library and Indexing Service, American Dental Association); Alex Saroyan (Executive Director, Mental Health Materials Center, Inc.); Morton Schindel (President, Weston Woods
Motion Picture Scripts
For Business, Industry
and Television.

Cinescript
Box 88, Station E
Cincinnati 19, Ohio

UNIVERSITY FILM PRODUCERS ASSOCIATION
(continued from page seventy-four)
films. Annual conferences are held to discuss problems and experiences in film production.
UFPA celebrated its 10th anniversary at the University of Mississippi Center for Continuation Study, August 19-25, 1956.
This conference was attended by 80 members and guests, representing 29 universities.
The conference theme was “The Information Film as a Force in Higher Education.” Governmental and industrial representatives and motion picture specialists spoke to the group on film communications and UFPA panels discussed production problems. Exhibits of motion picture equipment were sponsored by sustaining members of the association.

* * *
11th Annual Conference: will be held in August, 1957, in Detroit, Michigan, with Wayne University as host.

BOSTON FILM FESTIVAL
★ The Film Council of Greater Boston which went into a program of reorganization during 1956 has not submitted information on a 1957 festival.

STAMFORD FILM FESTIVAL
★ The Stamford Film Council, which sponsors the Film Festival, has been inactive this year and has announced no plans to sponsor a 1957 festival. The Council’s president, Miss Helen Tobin, may be contacted at 151 Broad Street, Stamford, Connecticut.

Coordination is the Key to Professional Films!

For expert advice turn to...

FILM and the DIRECTOR

By Don Livingstone

$4.50

Written by a leading professional, this book gives you the basic rules for good composition and the necessary techniques for smooth continuity. It shows you how to blend the various screen techniques into a finished, integrated whole.

You’ll learn for example:
the fundamentals of movement
how to fully utilize your equipment
how to coordinate casting, sets and shooting schedules most economically

THE EXPERTS SAY:
★ “...a thoroughly professional director’s guide...the principles and techniques essential for successful movie making...” —American Cinematographer
★ “...of prime interest to the industrial reader...sound discussion of the economics of film making...” —INDUSTRIAL PHOTOGRAPHY

You can send for a 10-day trial copy. If you are not convinced that it can help you, return it without obligation.

CLIP AND MAIL TODAY
The Maximilian Company, Dept. 851
50 Fifth Avenue, New York 11, N.Y.

Please send me copies of FILM and THE DIRECTOR at $4.50. I will either remit check or money order, or return the book in 10 days. (Save: enclose payment and we will pay delivery charge.)

Name
Address
City Zone State


NUMBER 1 • VOLUME 18 • 1957
**NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS**

**EASTERN STATES**
- CONNECTICUT
  - Rockwell Film & Projection Service, 182 High St., Hartford 5.
- MASSACHUSETTS
- NEW JERSEY
  - Sidecraft Co., 112 Morris Ave., Mountain Lakes, N. J.
  - Association Films, Inc., Broad at Elm, Ridgefield, N. J.
- NEW YORK
  - Buchan Pictures, 122 W. Chippewa St., Buffalo.
  - Comprehensive Service Corp., 245 W. 55th St., New York 19.
  - The Jam Handy Organization, 1775 Broadway, New York 19.
  - Ken Killian Co., Sd. & Vis. Pdts., 723 Prospect Ave., Westbury, N. Y.
  - Training Films, Inc., 150 West 54th St., New York 19.
  - Visual Sciences, 599BS Suffern.
- PENNSYLVANIA
  - J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
- WEST VIRGINIA
  - B. S. Simpson, 818 Virginia St., W., Charleston 2, Dickens 6-6731.

**SOUTHERN STATES**
- FLORIDA
- GEORGIA
  - Colonial Films, 71 Walton St., N.W., Alpine 3358, Atlanta.
  - Stevens Pictures, Inc., 118 Walton St., N.W., Atlanta 3.
- LOUISIANA
  - Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.
- MISSISSIPPI
  - Herschel Smith Company, 119 Roach St., Jackson 110.
- TENNESSEE
  - Tennessee Visual Education Service, 416 A. Broad St., Nashville.
- VIRGINIA
  - Tidewater Audio-Visual Center, Cameraland Bldg., 229 Southern Shopping Center, Phone Ma 5-1371.

**MIDWESTERN STATES**
- ILLINOIS
  - American Film Registry, 24 E. Eighth Street, Chicago 5.
  - Atlas Film Corporation, 1111 South Boulevard, Oak Park.
  - The Jam Handy Organization, 229 N. Michigan Ave., Chicago 1.
  - Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.
- MICHIGAN
  - The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.
  - Capital Film Service, 224 Abbott Road, East Lansing, Michigan.
- OHIO
  - Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.
  - Ryan Film Service, 1810 E. 12th St., Cleveland 14.
  - Sumner Films, Inc., 2108 Payne Ave., Cleveland 11.
  - The Jam Handy Organization, 310 Talbot Bldg., Dayton 2.
  - Twymans, Inc., 400 West First Street, Dayton, M. H. Martin Company, 1118 Lincoln Way E., Massillon.

**WESTERN STATES**
- CALIFORNIA
  - Los Angeles Area
    - Donald J. Clossonthue Co., 1829 N. Craig Ave., Altadena.
    - The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.
    - Ralfe Company, 829 S. Flower St., Los Angeles 17. Phone: TR. 8654.
    - Spindlers & Sauppe, 2201 Beverly Blvd., Los Angeles 57.
- SAN FRANCISCO AREA
  - Associated Films, Inc., 799 Stevenson St., San Francisco.
  - Photo & Sound Company, 116 Natoma St., San Francisco 5.
  - Westcoast Films, 550 Battery St., San Francisco 11.
- COLORADO
  - Audio-Visual Center, 28 E. Ninth Ave., Denver 5.
- OREGON
  - Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.
- TEXAS
  - Association Films, Inc., 1108 Jackson Street, Dallas 2.
  - George H. Mitchell Co., 712 N. Haskell, Dallas 1.
- UTAH
  - Desret Book Company, 41 E. No. Temple St., Salt Lake City 10.

**USIA FILMS ABROAD:**
(continued from page 26) of Italy, President Juscelino Kubitschek of Brazil, Prime Minister Bandaranaike of Ceylon, and Crown Prince Moulay Hassen of Morocco.

Operation of an out-of-doors Cinemascope theatre at the Kabul Trade Fair in Afghanistan. Operated in cooperation with the U. S. Department of Commerce, this 1956 summertime project proved a popular attraction at the fair. Seven American theatrical shorts and a color travelog on Afghanistan were translated into the native Farsi language and shown on a 30-by 90-foot screen in an open air theatre which accommodated 5,000 spectators at each screening. Both Red China and the Soviet Union hastily erected outdoor theatres of their own, but had only small screens and no Farsi-voiced films. Each evening when the huge U. S. Cinemascope picture flashed on the screen, spectators quickly deserted other foreign pavilions to gather in the U. S. theatre.

Production and distribution of a short film, Sentinels for Peace, to explain President Eisenhower's mutual inspection proposal and to show how the plan would work to prevent a surprise attack. The film, released in 32 languages, was widely shown in theatres and to non-theatre audiences abroad.

Continued film support of the President's proposal for international cooperation in using atomic energy for the benefit of mankind. The Agency produced and distributed two more films in its Atoms for Peace series. Since 1953, a total of 44 films, 31 of which were produced by the Agency, have been used overseas in support of the "Atoms for Peace" campaign.

Another highlight of the year was the filming of the historic meeting in Panama of the Presidents of the Organization of American States. The film, Meeting of the Americas, was distributed to all Latin American countries.

**New SMPTE Member Chairman**
- Edward M. Warnecke has been named National Membership Chairman of the Society of Motion Picture and Television Engineers for 1957-58. Mr. Warnecke, who will succeed John W. DuVall, has been SMPTE eastern regional membership chairman for the past two years.

Mr. Warnecke, who joined the SMPTE in 1949 as an active member, is Assistant Chief Engineer of the East Coast Division, Motion Picture Film Department, Eastman Kodak Company.
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Above: Kodak trains for selling with visuals
Right: Socony’s Manhattan training facilities

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EXTRACTIONS: Norwood Studio

Mr. Spielvogel discusses filming with Producer Martin (left) and Fred Gerretson (right) of Du Pont. He says, "I've shot over 25,000 feet of 'Superior' 2 in three weeks and know I can count on good rushes whether the film's for TV or feature use."
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TV SHORTS
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New York Film Producers
Sign Three Year Labor Pacts

* New York's independent film producers, who account for a large
  part of the nation's industrial and TV commercial film production,
  have secured a new, three-year contract with the Motion Picture
  Studio Mechanics. Local 52, I.A.T.S.E., representing grips, property
  men, electricians, sound men, carpenters, and other studio employees.

Although individual producers are not bound by the provisions of the
contract as negotiated by a committee of members of the Film Producers
Association of New York, it has been accepted by member companies
of FPA, and it is expected that others will concur.

Citing the new welfare and pension provisions of the agreement as
setting a precedent in the industry, attorney John Wheeler, representing
FPA, termed the contract "evidence of the progressive attitude toward
labor relations prevalent among New York film producers." "It
should insure the sponsors of industrial and television films made in
New York a period of harmonious working conditions for a comforta-
table three year period," he added.

Local 52 was represented by attorney Harold P. Sivak and business
manager, Vincent Mathews. Negotiations were begun on January 31
of this year.

The new contract provides for a contribution by the producer of
$1.50 per day worked to a welfare plan to be established and $1.50
per day worked to be paid to a pension plan to be established.
There is no wage increase during the first two years of the contract,
but for the third year there is an increase of 67% in wages only, and
there are no reopening clauses.

Advertising Film Festival Set
for Cannes, September 21-26

* The fourth annual International Advertising Film Festival will be
  held in Cannes, France, at the Palais des Films, September 21-26,
  1957. The festival features presentations of many techniques of
  screen advertising used throughout the world.

International Screen Advertising Services (U.S.A.S.), which inaugu-
rated the annual event, is working in conjunction with the Interna-
tional Screen Publicity Association (I.S.P.A.) in organizing the 1957
festival.

A Joint Executive Committee has been appointed and will be respon-
sible for all policy matters in relation to the festival. The committee
will comprise Ernest Pearl and Jacques Zadok, president and vice-
president of I.S.A.S.; Jean Mineur and Charles Riedi, president and
vice-president of I.S.P.A., and Peter Taylor, who again is serving as
director of the festival.

Each successive festival since the first in Venice in 1954, has seen an
increase in the entry of films and in the number of delegates attending,
as well as new countries participating.

The head office of this year's festival is at 17 Berkeley Street, Lon-
don, W. 1 (Telephone—Mayfair 7494), from which full details, in-
cluding forms for the entry of films and the registration of delegates,
will be issued.

Academy Award Winner to
Film Satellite Launching

* Production plans for a 35mm color theatrical short subject on the
  launching of the first man-made earth satellite have been announced
  by Marathon Newsreel.

Marathon, winner of an "Oscar" from the Academy of Motion Pic-
ture Arts and Sciences for its production of Crashing the Water
Barrier, (a Warner Brothers' release produced in cooperation with
Socony Mobil Oil Company), is presently in production with a
35mm color film tentatively entitled Portrait of a Helicopter, for Sikor-
sky Aircraft, division of United Aircraft Corporation.

Filming Project Vanguard, code
name for the earth satellite pro-
gram, is to be done with the co-
operation of the Defense Depart-
ment Office of Naval Research and
Development, and some of the com-
panies engaged in the various tech-
nical aspects of the launching.

Illinois Technology Institute
Starts Sound Technique Course

* A course of study in Sound Tech-
niques was introduced at the Illinois
Technology Institute recently
through the efforts of Barney Kagan,
head of the Sound Department at
Dallas Jones Productions, Inc., Chi-
go.

Dr. R. W. Benson, of the Armour
Research Foundation, supervises the
new course which includes studies
on the acoustics of sound stages and
recording rooms, the equipment
used in recording, and the repro-
duction of sound. Backed by a
group of 29 Chicago sound engi-
ners, the classes began February
13—to cover a 16-week period.
Wilding's recent acquisition of A. J. Henderson Associates of Detroit completes another important step in the national expansion of the company's services. The new subsidiary, known as Wilding-Henderson, Inc., centrally locates and greatly increases the facilities and services available to Wilding clients in the fields of training, sales promotion and merchandising.
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RCA VICTOR recordings add exciting new dimensions to every slide film story. You can tell your story any way you choose without danger of your narrator or special sound effect missing a cue. (And because you're on record, there's never a chance of performers choking up with stage fright or laryngitis.)

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In Canada, call Record Department, RCA Victor Company, Ltd., 1001 LeClare St., Montreal, Quebec. For information concerning other foreign countries, write or phone RCA International Division, 30 Rockefeller Plaza, New York 20, N.Y. — JU 6-2300.

Canadian Awards to Honor "People, Projects, Pictures"

* "People, Projects and Pictures" will be featured at the 9th annual Canadian Film Awards. Nominations will be open until April 29. The awards will be announced early in June.

The regular competition among films has been suspended for one year to enable the committee to make awards for distinguished contributions to Canadian film production and to permit extensive research into the categories and conditions and problems of judging competitive awards in the future.

Awards this year will be presented in three categories: (1) People or organizations having made significant contributions to Canadian film production; (2) Current projects which raise the standards of Canadian film making; (3) Outstanding pictures which have contributed to Canadian film making.

Nomination forms for the 1957 Awards may be obtained from any of the sponsoring organizations or from the manager, Canadian Film Awards, 112 Sparks Street, Ottawa 4, Ontario, Canada.

Canadian Film Awards is sponsored by three of Canada's well-known adult education organizations—The Canadian Film Institute, the Canada Foundation and the Canadian Association for Adult Education. It enjoys the cooperation and support of independent film makers, the National Film Board, government agencies (Federal and Provincial), the theatrical film industry and the press.

Canadian Film Awards management committee members include: Walter B. Herbst, director of the Canada Foundation; Dr. J. R. Kidd, director of the Canadian Association for Adult Education; Miss Maud Ferguson, radio and television commentator; Miss Helen Wilson of the Ottawa Film Society; Jack Williams, director of public relations of the Canadian Labour Congress; John Kidd, executive director, Canadian Citizenship Council; E. R. McEwen, recreation training research specialist with the RCAF.

Also: Murray Teym, public relations director, Dominion Brewers Assn.; Michael Spencer, representing the National Film Board; Graeme Fraser of Ottawa and Ralph Foster of Toronto, representing the Association of Motion Picture Producers & Laboratories of Canada; Charles Tepheke, executive director of the Canadian Film Institute, is director of the committee.
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VIEWLEX VIEWTALK

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V-500

For 35mm filmstrip single and double frame, vertical and horizontal pictures. Takes 2" x 2" and bantam slides in any type mount. Interchangeable lenses. New refrigerating system. 500 watt fan cooled. 5 inch F 3.5 Professional lens. Automatic take up reel and optical magnifying pointer. 3, 5, 7, 9, 11 inch lenses available.

V-1000

For 35mm filmstrips and 2" x 2" slides. 1000 Watt fan cooled. Perfect for areas wherever unusually large pictures must be projected. The only J.A.N. (Joint Army-Navy) approved projector. F 3.5 Professional lens, 7, 9, 11 inch lenses available.

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Completely automatic projection of 2 x 2 and bantam slides. A touch of a lever automatically brings new slide in position. Automatic timer—remote control—lets you sit with your audience. 500 watt fan cooled, interchangeable lenses. Turns room light off when projector is turned on.

V-4S — V-44S


V-2C — V-22C — V-25C

For 35mm filmstrip single and double frame, vertical and horizontal pictures. 2"x2" and Bantam slides, any type mount. Change from Filmstrip to slides in seconds. V-2C—150-watt, V-22C—300-watt motor fan cooled, V-25C—500-watt motor fan cooled. 3-5-7-9-11 inch lenses.

Many projectors LOOK somewhat alike, in appearance and price—but Viewlex has something extra! Rigidly controlled standards of QUALITY carried through every step of manufacturing assure projectors that are trouble free and a delight in operation. VIEWLEX QUALITY CONTROL is a precious property—it is the real reason why Viewlex guarantees every Viewlex projector for a lifetime!

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Manufacturers of Still Projectors

VIEWLEX

11
Transmit Pictures on Phone Lines

Low-Resolution Narrow-Band Television Pictures With Motion Can Be Delivered 10-15 Miles Via Ordinary Telephone Lines

Results of experiments which for the first time made feasible the transmission of narrow band television pictures with motion over ordinary telephone cable pairs were revealed last month (March 19) in a talk given before the Franklin Institute of Philadelphia by C. Raymond Kraus, General Staff Transmission Engineer of the Bell Telephone Company of Pennsylvania.

Mr. Kraus, in his paper entitled "Experiments in Television over Telephone Cable Facilities," detailed the research and development work which had been conducted by his company in cooperation with two manufacturers of industrial television equipment, General Precision Laboratory Incorporated, Pleasantville, New York, and Dodge Television Division of Thompson Products Inc. Michigan City, Indiana, in the field of narrow band television employing a frequency bandwidth of only 250,000 cycles.

4 Million Cycles on Coaxial

This compares with the 4,000,000 cycle bandwidth required for present methods of transmission over special video cable.

The new system utilizes standard telephone cable facilities for transmission and operates successfully up to distances of 10-15 miles. Further development work, Mr. Kraus indicated, could possibly extend the range of transmission even further.

While the lowering of frequency results in pictures of somewhat less resolution than in regular broadcast transmission, they are of sufficiently acceptable quality to be used for a variety of industrial applications such as traffic control and banking operations where picture quality is not of primary consideration. "Obviously," Mr. Kraus stated. "in the remote viewing of the output of a steel rolling mill it is not necessary to be able to distinguish the ripple in the workman's overalls. And in viewing street traffic flow, it is necessary only to see the vehicles, not the ripples in their tenders."

Furthermore, the current requirement for expensive video cable, microwave equipment or coaxial cable is avoided with the new system.

Two Systems Are Demonstrated

Mr. Kraus demonstrated two of the 250,000 cycle systems to the Institute members and guests. Pictures from a TV camera located at telephone company headquarters were observed on a monitor screen at the Institute and through a second camera set up in the meeting room, pictures were transmitted 3 miles over telephone lines back to another monitor.

With the success of these experiments, important economies and resulting widened markets for closed-circuit television are envisioned. "There are only some 15,000 video conductor miles in the Bell System," Mr. Kraus pointed out. "compared with approximately 235 million miles of ordinary cable conductors."

This new availability of telephone cables as TV signal carriers provides a ready-made network of cable facilities for picture transmission at almost any location. This in turn will make the use of television in industrial and institutional applications far more practical than ever before.

Bell Shows "Hemo the Magnificent"

Premiere Second in Notable Science Education Film Series Over CBS-TV Network; General 16mm Release Now Effective

When he was producing Army training films during the war, Frank Capra, the well-known Hollywood director, learned he could boost the axiom that a picture is worth a thousand words. To drive home an educational point entertainingly, Capra claimed that "animated cartoons are worth more than two thousand words."

As proof of his contention, the veteran film-maker has employed the animated cartoons of Shamus Calhane Productions in the second of his widely-acclaimed Bell Telephone System series, Hemo the Magnificent. The hour-long film, telecast on March 20 as a science spectacular, explores blood and the circulatory system and tells what man has learned of life's fluid.

About a third of the program, which co-stars Shakespearean scholar, Dr. Frank Baxter as "Dr. Research," and Richard Carlson as a "fiction writer," is done in animation.

Cites Advantages of Cartoons

"Cartoons can bring clarity, impression, humor and alertness to otherwise pedantic discourses," says Capra. "With this device, you can eliminate extraneous material easily—as well as holding the audience's attention."

In the Bell System science series, the audience sought is chiefly teenagers. The goal of these costly films, prepared under the supervision of a national board of learning scientists and doctors, is to attract America's young minds into scientific careers. The films will be distributed to schools, colleges and scientific groups throughout the country.

Animation producer Shamus Calhane believes that the Bell System science series will initiate a new pattern of industry-sponsored film and television production for many companies whose products and services require simplification of visual presentations for greater public appreciation and understanding.

Minimizes " Lecture" Approach

In the scientific exploitation of the circulatory system in Hemo, Frank Capra has minimized the use of lectures, charts and dry demonstrations in deference to many amusing animated segments employing cartoon characters, in addition to live actors and unique medical film sequences, to explain the various functions and workings of human anatomy.

This same technique was used with great success in the initial presentation, Our Mr. Sun, and will be repeated in the next two films of the series, Cosmic Rays and The Weather.
Training is an act. It's also a process or method. You can put on an act for some trainees. For others — most others — you prepare a well-planned and helpful road map. From the trainee's point of view, it's inviting to learn how to get ahead and go ahead and know where you're going; and know, too, how to get there by the best possible (well-marked) route. Map makers and training film producers share a common responsibility.

Among our clients:

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Virginia-Carolina Chemical Corp.
Western Electric Co.

—and many, many others
A-V PROGRESS

Visual Technique, Economics at 81st SMPTE Convention

Since World War II more than one billion, 500 million dollars has been spent throughout the world on non-theatrical motion pictures and other audio-visual production and distribution and, within the past six years, 136 closed-circuit television systems have been installed in educational institutions.

This information is contained in papers that will be presented at the 81st Convention of the Society of Motion Picture and Television Engineers at Washington, D. C., April 29-May 3.

Industrial applications of Closed-Circuit TV and the numerous uses in the areas of training, supervision and safety will also be described during the Audio-Visual session beginning 2:00 P.M. Tuesday, April 30.

Authors and titles of their papers are: John Flory, Eastman Kodak Co., Rochester, N. Y.—"The Economic Impact of the Audio-Visual Field"; Harvey R. Frye, Indiana University, Bloomington, Indiana—"Low-Cost Projection Materials and Techniques"; Allan Finstad, Ozalid Div., General Aniline & Film Corp., Alexandria, Va.—"Preparation and Presentation of Low-Cost Projectable Materials"; J. P. Seaborn, Organization for European Economic Cooperation, Paris, France—"A Self-Contained 16mm Post-Synchronization Studio"; Arthur Rescher and Jack Clink, Capital Film Labs, Inc., Washington, D. C.—"A Foreign Language Dubbing Conversion".


Eighty papers have been scheduled, to date, for presentation at the Convention. Other sessions will cover Standardization, Videotape Recording, Closed-Circuit Television, Television, Theater Operation, Missile Photography, Theater Operation, Instrumentation, High-Speed Photography, Cinematography, Sound Recording and Reproduction, and Laboratory Practice.
The Motion Picture Industry attained its majority in 1917—twenty one years of artistic progress! It was the year of the first million dollar movie, “The Mystery of The Deep” with Annette Kellerman, and Mary Pickford’s silent classic, “Rebecca of Sunnybrook Farm.”

Technical progress was essential too! In 1917, August Arnold and Robert Richter came together and in the following forty years the firm of Arnold and Richter has made important contributions to photographing and processing today’s magnificent motion picture image. Seven hundred skilled Arnold and Richter craftsmen now produce the fine Arriflex 16mm and 35mm cameras, a full range of accessories for location and sound shooting, plus ARRI production, processing and printing equipment—partners with you in the production of better motion pictures!


FILM PUBLICITY

Producer Panelists Discuss Techniques for Exploitation

A four-man panel representing the Film Producers Association of New York discussed "How to Get 16mm Information and Motivation Films Off The Shelves and Into The Hands of The Groups For Which They Were Made" before a large gathering of The New York Film Council last month.

Publicity was the keynote of talks by Lee Bobker, vice president of Dynamic Films, Inc., William Hagens and John Von Arnold of Henry Strauss & Co., and Wallace A. Ross, public relations counsel to the Film Producers Association.

Getting a Good Press

Basic principles set down included: Planning for publicity and promotion right at the outset when the concept and purpose of the film is arrived at . . . Special treatment of press releases so that they are slanted for specific publications as opposed to one broad mailing . . . A continuing campaign rather than just a heavy opening blast . . . Tying publicity to a legitimate civic or general interest news feature which can call attention to the problem with which the film deals . . . Enlistment of all pertinent groups and associations to help promote the film . . . and the initiative to focus the attention of the broadest possible "market" on the film.

"Borrow a leaf from the theatrical film publicist's book," advised Ross, in urging that production still photos, exploitation press books, and personal interviews as well as screenings for the press be provided for.

Advises Promotion Budget

"Allow for between 5 and 8% of your production budget for promotion," suggested Bobker, who showed Dynamic's prize-winning film on geriatrics, A Place To Live. Public relations activities for this production started with the initial concept that a film might be needed by this particular field. Interested groups were contacted, a script supervisory committee of important and qualified figures was established, and a certain "guaranteed" audience and print sale were arrived at even prior to filming.

"Terming this "an avenue for the truly documentary film to explore entire areas not yet undertaken because of hitherto inadequate financing," Bobker pointed out that "an appreciation of public relations and its working tool, publicity, might well be the springboard for the in-

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THE NEW BELL & HOWELL ADDITIVE COLOR PRINTERS

This totally new color printer offers seven advanced features . . . sets new standards for technical precision and operating convenience.

The Bell & Howell Additive Color Printer is the result of intensive research and close collaboration with film laboratory specialists throughout the world. In addition to the features shown here, it incorporates the latest innovations of Bell & Howell's Continuous Film Printers which today print nearly all of the world's commercial film.

1. Controlled Color Density—Available light is separated into the three primary colors: red, green and blue. A system of dichroics is used to produce only pure, narrow color beams. Color intensity is controlled by adjustable vanes which act as light modulators, permitting more or less of each color to pass. The three modified color beams are recombined at the aperture to produce the density and color required for correct printing.

2. Increased Illumination—Equipped with 1,000 watt, high-intensity, pre-aligned printing lamp. An electrical interlock prevents the lamp from burning unless blower is in operation. Illumination can be reduced for black and white printing.

3. Variable Speeds—60, 90 and 120 feet per minute.

4. Integral Fader—Built into the lamphouse. Adjustable to produce the desired fade length. Fade lengths of 20, 36 and 48 frames are available on 16mm printers, and 16, 32 and 48 frames on 35mm printers. Fade adjustments may be changed during the printing run to produce any of the three lengths.

5. Visual Circuit Inspection—Five pilot lights (with dousers) are mounted on each of the three color banks to permit visual inspection of the electrical circuitry for ease of maintenance. Electronic components are replaced as units, virtually eliminating lost production due to maintenance down time.

6. Automatic Operation—Color and illumination cue controls are actuated by a perforated control tape which is pre-punched on the printer. The tape passes through a reader built into the console base of the printer and controls all necessary printing functions with the exception of the fade.

7. Easily Accessible Controls—Mounted on a panel above the printer lamphouse. The film footage counter registers up to 10,000 feet of film and can be reset at any point before each film run. The automatic fader counter permits the operator to keep count of fades which are to be varied in length during printing. Both counters are illuminated for easy viewing.

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- Program perforator for producing control tape
- 1000 watt rectifier for DC
- Margin printing kit for light printing edge numbers (16mm)
- Sensitized patch cueing kit to eliminate notching

For further information, write Bell & Howell, Professional Equipment Division, 7108 McCormick Road, Chicago 45, Illinois.
formation and motivational filmmaker of the future."

Similarly, in showing how an already successful film could be exploited in specific new directions, Hagens and Von Arnold illustrated with film excerpts from Strauss & Co.'s *The Inner Man Steps Out*, made six years ago for G.E. and with over 1000 prints already in circulation. When Strauss decided to excerpt four particularly significant episodes in human relations and group them into a *Communications Casebook*, his staff first sent promotional material to previous print buyers, then concentrated on press announcements to certain publications which seemed to pull in requests, as well as sending informational material to a broader group of publications.

**Win Audiences, Get Impact**

In substance, non-theatrical film promotions build slowly, thought the panel; but word-of-mouth, cultivated carefully by intelligent and appropriately dignified public relations that starts with the conception of the film, can earn an audience both widespread and profitable, an impact both positive and constructive.

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**Slidefilm on Exhibit Selling Offered by Advisory Council**

- Sales forces and trade show mentors may find helpful points in *Manning the Exhibit Booth*, a color sound slidefilm being made available by the Exhibitors Advisory Council.

In cartoon style, the film shows that a salesman at an exhibit is an important company representative. The film traces the history of exhibit selling and stresses the special qualifications this type of selling requires. Rules of booth conduct and sales techniques are outlined.

*Manning the Exhibit Booth* is available at $25 per print to members and $35 per print to non-members. To order, write the Exhibitors Advisory Council, 39 Cortlandt Street, New York City 7, N.Y.

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**Judges St. Louis Art Exhibit**

- Cal Dunn, Chicago film producer and past-president of the Artists Guild of Chicago, recently served as a judge of the annual competitive Watercolor and Pastel Exhibition of the St. Louis Artist's Guild.

Dunn, a member of the American Watercolor Society and the American Artists Group, has won 21 honors and awards for his work and has exhibited his watercolors in all 48 states.
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VICTOR GUARDOMATIC SAFETY FILM TRIPS
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With Victor's exclusive Guardomatic Safety Film Trips always on the job, your films are completely safe. Valuable films are safeguarded so your film budget can go toward building a finer film library, rather than buying replacement film. This Victor feature increases projector usage because it builds immediate operator confidence.

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Quality Motion Picture Equipment Since 1910
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MAGNASCOPES V200
Enlarges microscope specimens, projects them on screen or tabletop.

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Leave projector set up, always ready. Right projection height.

SILENT 16
2000' reel capacity, Rheostat speed control, Remote control for forward-reverse.

6000 ARC PROJECTOR
Meets the needs for professional showings for large audiences. Portable and UL approved.

THE SPONSOR
I Could Do Most For
by Matt Farrell

A PROVOCATIVE THOUGHT and, of course, to me the answer seems simple. I could be of greatest help to the sponsor who has never sponsored, i.e., the one who has never used motion pictures for communicating ideas either through failure to recognize the value of films or because he has been scared off by the idea that this is expensive, for big business only.

This is the sponsor — found mostly in "small business"—that I would like to reach.

Now this is not altruism on my part. It's wonderful to work with a sponsor who is a confirmed user of films. He recognizes their value. He has become familiar with most of your problems and if your relations with him are good, he will in most cases help you surmount them.

But, and it's a big but, while there are hundreds of confirmed users of motion pictures (and hundreds and hundreds of producers anxious to service them) there are thousands and thousands of possible users with no service among them, ergo thousands and thousands of potential customers.

Now, while this is not easy selling, on the other hand, the results are very gratifying.

If I could bring into being a few new film sponsors every year, if I could explain to them that films are basically a medium of communicating thoughts and ideas in an interesting way, if I could prove to them that this communicating could be done in a simple straightforward manner that need not be elaborate and costly, if I could convince them that business films are practical for small businesses...

If I could do all these things, I would not only be helping the sponsor but, to a greater degree, our industry and myself.
TODAY'S FINEST SCREENS
for
TODAY'S MAJOR INDUSTRIES

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all over the world

The high value of the man hours involved in industrial training programs makes it imperative that such programs utilize most efficiently the time devoted to them. Therefore, the most modern audiovisual training techniques, implemented with the most improved equipment, are used to their fullest extent. Invariably, DA-LITE SCREENS are selected as the finest available screens for the projection of slides and movies, as they have been by Eastman Kodak and Socony Mobil Oil Companies for their Audio-Visual Training Centers.

We are proud that DA-LITE SCREENS have been chosen by these two leading firms for their modern training centers; and for numerous other similar installations in foremost American industries. Da-Lite Screens provide unexcelled projection surfaces, with built-in construction features that guarantee long-sustained high-caliber performance.

If you have a situation that demands the ultimate in projection facilities, we can help you solve your problem with a Da-Lite Screen. Our background of nearly fifty years devoted exclusively to engineering and scientific research for the production of projection screens has enabled us to develop, in Da-Lite Screens, the very finest projection screens available for every type installation.

Write for fully illustrated literature giving complete descriptions and prices and specifications of the full line of DA-LITE SCREENS for industrial, home and institutional installations.

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This fine quality electrically operated screen can be controlled by a handy push-button installed anywhere in the auditorium. Designed for large group presentations, the ELECTROL is the choice for bright, sharp pictures wherever there is wide-angle viewing. Heavy-duty fabric, with crystal-beaded White Magic projection surface is a world-famous exclusive Da-Lite feature... flame-resistant for safety, mildew-resistant to prevent discoloration in even the most humid climates (up to 10' 6" x 14'). The oil-fired motor, 110-volt, 60-cycle motor assures years of trouble-free use. Limit control switch turns off motor when screen is completely open or closed. Sturdy wood screen case, painted with primer coat, is ready for finishing to match surrounding decor. 14 sizes, ranging from 6' x 8' to 20' x 20' (special sizes for custom installations). Push the button... screen rolls and unrolls automatically, smoothly, safely and quietly.

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This heavy-duty screen has great versatility. It may be hung from wall or ceiling, or used with easily operated portable floor stand in situations where it is not possible to attach it to floor or ceiling. Exclusive Da-Lite White Magic crystal-beaded surface is mildew-resistant and flame-resistant. 8 sizes, ranging from 6' x 8' to 12' x 12'.

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Chicago 39, Illinois.
19 Motion Pictures and Slidefilms Share '56 Honors Awarded by National Committee on Films for Safety

Sponsored safety films got the green light of expert approval as some 70 motion pictures and slidefilms moved to the finish line in the 1957 competition conducted by the National Committee on Films for Safety.

Fourteen of the 19 awards presented went to sponsored films produced in '56 in a competition focused on 56 subjects in four main categories and three special categories. Under the 56 competing title designations were included a number of film series—a single award being allowed to a series. Nine bronze plaques (top awards) and 10 awards of merit were bestowed in the competition.

Six Receive Bronze Plaques

Six bronze plaques were won by sponsored motion pictures. Seven awards of merit went to sponsored motion pictures and one award of merit was given to a sponsored sound slidefilm. Three bronze plaques and two awards of merit were presented to films from special producer sources.

These films were judged by authorities in various areas of safety. The purpose of the competition is to stimulate the production and use of films on accident prevention and to encourage higher quality. From the competition "finish" line, the safety subjects, accelerated by awards and publicity, resume their travels in safety education.

Awards by Category

In the "Occupational" safety category, bronze plaques were awarded for these non-theatrical 16mm motion pictures:

- Knowing's Not Enough, 28 minutes, color, sponsored by United States Steel Corp., produced by Wilding Picture Productions, Inc.—portraying how four mental attitudes can be responsible for accidents.
- Falling and Bucking Timber, 20½ minutes, color, black/white, sponsored by Pacific Northwest Loggers Assn., and produced by Rarrig Motion Picture Co.—stressing the need for safety planning in the logging industry.
- First Aid for Aircrrew, 23 minutes, color, black/white, sponsored by the Department of National (Air) Defense (Canada), produced by the National Film Board of Canada—showing how first-aid knowledge can save aircrew lives in a crash.
- Non-theatrical motion pictures winning awards of merit in the Occupational category were:
  - The First Five Minutes, 25 minutes, black/white, sponsored by the National Board of Fire Underwriters, produced by Audio Productions, Inc.—illustrating the need for plant fire training for effective early action.
  - No One Else Can Do It—13 minutes, black/white, sponsored by the National Safety Council, produced by Sarra, Inc.—showing that a foreman must accept responsibility for safety in his department.
  - Safety Doesn't Happen, 16 minutes, black/white, sponsored by the National Safety Council, produced by Vogue-Wright Studios—depicting...
Processing and printing equipment at CFI is advanced in design and outstanding in performance. The reason: CFI has a higher ratio of machinists to techs than any other film processing organization in the world.
Honor 19 Safety Films in "Best of '56" Awards:

(continued from page 20)

ing a small plant owner's acceptance of safety responsibility in shop operations.

Balance in Action, 14 minutes, black and white, produced by Varifilms (unsponsored) — describing in-service nurse training methods of shifting patients.

In the 35mm sound slidefilm section of the Occupational category, the award of merit winner was Take It Easy, 9½ minutes, color, sponsored by Hardware Mutuals, produced by Vogue-Wright Studios—a cartoon treatment of steps in handling boxes safely.

Bronze-plaques for non-theatrical motion pictures in the Traffic and Transportation category were presented for:

Traffic Action Program, a series of eight films totaling 54 minutes, black and white, color, sponsored by The President's Committee for Traffic Safety and produced by Apex Film Corp., Film Counselors, Inc., and Creative Arts Studios. These films show how communities can organize an effective traffic program.

The Two Sleeping Lions, 4½ minutes, color, black/white, sponsored by AAA Foundation for Traffic Safety, produced by the AAA Public Relations Department Film Unit—teaching elementary school children not to cross the street between two parked cars (animation).

I'm No Fool as a Pedestrian, 3 minutes, color, produced by Walt Disney Productions—a cartoon on pedestrian safety for elementary school children.

The award of merit in Traffic and Transportation (16mm) category went to Freedom of The American Road, 27 minutes, black/white, sponsored by Ford Motor Company, produced by MIP, Productions, Inc.—showing how communities faced traffic problems and corrected them.

Awards in General Category

In the General category of 16mm motion pictures, bronze plaques were presented for one sponsored film and one unsponsored film:

Train Tracks and Safety Facts, 24½ minutes, color, sponsored by Pennsylvania Railroad, produced by Unitfilms, Inc.—emphasizing the need for educating children not to play or trespass on railroad property.

Go to Blazes, 30 minutes, black/white, produced by the National Film Board of Canada—dealing with the experiences of a fire inspector in checking fire hazards and causes.

Awards of merit in the General category were captured by the 16mm motion pictures:

Album of Public Safety, 23½ minutes, color, black/white, sponsored by Underwriters' Laboratories, Inc., produced by Washington Video Productions—demonstrating the importance of testing products for greater safety.

Blasting Cap, 13½ minutes, color, sponsored by the Institute of Makers of Explosives, produced by Pennsylvania Film Productions, Inc.—showing children the dangers of handling blasting caps.

Common Sense Afloat, 25 minutes, color, black/white, sponsored and produced by The United States Coast Guard—offering tips on safe procedures in operating small outboard motor boats.

In the Theatrical Motion Pictures category, a bronze plaque was won (concluded on page 78.)

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The nationally recognized quality built into Calvin production work is available to you — as a Calvin services customer. Our standard of quality in 16mm film* is a PLUS value — a producer's understanding of other producers' needs. Just one reason why we are working in partnership with hundreds of other producers today!

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22
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of heavy-gauge all-steel construction; block front extensions for all re-winds; channel slide drawers; baked enamel finish. Various models and sizes; with and without light box, drawer, and film clip rack.

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Watch and Timer For 35 and 16mm cinematography, 1/2 second intervals. Black figures indicate film footage consumed for 35mm; blue figure for 16mm. Red figures indicate time consumed. Registers to 12 minutes. Time out for interrupted operation. Chrome finish, anti-magnetic. Available with slide release or pushbutton $14.50 up

**Moviola Film Editing Machines "Series 20"**

designed so that short pieces can be used without putting the films on reels. Picture size 3" x 4" on 35mm models and 2 3/8" x 3 1/8" on 16mm rear projection-type screen. Some models are equipped with real spindles. Can be reversed by hand-operated switches. Various models available. Also synchronizers and rewinders.

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Bob Wood Elected President Of Sound Masters, Inc.

* Francis Carter (Bob) Wood, Jr., one of the founders of Sound Masters, Inc., has been elected president of the New York company, a leading producer of industrial and TV films.

Wood, a veteran film maker, has been vice-president in charge of production for Sound Masters since 1937, when, with W. French Githens and Harold E. Wondsel, he founded the company. He succeeds Wondsel in the presidency, while Githens remains as chairman of the board.

Prior to 1949, the three partners also operated Newsreel Theatres, Inc., including the Embassy Newsreel Theatres, for which Wood was producer of special news features.

As he assumed his presidential duties, Wood expressed confidence in the productive outlook.

"A backlog of film work for the first quarter of 1957 that is already greater than that for any corresponding period in the past six years assures Sound Masters of a 20th anniversary year of unprecedented business," Wood said.

Sound Masters currently services some 20 advertising agencies and more than 50 national business and governmental clients. The firm is a founding member of the Film Producers Association of New York and has participated in all of the activities of FPA, which have set operational standards for film production in New York.

A Biography In Brief

* Francis Carter Wood, Jr., newly elected president of Sound Masters, Inc., New York City, knows the film business. A founder of Sound Masters in 1937, Wood has been production vice-president of the firm since its inception.

An outstanding sportsman, 43-year-old "Bob" Wood has been responsible for some notable sports documentary films. His Fishin' for Fun, featuring the national fly-casting champion, has been seen by an estimated 55,000,000 persons. Sponsors for his hunting, fishing and shooting films have included such companies as Olin Mathieson's Winchester Division, General Motors' Fisher Body Division and McNouth Steel.

His film career includes credit for some of the first films on cancer research made while he was a senior at Columbia University. He then worked under the guidance of his father, the late Dr. Francis Carter Wood, an eminent specialist. Four years after his graduation, in 1934, Wood joined his former Alpha Delta Phi fraternity brother, W. French Githens, and Harold Wondsel in a film business venture.

Under the corporate name of Newsreel Theatres, Inc., Wood, Githens and Wondsel operated the Embassy Newsreel Theatres on Times Square and throughout New York.

From 1934 until the chain was sold in 1949, Wood was actively engaged in producing special news features for the Embassy houses. Wood's world-wide activity included presidency of the Anchor Optical Corp., which produced binoculars and other optical instruments for the United States Navy.

During the past seven years, Wood has supervised all Sound Masters, Inc., productions for AT&T, Pan American World Airways, Sun Oil, Alcoa, Westinghouse and some 25 other national and international companies — creating films in public relations, sports, training, television and other categories.

Oakton Engineering Names Paul Kohout as Sales Manager

Two appointments have been announced by Oakton Engineering Corporation, Skokie, Illinois, an electronic affiliate of Pettibone Mulliken Corporation. Paul Kohout has been appointed national sales manager and Stanley B. Schiffman has been named district sales manager, with headquarters in New York City.

Kohout formerly was assistant to the president of The Society for Visual Education, Inc. Schiffman previously was sales manager of John Rider Company.
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Aboard 3 giant trailers of The Firestone Tire & Rubber Company ride 3 RCA 16mm Sound Projectors. They bring to dealers across the country the latest sales training films on tires and all the many other products in Firestone’s varied line.

Your film programs may sell or train, inform or entertain. They do it perfectly every time on an RCA Projector. Engineered with all the steady dependability of RCA’s famed theatre line, an RCA Projector operates like a breeze. Thread-Easy film path helps you get the show going in a jiffy. Extremely quiet operation keeps attention on the film. Precise sound reproduction gets the most out of every film’s sound track.


RADIO CORPORATION of AMERICA
Audio-Visual Products, Camden, N. J.

Film, TV Workshop Courses Set at University of Miami

Basic and advanced workshops in motion pictures and television will be held this summer at the University of Miami, Coral Gables, Florida. The courses, two for tv, two for films, were announced by Dr. Sydney W. Head, chairman of the university’s Radio-TV Film Department.

The audio-visual courses will use the school’s expanded facilities for learning-by-doing instruction and will include special projects. Most of the participants will be college graduates already professionally employed, who need to use mass media in connection with their regular work. A few upper-division undergraduates will be admitted and graduate credit for an advanced degree in Education may be earned.

A motion picture basic workshop course for those with no practical experience in professional film production will be held from July 26 through August 13. The advanced workshop in motion pictures is set for August 14-31. It will include work on such practical individual projects as "A" or "B" roll printing, post-recorded sequences, picture and sound matching, preparation of animated sequences, lighting, editing, laboratory controls.

Among the facilities for the workshops are a complete laboratory for black and white printing and processing; Mitchell, Bell and Howell, Cine-Special and Auricon cameras, a printing unit, an optical recorder, 16mm synchronous tape recorder, a time-lapse and animation stand and other production units.

The fee for each workshop is $70. Moderate cost housing can be obtained on campus. Details on the workshops may be obtained by writing Dr. Sydney W. Head, chairman, Radio-TV Film Department, University of Miami, Coral Gables, Fla.

Production Review Extra Copies

While a limited supply has extra copies of the 204-page 5th Annual Production Review issue of Business Screen are available at $2.00.
What's Ahead
For Films Next Year
by Howard Lesser

BILL SAROYAN ONCE WROTE a show titled "Across the Board on Tomorrow Morning." That's an ironic bet every business forecaster is forced to place, unless he decides to pull his shingle in before the brickbats fly. Some forecasts are projections of the past, some are compounds of future factors, but the building blocks of both types are put together with the certitude of hope.

So with apologies made to the future, let's step toward our crystal ball. You'll notice that this one is equipped with a door. Why waste time peering into a clouded future, when you can step inside and hold tomorrow's ticker tape in your own hands?

Maturity of the Medium

Our first quotation says that business films will come of age in the late summer of '57. What started as a novelty will be recognized as a necessity. Or, to put it another way, yesterday's adolescent will be paying his own way tomorrow.

Here, dated January 1, 1958, is an item of utmost importance. The Chairman of the Board of one of America's ten top corporations will give an interview to a business reporter, and he will allow himself to be directly quoted. "I have come to the firm conclusion that my appearance in a film will not sell ten cents' worth of my company's product. I'll go even further, and state my belief that a long slow pan of our main plant, no matter how well backed up by pounding tympani, will accomplish even less..." Unquote and amen.

This corner predicts that commercial sponsors are going to demand that their films contain the interest-provoking elements of theatrical features. If you turn that coin over, you'll see the illustrated lecture playing the leading role in a funeral procession. There will be no industrial clients among the mourners; they'll be too busy being fitted with films designed for their individual needs.

Dollar for Dollar Value

Along about mid-year, public relations counselors and advertising department heads are going to demand dollar-for-dollar production values in their company films.

Mr. Ziegfeld was born knowing that a beautiful woman was more
AUDIENCE LIMITED, PROFIT UNLIMITED

by Charles (Cap) Palmer

All our gibb talk about how "the film is a tool" is empty until the client uses his film as a tool. Which he seldom does. A deep-rooted subconscious concept usually blocks the way; the "audience" concept. So here is our pitch to one client...

* * *

DON'T THINK OF THIS MOVIE as a movie. It isn't a movie, it simply happens to be packaged in the same way, on a strip of cellulose acetate. It's a tool. Not a sales tool—and not a salesmen's tool . . . it's a salesman's tool.

"If you think of this film as a movie, you will unconsciously feel that you must always get together an audience (of several people or groups) before you show the picture. The result will be that you won't show it at all, ever, to some people who ought to see it and maybe buy your product.

"Would you wait until you got several groups together to show them a printed brochure about your product? Of course not. So regard this picture as a long narrow brochure, as something which, in effect, you can pull out of your kit and show your prospect as part of your approach. This picture is designed to be shown to audiences of one—one mind: to one man, or a few men who represent one company. You don't even have to set up a screen and darken the room; if you put a projector on the man's desk or on a table in his office, and beam it against a plain wall five or six feet away, you will get a good image, and a minute or so into the picture your viewer will forget the image is small. He'll be following the story.

"If a picture fits at all into your selling approach, your salesman ought to have a projector as handy as a briefcase. If he has to borrow or rent a projector every time he wants to show the picture to a prospect, he'll end up not using the picture; it'll be too much bother. The projector ought to be in his coat closet in his office, and it ought to be a simple single-unit rig which he can carry casually and bring into a man's office with no fuss: it costs only about a couple of typewriters and you will, in effect, own it free when it has helped make two or three sales.

"And don't think that this film is to be used only on big sales. If it helps make a routine sale, it's worth carrying the projector over to the man's office, particularly if this opens you up with a new client and begins a continuing relationship. The picture is a chance to make your man stand out from the other salesmen who are calling on him, and you ought to use it as such.

"Actually, this is simply the good old tried-and-true-point-of-sale merchandising. It's new only to the use of film. But used this way, film can be wonderfully effective in selling three broad types of product—(1) the intangible, like group insurance, (2) the invisible, such as a process that occurs inside a closed vessel, and (3) the immovable, like the heavy machine or mechanical installation that the prospect won't travel to see, and which you can't carry to the prospect—except on film.

"The main point is this—film can be enormously useful to you. But it's no good in the can. Until light shines through it, with the right man sitting in front, it's just three or four pounds of cellulose acetate. So keep the light shining through.
For the color prints your skill deserves...

**ANSCO TYPE 238 COLOR DUPLICATING FILM**

Your skill, reputation and personal pride all get a boost when you use *Ansco Type 238 Color Duplicating Film* for 16mm release prints.

Type 238's long tonal scale matches to the full all the true color of your original ... gives you the crisp definition, the cleaner, whiter whites, softer middle tones, open shadows, and high-fidelity sound that let your skill come shining through!

Next time you order prints, specify popular *Ansco Type 238 Color Duplicating Film*. Then, see the difference Anso makes! Another great film from ANSCO. A Division of General Aniline & Film Corporation, Binghamton, New York.

---

For color-perfect slides and strips... use *Ansco Type 538 Color Slide Duplicating Film*.

This superbly-crafted 35mm reversal color film is ideal for making direct duplicates from original transparencies. Available on safety base ... long lengths DRL.

**Ansco... the finest compliment you can pay your skill**
3,500 at National Nursing League's May Convention to View Extensive Program of Medical, Health Films

* Motion pictures on medical and health subjects will illuminate sessions at the 1957 Convention of the National League for Nursing, to be held in Chicago May 6-10. Some 3,500 conventioners are expected to see the films which will be shown in daily afternoon meetings.

The convention is for the benefit of nurses, students, representatives of allied disciplines and interested lay citizens. Sessions will deal with education's role in meeting demands for more nursing service, caused by a growing and aging population, the increased number of beds in hospitals and nursing homes, and the more rapid return of patients to their homes—which necessitates community nursing care, more medical discoveries and developments.

Experts to Introduce Films

The convention films will be presented with five-minute comments by experts. Sessions are arranged in theme sequences and are planned to support the conference topics of the convention.

Featured in the program will be a premiere showing of the first film in a series on operating room nursing, Positioning the Patient for Surgery. This film subject is to be sponsored by the ANA-NLN Film Service in cooperation with the American College of Surgeons. The series is being produced for the American Cyanamid Company, Surgical Products Division (formerly Davis & Geck).

Mental Health Film Forum

A mental health film forum on May 7 will feature Mind and Medicine, a kaleidoscope of a videolike presented by the American Medical Association in cooperation with the American Psychiatric Association last fall.

A discussion panel will be led by Miss Kathleen Black, director of the Mental Health and Psychiatric Nursing Service of the National League for Nursing, and will include Dr. Granville L. Jones, chairman of the Psychiatric Association Committee on Psychiatric Nursing; Luther Christian, nursing consultant, Michigan Department of Mental Health; and Mary Cheney, director of Nursing Services, Fort Wayne State School, Indiana. The forum will close with a showing of Helen Keller in Her Story.

Films selected for the convention include: Way of the Naoji, Edge of Silence, To Your Health, Proud Years, So Others May Live, Three of Our Children—to be shown under the general theme heading of health frontiers; Patient is a Person. Arteriosclerosis. Operation Scramble, Biography of the Unborn, Tu Enfan. الرئيسية'in Scots—f or the session on clinical areas. Nursing Care of the Cardiac Surgical Patient, Valiant Heart, Positioning the Patient in Surgery and District Nurse—to highlight a session on hospital and public health nursing.

Harold Wondsel Forming Own Production Firm in New York

* Harold E. Wondsel, for the past twenty years president of Sound Masters, Inc., New York film production company, has announced his resignation from that organization.

With plans definitely established to open his own film production organization, Wondsel is currently completing arrangements to acquire studio facilities in midtown New York and is clearing a name for his company with New York State authorities.

He'll be joined in the new undertaking by Robert Carlisle, a former partner of Jerry Fairbanks, as vice president in charge of production, by Tom Dunphy, former vice-president of Sound Masters, as vice president in charge of television, and by Jean Blake as consultant.

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MOTOR GENERATOR SET

Perfect Condition

1000 Amp output direct current — 125 Volts — 1200 RPM Generator. Will take 25% overload for hour long periods.

Direct coupled to 200 HP GE AC synchronous 1 phase motor — 220 Volts.

Above complete with all switching and starting gear and with recording ammeter.

$8,250

F.O.B. Hollywood, California Terms can be arranged.

Write Box BS-3A BUSINESS SCREEN 7064 Sheridan Rd., Chicago 26
According to Billboard...

KLING

was one of the nation's top two producers of television commercials last year. Tops in Industrial Films, too!

KLING FILM PRODUCTIONS

1058 W. WASHINGTON ST. CHICAGO
1416 N. LA BREA AVE. HOLLYWOOD

* Billboard Scoreboard • FILM PRODUCER CREDITS

NUMBER 2 • VOLUME 18 • 1957
IN THE 16mm COLOR PRINTING BUSINESS...

Repeat Business - the only true measure of quality!

SPECIALIZATION has earned Color Reproduction Company a reputation for guaranteed quality Color Printing which is the Standard of the 16mm Motion Picture Industry. For over 17 years Color Reproduction Company has specialized exclusively in 16mm Color Printing. Technical know-how, and the ability to consistently meet deadlines, has resulted in a long list of "Repeat Customers." In fact, Color Reproduction's continually increasing volume is due to a great extent to "Repeat Business"!

Next time you order Release Prints let Color Reproduction Company do them!

Color Reproduction Company
7936 Santa Monica Blvd., Hollywood 46, California

Telephone: OLDfield 4-8010

FILM WORKSHOP

- More than 300 participants studied production phases at the 11th Annual Motion Picture Production Workshop sponsored by The Calvin Company, Kansas City, Missouri, March 18, 19 and 20.

The Workshop was staged at Calvin's studio for representatives of professional producers, photographic departments of business, industry, government, the military and universities. Featuring guest speakers and discussions, the Workshop provided three full days of scheduled sessions on the range of motion picture production areas. Evening sessions on March 18 and 19 consisted of film showings.

Films representing industry's use of motion pictures were shown the first evening. March 18. Films at this session included: The American Road, sponsored by Ford Motor Company; S. O. S. Pipeline, from Rayart Pictures Ltd., England; The Seasons, produced by Christopher Chapman Productions, Canada, and Dust or Destiny, sponsored by Moody Institute.

Eight films prepared by university and student production units throughout the country were shown at the March 19 evening session. These showings were introduced by Steve Knudson, president of the University Film Producers Association.

On March 18, the regular daytime Workshop sessions began with "Industry's Use of Motion Picture Film"—a topic introduced by E. S. Purrington, manager of the Photographic Department of Ford Motor Company.

Other sessions the first day covered the projection problem, motion picture titles, animation, pre-planning, script preparation, the director's job, sets, properties and make-up. Windup "Buzz" sessions were group discussions on planning and supervising production.

Sessions on March 19 dealt with 16mm camera stocks, minimum camera equipment, location photography, motion picture lighting, special effects, common photographic errors, minimum editing equipment, the work print editing system, optical effects, editing techniques, making a film from stock, new editing equipment. Buzz sessions considered photography and editing.

On March 20, a highlighted session on "Sharpness and Contrast in Projection" was conducted by Ralph Evans, Color Technology Division, Eastman Kodak Company, Rochester, New York.
More than 50 million people “attended” this wedding!

This tastefully-handled, audience-appealing wedding scene is one of the many warm, tender moments in the Toni Company's popular good-grooming film, "Heads Up For Beauty." In less than 3 years this Cascade Production has become one of the most widely-seen women's films ever made!

To date it has been shown 51,427 times in high school home ec classes, women's clubs, churches and other community meeting places where women gather. A TV favorite, it has been seen on 562 public service telecasts in all market areas—and is still going strong!

The Toni Company uses Association Films exclusively to reach the vital women's market. We concentrate our efforts on the two major channels of sponsored-film communications: Community Group Showings and Television. This offers sponsors, such as Toni, the dual advantage of high-impact large-screen showings and intimate living-room presentations. These, we believe, are the appropriate and logical channels for sponsored films from the standpoint of audience reaction and response to a sponsor's message.

Association Films issues an informal monthly newsletter called "audiences," which tells about sponsors and their films. If you would like to be on our mailing list, please write: Dept. B, Association Films, 347 Madison Avenue, New York 17, New York.
VIVA LA DIFFERENCE
How to Achieve Success With Wide-Screen Presentations
by John H. Rose

Between Employing an effective device, on the one-hand, and simply using a gimmick on the other hand, our industry and our company is dedicated to the proposition that... there IS a difference. We think it's probably true in any business, but we know it's true in the film business. For example...

There have been many presentations on standard size screen that have flopped pretty badly, resulting in unnecessary loss of time, money, and more important than either of these, sales effectiveness. The use of the wide screen could have prevented these unfortunate results.

From our own experience, we know there have been many wide screen presentations that have resulted in tremendous savings of both time and money, and have simultaneously resulted in increased sales effectiveness. Now how can it be determined in advance whether the wide screen will be the factor that can spell the difference between a successful and an unsuccessful presentation? The answer is... the wide screen should be used whenever it can be employed as an effective device, and it should not be used as a gimmick to whip up a little audience enthusiasm for a poorly conceived and poorly executed presentation.

It therefore behooves a sales or training executive to pin down in advance just what the factors are which should affect his decision to use the wide screen. Fortunately, the factors which make the difference between the wide screen as an effective device and the wide screen as an ineffective gimmick, are determinable in advance of production.

Let's take a look at them. 1. The Concept. 2. Material. 3. Audience. These are the factors which, properly analyzed, determine in advance whether the presentation should employ the wide screen as an effective device to do a better job.

Interestingly enough, cost is not a factor in the basic decision. This comes as a surprise to many executives who are under the false impression that putting a presentation on wide screen costs twice as much or three times as much as the same presentation on standard size screen. This is an impression that has been fostered principally by those producers who are basically geared to high-speed, high volume production of routine, formula-type films for the standard size screen.

The fact is that a frame of artwork designed for wide screen costs about 25 percent more than the same frame designed for narrow screen. However, this individual frame cost is more than offset in total presentation by the greater flexibility allowed on the wide screen through use of limited animation, pop-ons, cel movement, wipe-offs, and screen division. In other words, a single art frame on the wide screen can be adapted in many cases to do the work of three to six individual frames on the more limited area of the narrow screen.

And, to be perfectly practical about the matter, the most effective presentations on wide screen have started with a frank discussion between producer and client... "Here's what we want to accomplish, and here's what we have to spend. What can we get for our money that will do the job best?"

Whenever I make this point, someone in the audience asks:
"If cost isn't a factor, then how come most of your clients are Class A Corporations?" The assumption in this question is that clients like ours are free and easy with large budgets. That's not true. But they are determined to get the most sales return from each sales dollar invested, and that's the reason they're attracted to a company like ours.

As a matter of fact, about half of our films are designed for standard size screens and this will probably continue to be true, because in these cases the wide screen would be dragged in as a gimmick, contributing nothing, rather than employed as a device, increasing the effectiveness of the presentation.

But let's return to the three factors which do determine whether a film should go wide screen or standard. The best way to demonstrate the all important difference for which we shout "Viva!" is by example.

**Concept:** Example—Colgate Palmolive Company wanted to impress their salesmen with the diversity of products in their line, and the diversity of their advertising and sales approach, each campaign tailored to a particular product's appeal and market conditions. Fifteen films on the 7½ by 20-foot screens, shown simultaneously in six regions of the country, gave this job the scope, the audience attention, and the subtle foundations of bigness required to accomplish the purpose.

**Material:** Example—The Borden Company wanted to show the relationship between copy and advertising which was meticulously incorporated into the make-up of the magazine ads. Wide screen allowed them to show the various elements in the ad, and then to compose the ad right on the screen. They could show as many as fifty pages in a magazine, five at a time. Limited ed movement allowed these pages to move across the screen horizontally so smoothly that the pattern of integration could be pointed out to the audience and impressed upon them beyond the ability of any lesser medium.

**Audience:** Example—Carrier Corporation wanted to convey some very complicated concepts of the marketing patterns common to all major appliances. And their audience had to understand these ideas so clearly that they could utilize the.

(Continued on page 78)
INDUSTRY'S USE OF 16MM CAMERAS BROADENS

Northrop Aircraft Demonstrates Expanded Industrial Use of Mitchell Cameras

Over 100,000 feet of film were shot last year by two 16mm Mitchell cameras operated by a full-scale motion picture unit at Northrop Aircraft. Operating daily throughout the year, these 16mm cameras provide impressive evidence of the rising role of professional motion picture equipment in American Industry today.

Northrop, a leader in airframe and missile manufacture, makes diversified use of their Mitchell cameras. Motion pictures range from employee activities to engineering test films—where re-shooting is impossible and where steady, accurately-framed film of superior quality is consistently delivered by Mitchell cameras.

No other single camera is today used by American Industry for such a broad range of filming requirements as is the Mitchell camera. Easy operating Mitchell cameras help create sales, meet delivery schedules, and systematize and accelerate research and development. For details about Mitchell equipment that will meet your specific needs, write today on your letterhead.

*85% of professional motion pictures shown in theatres throughout the world are filmed with a Mitchell

Visit the Mitchell Camera Booth—No. 54—at the International Photographic Exposition, Wash., D. C.
As an integral part of its continuous program to build a better understanding of the American way of life—and to create a greater public sentiment for private enterprise—the Chamber of Commerce of the United States is expanding its production, distribution and use of audio-visual materials.

The National Chamber is a federation of more than 3,200 chambers of commerce and trade associations—with an underlying membership of 1,900,000. In addition, the National Chamber has 20,000 business members.

A Leader in A-V Media

The National Chamber has long been a leader in the use of audio-visual media as a means of communicating ideas. It has a going three-part audio-visual program:

1. The National Chamber uses all forms of audio-visual materials at meetings and sponsors throughout the country.
2. The National Chamber encourages its business and organization members to use audio-visual materials.
3. The National Chamber sponsors and distributes a number of motion pictures.

This program is under the direction of an Audio-Visual Services Department, which is charged with the responsibility for (a) creating ideas for all presentations, and (b) providing technical production assistance in the development of these presentations.

Hold Over 3,000 Meetings

In the past year, the National Chamber set up and conducted more than 3,000 meetings with business and organization members throughout the country. The meetings were primarily concerned with national, economic and legislative issues. To help clarify these issues, motion pictures, slides, charts, flannel boards and recordings were used extensively.

A series of twenty-two Chamber Leaders’ Workshops, designed to help local chambers of commerce in their programs of work, consistently emphasized the use of all types of audio-visual media. The workshops had a total attendance of more than 5,500 volunteer business leaders from 36 states and 904 communities. Kick-off for most of the Workshops was the motion picture, Working Dollars, a New York Stock Exchange production, followed by a special filmed Workshop Greetings from Arch N. Booth, Executive Vice-President of the National Chamber. This greeting was produced by the Audio-Visual Services Department.

Training for Trade Executives

Six national Institutes—regional meetings—are also sponsored each year for Trade Association and Chamber of Commerce Executives. These Institutes are training schools, with classroom situations and, most of the classes used audio or visual materials. Attendance last year hit 1,800.

One course offered each year at the Institutes covers utilization and preparation of audio-visual materials. The course stresses the importance of these materials and the business executives learn how to produce them quickly and economically. Instructor for this course is Kenneth H. Goddard, Manager of the Audio-Visual Services Department.

During February (1957) the National Chamber sponsored a series of one-day Congressional Issue Clinics in twelve of the nation’s larger cities. The Clinics were designed to spotlight key legislative issues facing businessmen everywhere, and more than 5,000 businessmen were in attendance. Each of the Clinics were opened with a filmed prayer and outline of the businessman’s role in keeping Congress and the public informed on the business viewpoint. Slide presentations and charts were extensively used in pinpointing the key issues.

Ray Swank, of the National Rental and Projection Association, handled all the audio-visual equipment and projection services at the Congressional Issue Clinics.

Encourage Local A-V Utilization

Not only does the National Chamber use audio-visual materials extensively, but it encourages their use on the local level by business and organization members.

In its “Explaining Your Business” program, the National Chamber urges employers to use films to explain their own business operation—achievements, current situations and future prospects—to employees, teachers, farmers, clergy and high school students. Also, employers are urged to use films in their community programs.


supervisory development and management training classes. Films shown during plant tours are also recommended.

Organization members are urged to use films in meetings with members and to recommend the use of films to other community and civic groups. Placing films on television and sponsoring showings of films in schools and colleges is stressed. Particular emphasis is placed on films which help explain the operation of the American business system and films which can be used in career guidance programs with local high schools.

Reference Guide to Films

One of the key programs sponsored in this area is an information service, available by subscription, called “Films to Explain American Business.” With this program, the National Chamber recommends specific films to business members. New business sponsored films are screened and selected for this series, a complete discussion leaders guide is prepared and then mailed to the more than 600 subscribers. Twenty-four films are now included in this series.

The National Chamber’s field staff of 23 Division and District Managers continually recommends the use of all forms of audio-visual materials to organization members. These men, who travel all over the country assisting local chambers of commerce in community programs, carry motion pictures, slides, flannel board presentations, charts and graphs as a standard part of their “tool kit”—in order to give live demonstrations on how these tools can best be implemented.

The field staff also encourages chambers to sponsor both radio and television programs—using mater...
U.S. Chamber of Commerce Visualizes:

(continued from preceding page) Materials furnished by the National Chamber or materials developed locally. A radio-television manual, "Oy Mike! On Camera!" recently published by the Audio-Visual Services Department, is designed to assist chambers of commerce in using radio and television as a means of communication on the local level.

Distribute Four Motion Pictures

The National Chamber currently distributes four motion pictures. These films are: It's Everybody's Business, People, Products, and Progress: 1955, The Magic Key and The Loaded Package. It's Everybody's Business was produced in 1954 by John Sutherland Productions, Inc., in cooperation with E. I. du Pont de Nemours & Co., Inc. People, Products, and Progress: 1955 was produced by Creative Arts Studio, of Washington, D.C., and it is based on a slide presentation developed by the National Chamber for its 33rd Annual Meeting. In the case of The Magic Key and The Loaded Package, prints were purchased for distribution to members. More than 1,200 prints of these four films are now in circulation—a direct result of the National Chamber's promotion and distribution efforts.

Three New Films in April

Three new films are being released in April. These films are:
The Story of Creative Capital—produced in cooperation with E. I. du Pont de Nemours & Co., Inc., is an animated Technicolor motion picture which explains what capitalism is and where capital comes from. The film runs 14 minutes. John Sutherland Productions created and produced the film.

What Is a Chamber of Commerce?—this is a 20-minute color motion picture designed to point out the importance of volunteer, organized business leadership in the community. Produced by the Audio-Visual Services Department in its own studio, the film represents the first "major" production of this department.

The Dynamic American City—produced by Frederick J. Bashaw, nationally known real estate expert, this film will also be promoted and distributed by the National Chamber. Running 25 minutes, the film points out the many problems of urban redevelopment and what some large cities are doing to overcome these problems.

The Atom Comes to Town—scheduled for release in early May. This film follows the production pattern established by It's Everybody's Business and The Story of Creative Capital, available on either a purchase or rental basis. Each of the National Chamber's six Division Offices (located in New York, Chicago, Atlanta, Minneapolis, Dallas and San Francisco) has an arrangement with Modern Talking Picture Service to handle print shipments. Each Division Office works directly with the Modern Talking Picture Service exchange in that city.

In spite of this "split" responsibility, the National Chamber handling all promotion and booking and Modern handling print shipments—the arrangement proves one thing. It works.

Two of the new films—The Story of Creative Capital and The Atom Comes to Town—will be shown by the National Chamber in Atlanta, Minneapolis, Dallas and San Francisco.

The Magic Key—Another scene in the animated picture "Story of Creative Capital" which tells the origin of investment funds in popular terms. Filmed in Technicolor, it is 14 minutes long.
of Creative Capital and The Atom Comes to Town—were nationally premièred in March in four major cities—New York, Washington, Chicago and San Francisco. More than 6,000 business members, educators and members of the press were guests at the premieres.

Audio-Visual Services Department

Concrete evidence of the growing importance of audio-visual materials in the National Chamber’s program of work can be seen in the development of the Audio-Visual Services Department. Although only a year old, this Department has already more than doubled the National Chamber’s use of audio-visual materials.

Under its present setup, the Department is capable of producing motion pictures, slides, charts, TV spots, tape recordings, photographs (for printed publications)—in fact, just about anything anyone could possibly want in the way of audio-visual presentation.

Here are examples of some of the work done by this Department in the last year:

1) Produced over 300 color slides.
2) Developed 25 major presentations (on slides, charts and graphs).
3) Produced a 5-minute workshop greeting—a filmed introduction to a series of Chamber Leaders Workshops.
4) Produced a training film, placement of business spokesmen on broadcasts and telecasts.
5) Aided radio-TV correspondents covering National Chamber events.
6) Provided consulting service on the use of motion pictures, radio and TV to National members.

Promotion and distribution of National Chamber motion pictures and development of Discussion Leader’s Guides for “Films to Explain American Business” are two other important functions of this Department.

With due respect for the “experts,” it should be pointed out that in spite of the many facilities for

Production of 'What Is a Chamber of Commerce?' shows Paul Klein behind the camera in sound studio as Dwight Havens points out the importance of organized, volunteer leadership in a program of community betterment, through the ranks of the technical end of film production. In fact, they learned to operate their equipment after it was purchased and delivered! (Note: The “pros” may raise their eyebrows on this, but evidence is on the side of the man who wear two hats—the technical hat, when they are on the camera and lights, the executive hat, when they sit behind their desks!)

A studio control center is the heart of the Audio-Visual Services Department’s physical plant. It consists of a control room and separate sound stage which are used for both sound recordings and motion picture production.

Along a glass wall of the control room is located all of the recording (CONTINUED ON PAGE SIXTY-THREE)
Case Histories of Current Business Films

Series on Automotive Principles
Meeting a Training Need Among Service Station Personnel
Ethyl Corporation Presents a Useful New Package Program

The Ethyl Corporation has just released a new series of training films on the operation of the modern automobile. The series, which is being presented as a kit of nine films, is a part of Ethyl’s continuing mission of rendering service to its customer companies—the petroleum marketers.

The problem that this series seeks to solve is the need for a simple, efficient system to tell service station employees the basic principles of automobile operation. In contrast to other, longer films on the subject, the Ethyl motion pictures are short, seven to eight-minute treatises on various functions of the car, which can be adapted to a great variety of training uses.

Technical Animation Clarifies

Technical used in the series is principally technical animation, which enable the films to probe inside automobile parts and show exactly how they work. A suggested plan for their use is that either one or two can be used at a time for training service station personnel in sessions to be followed by discussion of the points presented. Each trainee will carry away with him a booklet of each film containing the script and scenes from the film.

In the short time since the series has been introduced it has been amazingly successful. 100 kits of the nine films are now in use and it is expected that over a thousand will be in use before the end of the year. Many of Ethyl’s customer companies are using them in spring dealer meetings, as well as for service them in with their own training programs for new service station employees.

Here Are Titles in Series

Subject titles in the series are: Electrical System, Distributor, Spark Plugs, Valves, Carburetor, Gasoline Volatility, Gasoline Knocking and Preignition, Cooling System and Fuel Injection. All the films are completely non-commercial and new directly to a straightforward presentation of the subject matter. The film on Cooling System has been taken up by National Carbon Company in production cooperation with Ethyl to use as a training film for its own purposes.

Ethyl’s automotive series comes packaged in an attractive case of nine reels. Two of the subjects are brand new, and have just been added to the series in the past two weeks, but the price of the seven-film kit has been $150 in color, or $75.50 in b w. This is a basic cost of the prints, for Ethyl absorbs all production costs as its service to its customers. The series is presently available in Spanish as well as English, and may be translated into other languages as the demand occurs. The Ethyl films, including all versions, were produced by Audio Productions, Inc.

While Ethyl has prepared the films primarily for its own customer companies, and will offer them first for this purpose, plans are prepared to later offer them to technical classes in high schools, colleges, and to other industrial concerns. The films are cleared for TV use, and will probably be used for educational TV showings.

Your Share in America’s Future

A Lucid Presentation of Function Is Combined With Cinematic Art as The New York Stock Exchange Premieres New Color Film

Sponsor: The New York Stock Exchange

Title: Your Share in Tomorrow, 27 min., color, produced by Knickerbocker Productions and The International Film Foundation.

★ Every once in a while, a business film comes along that needs to be considered not only from the standpoint of its prime purpose as a business tool, but as a work of cinematic art. This is such a film. It contains a lucid presentation of the function of the Stock Exchange in the nation’s economic life, but as well, it is a beautiful film which reels out wide varieties of visual impressions rarely expressed so well on the screen.

A Fresh Point of View

What meets the eye in this film cannot be described as trick photography, or as special effects, though special equipment has often been used. The only "tricks" to be seen is a fascinatingly different point of view, sometimes long, sometimes the short, but always refreshing and new. Six photographers ranged the country for over a year to provide footage for Your Share in Tomorrow, and what they supplied was startling, yet, it should be said that the editing ability it took to blend all these short beautiful takes into a homogenous whole is the more notable.

For the range of subjects is extraordinary: model scenes, telephoto shots, bug-eyed wide-angles, mountains, rivers, big halls like the Exchange trading floor, and location interiors taken in many localities—yet the film is never patchy, it holds complete unity.

Show Genesis of the Exchange

The story it tells goes back first to early New York, when Wall Street truly ran along a wall at the northern limits to the tony city. Local gentlemen gradually began to meet under a Battonwood tree on Wall Street to buy and sell shares in such early ventures as the Erie Canal. From these beginnings, as the nation progressed and expanded, the Battonwood tree meeting-place has become The New York Stock Exchange. To document the country’s expansion, the camera shows the resources of the land, the first railroads, telephone and horseless carriage in action.

In the present, to show how the Exchange functions, the film pictures an actual transaction involving a broker in Easton, Pa., and buyers and sellers on the floor of the Exchange.

National Release Via Modern

Your Share in Tomorrow, a broad public relations venture of The New York Stock Exchange, will be distributed by Modern Talking Picture Service exchanges throughout the U.S.

In addition to previous N.Y. Exchange films, the American Stock Exchange and Chicago’s Board of Trade are among financial trading markets represented by current 16mm motion pictures available for group showings.

Above: lights and cameras focus on a typically hectic trading scene for The New York Stock Exchange color film “Your Share in Tomorrow.” Blended with location scenes from all over the nation, the new picture develops the functional role of this financial center in an expanding economy.
No Progressive Company can rest content for very long on its original plans. After 71 years in its old location at 26 Broadway in downtown New York, the Socony Mobil Oil Company had found itself in recent years bursting at the seams in its own building and spilling out into other nearby buildings in the neighborhood. Socony Mobil was determined to end these piecemeal expansion arrangements and last fall the company moved into its new uptown home with everyone in the headquarters staff under one roof.

The new Socony Mobil Building, at 42nd Street and Lexington Avenue, is as modern as tomorrow. The 2500 employees work on 24 floors of the 45-story stainless steel office building, which is the largest to go up in New York in over 25 years. Among the impressive features of the completely air-conditioned building is the new Training Center, one of the largest and most completely equipped company training operations in the world.

Center Adapts to Many Different Purposes

Comprising 7800 square feet directly above the main entrance to the building on 42nd Street, the Training Center has been so carefully designed that it is adaptable to many different purposes. Noiseless and sound-proof sliding doors are used to subdivide the space into as many as four rooms which are used for meetings, conferences and training courses. Another arrangement creates a room more than 50 feet square holding 250 people. When not in use, the partitions slide into inconspicuous nooks in the walls.

The Socony Mobil Training Center is designed to make available at all times to Home Office Departments the most completely modern educational and training facilities for the administration of educational programs, the use of up-to-the-minute employee communication techniques, and complete arrangements for training meetings, classes and courses for domestic and foreign Company personnel, as required.

Counsel and Equipment to All Departments

The Training Center is also designed to fulfill all requests for Home Office management or staff personnel for assistance in planning and providing proper physical facilities, communication techniques and audio-visual aid equipment for training and business meetings to be held in their own departmental meeting rooms. It is prepared to supply modern audio-visual and other equipment as needed for this purpose, and to make available the personal services of the Training Center Staff in planning the most effective use of the equipment and for its operation.

With one master projection room with two projection ports, and four smaller projection booths, it is possible to show as many as five motion pictures at one time in the Center.

Sound Facilities Match Room Arrangements

Microphones and speakers are recessed into the ceiling so that comments and questions will come out loud and clear from every part of the room. An automatic system eliminates feedback between adjacent microphones and speakers. It is possible to tailor the communications set-up to the arrangements of the room. Conference members may use microphones and speakers independently in each room, or, when four rooms are combined into one, put all the communications devices on the same circuit and control them from the central projection and control room.

Conference members may record speeches electronically if they choose, by switching microphones and speakers on and off as desired.

Center facilities were designed for more effective employee training.
crophones into a tape-recording system. The person conducting the conference can give instructions to the control room by telephone.

A privacy switch cuts out communications with the control room. A pilot light goes on above the switch when the circuit is dead.

Yellow panels light up in the corridor outside every room where a meeting is in progress, and an ultra violet-lighted chalk board in a custom-built stainless steel housing identifies the meeting in fluorescent chalk. The corridors have ample room for exhibits used for meetings.

20 Other Conference Rooms in Building

In addition to the training center, Socony Mobil's space in the building has more than 20 other conference rooms of many sizes and descriptions. While these are for the use of individual departments, a clearing-house arrangement is designed to make them available to other groups when they are not in use.

Aids Management With A-V Presentations

Heading up the activities of the Training Center is D. G. Treichler, whose other responsibilities include the supervision of audio and visual equipment used throughout the building, aid to management in preparation of audio-visual presentations, and the music system which pipes background music throughout the building. 500 speakers have been installed in the ceilings of selected areas through the building; an additional 150 speakers are installed in non-music areas to supplement public address needs.

As an example of the efficiency with which the Center is operated, Mr. Treichler maintains a magnetic chalk board in his office to which are attached small magnets representing tables, chairs and other furniture and devices used in the center. Any group planning to use any of the rooms may make a mock set-up on this board and be assured that everything will be arranged to exact specifications.

Typical of the rooms into which the Training Center may be divided is Conference Room "B". It measures 16 by 20 feet. It is served by a projection room, all sound facilities. Note indirect lighting which has 50-foot candle rating at reading level in all rooms.

Conference Room C pictured below shows variation of meeting setup. It is served by projection room, all sound facilities. Note indirect lighting which has 50-foot candle rating at reading level in all rooms.

Conference Room D is slightly longer than others, is arranged for training class. Steelcase chairs have built-in ashtrays on backs; Naugahyde upholstery.

DESIGNED TO DELIVER IDEAS IN LESS TIME AND WITH GREATER CLARITY
This panoramic view shows all four conference rooms opened up for a big meeting, seating 250 persons. Fairhurst sliding doors which divide these rooms enable the Center to create one large area when the need arises within company. In this whole area there are 13 speakers in the ceiling and nine microphones. Chalkboards (of glass) are made by N. Y. Silicate Slate Book Co.; Crest corkboards are in neutral colors.

FLOOR PLAN OF THE SOCONY TRAINING CENTER SHOWING ROOM ARRANGEMENTS
**Film preview room** and recording studio in the Center. From this acoustically-correct area, scripts for special films can be recorded directly onto striped film through projector with built-in magnetic recording kit. Projectors have anamorphic, high-quality standard lenses.

**TRAINING CENTER:**

34 feet, has four eight-foot tables and two five-foot tables, and a capacity of approximately 22 people at a session. At one end of the room is an electrically-operated DaLite screen (one of 16 similar screens throughout the building) which rolls up flush into the ceiling. Under a flap in the carpet on the floor are jacks for telephone and microphone, and at the other end of the room are wall jacks for telephone and for TV antenna.

Mr. Treichler has succeeded in his aim of keeping all audio-visual and electronic equipment used in the center unobtrusive and efficient. There are no “gadgets” for gadgetry’s sake. Consultants and suppliers of audio-visual and electronic equipment were the Ken Killian Company, of Westbury, New York—and the Commercial Radio Sound Company, of New York. Architect of the center was J. Gordon Carr.

To insure that all training sessions and conferences will operate smoothly, the Center supplies an operator for projectors or other audio-visual or electronic equipment. Projection ports are designed so that a tall man may walk under them during screening without interrupting the picture on the screen. It is also possible to place 21-inch television screens in the ports.

In the master control room are racks of electronic equipment, including tape recorder, tape and disc reproducers, FM tuner, Conalert radio alarm system, record player, etc. Complete mixing from any of these sources is available for recording and the system is capable of nine inputs to tape, or to magna-striped film. As the whole building is wired for sound output and input, it is possible to record on tape from almost every place in the building.

The sound-proof and acoustically-correct preview room is designed to be used for special screenings, and for recording special films on to magna-striped film. Light traps protect both doors leading into the room. The Vicra-Lite screen is wide-angled and lenticular, one of

**Above:** audio-visual equipment storage.

**Preview room screen** is Vicra Lite 108" wide angle with 8' curvature. In addition to three ceiling speakers, film sound is delivered by a 15" coaxial speaker within front baffle. Mayfair folding chairs have built-in ashtrays; Naughahyde covers; gold benderized aluminum arms.

**Basic Data on Training Center Equipment**

- 16mm sound projectors: Bell & Howell, RCA, Eastman Kodak
- Slide & opaque projectors: Delineascopes and Beselers
- Projection screens (building and conference rooms): DaLite
- Projection screen (preview room): Vicra Lite Wide Screen
- Tape reproducer: Magnecorder 814; Amplifiers: RCA
- Conference room furniture: chairs by Steelcase; tables by Howe Furniture; preview chairs are Mayfair model 1002-AU.
- Sliding doors (between conf. rooms) by John T. Fairhurst Co.
- Glass chalkboards: N. Y. Silicate Slate Book Co.
- Also: Gravus easels...corkboards by Crest Cork Company

**Training Center Advisor’s office** with D. G. Treichler in background. Chalkboard beyond open door (right) has ultra-violet lighting, uses fluorescent chalks to post meeting events for various rooms. Magnetic board on back wall can be set up for room arrangement layouts.

*Bussiness Screen Magazine*
the first to be used in a preview room of this size. It is silvered, 108 inches long with an eight-inch curvature, and does not drop off in light intensity from angled viewing. A 15-inch coaxial speaker is used for film sound.

**Designed for Maximum Efficient Operation**

Socony Mobil's Training Center is designed for maximum usage by the company, and for efficient operation. Even in such details as coat rooms, plans were made to handle crowds quickly and conveniently. An entrance and exit open into this room, and ample space is provided for hanging 250 winter coats, plus shelves for hats.

"Back rooms" provide plenty of space for storing the company library of films, extra chairs, tables and the dozens of still and overhead projectors used daily for various purposes throughout the building.

Even in the delivery of equipment to other conference rooms, an ingenious system has been devised. Special mail carts, manufactured by Chesley Industries, were found to be perfect for carrying around sound projectors.

Each Socony Mobil sound projector is equipped with a meter which records the number of hours it has been used. This enables a close record to be kept of each projector so that proper maintenance may be given and hours of projection bulb life determined.

**Music Relaxes Work Tension, Aids Morale**

Background music, one of the functions of the Training Center, is piped throughout the building from a control room which contains a Magnecorder tape reproducer and 19 RCA amplifiers. Expertise experts worked with Socony Mobil in devising the background music system, which is designed to pep people up without distracting them. Hours of music are staggered to coincide with periods when it has been found that work might be beginning to drag a bit, also at opening, closing hours.

- 32 hours of music are on hand at all times, and eight hours are replaced with new material each month, all supplied by Commercial Radio Sound Company. Socony Mobil has found that this music, which is piped into speakers capable of fidelity up to 12,000 cycles, is superior to music brought in from outside suppliers over low fidelity telephone lines.

Socony Mobil management is a strong believer in the efficiency of audio-visual aids. The Company feels that they help do a more effective job for everyone, not only because they cut down on time necessary for presentation of ideas, but because the ideas presented with these aids are clearer and more concise.

**Below:** there are five projection rooms like this in the Training Center—one for each conference room and main projection room shown. Console shown (right) has controls for speaker volume, microphones, lights. Also note disc turntable. Floors are raised 18" from outside room and ports are 53" high, thus a six-footer can walk under port in conference room outside without interrupting the picture.

**Another view of main projection room,** showing 3 1/4 x 4 1/4 slide projector at port. Electrol screens are also controlled from these facilities. Film requests are supplied from the film storage room where all Socony subjects are filed as well as other training films, sound slide-lights, filmstrips, slides, tapes, etc. Training Center library is maintained solely for internal company requirements.

**Above:** control room of the Socony-Mobil sound system. Serving 650 speakers throughout the building are 19 RCA amplifiers in these racks, one for each floor of Socony offices. Tape reproducer is a Magnecorder 814. Music is controlled by IBM clocks, delivered for 15-minute and half-hour periods daily.

**Left:** the main rack of electronic equipment in the main projection room includes an FM tuner; special Conalert device and an RCA three-channel tape reproducer which can pick up sound throughout Center and in key points throughout the building.
Kodak Sales Training Center

Maximum Use of Audio-Visual Techniques Helps Make Instruction Effective

The Kodak Sales Training Center is specially designed and equipped to make maximum use of numerous audio-visual techniques to make learning easy and to make instruction interesting, dramatic, and effective.

The training center, located at Kodak headquarters in Rochester, N. Y., is used primarily to train Kodak dealer personnel engaged in retail selling of the company's products.

Since the center was set up in 1948, the staff has given instruction on how to improve photographic merchandising to more than 3,500 sales people from various sections of the United States and a number of foreign countries. The usual training period is 10 days.

Set Up for Learning

The arrangement of the four principal rooms in the training center contributes to the learning process in many ways. The front display classroom is used as an instruction area where meetings are conducted in a rather relaxed atmosphere. The "students" sit during lecture periods in regular or lounge chairs. A model store where students play the roles of customer and salesman is at the front of the room. There is plenty of free space for the students to move about, meet each other, and exchange ideas during coffee breaks and after formal talks. In this type of an arrangement, the instructor is cast more in the role of referee than as a teacher.

The middle room, called the conference room, is primarily devoted

Below: sales training "faculty" confers on presentation method for photos talk using cutouts containing magnetic strips on back, helping audience visualize sales points. Magnetic board (rear) also serves as a chalkboard.

Retail sales people hear talk in conference room. Speaker concentrates attention through use of overhead lighting on display he is discussing. Remainder of room has only subdued light to enable note-taking by the group.
to group problem-solving. Here the instructor acts more as a coach in helping the group reach solutions. The room itself has numerous conference tables around which the students group themselves. This setup helps promote a feeling of cohesiveness among the group.

The 40-seat theatre in the rear of the sales training center is the locale for the more formal, highly organized presentations. Here the instructor is the dominant factor and the students' participation is usually much less than in sessions in the two forward rooms.

**Completely Equipped Darkroom**

The training center also contains a completely equipped darkroom in addition to three small darkrooms. In each of these darkrooms, one or two persons can process black-and-white or color films. An intercom system enables communication between those working in the darkrooms and those in other rooms. This is particularly convenient since darkroom doors obviously cannot be opened while processing film.

The large darkroom, referred to as the print room, is used primarily for making contact prints and enlargements. It is equipped with 15 enlargers. Each enlarger accommodates two students, allowing a total class of 30. Two stainless steel sinks, each approximately 4x1 feet, give ample room for the use of developing trays in processing work. All these darkrooms are supplied with filtered water which passes through regulators that control water temperature.

**Match Room to Presentation**

The room selected for a class talk or other presentation is the one best adapted for the particular subject. Each room in the training center provides for a change in the role between the class and the instructor. This acts as a stimulant to learning. Changing surroundings by changing rooms for different class presentations is also a psychological aid in maintaining alertness. These factors are particularly important in such a training schedule which consists of morning, afternoon, and evening classes totalling 30 hours a week. By comparison, the average college student has about 15 hours of classes a week.

The use of these staging techniques are incidental to the message but help to underline it and blend the whole into an effective presentation. These methods help to concentrate the audience's attention on the speaker, or the material or subject to which he may wish to draw attention.

Kodak's experience in operating the training center for the past nine years indicates that there are a number of factors that are important to the success of any presentation. Among the basic requirements are rooms that are adequately ventilated, have comfortable seats, and where the acoustics are such that the speaker can be heard by all without difficulty. Other desirable features for group presentations are built-in projection facilities, effective lighting arrangements, and adequate facilities for darkening the room.

Although the sales training center has three rooms without windows, adequate ventilation is provided through air-conditioning with individual controls in each room.

**Special Thought Given Seating**

Comfortable seats are necessary in order to prevent the distraction which usually accompanies unsatisfactory seating arrangements particularly where instruction may be for prolonged periods. The sales training center is provided with three different types of seats in the rooms that are used for class work. The large display classroom contains upholstered chairs with arms to provide additional comfort. The conference room, where people sit behind tables on which they may spread out notebooks and other material, has straight-back, armless chairs which contain adequate padding in the seat and back. The theatre has regular theatre-type upholstered seats with a moveable writing arm attached for note-taking. In this room the seats are on different levels and arranged in a semicircle so that the projection axis is diagonally across the room. In addition to allowing everyone an unobstructed view, the tiered seats enable viewers to look down into trays where film and photographic paper is being processed. The theatre is equipped with safelights which make possible such processing under darkroom conditions.

**Built-in Sound Systems**

Each room in the training center has a built-in public address system. Both stand microphones and lapel mikes are available for use by speakers. Pre-amps and amplifiers for the various sound systems are located where they can be controlled unobtrusively without disturbing the class session. The use of a public address system should never be obvious to the student. (CONTINUED ON NEXT PAGE)
Kodak Sales Training Center:

(continued from preceding page)

Audience. Consequently, the system at the center is designed to give unobtrusive help to the speaker, not over-ride him. It is more a matter of being missed if it were turned off than awareness of it when working. For instance, 9 speakers are installed in the ceiling of the front display classroom so that the speaker's voice is projected evenly to all sections of the room. Small lapel microphones help insure constant volume. Microphone volume controls are installed on each speaker's podium for convenient one-man control.

Built in Projection Facilities

The built-in projection facilities in the training center include a power screen with controls in the projection stand at the rear of the room. This is a great time-saver in making rapid switches from projector to other types of visuals. A beaded surface is used on the screen when the angle of vision is not more than approximately 22 degrees from the projection axis. A matte surface is used when a wider angle of view is necessary. The projection stand contains adequate electrical outlets for both still and movie projectors, thereby providing the possibility of having two or three types of projectors set up and ready to run.

A smoother projection where still photos are involved is accomplished by the use of a dissolve which permits the use of two projectors with one slide fading quickly into the next.

Remote Control of Pictures

A speaker at the front of the theatre can control the operation of the slide projector at the rear through a remote control device. This is done through a connecting cord between the speaker's lectern and the projection stand, and may also be used as a signaling device for slide changing when the automatic changer is not in use. The signaling device is a small jewel light in a box. This type of device is useful since it eliminates such distracting means of signaling as stamping the foot, snapping the fingers, using "crickets," or verbally instructing the projectionist. The projection stand is high enough in the theatre so that it is unnecessary to change the position of any member of the audience when projection is introduced. Several wall plugs are available in the front of the theatre to accommodate illuminators or overhead projectors when their use is required.

Complete Control of Lighting

Lighting at the sales training center is such that it may be turned off and on as a unit before and after projection. Another desirable feature at the training center is a dimming type of light switch which permits progressive lowering of the level of illumination. The gradual change from light to darkness is preferable to sudden changes in the amount of light. This prevents a sudden plunge of the audience into complete darkness which in itself is a distracting factor. The screening of pictures is begun before the room has been completely darkened thereby making the transition from light to dark a smooth one and enabling the instructor to keep better contact with his audience. Sales training center officials feel that in the majority of instances it is not necessary to have a room completely dark for visual presentation.

Spotlights for Dramatic Effect

It is also possible to use spotlights to dramatize exhibits, demonstrations, or the speaker, as the occasion dictates. Overhead spotlights in the ceiling in the theatre and conference room may be used to highlight pictures or examples of Kodak products attached to wall pegboards. This type of lighting is also possible in the various rooms of the training center through the use of reflecting flood fixtures. This more flexible type of illumination permits the
lights to be adjusted as desired, thereby enabling the use of light for such purposes as lighting a wall only, a table or display. It also enables special highlighting of sections of a display which are already generally illuminated.

Special overhead lighting is provided to facilitate note-taking in all of the rooms at the center. This is accomplished by Klieg lights which throw a beam of light from the ceiling on the table tops in the conference room and on the writing arm attached to the theatre seats. In the conference room there are also low-level flood lights which illuminate the top of each table. With the variety of lights available at the training center, it has been found convenient to use low-voltage switches and to have convenient control panels located in the back of the rooms and near the speaker's platform in the front of the various rooms.

Three Rooms Windowless

Only the display classroom has windows. Darkening of this room for audio-visual use is effected by opaque draw curtains. The lack of windows in the other three rooms of the training center has apparently occasioned no inconvenience to the several thousand dealer personnel who have used these facilities. In fact, it is felt that the presence of windows can be distracting to both the instructor and the audience.

The large display classroom contains seats for class sessions, a Da-Lite ElectroLight screen in front of the room, and a projection stand. The room also contains a model photographic store counter and window display sections furnished with photographic products. The display classroom will accommodate up to 100 persons. The PA system in the rear of the display classroom consists of a pre-amp and amplifier and five microphone jacks: four of which are located in the front of the room. There are nine small speakers mounted in the ceiling and two 12-inch Electro-Voice speakers at the front of the room for use with sound movies and tape presentations. The power plant of this PA system is mounted in a rack located in a corner of the projection area at the rear of the display classroom. This rack also houses the pre-amp and the amplifier for the PA system.

Demonstrating selling techniques at the Center's model photographic store. Training staffer Walt Chappelle is showing features of Cine-Kodak K-100.

The tape recorder may be used to record talks from the display classroom or conference room.

The conference room has four speakers in the ceiling and three microphone jacks. The print room has four speakers in the ceiling and two microphone jacks so placed that, by using a lapel mike, it is possible to give demonstrations to a rather large group at one of the big sinks. There is also an individual mike volume-control in the print room. One mike in each of the rooms contains a similar volume-control.

Theatre Has Six Speakers

The theatre has four small ceiling speakers and two eight-inch acoustical labyrinth-type speakers mounted on either side of the six-foot power screen in front of the room. These latter speakers are particularly useful when projecting sound movies or recordings. There is also an amplifier solely for presentations in the theatre. Another tape recorder is permanently mounted in the theatre. Also available is a portable tape recorder for supplementary use.

The sound system is so inter-connected that it is possible to play music in all the rooms from the main installation in the display classroom. General announcements can also be made through this system and be heard in all the rooms.

Illuminated writing arms for seats in Center's theatre allow note-taking without interference with projection quality on screen. Overhead beams of low-intensity light are provided by Klieg Projection Units #2145.

Chalk Boards in Each Room

Chalk boards are available in each of the rooms of the training center. Some are mounted on pedestals with wheels so they may be easily moved. The chalk board in the conference room has a large illuminator built (continued on page 63).

Control center of public address system. Talks in any of four rooms are recorded or played back from Magnecorder unit on rack, which also contains controls for pre-amplifiers, amplifiers for public address systems. Talks may also be simultaneously recorded on Dictaphone disks for mss. typing.
A Young Writer-Director of Documentary Pictures Tells of His Production Experiences in the East

Mission, and the Women's Section—Board of Methodist Missions. Now the job was to get it on film and after clearing up my nice warm desk I was on board a Northwest Orient Airliner heading for "The Mysterious East."

No Studio "Scenes" These

I should have realized then that the world—a large economy size world—is nothing like our mild studio copies. There is nothing like dawn over the northern reaches of Alaska—an orange red flame smeared color on black rock, blue-white cliffs of snow and cold green water. The grandeur of it reduces our own planning for "effects" to something laughable. This was only the beginning of a series of tremendous impressions. Everything was new and unusual—what else can I call them but "scenes."

Tokyo. Beautiful, modern, downtown Tokyo, looking more like Broadway than Broadway. My Japanese companion casually remarks, "In 1916 standing at this spot you could look for miles, literally miles, in any direction and see only rubble and safes."

Osaka, a ranking Japanese industrial city. We were photographing in a gigantic shipyard—one of the factors which has made Japan second only to Britain in ship building. Our guide, provided by the shipyard, had skillfully interpreted and helped us set up scenes (will we film makers ever find a shipyard that looks like a shipyard through the finder... or a factory that looks like a factory?).

I complimented him on his English towards the end of the day and asked him where he had learned it.

"In a prisoner of war camp in Hawaii," he said, "I was a suicide pilot that missed." If anyone had written these lines for a studio production in New York, I would have laughed him out of the office but I could recount numberless stories of hardships, privation, misery, suffering, and the triumph of the human spirit.

To see Communist soldiers standing beneath a white guardhouse, some fifty feet where you are set up to shoot a scene, makes them look like the figure of some grade B melodrama imagination. Yet the scene was Freedom Bridge in Hong Kong and it was all part of the films we had to make.

Film Production in Hong Kong

The only time I felt physically at home in my entire trip was an evening's visit to the lot of a leading Hong Kong film company. Most of the Chinese films made outside of Communist China are made in Hong Kong, and the sight of N. C. Mitchell's Baby blimps, RCA mikes and Tri-X film cans was like a letter from home. A sidelight on Hong Kong film-making—studio style. Hong Kong is one of the most crowded and noisy cities in the world.

To keep sound problems at a minimum all shooting is done at night. The working day begins at nine in the evening and by 10:30 or so the actors are made up in the robes and trappings of ancient Imperial China.

Since modern life in Hong Kong is a grim thing the main output of film studios is costume drama and stories of greatness out of the legendary past. Cameras would roll until dawn's light took the edge off.

The World As a Studio
by Lester Becker

It's a long way from West 39th Street to Hong Kong. It's a long way from a busy, industrial documentary film industry located in the heart of Manhattan to the Far East—a world in ferment. The miles seem even longer when you try to make the transition as a film director in a fast-growing company suddenly thrown into the real world of life and death, asked to make creative motion pictures that will serve an industry, a client and the public at large.

Working in a film studio we can forget that there is a world. We live in a wonderland where grass comes in mats, the sun is a "five" shining through Venetian blinds which hang in limbo from a century stand. In this fantasy world, moonlight is a key-to-fill ratio, rooms have two walls, and time runs by on the dolly tracks, and yet we are, or call ourselves, documentary film producers.

Recently I had a chance to take a look at the real world and what I saw looked so unreal that I could have sworn "C" clamps were holding it together at the seams. It was all there in front of us and it was our job to bring back some of it on film.

In March of 1956 Dynamic Films Inc., through its subsidiary Alan Shulin Films Inc., had completed some rough screen treatments on four films to be made for the Broadcast and Film Commission of the National Council of Churches of Christ, The Evangelical and Reformed Church, The Presbyterian Church, The American Leprosy Mission, and the Women's Section—Board of Methodist Missions. Now the job was to get it on film and after clearing up my nice warm desk I was on board a Northwest Orient Airliner heading for "The Mysterious East."

No Studio "Scenes" These

I should have realized then that the world—a large economy size world—is nothing like our mild studio copies. There is nothing like dawn over the northern reaches of Alaska—an orange red flame smeared color on black rock, blue-white cliffs of snow and cold green water. The grandeur of it reduces our own planning for "effects" to something laughable. This was only the beginning of a series of tremendous impressions. Everything was new and unusual—what else can I call them but "scenes."

Tokyo. Beautiful, modern, downtown Tokyo, looking more like Broadway than Broadway. My Japanese companion casually remarks, "In 1916 standing at this spot you could look for miles, literally miles, in any direction and see only rubble and safes."

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the Mole Richardson's. Perhaps I
should explain that since studios are
scarce in Hong Kong all interiors are
shot exterior, on the studio lot, but
lit conventionally since shooting
is done at night.

Picture this scene: a studio lot
with a series of interiors representing
palace prisons, bedchambers and
what have you. Often half a dozen
productions would be shooting side
by side, a pattern that the only partition
between the centuries. Surrounding
the lot is a high wall which is
broken only by a large studio
gate. On all the walls and packed
six deep at the gate night after night,
are the unemployed and unhoused
of Hong Kong watching impassively.

It is strange to think they had fled
the Chinese mainland to find them-
selves in Hong Kong with no re-
sources and nothing to do but watch
this incredible operation.

Where was reality—inside the
gate or out?

A Problem in Casting

Casting is a major problem in
Hong Kong. I wrote a letter home
in which I said I interviewed young
men for the lead today. Their names
were Sung, Sang Shin, Tsun Tsung
Ching, Chung Chang Hsin Tang,
and I've left out a few. A major
problem was that young men who
could speak English were in demand
in offices and shops, and could not
consider short term work for fear
of losing their jobs.

All the professional actors I saw
looked exactly like what they were—
actors. I finally settled on a young
social worker employed in a mission
office. He understood English and
together we walked through scenes
until the reasons for "bits" of action
—pauses, glances, a shrug, became
apparent to him.

Only then could he act it out for
the camera. It is a good test for
the authenticity of the script.

The actual shooting brought spe-
cial problems. Wherever you go
in the Far East hordes of children
will appear as if by magic as soon
as you unload a tripod. I gen-

erally found that the establishing
shots could be made with one or
two actors working and a hidden
camera.

By this, I mean setting up, run-
ning through the action, then just
idling away enough time so that the
crowd loses interest. A small nod
or a wink, the cameraman eases
down on the switch and—someone
looks right at camera. Three or
four repeats, though, and we had it.

The background on closeup and
medium closeup shots could be con-
trolled and the proper number of
people at the right time could be
bought rather cheaply. Whatever,
you do, don't get excited at the an-
tinities of the children and don't shout.

The kids think you are the greatest
thing since the circus. As far as
they are concerned you are just a
crazy new toy that dropped into the
neighborhood one day. But woe if
you try to "get tough" with them,
and shouting only brings bigger
crowds, faster.

Part of a Real World

But as soon as I began work on
location I found that the world is
real and we, the filmmakers, are
part of it. Shooting films to show
the work of missions of various
Protestant denominations put me
in contact with life as it really is.

The tremendous problems of pro-
fessional photography 7,000 miles
from home have shrunk when one
is confronted with the struggle for
existence which is fought day after
day by a large part of the human
family.

Technical problems were aston-
ing in variety—complexity and
devilish ingenuity but I realized that
the "actors" were taking their lives
in their hands by appearing in what
will be interpreted as an "anti-
western" movie. And these ac-
tors are real people—often re-enact-
ning with painful clarity, heart rend-
ing scenes from their own lives.

These "actors" also have families
in Shanghai, or Canton, or Peking.
What of them?

Who Interprets for Whom?

In other words the difficulties of
film making on a location such as
this are far greater and of a far
different nature than we had ever ex-
perienced either in the studio or
on location in America. Just the simple
lack of language, lack of means of
communication with your actors and
your crew and the people that inhab-
it your locale makes life almost im-
possible for a film producer. How
does one cast a movie when there
are 20 or 30 basic names in Chinese
and all are variations of the same
sounds. You may be casting a Mr.
Sang for a part and find out later
that you were thinking of Mr.
Song. Try reaching a member of
your cast by telephone to explain a
change in location or in time. Any-
where from 20 to 100 families use
the same telephone and when a
strange voice is heard at the other
end speaking a language which you
don't understand and you realize
you're speaking a language he
doesn't understand, how do you

reach the man you want to reach
when you want to reach him? What
happens when you get a group of
actors and people out to a Buddhist
cemetery all ready to shoot a scene
and suddenly find that they won't
move in the area you have chosen
because of rules and traditions you
know nothing about? How does

(continued on page 62)
Pharmaceutical Research & Lederle

Picture of Product Research Achieves "Broad Appeal" Goal

Sponsor: Lederle Laboratories Division, American Cyanamid Company.
Title: For More Tomorrows, 23½ min., color, produced by Willard Pictures, Inc.

* * *

* This film is a fine example of how to succeed in that most difficult of film projects, the "broad appeal" public relations motion picture. For More Tomorrows was necessarily designed to genuinely interest audiences ranging from junior high school students to their grandparents; from completely lay audiences to specialized medical groups. It was, in truth, a tough assignment for both Lederle's manager of Visual Promotion, William H. Buech, and for the producer, Willard Pictures, Inc.

Story Behind the Picture

The film's major premise is that pharmaceutical research has revolutionized modern medicine—90% of today's prescriptions could not have been filled 15 years ago. And, the film goes on to show Lederle playing a leading role in the field of pharmaceutical research and manufacture.

To carry this story along, For More Tomorrows uses a nice little plot about a boy who recovered from pneumonia. Broad spectrum antibiotics had cured him quickly and easily, and that was something that could not have happened 20 years ago. The boy wonders about the medicines that had got him out of the "Germ Palace," as he calls the hospital, so fast, and as he sips a soda in a drug store. A Lederle salesman he has met tells him, with visual flashbacks, how antibiotics were discovered and how they are produced today.

While the approach to the subject is a firmly established motion picture methodology, it is carried out very nicely with good-looking studio scenes shot in Hollywood, and beautiful photography of the Lederle plants at Eagle River, New York.

For More Tomorrows will be distributed to medical groups, schools, colleges, and other interested audiences by the Lederle Laboratories Division.

Liberia: Its Music and Dancing

"African Rhythms" Introduces New Firestone-Sponsored Series

Sponsor: Firestone Tire and Rubber Company.
Title: African Rhythms, 13½ min., color, produced by Vogue Wright Studios. Distributed by Assocation Films.

* Firestone has been in Liberia for many years and has a big stake in the Liberian economy. The company, as a friend of Liberia, has been interested, for many years, in telling Americans more about the customs and culture of its host country on the African continent.

Typical of Firestone's presentation on Liberian ways is this new film on music and dancing. It points out that the nation's culture is an ancient, colorful one and that while the civilized Liberians are among the most advanced of any African group, the country is as a whole clings to many of its traditional rites and ceremonies.

The dominant instrument of Africa is the drum. The film shows how it sets the tempo for work, worship, and ceremony. A high spot of the film shows the agile stilt dancers, deftly performing on 10-foot poles for a wedding ceremony, with the beat set by many drums. The songs of Liberia, according to the film, tell of heroes and hunters and sometimes of the American-born Liberians who returned to the country of their forefathers and founded the republic in 1847.

Through their influence, the music of Liberia has expanded. Actual tape recordings and on-the-spot footage show Liberians dancing to smooth western rhythms of a jazz orchestra in the modern metropolis of Monrovia. Ironically, the music that left Liberia during the slave-trade of the last century, has returned to its originators, in modified form, but with the same basic beat and tempo.

African Rhythms is the first film of the four Firestone subjects on Liberia to be devoted exclusively to native dances and music. It is being made available on a free-loan basis to schools, colleges, churches, clubs and other community groups through Association Films. It will also be released, in both black and white and color, to TV stations for public service programming.

A Rail Safety Message for Youth

Pennsylvania Railroad Meets a Challenging Hazard Problem

Sponsor: The Pennsylvania Railroad Company.
Title: Trains, Tracks and Safety Facts, 24 min., color, produced by Unifilms, Inc.

* Last year, records of the Pennsylvania Railroad showed that there were 39,192 reported cases involving youngsters playing on the tracks, tampering with switches and signals, stealing trains, or committing other pranks. There were 1,751 arrests; 32 injuries; and nine deaths.

To combat this serious situation, the railroad has embarked on an intensive educational campaign which will involve system-wide publicity, speakers, and a new motion picture, Trains, Tracks and Safety Facts. Presentations will be made before school assemblies, Scout meetings, PTA groups, service clubs and organizations interested in youth problems by a specially selected and trained group of officers from the company's Police Department.

Emphasis on Congested Areas

Speaking at a press review of the film in New York, recently, John T. Williams, Manager of Safety for the railroad, said particular emphasis will be given in distribution of the film to congested metropolitan areas below: racing across railroad tracks is a hazardous "game" for youngsters.

Canadian Film Series Shows Tots "Safety Begins at Home"

* Safety Begins at Home, a series of five (1½ to 3 minutes) safety motion pictures, has been produced for C. B. C. in Canada by the Motion Picture Centre, Toronto.

Concerned with the safety of preschool youngsters, the series deals with such hazards as the unguarded pan of boiling water, the frayed electric cord, poison within reach of little ones, the danger of falling off a balcony, and the open safety pin—too often thrust into tiny mouths.
to sell more
to train better
to demonstrate with impact

...at last

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The perfect sound slide film projection unit
self-contained • completely automatic • tape recorded sound

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robovision is a completely self-contained and self-operated slide film projector with synchronized sound on tape. It's "fool-proof"—simply plug it in, flip the switch and off it goes—completely automatic...no blown fuses, no pulled shades, no records to cue, no film to wind or rewind (it's continuous), no screens or bellows.

And no loss of salesman's dignity—he remains a salesman, doesn't become a slide projector and sound technician!

robovision is as simple to set up and operate as a desk lamp...gives beautiful 9" x 12" pictures, up to 110 of them—and carries up to one hour of automatically synchronized sound tape that plays continuously—no rewinding necessary.

robovision is small and light to carry—21" x 21" x 11", weighs only 36 pounds. To sell more—to train better—to demonstrate with greater impact—fill out and send this "no obligation" coupon today!

---

Mr. Anthony Flan
Oakton Engineering Corp., Dept. B-4
8225 N. Christiana Avenue
Skokie, Illinois

Dear Mr. Flan:
I would like to know how Robovision can help us sell more—train better salesmen—demonstrate our products with greater impact.

(underline one or more)

Check one: □ please send more detailed information.
□ please have your salesman call, without obligation to me.

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NUMBER 2 • VOLUME 18 • 1957
Cues to Proper Application of New Eastman Color Internegative and Intermediate Films for Best Results

Progress in Color film materials, processing methods and laboratory equipment hit a pretty rapid pace during the past two years. Greatly improved printing stocks, offering greater fidelity in reproduction from camera to the screen and quicker delivery at even economical cost were important goals for both film manufacturers and processors. With color accounting for a very high percentage of all sponsored and educational motion pictures now being produced, these goals were equally important to producers and their clientele.

But every phase of development requires considerable periods of research and pre-testing before new films are introduced to the field and then a period of consumer education inevitably follows to insure the proper application of new tools.

Take the case of the two new films recently introduced by Kodak's Motion Picture Film Department, both of which can be used for producing color duplicate negatives to obtain 16mm prints on Eastman Color Print Film, Type 7382. These new products are Eastman 16mm Color Interpositive Film, Type 7270 and the Eastman 35mm and 16mm Color Intermediate Films, Type 5253 (35mm) and Type 7253 (16mm).

16mm Internegative Film
First to be introduced was the 16mm Internegative Film, Type 7270. This was originally designed to make color duplicate negatives (Kodak calls 'em internegatives) directly from Kodachrome. Designed for use with Commercial Kodachrome, very satisfactory results have been obtained with other Kodachrome films. From duplicate negatives thus obtained, 16mm contact prints are made for general release.

It has also been discovered that this same material can be used for making 35mm blowups from 16mm Kodachrome originals by printing from Kodachrome onto 35mm internegative of the same material, known as Type 7270, 35mm internegative stock. 35mm color prints for theatrical and television use can then be made from this 35mm enlarged internegative by contact printing.

The problem of obtaining color prints in quantity, with minimum loss original fidelity and at reasonable cost has been a matter of concern since the introduction of Eastman Color Negative Film, Type 5248. For some time, the company's research people worked on a material which could be used in duplication as in black and white production, by means of a master positive and a duplicate negative. Although this approach is much more complex for color processing, a practical system (and the necessary films) was finally evolved.

Prints through this system are produced by first making a color master positive on Eastman 35mm Color Intermediate Film, Type 5253. A reduction negative is then made on 16mm Color Intermediate Film, Type 7253, resulting in a 16mm color duplicate negative. Contact prints are then made onto 16mm Eastman Color Print Film.

While not giving absolutely perfect match to a print from the original, this system is said to come nearly as close as its black and white counterpart. It should make the production of 16mm prints from a 35mm color negative much more practical.

Differ in Contrast Levels
Since both Color Interpositive Film, Type 7270 and the Color Intermediate Film, Type 7253, are used to produce 16mm color duplicate negatives from which 16mm color prints are made, there has been some confusion as to the differences between these two films.

One big and important difference lies in the contrast levels of the two films. In the case of Color Internegative, Type 7270, printing is done from Kodachrome, which is of print contrast. The Type 7270 must, therefore, be low in contrast.

In the case of the Color Intermediate Films, Type 5253 and Type 7253, the process starts with a negative and simply reproduces it. It is necessary, therefore, to use a material which, when printed back onto itself, does not change the overall contrast. This requires a material of considerably higher contrast which would not be satisfactory for use with Kodachrome.

Editorial Acknowledgment
* A highly interesting series of articles in this issue completes the "Views from the Bridge" feature in our recent 7th Annual Production Review. Matt Farrell (page 18) is president of Farrell and Gage Films, Inc.; Howard Lesser, who authored the prophecy on page 27, is president of Knickerbocker Productions, Inc.

Charles (Cap) Palmer by-lines on page 25. He is executive producer at Parthenon Pictures. The informative discussion of wide-screen visual presentation ideas on page 34 was contributed by John H. Rose, head of Visualscope, Inc.

Finally, but far from least, is James E. MacLane's "Truth Is Stronger Than Fiction" which the executive producer of Film Associates of Michigan wrote especially for us . . . and you on Page 36.
Sterling-Movies U.S.A.
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Truth Is Stronger Than Fiction

by James E. MacLane

When the Publisher of Business Screen suggested to me some topics that might interest film buyers and producers, the one that struck the right note was "A few traditions we could do without."

In 1929, when the commercial film industry was still struggling for recognition and relatively few of the producers prominent today had ever been organized, I was president of a Visual Education Club in a suburban Philadelphia high school. Our weekly programs included films that would, all things considered, look very good right now—films from pioneer sponsors like Bell Telephone, Chevrolet, and Metropolitan Life.

Much Product, Little Knowledge

We were fascinated by the motion, the sound effects, the animation and graphic explanations made for well-defined purposes, to be seen by specific audiences, but there is still a tendency—among tired script writers or inexperienced film buyers—to fall back on the film cliche, stock characters, and the "loved it last time" story line.

The improved understanding of the use of films in business communication has paralleled the rise of the professional manager—it is seldom necessary to make a film with the No. 1 objective of pleasing the Big Boss. The decision at a script presentation now can usually hold their own when the talk turns to technical terms and script writer jargon. When they buy a cliche-ridden, tradition-bound, old-fashioned film, it is usually because they've run out of time—or money. The client loses—and our industry loses more.

Let Sleeping Traditions Lie

It seems to me that one answer is evident in the good new films, whether they be money-makers, or prize-winners, or both. This is the dramatized documentary approach—the imaginative, colorful use of picture and sound to tell the true story, the real story—and there is one for every film, no matter how stereotyped the situation seems to be. Let's continue along this road—producers and clients alike—and let sleeping traditions lie!

A Business Screen Bookshelf to Serve You

* The latest reference books and handbooks of special interest to business and television film users are stocked in Business Screen's enlarged Bookshelf Service Department. Write to 7061 Sheridan Road, Chicago 26, for complete list.
What the sales manager learned at the PTA meeting

What really impressed the sales manager was the way the movie program was put across.

Everything teamed up for a smooth performance. The teacher set up the projector in jig time. She started with the opening frame—no distracting, flushing focus frame. The pictures were needle-sharp; the sound natural and comfortable.

The projector used was a Kodascope Pageant 16mm sound model. And, as the sales manager later found out, this portable projector not only provides simple setups, single-switch reversing, fine sound and brilliant pictures—it also is lubricated for life. This puts an end to the most common cause of projector failure, improper lubrication. It keeps a Pageant ready to go—on with the show.

Can you benefit from what the sales manager learned? You can if you use 16mm movies, whether for sales, advertising, or training.

Let a nearby Kodak Audio-Visual Dealer show you in person. Or send the coupon for a free copy of V3-22. It gives complete details on the Pageant and other Kodak equipment for audio-visual use. No obligation either way.
7th Production Review: Listing Addenda

Corrections and Additions to Data in the 7th Annual Production Review of Qualified Business Film Companies

**METROPOLITAN NEW YORK**

* AUDIO PRODUCTIONS, INC.  
Film Center Building  
630 Ninth Avenue, New York 36, N.Y.  
Phone: PLaTa 7-0760  
Date of Organization: 1933  
Frank K. Speidel, President  
Herman Rosche, Vice-President  
Peter J. Mooney, Secretary & Treasurer  
Sheldon Nemeyer, Sales Manager  
PRODUCER-DIRECTORS  
L. S. Bennetts  
H. E. Mandell  
Alexander Ganssell  
Earl Peirse  
Harold R. Lipman  
Erwin Scharf  
SERVICES: Motion pictures only, all commercial categories. Specialties: public relations, sales promotion, merchandising, training, medical, technical and educational motion pictures. FACILITIES: Both silent and sound studios; six cameras and lighting; Rromptly, Vice-President for location work with tape recorders; permanent staff in all departments, writing, direction, editing, animated drawing and optical; 16 & 35mm projection room; two optical printers; editing equipment; room stand for trick work; machine shop; extensive film and music library cleared for television.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: A Test in Time (American Telephone & Telegraph Co.); The Cyclone Furnace (Babeck & Wilcox); First A Physician (Du Pont Company); Unloading Ethyl Tank Cars; Autovotive Kit — Series (Ethyl Corporation); An Introduction to Someone You Know (Luxene, Inc.); The First Five Minutes (National Board of Fire Underwriters); Nurse Gas Casualties (E. R. Squibb & Sons); You and the Weather; Cutting Fluids (Texas Company); Continuing Series of Technical Films (U.S. Navy). TV COMMERCIALS: For N. W. Ayer & Son, Benton & Bowles, Cunningham & Walsh, Dancer-Fitzgerald-Sample, J. Walter Thompson, Young & Rubicam, and others.

**MARATHON TV NEWSREEL, INC.**  
10 East 49th Street, New York 17, N.Y.  
Phone: MUrray Hill 8-9855  
Date of Organization: 1948  
Konstantin Kalser, Pres. & Exec. Producer  
Kenneth Baldwin, Vice-President and Supervisor of Production  
Charles Van Bergen, Director of News and Special Events  
Jean Hauck, Office Manager  
Cindy Karp, Distribution & Traffic Manager  
SERVICES: Public information films, world-wide news service, company newsreels, special events coverage for industry, film editing, stock shots, etc. FACILITIES: Complete 16mm and 35mm production and editing facilities.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: Skyways Without Runways (Varad Aircraft Corp.); The Strongest Link (Parsons Corporation); Challenge on the Lake (Socony Mobil Oil Co.); Boomtown in the Muskeg (for “Outlook” — NBC-TV). NEWSREELS: For Radd Company, Socony Mobil Oil Co., British Information Service, Carrier Corp., News of the Day, Universal Newreel, Burlington Railroad. TV COMMERCIALS: For Pontiac (MacManus, John & Adams); Plymouth (N. W. Ayer & Son, Inc.); Socony Mobil Oil (Common Advertising, Inc.); Chrysler (McCann-Erickson); Oldsmobile (D. P. Brother & Co.).

**STURGIS-GRAFT PRODUCTIONS, INC.**  
322 East 44th Street, New York 17, N.Y.  
Phone: MUrray Hill 9-4894  
Date of Organization: 1948  
Warren Sturgis, President, Exec. Producer  
Benedict Magness, Vice-Pres., Gen. Manager  
M. D. Graft, Vice-President  
A. E. Snowden, Secretary-Treasurer  
Sidney Milstein, Production Manager  
SERVICES: Medical, technical, educational and industrial films & filmstrips; animation; t.v. production. FACILITIES: Live-action and animation production; complete facilities for 16 and 35mm production; script-writing staff; full art studio; sound stage, recording studio; sets; editing.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: Modern Concepts of Epilepsy (Aserst Laboratories); Preparation for Surgery (Winthrop Laboratories); Teacher Education Series: five films (McGraw Hill Book Co.); The Metisteroids in Rheumatoid Arthritis (Shering Corp.); Suppression of Lactation With Tace (Wm. S. Merrell Co.); On Impact (Medical Communications, Inc.—Ford Motor Co.); Urinary Infections (Nepers Chemical Co.); Cutaneous Leishmaniasis: An Aid To Diagnosis and Therapy of Pelvic Disease (Lederle Lab.). SLIDEFILMS: Determining Prothrombin Activity; The Female Reproductive System; Anatomy and Physiology of the Cardiovascular System (Warner Chilcott). TV COMMERCIALS: For Alchem, Inc.; Bell Stores; Leggett Stores; This Week Magazine; Troll Enterprises.

**VIDEO PICTURES, INC.**  
500 5th Avenue, New York, N. Y.  
Phone: LAckawana 4-2912  
Date of Organization: 1932  
Subsidiary: West Coast Sound Studios, Inc.  
510 West 57th Street, New York, N. Y.  
Phone: CI 7-2062  
Branch Office: 736 N. Doheny Drive Los Angeles 16, California  
Phone: CRESTview 1-0188  
Charles L. Turner, Executive Producer  
Frank Payne, Assoc. Producer  
Michael Sage, Assoc. Producer  
Elsie M. Rice, Treasurer  
Matthew McBride, Sales Manager  
Edward J. Thorn, Office Manager  
Philip Guarneri, Chief Editor
District of Columbia
Robert J. Enders, Inc.
1001 Connecticut Avenue, N. W.
Washington 6, D. C.
Robert J. Enders, President
Howard A. Enders, Executive Vice-President
Robert L. Friend, V. P. Chg., Motion Pict.
Stanley S. Bass, Production Manager
Richard J. Laitinen, Editorial Supervisor
Fred Waller, Art Director
Selvia Edlen, Publicity Director

Services: Public relations, 16 and 35mm color and white and color films for government, industry, television and theatrical release. Creative and production staff provide complete services from script to finished production. Facilities: No data provided.

Recent Productions and Sponsors
Motion Pictures: Ford Motor Company, Safety Film Series; Bombproof (Burroughs Corporation); Sky Sentinels (Lear, Inc.); The New Story of Milk; Crisis (Ex-Cell-O Corp.); The House in the Middle (National Paint, Varnish and Lacquer Association); Escape Route (National Automobile Dealers' Association); Time of Disaster; New Family in Town (Federal Civil Defense Administration); Television Films: Tomorrow—Today (Federal Civil Defense Administration); The Christophers (Father Keller); Songs of Our Fathers (religious series); Rogers Hornsby, quarter-hour sport series.

Virginia
Tantamount Pictures, Inc.
108 N. Jefferson St., Richmond, Virginia
Phone: Richmond 2-5841
Donald T. Martin, President, Treasurer
Alfred S. Traynham, Secretary

Services: Complete production service, 16mm and 35mm business and industrial films, television commercials and films for television. Facilities: Completely equipped sound stage, size 2,000 square feet; photographic sound, art, animation, script and production.

Recent Productions and Sponsors
Motion Pictures: Store for Tomorrow (State of Virginia Department of Public Highways); One Way Left (American Association of Motor Vehicle Administrators); Grand Caverns (Grand Caverns—Shenandoah Acres); Pine to Paperboard (Continental Can Company); What Mr. Evans Did (Evans Specialty Company). (Also see page 74)

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no warping
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no rubbing in...

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Compco reels are sturdyly constructed of tough, special tempered steel. They won't warp or bend—eliminating film wearing and rubbing during projection and rewinding. Compco reels and cans are finished in scratch-resistant special baked-on enamel. You are assured a lifetime of protection with these extra quality products...available in 600 ft. to 2,500 ft. sizes.

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When information is of vital importance...when speed is a necessity...when consistent, high quality theatrical images are required...or when processing costs must be held to a minimum—Filmline Processing Machines are always specified. Government agencies, industry, laboratories—all benefit by the speed, quality and convenience of Filmline Processors—and keep security at a maximum. TV stations and newsreel companies cut time between taking and showing news and sports with Filmline. No matter what your film processing requirements, there is a Filmline machine to do the job quickly, expertly and economically. Filmline engineers have achieved true automation for the first time in film processing machinery—absolutely foolproof and dependable, yet sensibly priced. Fourteen standard Reversal and Negative-Positive models for processing 16mm, 35mm and 70mm black and white or color film are available—and special machines can be built, or standard models modified to meet specific problems.

Filmline

For complete information, write
FILMLINE CORPORATION
Dept. BM-57 • Milford, Conn.

Number 2 • Volume 18 • 1957

59
Pilots Qualify Via Slides in Mohawk Airlines Program

* Successful use of aerial color slides in civilian pilot training recently has been reported by Mohawk Airlines, of Utica, New York. Employed to test pilots at new airports, the color slides speeded pilot training and cut training costs, according to Robert W. Jenkins, Mohawk's director of flight operations.

Prior to 1955, the Civil Aeronautics Administration regulations required that a pilot seeking qualification at an airport actually fly the run and make his approach and landing, accompanied by a pilot who was qualified at that airport. In 1955, the CAA approved, as a one-year experiment, the study of projected color slides as a substitute for actual flight. The visual substitute test was found to be so satisfactory that authority to use the slides was renewed last September.

High-speed Ansochromic color film was used without filtration to make sets of color slides to show the physical layout of various airports. The complete set included color slides of several aspects of the airport: the runways as seen from the ground; the runways from one mile out and 1,000 feet of altitude; the entire layout from 4,500 feet; the terminal area, to indicate Mohawk's ramp space; the entire instrument landing system course, from procedure turn, at the outer marker, to the middle marker and to the missed-approach area.

Projected color slides give the pilot more time to concentrate on the airport's layout and runways than would be allowed him if he had to make the same observations while actually flying a plane. The color photography has a third-dimensional effect which simulates actual visual study of the airports and enables the pilot to spot obstructions, taxiways and other detail, it was pointed out.

Success of the visual training at airports in Erie, Pennsylvania and Detroit, Michigan, indicates Mohawk's continued use of this new method.

* * *

Illustrated Brochure Tells of Producer's Credo, Facilities

* A model of its kind, the new illustrated brochure recently made available on free request by Centron Corporation, Lawrence, Kansas, producing company, tells the basic credo of this young but sturdy film maker. With excellent graphics, the piece shows ultramodern facilities recently completed, notes film areas covered and gives the company's viewpoint on production.

Raybestos-Manhattan Sponsor Film on Its Packing Products

* I Am a Packing, a 33-minute color motion picture, has been sponsored as a sales vehicle by Raybestos-Manhattan Company of Newark, New Jersey. The new film tells the product story of seven major packing types made by the sponsor for industrial equipment. It will be shown to groups of maintenance engineers and distributor sales representatives.

The film was produced by the sales promotion agency of Close and Patenaude, Philadelphia, in cooperation with Independence Films, of the same city. The script was written and directed by E. Burt Close of Close and Patenaude and the camera work was handled by Jack Defrenes of Independence Films.

Most of the footage for I Am a Packing was taken at the Raybestos-Manhattan plant in Manheim, Pennsylvania. Some sequences were made at the Navy Engineering Experiment Station at Annapolis, Maryland.

* * *

Kling Film Productions Exec Speaks to Publicity Group

* Hilly Rose, creative director of Kling Film Productions, Chicago, was the featured guest at a recent luncheon meeting of the Publicity Club of Chicago.

Rose discussed the role of motion pictures in the overall public relations program, emphasizing the achievement of prime quality films with the minimal sponsor expenditure. He illustrated his remarks with showings of recent public relations films produced by Kling for General Electric Company, the American Bakers Association and the Aluminum Company of America.

Pointing out values in human factors, he told the group:

"Publicity usually holds attention for a comparatively short period of time. When you have attention, are you getting through to the people you are trying to reach? A loaded, well-aimed gun makes its point: So does a loaded, well-thought-out motion picture.

"Film helps your audience identify emotionally ... creates a mental attitude for receptivity of information and better retention of your message.

"A solicitation letter for leukemia aid produces results. Show these same people a film of a boy suffering from leukemia, . . . show them his bed, his toys, his parents. Show the eyes of the parents with their untold agonies. Your film has created identification . . . identification which opens hearts and purses."
Experts Lend Hand at First Medical Film Workshop

The top men of the medical motion picture field—both in production and utilization—were the principal speakers for the First Medical Motion Picture Workshop. All workshop sessions were held on the studio sound stages February 4, 5, and 6—plus an interesting tour of the University of Kansas Medical Center on Thursday for demonstrations of various audio-visual methods in use.

Speakers included: Ralph Creer, Director, Motion Picture & Medical Television, American Medical Association; C. Graham Eddy, Chief, Medical Illustration Division, Veterans Administration; Dr. J. Edwin Foster, Director, Audio-Visual Institute, Assn. of American Medical Colleges; Mervin W. LaRue, Sr., Producer; Helaine S. Levin, Director, Film Library, American Dental Assn.; Dr. Joseph E. Markoe, Department of Anatomy, Duke University School of Medicine; Dr. John L. Meyer, H. U.S. Public Health Service Hospital; Dr. David S. Ruhe, Head, Department of Audio-visual Education, University of Kansas Medical Center; Warren Sturgis, Sturgis-Grant Productions, Inc.; and Sy Wexler, Churchill-Wexler Film Productions.

Specialists attending the workshop came from all parts of the country. They included some eighty photographic department heads from as many Veteran Administration hospitals, a dozen representatives of the major pharmaceutical houses, faculty members of a dozen medical colleges, producers who specialize in the medical and public health field, staff men from the medical corps of the Armed Services, the American Medical Association, American Dental Association, the American Nursing Association, Public Health Administration, Doctors of Medicine who are also producing film materials, and a number of other organizations and individuals.

Highlights of the meeting were the showing of films produced in the field, in the evening sessions as well as a part of the daytime demonstrations.

Medical film pioneer Mervin LaRue, Sr., was one of the Workshop leaders...

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- Animation motor $595.00
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**The Newest, Most Advanced Lighting & Production Equipment**

**LIGHTING EQUIPMENT:**

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crew of top ranking artists and technicians working as a team. I am proud of my craft and my part in producing a unique device, by which man can communicate with man. If, in the artificial world of the studio, we capture and transmit something of value to men in the far corners of the real world, we should all be proud. It is a worthy end.

Mental Health Film Shows
"Anger at Work" in the Office

Akin to hate, anger can be lethal in varying degrees, both numerable and suicidal. Boiling in the human brain, anger causes an intellectual headache—a strong feeling of dissatisfaction and ennui. Unchecked, anger buries into the mind, turns to rage and foams outward, spilling either on the object which ignited it or a substitute object. Anger at Work, a new 21-minute, black and white motion picture, deals with the anger "headache" and its effect on human beings—in workplace relationships.

Anger at Work was sponsored by Oklahoma State Department of Health and the International Film Bureau, Inc., Chicago. Though the film originally was developed as a general "mental health" subject and not with industrial training in mind, Wesley H. Greene, International's president, reports that "we have discovered great interest in the film among safety directors and personnel directors of industry."

One of the psychiatric consultants on the film, Dr. A. A. Hellman, notes that the purpose of the film was to "present some of the more common misplacements of anger and suggest a few simple techniques for controlling our emotions and encourage people to examine the causes of their anger, as well as the consequences of anger..."

To this purpose, Anger at Work dramatizes simple examples of the "headache switch"—the transition of anger and resentment from one man or situation to another person or situation.

First day on his drafting job, Wilson is doing fine—then he smudges the drawing. Ed blows top. Old Frank McCoy warns about the "headache switch." He shows Ed the various ways the hassle switch has worked among the people in the office.

Mr. Carter, the boss, suffers from an ulcer because of a nagging wife who phoned him every hour. Mrs. Nugent complained of headaches, blamed them on her try job—and had to be fired because her work suffered. It wasn't typing, was a young Miss Hogart who got the position Mrs. Nugent wanted. Tony Luciano, a gang boss, was angry because his son was in trouble with the police and was to lose a hand.

To borrow or rent Anger at Work, apply to your state health department, public library or other educational film library. To purchase the film, write to International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4, Ill. Purchased, the film may be used for commercial television. For commercial use, application must be made. (The film costs $125.)

Fuller Brush Slidefilm to Aid Recruiting of Dealers

The Fuller Brush Company is using audio-visual media to recruit new dealers. First of these devices is a 13-minute color sound slide film titled An Opportunity for New Career which was produced by Transfilm Incorporated for Fuller. It is being distributed with a set of slidefilm projectors to the more than 500 field managers who are directly involved in recruiting.

The film covers three basic areas of interest to potential dealers: the description of the work and a locality of leaving present position. Outlined in the film is a diversity of the Fuller line, protected territories available to dealers and company benefits such as retirement, insurance, etc.

While all Fuller Brush dealers are actually independent businessmen, a point stressed in the film, all dealers have the advantage of 50 years of good will already established by Fuller. Dealers are sent wind from all walks of life at receive any requested assistant from field managers, notes the film...
Visualize for Science

By International Geophysical Year activities, White Sands Signal Corps Agency and Raphael G. Wolff Studios joined forces. Chester Chess (second from left) White Sands staff, explains Aerobee rocket to producer Ray Wolff (far right). Wally Balcerzak, head of Signal Corps motion picture section is second, right.

 Chamber of Commerce: (continued from page 39)
equipment—two Magnecorders, and Berlant and Ampex 600—the latter two equipped with Ranger Tone or lip-sync recording. A specially wired electrical outlet permits an ion for a camera to receive power from the same source as the IBE and Ampex.

Three microphone inputs, located in the studio, terminate at a custom designed patch panel in the control room. This panel allows flexible use of all machines and any combination of microphones and speakers. All studio lights are operated in the control room which doubles as a projection booth. A two-way intercom connects the control room with the studio.

Edit Films Before Processing
At one end of the control room is a film editing desk, with complete equipment for editing film and optical sound tracks. All film shot by the Department is rough edited before being taken to the laboratory for final editing and processing.

The studio doubles as a recording studio and sound stage. It is acoustically treated with masonite and fiberglass and equipped with an independent air conditioning system that is completely silent. The studio also has a false wall (window sill and venetian blind) which provides a permanent set and also hides a large storage area.

Studio Designed by Goddard
The studio and control room, incidentally, were designed by Ken Goddard, with technical assistance where needed.

The National Chamber has made great strides both in the use of audio-visual materials and in their actual production. However, with a new department, staffed with men who are still willing to learn, the only way to go is up.

The battle for men's minds is being waged through the use of all communications media. The National Chamber recognizes this fact.

Sales Training Center: (continued from page 49)
into the back portion so that transparencies may be displayed to illustrate talks on the photographic processes. The theatre chalk board, also containing an illuminator, is made of a special material which enables it to serve as a magnetic board for certain displays. This chalk board may also be removed and replaced with a flannel board or peg board.

The theatre is also equipped with a movable darkroom sink which may be brought in from an adjoining area and connected to water and drain outlets in the floor for certain photographic demonstrations.

Kodak officials believe that the wide variety of audio-visual aids at sales training headquarters in Rochester have made a worthwhile contribution to the effective instruction of Kodak dealer personnel in selling techniques.

Ideal for sales conferences, technical meetings, conventions, schools, churches and hotels, and particularly where it is impractical, uneconomical or impossible to darken the room, or where it is desirable to maintain room illumination as for taking notes.

Projects 3½" x 4", and 2" x 2" slides to obtain pictures up to 30 feet wide. and of brilliance comparable to finest theatre projection. Plugs into any 110-volt A.C. outlet.

Write today for free literature, prices or demonstration.
Announce Test of Film's Role in Science Education as Wisconsin Schools to Show New Physics Program

As test tubes and drawing boards have become the spotlight incubators of production, industry, looking to its future requirements, is concerned with finding sufficient numbers of young men and women who are able and eager to work with the tools of science and creative technology. Jarred by shortages of science teachers, study facilities and science-minded students, a number of persons in education and industry are utilizing films to popularize science—and to teach it.

Into this effort next September will come a broad-scale test of visualized education: the teaching of high school physics to approximately 3,000 Wisconsin students by telefilm. A telefilm is a motion picture filmed at the performance of a television show. It is not a kinescope, which is a facsimile of the tv show, but a direct film production. The experiment will bring to high schools in about 70 Wisconsin communities part of a telefilm course taught by Professor Harvey White, of the University of California, a nationally-known physicist.

Will Use 81 EB Films
The telefilm "pilot study" is being conducted by the University of Wisconsin and its Extension Division under a $104,000 grant from the Fund for the Advancement of Education established by the Ford Foundation. Produced on 16mm color telefilm by Encyclopaedia Britannica Films, Inc., Wilmette, Illinois, the full course from which the Wisconsin experiment is being adapted consists of 170 films. The University will use 81 of these films in the multi-school study. The 81 films are expected to provide valid test of the effectiveness of such an audio-visual course.

The filmed physics lessons, covering about two semesters' work will be tested in Wisconsin high schools throughout the next school year. The UW study is intended to be a test of the films in four types of teaching situations. In addition two control groups will be studied—one in which students are taught a regular physics course and one in which students are taking no science courses. The purpose of the test is to see how much films of this type can enrich the teaching of science.

Is First Broad Evaluation
Currently being shown as a television series in Pittsburgh, the film course will have its first "broad evaluation" in the Wisconsin study. Each film in the course is one-half hour long. Three films a week are lectures by Professor White. Two films a week are laboratory demonstrations by the professor and his staff.

In the introductory film of the series, White says:
"Although the films present both lectures and laboratory demonstrations, it is most helpful when the students can do the work themselves later. The effectiveness of the film will vary with the facilities available in the school. Most importantly, the films make things visible in the classroom which have never been possible before: the rare, the very large and the very small, etc., and every student has a front row seat."

Chairman of the film-study project is Professor W. A. Wittich, director of the UW Bureau of Audio Visual Instruction. Directing the project, with Wittich, are Profesors Milton O. Pella, UW School of Education, and Charles Wedeneyer, director of Correspondence Study, UW Extension Division. "Some small schools, including ours in our state, have no laboratory facilities at all and the teacher has to teach strictly out of a book," Wittich said.
Mrs. Phillis Barclay joins Wilding Picture Productions

Mrs. Phillis Barclay, formerly of Guild Television Service, Ltd., London, England, is now a member of the production staff of Wilding Picture Productions, Inc., at the company's studio in Chicago.

Mrs. Barclay will work closely with Wilding's Television Division. At Guild Television Services, in London, she was a director and vice-president in charge of animation, cartoon, puppet and model activities. Known to London studios and advertising agencies as Phil Windbank, Mrs. Barclay brings to the American scene a fount of fresh and sophisticated ideas.

* * *

Harold Coxon Heads Crawley's Lab Division Processing Dept.

Appointment of Harold G. Coxon as head of the Processing Department of the Laboratory Division of Crawley Films Limited, Ottawa, Canada, has been announced by F. R. Crawley, president. For the past five years, Coxon has been supervisor of Processing, both color and black and white, with the National Film Board of Canada.

L. F. Van Houten Appointed Graphic Pictures Vice-Pres.

The appointment of L. F. Van Houten as vice-president of Graphic Pictures, Inc., Chicago, has been announced by the firm. Van Houten formerly was editor of American Business Magazine and senior editor at The Dartnell Corporation in Chicago. He will have charge of sales and script production at Graphic Pictures.

An author of science texts and business and training courses, Van Houten was for 10 years a public relations consultant to utilities in the south and northwest. He is a director and past-president of the Management Forum of Chicago.

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From the JUNIOR to the STANDARD to the TWIN-SELECTROSLIDE, nothing beats them! Built with more than 32 years of experience, to out-perform and out-last all others. Why not ask the firms who use them.

ALL SELECTROSLIDE automatic projectors are TURBINE-COOLED; operate with push-button remote control, or automatically. Will run continuously and automatically for long periods without attention. Available with various focal-length lenses from 2 to 10 inches; interchange-able magazines accommodate from 16 to 96 slides.

SELECTROSLIDE is the "diamond" of fully-automatic projectors...nothing finer...nothing more enduring...and there is a SELECTROSLIDE to fit your projection needs. Contact your local Audio-Visual Dealer for demonstration or rental of SELECTROSLIDE, or consult us.

Illustrated Literature available
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2201 Beverly Blvd., Los Angeles 57, Calif., Phone: DUnkirk 9-1388
People who make Pictures

the book company to the film company, he now will make his headquarters in the EBF offices in Wilmette, Illinois.

**William Blandford Appointed Haig, Patterson Account Exec**

Appointment of William O. Blandford as an account executive of Haig and Patterson, Inc., Detroit, Michigan, has been announced. Blandford will be located in the Dayton, Ohio, branch office of the Detroit firm as a specialist in motion pictures, slide films and printed media.

Prior to joining Haig and Patterson, Inc., Blandford served for three and one-half years with The Jam Handy Organization, Inc., and for eight years with the Mutual Life Insurance Co.

**Donald Willis Joins Staff of Keitz & Herndon in Dallas**

Donald E. Willis has been appointed animation artist for Keitz & Herndon, Dallas, Texas, producers of industrial motion pictures and television commercials.

For the past three years, Willis has been associated with the Alexander Film Company, of Colorado Springs, Colorado, as a design animator. Previously, he was an illustrator with the Continental Air Defense Command, United States Air Force.

**Terry to Cal Dunn Studios**

Tom Terry has joined the art staff at Cal Dunn Studios, Chicago. Terry specializes in modern design.

**in slide film recording —**

**ESI* means slide rule accuracy!**

Universal’s exclusive "Electronic Signal Inserter means exact placing and exact timing of the picture. Does away with the human element of button pushing. With ESI, slide film pictures change where and when you want them to! Designed by Universal's own staff of engineers, ESI guarantees perfection in slide film production.

Universal’s quality pressings on pure vinylite come in five different colors (red, black, green, blue and gold) at no extra cost.

Universal Recorders — home of the finest sound facilities for transcriptions, slide films and motion pictures.

**Names Administrative Aide**

Jack Hynes has been appointed administrative assistant to Murray Briskin, executive assistant to the president of Associated Screen News Limited. Hynes previously has been a photographic and film director.

**Capital Film Re-Named as National Film Studios, Inc.**

National Film Studios, Inc., is the new name of Capital Film Studios, Washington, D.C. — as of April 1.

Capital Film Studios was founded in 1953 by Capital Film Laboratories, Inc., and, since its opening, has been operated under contract by National Video Productions, Inc. Early this year, National Video purchased the laboratory the lease and leasehold improvements to the physical facilities at 105—11th Street, S.E., in Washington.

Effective with the change in name, the studio abandons entirely the corporate entity. National Video Productions and will operate as National Film Studios, Inc. Harold A. Keats will continue as president of National Film Studios. Edward W. Alfriend IV, president of Insurance and Bonds, Inc., of Alexandria, Virginia, and of International Finance Corp., Washington, joins the organization as a member of the board of directors.

Continuing—as in the past—under the management of F. William Hart, vice-president, the studio functions exclusively as a service facility for producers. The studio has a 2100-foot sound stage and a complement of professional lighting and grip equipment.

Though the studio and Capital Film Laboratories now are separate and independent facilities, they will work closely together. The laboratory will continue to supply RCA Sound Recording for the studio and the studio’s personnel and equipment will be available to all laboratory clients.

**Carlton Smith Joins EBF As Sales Promotion Manager**

Carlton Smith has joined Encyclopaedia Britannica Films, Inc., as sales promotion manager, according to Wilbur Edwards, vice-president in charge of distribution. Smith has been engaged in sales promotion for Encyclopaedia Britannica, Inc., since 1951. In the move from Blandford, the company maintains the most complete film laboratory within a 600-mile radius.

For the past 22 years, Beeland has listed major national and regional accounts among its clients for industrial, government, civic, church and school training films, television commercials and series for network and syndication, sports films, trailers for neighborhood and drive-in-theaters, motion picture production for theatrical release and talent management.

**Beeland-Woods Films, Inc.**

Is New Studio Organization

Charles D. Beeland, Jr., has announced the incorporation of Beeland-Woods Films, Inc., originally formed as Beeland Film Producing Company in Atlanta in 1935. Mr. Beeland, whose experience includes ten years with Paramount Pictures, is president and executive producer of the new company.

The newly formed organization is under the executive direction of Bernard L. Ochs, vice-president and general manager and a member of its board of directors. Mr. Ochs was formerly general sales manager of Crosley Broadcasting of Atlanta, Inc., WLW-A, and Southeastern representative for Crosley Broadcasting Corporation.

The company’s activities cover a wide range in the motion picture field including animated and live action, silent and sound, in black and white and color, including Cinema Scope. In addition to film production, the company maintains the most complete film laboratory within a 600-mile radius.

For the past 22 years, Beeland has listed major national and regional accounts among its clients for industrial, government, civic, church and school training films, television commercials and series for network and syndication, sports films, trailers for neighborhood and drive-in-theaters, motion picture production for theatrical release and talent management.

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Universal’s quality pressings on pure vinylite come in five different colors (red, black, green, blue and gold) at no extra cost.

Universal Recorders—home of the finest sound facilities for transcriptions, slide films and motion pictures.

**Business Screen Magazine**

66
Michael Stehney Joins Kling
As Vice-Pres., Exec. Producer

Michael Stehney has joined Kling Film Productions as vice-president and executive producer, according to an announcement by Harry Lange, executive vice-president.

Stehney, a veteran of 20 years in the motion picture and photography field, formerly was with Sastra, Inc., where he had served as a cameraman-director and later as production manager.

Among award-winning television commercials which Stehney shot, directed or produced are the Stopette spots and the Manor House Coffee commercials. Stehney began his career as a photographer with Underwood and Underwood in 1937. During World War II, he was with a Coast Guard motion picture and photographic unit.

Rick Landen Named G-Manager of Gerald Productions, Inc.

Rick Landen has joined Gerald Productions, Inc., New York City, as general manager of the firm. The organization produces industrial films, television commercials and programs.

Landen formerly was with the television/film Department of Mercury Artists Corp., and prior to that, he was an industrial public relations counselor.

Audio Visual Equipment and Consultation for the new SOCONY MOBIL TRAINING CENTER was supplied by Ken Killian Company

723 Prospect Avenue
Westbury, N. Y.

Phone: EDgewood 4-2733

Michael Stehney

Howard Magwood

Howard F. Magwood has been appointed vice-president in charge of television production by Sound Masters, Inc., New York.

As an independent, contracted to a New York production companies, Magwood, since 1951, has completed assignments for some 35 advertising agencies. Magwood has been connected with such TV programs as "Break the Bank" and "Hit Parade," commercials, director and was a production manager for the Beulah program. He has served in a production-direction capacity for some 5 other TV and industrial films.

John C. Thompson to Manage On Film, Inc. Mid-West Div.

John C. Thompson has been appointed manager of the mid-west division of On Film, Inc., of Princeton, New Jersey, and New York City. Thompson was formerly with...
**Films Tell Alcoa's Story in Plants**

"Family Night" Programs Feature a Visual Review of Year

Alcoa employees in many plant areas can take their family and friends to the movies once a year—at company expense.

Highlites, the film portion of the Alcoa Company of America's annual report, has proved so popular that it is now being shown each year, not only within the plants, but as the feature of a "Family Night" program in local theaters.

Last year the words Aluminum Company of America Presents—Highlites of 1955 appeared on signs before theaters in five towns in the Massena, N.Y., area. This year's film will make a "Family Night" debut at the Alcoa, Tenne. plant where officials expect a viewing audience of 15,000.

**30-Minute Sound, Color Film**

Highlites is a 30-minute, 16mm color sound film, written, produced and directed by Alcoa's own personnel. It represents an effort by company management to present company-wide activities with equal appeal to all plant sites.

"Family Night" was originated when employees asked that the film be shown to their families and has been introduced in the various plant areas upon request from employees. It features an introduction by the local works manager, the film Highlites, and usually includes a "family" type commercial film, followed by cartoons for the children. Each year, more and more Alcoa locations have initiated "Family Night." As a result, 35mm prints of Highlites of 1956 will be made and distributed to company locations for the first time—to be used in local movie theaters.

Filmed Throughout the Year

During the course of the year, Alcoa people are busily photographing and recording soundtrack on new developments, expansion, products and personnel engaged in their work. At the end of the year, all of the resulting film sequences are gathered together. During the first few months of the following year, the sequences are viewed and reviewed, and those to be used in Highlites are chosen. Recently, the film has included a sequence featuring a top executive who explains the company's yearly financial data.

After many methodical checks for smoothness and continuity, the finished product is released to Alcoa locations to tell the story of another year of activity within the company.

Films originally taken for use in Highlites, but not included in the final product—usually because of length limitations—is nevertheless put to good use. Alcoa's motion picture department in Pittsburgh has established a valuable film library with these sequences. In this cross-indexed file, data on various products and processes can be examined by interested personnel.

Each year, Highlites undergoes changes in format. In 1954, for example, the movie's theme was "How aluminum is changing the world around us." It took viewers to Alcoa's plant sites via scenic routes which illustrated modern uses of aluminum.

Commemorate 70th Anniversary
Highlites of 1956, latest of Alcoa's annual documentaries, commemorates the 70th anniversary of the discovery of the Hall Process. Basic continuity centers around the late Charles Martin Hall, the scientist who made commercial production of aluminum feasible, and who was one of Alcoa's founders. Some of the people who knew and worked with Mr. Hall appear in the film.

Highlites has proven useful and effective in others ways as well. It describing Alcoa's many activities in the aluminum industry to visitors company officials can show the film to supplement their own remarks. Also, at meetings of local community groups, for instance, the film can be used in much the same manner by Alcoa officials who are invited to speak.

Shooting for the first Highlites film in 1950 met with a cool reception from many employees. They looked with mingled disinterest and disbelief on the assortment of cameras, fighting devices and sound equipment which surrounded their machines. They were annoyed at the interruption, and they did not believe they would ever see the motion picture anyway.

Now There's Wide Interest

In 1951, after employees had seen Highlites for the first time, their attitude changed. Alcoa cameramen found a new eagerness to cooperate. Employees jumped at the chance to appear in the film. At present, one of their biggest criticisms is that they don't see enough of their plant activities.

Before 1950 film strips were used to tell the story of company activities, and their success inspired the idea of the longer motion picture story which attempts to utilize shots from each of the Alcoa locations.

**Changing Pattern of Years**

Use of Highlites as an aid in Alcoa's report to employees is an indication of the striking change which has taken place since Alcoa was founded as the Pittsburgh Reduction Company back in 1882.

Then, and for some years after, it was an easy task for the firm to familiarize employees with its activities, finances and finished products. The company's operations were relatively compact and the number of employees small.

**Growth Tremendous Since War**

By the end of World War II, however, Alcoa had grown tremendously and there was no sign that this growth would slow during the next decade. This expansion made it difficult for top management to relay information to employees in face to face discussions. Alcoa then began a program for foremen and super visors called the Conference Plan for Management. It was initiated to provide opportunities for super visors personnel to discuss mutual problems and to recommend solutions to top management. At the same time, the plan provided a means of informing foremen about company policies, history, organiz
tion, competition, products and processes.

Two important facts were revealed by meetings under the Conference Plan. First, some personnel thought Alcoa’s profits ranged from four to five times greater than actual figures; secondly, most of them knew little or nothing about the company’s production record, the amount of Alcoa’s income, or how it was spent.

To remedy this situation, the Conference Plan was utilized to explain Alcoa’s annual report; at first to supervisory personnel, but in a short time to virtually all employees.

How Meetings Are Conducted

The format for the annual report meetings has three main divisions. The works manager, or his representative, describes local activities. Discussion period is held, and the Highlight film is shown. The meetings are held during working hours, except at plants where “Family Night” is scheduled.

At a small plant, the works manager may review local activity in person. At larger locations, however, this method would be impossible, and, in some cases, tape recordings have been used to bring employees this message.

Charts, flannel boards, and film strips have been used as visual aids. Lately, some of Alcoa’s plants have produced their own motion pictures to tell the local story.

Discussion an Integral Part

The discussion period is also an integral part of the program. Here, each employee has a chance to ask questions and to air his views.

When the size of the group precludes a discussion period, double-posted postcards are handed out to employees. One half provides space for listing questions they desire to have answered. The other half may be used for comments and criticisms on the program.

A compact version of the company’s printed annual report, called “Alcoa Report,” is given to each employee. This booklet summarizes the year’s activities and presents company financial information. A Shareholder’s Report is also available for anyone interested.

Has Won National Honors

Alcoa’s annual report program, featuring Highlites, has won national recognition among presentations of its type. The Score, an employer-employee communication publication, gave Alcoa’s program a first place award and a second place tie in the publication’s last two employee annual report contests.

The company is convinced that the annual report program has brought about closer management-employee relations. How do employees feel? Here are some of their comments:

“I am truly glad and grateful to be an Alcoan. It is a great company that is looking forward to greater progress in the future.” . . . and . . . “The program was exceptionally interesting and educational. It is one of the finest ways of promoting management and labor relations that I’ve ever known.” . . . and . . . “Very well prepared. A wealth of information and a look at the many interesting phases of aluminum production.”

A 90% Favorable Response

Of course, not all comments are favorable. Some are very critical; a few are unprintable. But, over 90 per cent of the cards received have something good to say about the program, and even the relatively few unfavorable remarks are a sign of interest.

Alcoa believes that steady progress in any industry depends on the favorable attitude of the individual employee—and that a well-informed employee is a good employee. 

Editor’s Note: Only one phase of Alcoa’s extensive film activities, this report will be followed by a review of a new Alcoa sales film.

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**Editor’s Note:** Only one phase of Alcoa’s extensive film activities, this report will be followed by a review of a new Alcoa sales film.
New AUDIO-VISUAL Equipment
Recent Product Developments for Production and Projection

Automatic Slide Projector Announced by Viewlex, Inc.

A completely automatic slide projector, the Viewlex Instruct-o-Matic, has been announced by Viewlex, Inc., Long Island City, New York.

Designed for industrial or educational use, the Instruct-o-Matic uses 2x2 or Bantam slides and has 500-watt illumination. The unit’s automatic control permits the operator to concentrate on the lecture or demonstration subject matter.

The Instruct-o-Matic projector can be turned on and off and slides can be changed from across the room by remote control. An automatic timer will operate at any interval up to 60 seconds. The timer override button selects new slides and a hold button extends the viewing time of any slide. The unit’s touch bar control is operated by the slightest touch at any point, changing the slides smoothly, quietly and without effort in forward, reverse or repeat sequences, the manufacturer states.

A “Magic Shutter” on the projector has been designed to prevent eye-strain by automatically changing slides without visible movement or “white flash” on the screen. The unit also features a visual slide selector window, interchangeable lenses, large optics for greater brilliance, knee-action tilt-control, a die cast aluminum body and a 5" F 3.5 Luntar Professional Lens.

Portable A-V Package Makes Sales Presentation Easier

Salesmen and field representatives who are bent with bulky demonstration equipment may be interested in new meeting package idea described in The Florez Digest, a “file of promotion and training information” published periodically by Florez, Inc., Detroit film producers. The package was designed for one of Florez’s clients.

The new package involves use of the Video-graph contour-type flannelboard, invented by Ray Helber, Florez director of Client Service, using the package, the speaker a dealer or jobber meetings automatically employs the flannelboard presentation and a silent color film strip.

The demonstrator makes his solo presentation unhampered by complicated devices. Operating on one floodlights light up the flannelboard and the projector stops. When the flannelboard is doused, the projector goes into action. This showmanship action is facilitated by a simple foot switch, wired to both the projector and the floodlights. The meeting leader steps on the foot switch when he wishes to alter- nate his demonstration — changing the audience focus from the flannelboard to screen and back to the flannelboard. A remote control cord on the projector frees the speaker to move about as he changes slide frames.

The audio-visual package’s elements make it portable and conveniently versatile. These elements are: a Video-graph contour-type flannel board which folds for easy packing and which can be easily mounted on a table, packing crate or other flat surface; floodlights and the foot switch; a new collapsible lectern, complete with reading light, which folds to about the size of a brief case; a silent filmstrip projector; presentation material’s (meeting leader’s guide, filmstrip and flannelboard symbols) which take little space.

Faster Auto-Zoom Lens Announced by Perkin-Elmer

Doubled speed and greater remote control facility are the values in a new version of the Auto-Zoom variable focal length lens for 16mm and videon television cameras, according to the Engineering and Optical Division of Perkin-Elmer Corporation. Norwalk, Connecticut, the manufacturer.

The new lens has a speed of f/3.5, more than twice as fast optically as

Perkin-Elmer Auto-Zoom Lens
to withstand the wear and tear of field use.

The new model projects optical sound motion pictures as well as recording and playing back magnetic sound-on-film. Magnetic reproduce, record and optical playback positions are pushbutton-selected. All amplifier switching operations are automatically controlled by the buttons. A built-in red pilot lamp indicates when the projector is in recording position.

The 614 CBM projector includes a recording amplifier-mixer (housed in a separate case) with provisions for monitoring both visually from a meter or with headphones. Two microphone input channels are provided, plus an additional channel for recording from an optical to a magnetic soundtrack on the same film. An electric interlock system designed to prevent accidental erasure of the magnetic track is incorporated into the unit. When the projector is turned off or reversed, the erase head is automatically disengaged.

The new unit retains the features of the other JAN projectors, the company notes, including brilliant illumination, reverse projection, a built-in loop setter, complete film protection, sapphire guide rails and side tension clips, fingertip controls, a 2-inch f/1.6 standard lens and 3 large-aperture accessory lenses.

“Quick-thread” Reel Designed for Reeves Soundcraft Tapes

A new “Quick-thread” reel designed for easier, faster loading of recording tape, now is regularly supplied with 5” and 7” reels of Reeves Soundcraft tapes.

The new reel features a loading slot accessible at the outer edge of the reel. Tape is inserted in this slot and automatically guided to the hub for instant, secure attachment. When loaded in this manner, the tape can be fastened without the fingers touching the reel, the manufacturer states. The “Quick-thread” reel is said to permit loading with one hand in a single operation.

Because of the wide angle formed by the spokes and hub of the new reel, the tape also can be conveniently finger-loaded — the method commonly employed by professionals on 10½-inch reels. Each side of the “Quick-thread” reel has an indexing area with a special writing surface to permit indexing of the reel with all types of pens and pencils.

Further information can be obtained from Reeves Soundcraft Corporation, 10 East 32nd Street, N.Y.
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

70-slide changer. As many as 70 slides can be placed in one tray and transferred to the other tray by push-button remote control. The slides are standard 3½"x4" frames. Suitable for large meetings—from 75 persons to several thousand viewers—the SM.2 comes with a standard wide-angle lens for rear projection on a translucent screen.

The unit's source of light is a 3,000-watt tungsten lamp with a life expectancy of 100 hours. The slides and the entire mechanism are cooled with electric blowers of 230 cubic feet per minute capacity. The slides also are projected by a modern dichroic heat-reflecting filter. The SM.2 projector weighs 62 lbs.; the changer, 22 lbs. The projector's voltage is 115 volts, 60 cycles, AC only. For other specifications, contact Genarco, Inc., 97-04 Susphin Blvd., Jamaica, New York.

Genarco Slide Projector
Designed for Big Meetings

Sales executives, training directors and others who conduct big meetings and presentations have available to them a new visual aid mechanism in the Model SM.2 Genarco slide projector, recently announced by Genarco, Inc., Jamaica, New York.

The new Genarco Model SM.2 is a 3,000-watt slide projector with a 775-reciprocating mechanism.

New 16mm Film Processor Features Temperature Control

This versatile machine also functions as a negative-positive film processor, developing reversal or negative-positive at 1200 feet per hour. Complete temperature control is made possible by Filmline's exclusive "T-3 Guard" system which furnishes both heat and refrigeration control for each chemical tank.

The new model also features a variable speed drive mechanism, daylight operation for all emulsions, and a stainless steel air squeegee, an air agitation tube and a forced warm air Drybox. The unit has a cantilever construction, an oil-less rotary air compressor, fittings for continuous replenishment, a recirculation pump for the developer tank, a feed-in elevator and a 1200-foot-capacity magazine for continuous processing. The Model R15TC is 56" high, 70" long, 24" wide, and weighs 500 lbs.

For additional information, contact Filmline Corporation, Dept. B-57, Erna Street, Milford, Connecticut.

"Pause Button" Featured on B&H Model 775 Tape Recorder

A new tape recorder, Model 775, has been announced by Bell & Howell Company, Chicago.

Designed for use in offices, church and home, the 775 is well adapted to dictation by means of its "pause" button. When this spring-loaded control is pressed, it pulls the pressure roller away from the capstan, halting tape motion instantly during recording and playback. The same effect is obtainable by means of a remote-control foot pedal, available as an accessory. This feature is useful in transcription and other recording and playback, for interrupting the sound momentarily without stopping the mechanism.

Acoustically balanced twin 5½-inch speakers and a public-address switch control are among the 775's other features. A plunger affords quick change to tape speeds of 3¾ or 7½ inches per second.
Super Anscochrome, New Slide Color Film, Ten Times Faster

Super Anscochrome, a new color film said to be 10 times faster than previous color films, has been announced by Ansco, Binghamton, New York. Super Anscochrome is intended for the making of high fidelity natural color slides for screen projection and for color print making. The sensitive new film can be used to make color snapshots by the light of an ordinary 40-watt fluorescent tube or by daylight coming through a window, the manufacturer reports.

The new film has an official exposure index of 100 with normal processing. This speed may be doubled, to 200, by increasing the developing time. The basic exposure for Super Anscochrome is 1/500 second at f/6.3, as contrasted to 1/50 second at f/6.3 for conventional-type color film.

With Super Anscochrome, photographers will be able to use shutter speeds as high as 1/500 and 1/1000 of a second, to stop movement in the most rapidly moving subjects, it is stated. Initially the new film will be supplied in daylight type only, first in 120 size rolls, later in 20-exposure 35mm magazines.

S. W. Coldwell Subsidiary to Supply A-V Studio Equipment

Formation of the Caldwell A-V Equipment Co. Limited as a new subsidiary of S. W. Caldwell Ltd., of Toronto, Ontario, has been announced by Spencer Caldwell, president of the parent firm.

Located at 80 Jarvis Street, in Toronto, the Caldwell A-V Equipment Co. will handle audio-visual equipment for film studios and laboratories and radio and television stations.

The new firm’s president is M. M. Elliott, who has been associated with the radio and television industries for many years. He formerly was general sales manager of Marconi in Montreal and more recently general manager of Motorola Canada Limited.

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John H. Werner, Secretary-Treasurer
Maxfield Howe, General Manager
Gerald M. Tunnell, Account Executive

SERVICES: Producers of 16mm motion pictures
for industry, public relations, sales training
and specialized visual presentations.

FACILITIES: Complete camera, sound and lighting
equipment for all types of field and location
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and editing facilities, music library,
16mm color stock library.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Deep Gold; Accidents
Don't Just Happen; (Homestake Mining Co.);
Long Day at Discovery Rock; (Chord Uranium
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Mission to Singapore; Mission to Nigeria;
(Forney Foundation).

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Jean Vincent, Sales Manager
André Canet, Producer
Claude Bellanger, Art & Animation Director

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U. S. references: Darwell Corporation, Mobil Oil,
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Stock Shots to Order, Inc.
to Film Tests, Story Boards

- Stock Shots to Order, Inc. of New York City has announced an expansion of facilities to include screen tests and filming of story boards. The firm is entering its third year as a motion picture film production service.
- Raymond Pheelan, president, has produced tests for several national advertising agencies, filming them in the agency conference rooms. Filming a story board enables the agency people to see how their proposed spot will play—how well the selling points get across. The sponsor and agency invest many thousands of dollars in actual production.
- Stock Shots to Order, Inc., which also maintains a stock library of recent footage, continues its usual function of filming special material on location and in studios for television programs and commercials.

**Cellomatic Produces Meetings for Metropolitan Life, TVB**

- Two organizations have made use of Cellomatic presentations for key meetings recently. Cellomatic Corporation, visualized sales meeting specialists, produced sales conventions in March for Metropolitan Life Insurance Company and Television Bureau of Advertising, according to Milton Rogin, Cellomatic president.
- The insurance firm's production was a recap of a two-year U.S. and Canadian field trip by Frederick W. Ecker, Metropolitan's president. This visualized meeting, attended by MIL personnel in the Waldorf-Astoria, New York City, was the kick-off for a big MIL expansion program.

**Six Types of Magnetic Tape**

- If you are trying to figure out which magnetic tape is the right type for a particular recording job, you may find the answer in a new pocket-size folder free on request from Minnesota Mining and Manufacturing Company, Dept. M7-56, S. Paul, Minn.
- With text descriptions and cartoons symbolizing special uses, the two-color booklet is a quick guide to six different types of "Scotch" brand magnetic recording tape. Besides giving recording characteristics of the various tapes, the booklet contains a handy reference table listing playing time of single and dual track tapes at 3-4 and 7-2 inches per second in a variety of reel lengths. Other topics covered in the brochure are the use of splicing tape and leader and timing tape.

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JUDGMENT DAYS

The Motion Picture and Television Academies Point Up Awards Problem

This is Open Season for awards programs, the time of the year when the sap begins to

stir in the bushes and sponsors and producers

look to the glitter of a well-plated “Oscar” or

“Emmy” or a “Golden Reel.” So in this month

of another American Film Assembly (it may be

the last unless some fresh moose and better ideas

turn up), we pause to note that both the Academy

of Motion Picture Arts & Sciences and video’s

Academy of Television Arts and Sciences got a

lot of public attention on their respective awards

ceremonies and that more than a few weaknesses

were turned up.

Maybe we can learn something from these self-

judging events which one critic called “notable

for some glaring sins of commission as well as

omission.” Here are some pointers on the positive

side:

1. Events like these are natural public relation-

functions. They build a good news focus around which an industry’s story can be de-

veloped.

2. They show a cross-section of varied inter-

ests. Drama, comedy, news, sports, and the

whole gamut of techniques can be rehashed for

attention.

3. They do give some incentive toward a

quality goal on the part of creative and technical

people.

4. It’s good morale-building stuff for an in-

dustry.

Is Their Judgment Really Valid?

But on the negative side, both the “Oscar”

and “Emmy” awards showed that industry people

are not generally capable of independent award

decisions. Any strong group of “major” con-

cerns can easily sway this kind of voting in their

own favor. That’s been happening in Hollywood

for years.

What do these awards prove, if anything?

In the television industry, public interest evi-

denced by ratings was ignored. The selection of

Sanette Fabray (Caesar’s Hour) as “best com-

edienne in a series for the year” came after this

actress had left the program last May, 1956. That

single award by 2,500 members of the academy

made the whole affair look ridiculous.

We’ve been for the Film Council of America
ideal for all years since we first helped put it
together right after World War II. But we’ve

been very much opposed to its practices for the

last three years. What this industry really needs

is a nationwide sampling of its best works among

all kinds of prospective customers. Yes, we call

sponsors, schools, trade groups, church organiza-

tions and labor unions our customers.

There Are Better Answers to Consider

Why is it necessary to go through these wholly

imperfect agones of film selection at great cost
to both entrants and viewers when most of our

effort should go into localized, nationwide ex-

hibitions of all kinds of good current material?

Why not let the judging of our yearly efforts

go into the hands of our peers? The annual ef-

forts of the National Committee on Films for

Safety (see page 20) show how very simple and

economical this process can be. The plaques

and awards of merit of this specializing group are

widely respected.

How about cooperating with such groups as the

National Sales Executives, the Association

of National Advertisers, the Public Relations So-

ciety of America? Any selection or acknowledg-

ment of films by these groups would be invaluable.

These are our customers.

Let’s talk about this again, after the American

Film Assembly in April.

1956 Olympic Games Film Premieres in Paris; Will U.S. Ever See It?

- The official motion picture of the 1956 Olympic

games, titled Rendezvous in Melbourne had a for-

mal premiere in Paris on April 2. The full length

color feature was turned out by a French team

and is the first comprehensive coverage of the

Melbourne games. Disagreements between the

organizers and both newscast and television firms

almost blacked out any other coverage.

Here’s a good bet for some alert U.S. sponsor.

Otherwise we’ll let this particular film will play

art houses or nowhere in the U. S. Good

sportmanship and public interest certainly merit

something better than the fate which befell Leni

Reienstahl’s spectacular pictures of the Berlin

games just before World War II.
Timely Award to "Tornado" Film as Spring Storms Highlight News

* As spring's tempests rage over the Middle-West, the South and Southwest in recent weeks, the recent presentation of Public Service Citations by the Chief of the U. S. Weather Bureau (Department of Commerce) to the United Gas Corporation and to the Texas Eastern Transmission Corporation for their sponsorship of the documentary film Tornado, gets our "most timely" award.

But the big story behind this Calvin Company production is not in the glowing praise of Weather Bureau Chief F. W. Reichenbacher but in these hard facts:

Since the first public showing of Tornado on February 27, 1956 in Shreveport, La., the 15-minute black and white film has been seen by 42 million persons, according to Weather Bureau officials.

As a result of the tornado film showings during the spring and summer of 1956, 240 additional communities took action to establish local warning networks.

In addition to showing the operations of the Weather Bureau's Tornado Forecast and Warning Service, the film shows several dramatic scenes of approaching tornadoes and the precautionary measures that can be taken by communities and individuals to reduce loss of life and property. In addition to its use over television stations more than 350 times, the film has had more than 2,000 showings to public groups including schools, clubs, churches, public safety agencies and civic organizations.

Through the courtesies of United Gas and Texas Eastern, the Weather Bureau now has 255 prints of Tornado for use in 1957. Organizations may secure a print without cost from the nearest Weather Bureau office or state film libraries. The Calvin Company was the producer.

** Film Converts Hardened "Commies"

* Conversion note: After seeing the motion picture Hungarian Fight for Freedom, 25 former Communist prisoners in Greece's Nauplion prison asked to be transferred to the defense section—so says the United States Information Agency.

In the same vein, USA reports that persons attending the Izmir Fair in Turkey took home upwards of 50,000 plastic records featuring Celal Ince, a Turkish singer, and quoting from Washington, Jefferson and Atatürk.
### EASTERN STATES

- **CONNECTICUT**
  - Rockwell Film & Projection Service, 182 High St., Hartford 5.

- **MASSACHUSETTS**
  - Massilloi, West
  - Individual O.
  - An captive H.

- **NEW JERSEY**
  - Slidecraft, Co., 112 Morris Ave., Mountain Lakes, N. J.
  - Association Films, Inc., Broad at Elm, Ridgefield, N. J.

- **NEW YORK**
  - Buchanan Pictures, 122 W. Chippewa St., Buffalo.
  - The Jam Handy Organization 1775 Broadway, New York 19.
  - Ken Killian Co. Sd. & Vis. Pts., 723 Prospect Ave., Westbury, N. Y.
  - Training Films, Inc., 150 West 5th St., New York 19.
  - Visual Sciences, 9909 Suffer.

- **Pennsylvania**
  - J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

- **WEST VIRGINIA**
  - B. S. Simpson, 818 Virginia St., W. Charleston 2, Dickens 6-6731.

### SOUTHERN STATES

- **FLORIDA**
  - Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville.

- **GEORGIA**
  - Colonial Films, 71 Walton St., N. W., Alpaha 5578, Atlanta.
  - Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

- **LOUISIANA**
  - Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

- **MISSISSIPPI**
  - Herschel Smith Company, 110 Reach St., Jackson, 110.

- **TENNESSEE**
  - Tennessee Visual Education Service, 416 A. Broad St., Nashville.

### MIDWESTERN STATES

- **ILLINOIS**
  - American Film Registry, 24 E. Eighth Street, Chicago 5.
  - Atlas Film Corporation, 1111 South Boulevard, Oak Park.
  - Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

- **MICHIGAN**
  - The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.
  - Capital Film Service, 221 Abbott Road, East Lansing, Michigan.

- **OHIO**
  - Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.
  - Fryo Film Service, 1810 E. 12th St., Cleveland 14.
  - Sumas Films, Inc., 2108 Payne Ave., Cleveland 11.
  - The Jam Handy Organization, 300 Talbot Bldg., Dayton 2.
  - Twyman Films, Inc., 400 West First Street, Dayton.
  - M. H. Martin Company, 1118 Lincoln Way E., Massillon.

### WESTERN STATES

- **CALIFORNIA**
  - Los Angeles Area
  - Clausonsonho Audio Visual, 1572 E. Walnut St., Pasadena.
  - The Jam Handy Organization, 1102 N. Ridgewood Place, Hollywood 28.

- **COLORADO**
  - Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

- **OREGON**
  - Arizona Association Films, Inc., 1108 Jackson Street, Dallas 2.

- **TEXAS**
  - Deseret Book Company, Box 978, Salt Lake City 10.

- **UTAH**
  - Business Screen Magazine

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**Viva La Difference!**

*Continued from page 35*

Knowledge in the selling of room air conditioners.

The audience, furthermore, was not a captive one . . . they were independent business men who tended to look askance at sales claims by individual manufacturers.

But the wide screen allowed for interesting graph movement and comparison perspectives so compelling in its clarity and based so intrinsically upon the actual experience of the men in the audience, that the aim of the presentation was accomplished more effectively than could possibly have been done in any medium except wide screen.

These are just a few examples. There are many more. We now know, for instance, that the peripheral vision afforded by the wide screen affects the emotions, and the motivations of the audience, in a subtle, but powerful and moving manner. The traveling road show of the Saturday Evening Post, Behind the Covers, was a spectacular demonstration of this fact. It was built around a wide screen slidefilm which was designed to leave the audience with an emotional acceptance of the greatness of this publication.

The wide screen slidefilm which uses a single projector is not all things to all companies. Any film, used poorly, by the wrong company, in the wrong setting, addressed to the wrong audience, is doomed in advance to be a dud. And no artificial gimmick can salvage it.

But the wide screen, employed as an effective device, can do an outstanding job that cannot be done as well by any other medium. And between using a gimmick on the one hand, and employing an effective device on the other, there is all the difference in the world. That's why at our company, we often say . . . "Viva la Difference!"

**SAFETY AWARD WINNERS:**

*Continued from page 22*

By How to Have an Accident in the Home, 60 minutes, color, a home safety inspirational subject produced by Walt Disney Productions. In the Theatrical Trailers category, an award of merit went to Traffic Safety Series—five 27-second films in black and white, produced by United Film Service, Inc.
THE INDEX OF SPONSORED FILMS

* This reader's reference guide covers motion picture and slidefilm programs reviewed in Volume Seventeen of Business Screen. The issue number and page on which a case history or feature article appeared are shown for each sponsor and film title below.

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"American Engineer" is a panoramic spectacle of the latest, most striking and most significant achievements of the American engineering professions. It is scenically beautiful and all in Technicolor . . . produced and distributed by The Jam Handy Organization.

Just out, it already has been seen by over three and one-half million Americans in thousands of theatres. 16mm standard color prints are now available for plant, office, school, club and other group showings.

For professional assistance in getting your story before millions of eyes, in a big way, call
For 20 years we have been guided by one principle of business

"Perform the best service possible to sponsors of business films and the audiences who use those films!"

It is our objective to render services
- to our sponsoring clients on the basis of performance with integrity.
- to the viewing audiences on the basis of performance with dependability.

That we have done so might be attested by the fact that MODERN is the leader in its specialized field—performing service for more sponsors than any other distributor.

Film users, also, regard MODERN most highly of all—television stations and general 16mm audiences have repeatedly expressed their preference for MODERN service.

This year, and in the years to come, we will be guided by our conviction that we will continue to grow as we continue to maintain our standards of integrity and dependability for sponsor and audience, alike.

We would like to grow with you. Will you consider us for distribution of your film program?

Modern Talking Picture Service, Incorporated
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When you make your next TV commercial—

LOOK FOR THESE INGREDIENTS OF SUCCESS:

1. Proved reliability in meeting schedules;
2. Vivid photography that emphasizes the sales message;
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4. Policies that have won client approval for many years.

Caravel's specialized TV department is expertly staffed to give fast, careful service. We stand ready to discuss your TV needs at any time, without charge or obligation.

Advertising executives are invited to write or telephone for the free Caravel brochure, THE MOTION PICTURE AS A SALES TOOL.

Caravel-produced TV spots currently being shown include these famous names, among many others:

- American Standard
- Bufferin
- Dash
- Ehler's Coffee
- Geritol
- Gillette
- Goodyear
- Instant Postum
- Johns Manville
- Kelvinator
- Mistol-Mist
- Nabisco
- Nash
- Sani-Flush
- Socony Mobil
- U. S. Steel
- U. S. Treasury
- Westinghouse

CARAVEL FILMS, INC.
730 FIFTH AVENUE, NEW YORK
CIRCLE 7-6111
All of us at CFI are more than proud of winning the coveted Billboard award in every laboratory category...7 in all. And we want to express our sincere thanks to all of you in the TV industry whose votes made our "grand slam" possible.

At CFI our one desire is to achieve maximum economy for our clients by providing complete lab service at the greatest speed consistent with quality. But it takes more than desire to make a winner. We know we could not have won without the finest equipment, the determination to please and dedicated personnel comprising the best creative technicians in the world. So a very special thanks to Ted Hirsch, Lab Superintendent; Ted Fogelman, 16mm Supervisor; Ed Reichard, Chief Engineer and their respective staffs.

SID SOLOW/V.P. & Gen. Mgr.

The CFI Billboard Award Record

1953 CFI won the first place award for quality
1954 Three laboratory categories, CFI scored a "grand slam" winning all 3 first place awards for quality, speed, and economy.
1955 Three laboratory categories, CFI again scored a "grand slam" winning all 3 first place awards for quality, speed, and economy.
1956 Seven laboratory categories, CFI scores its third consecutive "grand slam" winning all 7 first place awards...

1. HIGHEST QUALITY PROCESSING BLACK-AND-WHITE TV COMMERCIALS
2. FASTEST SERVICE PROCESSING BLACK-AND-WHITE TV COMMERCIALS
3. GREATEST ECONOMY PROCESSING BLACK-AND-WHITE TV COMMERCIALS
4. HIGHEST QUALITY PROCESSING TV PROGRAMS
5. FASTEST SERVICE PROCESSING TV PROGRAMS
6. GREATEST ECONOMY PROCESSING TV PROGRAMS
7. HIGHEST QUALITY PROCESSING COLOR TV COMMERCIALS
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DUntirk 8-5121

NEW YORK
33 East 48th Street
New York 17, New York
Plaza 5-1875
BUSINESS SCREEN

THE MAGAZINE OF AUDIO-VISUAL COMMUNICATION

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Office of Publication: 7064 Sheridan Road, Chicago 26

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IN HOLLYWOOD

Edmund Kerr, Western Manager, 104 So. Carondelet Telephone: DUnkirk 7-2211

Let's Shaw "Films of the Year" to Potential Sponsor Audiences

★ This month's cover features scenes from several of 52 award-winning films listed on page eight. It also exemplifies the fact that pictures like these are the important substance, the vital keys to national sponsor interest in this medium.

While award ceremonies like the American Film Assembly satisfy our urge to recognize unusual creative efforts, we have overlooked an even bigger opportunity. Examples of good and useful motion pictures and sound slideshows should be seen by hundreds of groups of business and advertising executives throughout the land. Why not package ten, fifteen or twenty varied examples like the American Institute of Graphic Arts new programs the "30 Books of the Year" and send them to Atlanta, Dallas and Denver?

That's the gist of what we're now talking to among producers and sponsors. BUSINESS SCREEN has a plan that helps everybody, including those who need to see films to know what can be done with them. We're hopeful that the support of such a natural "sponsor" as the United States Chamber of Commerce can be enlisted for this campaign we call "Better Business With Films." We already have the endorsement of many local projection service people who assure us they will help.

Your ideas and comments are cordially invited. For this is the kind of idea that needs everybody's help. You can bet that the program opportunity is there ... we've been talking to local ad and sales clubs from coast to coast for years, and really give them your best on the screen and let the medium speak for itself. Makes sense, doesn't it?"
Byron offers you ANY or ALL facilities you require for completion of your original unexposed film...original processing; complete producer services; finished prints in either Color-Correct or black and white...in one convenient location. Byron producer services save you time, money and division of responsibility.

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FOUR 16MM PORTABLE PROJECTORS
WITH THE FAMOUS "DeVRYLITE" MECHANISM
A MODEL TO MEET YOUR NEEDS

- TSI MOVIEOMATIC (illustrated) — Especially popular for sales work because extremely light weight with repetitive projection on built-in, folding daylight screen.

- TSI DUOLITE (illustrated) — A double-purpose projector. Built-in, folding viewing screen gives TV-type pictures in undarkened rooms. Also projects to large screen.

- TSI DeVRYLITE — A small, compact, single case, light weight projector for auditorium or classroom use. Choice of 6", 8" or 12" speakers.

- TSI MODEL "D" — A double-purpose projector which also gives repetitive projection (no rewinding) for both built-in, folding screen and large screen pictures.

All four TSI projectors are equipped with this time-proved "DeVrylite" mechanism—solid assurance of long, trouble-free life and unsurpassed sound and picture quality.

The list of TSI users, made up of "blue chip" names which you will know, is all the more impressive evidence of TSI quality because many of those firms have reordered—many of them, several times.

We invite you to ask for a free demonstration and the new "full line" literature.

TSI
TECHNICAL SERVICE, INC.
30865 FIVE MILE ROAD • DEPT. C • LIVONIA, MICH.

Inspecting Acme color film printer built for Cinerama, Inc. at Gary's Engineering Development Laboratory is Vic Armstrong, Cinerama lab consultant. Printer, a prototype model, utilizes new Sylvania Radio Frequency lamp for high-speed, optimum quality color printing (see page 59).

Personal Profiles: the News in Pictures

Presidential nominee Adlai E. Stevenson has accepted his first major business position since return to private life. The new chairman of the advisory board, Encyclopaedia Britannica Films is pictured with former U. S. Senator William Benton, EB board chairman (left) and Maurice B. Mitchell (center) president of the classroom film company.

Hosts at opening last month of new Lincoln Square (NY) production center of MPO Television Films, Inc. are pictured above. Left to right: Gerald Hirschfeld, v.p., director of photography; Gerald Kleppel, supervisor of editing services; Arnold Kaiser, secretary-treasurer; Lawrence E. Madison, v.p., producer-director; Judd L. Pollock, president; and Marvin Rothenberg, v.p., producer-director (see page 50).
J. T. Dougherty (right), Du Pont representative, discussed "Superior" 4 with Director of Photography Morris Hartzband. Mr. Hartzband has had experience in every aspect of the motion picture camera during his 27 years in cinematography.

"We shot 'That Night' in 18 days...four days ahead of schedule...with Du Pont 'Superior' 4!"

says Morris Hartzband, Director of Photography, Galahad Productions, New York City

"That Night," based on a true story of a New York commuter stricken with a heart attack, was shot on a tight 22-day schedule. To achieve complete realism, much of the footage was shot on location at Grand Central Station—on moving trains, dim platforms, dark ramps.

Director of Photography Hartzband says: "The consistent results we got with Du Pont Superior® 4 motion picture film preserved the naturalness and realism of our locations. We saved so much time in our lighting setups due to the lower level of illumination required with 'Superior' 4 that we were able to bring in this film four days ahead of schedule. We used 'Superior' 2 for the shooting on the set and as far as grain is concerned you simply can't tell which sequences were shot with 'Superior' 2 and which with 'Superior' 4."

"That Night" is the first of 12 feature films Galahad Productions is making under a contract with RKO. Some of the interior scenes were photographed on the sound stages of the new Production Center in New York City.

For more information, write or call the nearest Du Pont Sales Office listed below; or the Du Pont Company, Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada (1956) Limited, Toronto.

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The New MARK IX MAGNAPHERIC SOUND SYSTEM, SYSTEM "A" with built-in record-play amplifier and remote control assembly is an engineering achievement with exclusive features found in no other recorder. Has recording, playback, and bias oscillator circuits enclosed in separate plug-in assemblies; easy accessibility to all amplifier components; push-button motor controls; remote control footage counter, record-play & film-direct monitor switches. Available in 16mm, 17½mm & 35mm priced from $2,145.00

**OTHER MODELS:**
- **MARK IX SYSTEM "B"** includes Model G-932 microphone mixer with 2 channel slide wire attenuators. $2,820.00
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- **TELE Model** features built-in Monitor amplifier, separate override torque motor, record gain control, and playback control. Priced from $1,570.00

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**Award-Winning Films of the Year**

- The selection of outstanding informational motion pictures includes recent winners of Golden and Silver Reel Awards at the American Film Assembly and of the national Freedoms Foundation Medal. Coincidental winners of the Columbus "Chris" Awards and of an Academy Award "Oscar" are included.

**This Listing of 52 award-winning films** includes the efforts of 31 producers of business, television and religious films. Also listed are several films produced by governmental bodies and educational groups. Of the 31 companies represented, Dynamic Films with four awards; MPO Productions with three; John Sutherland Productions, Inc., with three; Trans-Film, Inc., with two awards and Parthenon Pictures with two Golden Reel Awards (first place in the business and Industrial Process categories. American Film Assembly) deserve special mention. Awards are listed in four groups: the 27 business-sponsored motion pictures, followed by 14 films grouped as "Public Education" subjects and finally the Government-sponsored and honored Religious Films. The only major awards group not included here are the recent selections of the National Committee of Films for Safety, listed in a recent issue.

- **Bananass? Si Senor!**
  - Sponsor: United Fruit Company
  - Producer: John Sutherland Productions, Inc.
  - Silver Reel: Chris: Scholastic Awards
  - A Better Way
  - Sponsor: Procter & Gamble
  - Producer: Lasky Film Productions
  - Silver Reel Award
  - Billfish Safari
  - Sponsor: McLaughlin Steel Corporation
  - Producer: Sound Masters, Inc.
  - Silver Reel Award
  - Color Harmony
    **for Your Home**
    - Sponsor: Colorizer Association
    - Producer: Rippee, Henderson, Bucknum & Co.
    - Silver Reel Award
  - Crashing the Water Barrier
    - Sponsor: Socony Mobil Oil Co.
    - Producer: Marathon TV News-steel
    - Academy "Oscar" Award

The First Five Minutes
Producer: Natl Board of Fire Underwriters
- Silver Reel Award

First a Physician
Sponsor: E. I. du Pont de Nemours & Co., Inc.
Producer: Audio Productions, Inc.
- Silver Reel Award

500 Miles to Go
Producer: Dynamic Films, Inc.
- Silver Reel: Chris Award

The Hot Rod Handicap
Sponsor: Richfield Oil Corporation
Producer: Hal Roach Studios
- Silver Reel Award

Milling and Smelting the Sudbury Nickel Ores
Sponsor: International Nickel Co.
Producer: Film Graphics
- Silver Reel Award

New England Portrait
Producer: Bay State Film Productions, Inc.
- Silver Reel Award

A New Word for Farming
Sponsor: American Petroleum Institute
Producer: Colburn Film Services, Inc.
- Silver Reel Award

The Next Ten
Sponsor: Kaiser Aluminum & Chemical Co.
Producer: Parthenon Pictures
- Golden Reel Award

(Concluded on Page 68)
99 awards in 9 years

The trophies accumulate! — —

Our clients whose vision inspired the motion pictures which made them possible are proud of them and so are we. Meanwhile, day in and day out at Wilding, we are creating and producing many other pictures that are entered in the never-ending contest of competition for business. The goals they achieve are expressed in greater sales, improved services and more efficient personnel. The praises they earn are expressed in testimony from our clients who tell us that Wilding pictures accomplish the desired results.
Society of Photo Scientists to Convene September 9-13

The first annual conference of the newly organized Society of Photographic Scientists and Engineers will be held at the Berkeley-Carteret Hotel in Asbury Park, New Jersey, September 9-13.


TV Workshop, Institute Set for UCLA '57 Summer Session

A Television Workshop and a Television Institute will be conducted by the University of California, Los Angeles, Extension and the Department of Theatre Arts during the summer months.

The Television Workshop will be held from June 21 to August 2. Held daily from 1 to 5:30 p.m., this six-week session will concentrate on producing and directing in television, film, and radio. Enrollment will be limited to 40. The fee is $100. Directing the workshop will be Rudy Bretz, lecturer and head of the television-radio department at the University.

The Television Institute, scheduled from July 8 to August 2, will be composed of lectures and discussion periods under some 20 representatives of the film and television industry. It will be possible to register concurrently for both the Workshop and the Institute.

Persons interested in the courses may obtain information bulletins and application blanks from the Department of Conferences, University of California Extension, Los Angeles 24, California.

Skillman on PR Committee

R. C. Skillman, director of Public Relations of The Champion Paper & Fibre Co., Hamilton, Ohio, has been named among six prominent forest-product-using industry executives as a member of American Forest Products Industries, Inc., Public Relations Committee.

There's a GOOD reason!

TV TITLES BY KTS

Air Power... Sergeant... Our Hero... Formosa Theatre... Mama... The Home Man Against Crime... San Francisco Brutal... Adam's... The Goldbergs... Spy... Hopping Cattle... Follow That Man... Star Theatre... Willy... Hour of Mystery... and many others not yet released.
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Quality’s assured when you specify *Anscochrome 16mm PNI* for all your color work. This *three times faster* reversal color film has an exposure index of 32, easily raised to 125 in processing!

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Daylight and Tungsten types for processing by consumer or commercial labs. Available in standard roll lengths. *Anscochrome 16mm PNI* . . . another great film from ANSCO, A Division of General Aniline & Film Corporation, Binghamton, N. Y.

For crisper, color-perfect prints . . . *AnscoType 238 Color Duplicating Film!*

Matches to the full all the true color of your original picture. For cleaner whites, softer middle tones, open shadows, hi-fi sound. *Specify popular Ansco Type 238 Color Duplicating Film!*

*Ansco . . . the finest compliment you can pay your skill*
CLICK!

... and VICTOR’S improved Hi-Lite optical system puts 38% more light on the screen

Crisp pictures ... sharp contrasts ... 38% more light on the screen under adverse room darkening conditions. Yes, the Hi-Lite optical system with MARK II shutter is Victor’s answer to Industry’s 16mm projection needs.

You owe it to yourself and your audience to see how Victor with its Hi-Lite optical system helps give you professional film showings under problem lighting conditions.

Check all these advantages of Victor 16mm Projectors:

1. Easy 1-2-3 threading and operation
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4. Lubrimatic Oil System with one-spot filling
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MAGNASCOPe V200
Enlarges microscope specimens, projects them on screen or tabletop.

MOBILE PROJECTOR STAND
Leaves projector set up, always ready. Right projection height.

SILENT 16
200' reel capacity, variable speed control. Remote control for forward/reverse.

1600 ARC PROJECTOR
Meets the needs for professional showrooms for large audiences. Portable, and UL approved.

10th Columbus Film Festival Presents 68 Chris Awards

* Sixty-eight motion pictures, from industrial, governmental, scholastic and independent producer sources, won the new Chris Award introduced this year at the Fifth Annual Columbus Film Festival, held April 17-18 in the Southern Hotel, Columbus, Ohio.

Presented in five categories, the Chris Award is a newly designed certificate featuring a photograph of a 20-foot statue of Christopher Columbus which stands at the entrance to the Columbus City Hall.

The statue was presented to the Ohio city from the people of Genoa, Italy.

The Film Council of Greater Columbus, sponsor of the festival, intends that the new certificate will vividly identify the festival as a City of Columbus event. The Columbus Area Chamber of Commerce joined with the Columbus Council in introducing the Chris Award. The award may later be presented in the form of a miniature bronze statuette.

Chris Awards were announced Thursday, April 13, at an evening banquet in the Southern Hotel Terrace Room. John J. Joseph, vice-president of Public Relations for the Ohio Bell Telephone Company, spoke to the banquet guests on “The Film as a Communications Medium.”

Awards in the Informational-Educational-Cultural Art Films category were presented by George F. Jeny, supervisor of Education, the Ohio Historical Society. Business and Industrial Films awards were presented by Emery Kartorie, manager of E. K. Studios. Travel category awards were conferred by Daniel F. Prugh, director, Franklin County Historical Society and president of the Film Council of Greater Columbus. Home Movie Film award presentations were made by Daniel D. Fulmer, manager, Fulmer Insurance Agency and vice-president of Columbus Movie Makers.

Screenings of the films were held in the afternoon and evening, Wednesday, April 17. 1957 entries were, for the most part, above average, according to category chairman.

The Film Council of Greater Columbus is affiliated with the Columbus Area Chamber of Commerce, the Columbus Gallery of Fine Arts, Columbus Industrial Association, Columbus Retail Merchants Association, Columbus Public Library and the Film Council of America.
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Seattle Stages a 2nd Film Festival, Sans Awards, and Publicizes the Medium to Users in That Area

Youthful and confident, the Seattle Film Associates sponsored their second annual Seattle Film Festival on April 29—staging a non-competitive, boldly localized program in which fifty-four motion pictures were shown as the “best and latest productions available from all over the nation in the 16mm field.”

Though this year’s Seattle event was enlarged with the acceptance of films from across the nation, the festival served to accent Seattle and Washington state sponsors, producers and distributors, with publicity calling attention to the fact that there are close to 100 16mm film sources in and near Seattle.

20 Hours of Showings

Held in Seattle’s Norvay Center, the festival featured nearly 20 hours of showings. Virtue was its own award as the films, selected during several months of previewing, were shown, sans-trophie, in four categories—Lands and People: Science, Business and Industry; Music, Art, Experimental and Literature; Human Relations and Community Problems. All films chosen for the festival were productions completed since September 1, 1953.

Festival screening of Modern Feeds for Better Farming put a local interest spotlight on the sponsor, Washington Co-Operative Farmer’s Association, and the Seattle producer, Northwest Motion Pictures. Four Career in Nursing reflected the efforts of the Weyerhaeuser Timber Company, sponsor, and Seattle’s Rarig Motion Picture Company. 500 Miles to Go, a multi-sponsored film produced by Dynamic Films, Inc., of New York City, yielded a local angle; one of the co-sponsors was Barahl Manufacturing Corporation of Seattle.

Outdoor Films Are Featured

Louis R. Huber, Seattle producer and festival publicity chairman was represented by three films in the event—The Great Land, Angler’s Paradise and The Alaska Railroad. Olympic Rain Forest, produced by Olympic Films, and Conifer Trees and Glimpse of Upolu, produced by Martin Moyer Productions, depicted northwestern subjects and exemplified Seattle production and distribution sources.

Other Outstanding U.S. Films

Bringing nation-wide sources home to local users, the festival included such sponsored fare as General Electric’s This is Automation, Meet Mrs. Swenson and Clean Waters; Bell System’s Our Mr. Sun: Santa Fe Railway’s San Francisco and the Union Carbide & Carbon Corporation’s Petrified River, produced in cooperation with the U.S. Bureau of Mines.

These and other sponsored and independently produced subjects were on free exhibition so that the Seattle public could see the range of subject matter available in the 16mm field. Seattle Film Associates was formed as a film council in 1952. Its membership includes educational, governmental, health, religious, industrial and film production organizations.

Editor’s Note: For news of Columbus, Scholastic and Golden Reel Awards see other pages in this section.
ACCURACY

This word, in film processing, is a very important word indeed.

People tell you that one film processing job is as good as another, and what the heck, what's the measure of accuracy, anyway?

Well. To answer that one would take a very long time. Suffice it to say here that it's summed up in all the operations of a processing job, where even the smallest details are of great importance. It shows everywhere, and it positively shines when the film appears on the screen.

What we're talking about, of course, are the people and the operations at Precision Film Laboratories. Here attention to detail, sound, proven techniques are applied by skilled, expert technicians to assure you the accurate, exact processing your films deserve to justify your best production efforts.

Accuracy is a must for TV—for industrials—for education—for all movies.

In everything, there is one best... in film processing, it's Precision
18 Years of SPECIALIZING EXCLUSIVELY in 16mm Color Printing!

Color Reproduction Company's 18 years of 16mm color print specialization has developed a technique for guaranteed film quality which is the Standard of the 16mm Motion Picture Industry. These years of 16mm color film specialization is your assurance of BETTER 16mm COLOR PRINTS!

... in 16mm Color Prints SPECIALISTS DO THE FINEST WORK! Send your next print order to Color Reproduction Company!

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7936 Santa Monica Blvd., Hollywood 46, California
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Sales Expert William Gove to Speak at NAVA Convention

* William (Billy) Gove, vice-president of the EMC Recordings Corp., St. Paul, Minnesota, will be the featured speaker at the National Audio-Visual Convention and Exhibit in Chicago, July 20-23.

Gove is a sales consultant for several national concerns and has set up marketing clinics in Europe for the National Sales Executives' organization. He makes frequent appearances at sales meetings and conventions and has written numerous articles for trade journals.

Gove's appearance will climax the 1957 sessions of the National Audio-Visual Association's annual gathering. The convention is attended by more than 2,500 audio-visual specialists—members of seven national groups which hold concurrent sessions and workshops. The NAVA exhibit, the largest show of its kind, attracts the latest in audio-visual equipment and materials.

The convention and exhibit will be held in Chicago's Morrison Hotel, occupying the entire mezzanine and first floor of the hotel. Meeting hours for all groups are organized to hold open time for conventioneers to visit the exhibit. Information on exhibit space and regulations can be obtained by writing to Don White, Executive-Vice-President, National Audio-Visual Association, Fairfax, Virginia.

* * *

Writer Gene Reichert Joins J. M. Mathes, Inc. A-V Staff

* Gene Reichert has joined the Radio, Television and Motion Picture Department of J. M. Mathes, Inc., as a writer-producer.

Reichert formerly was a senior tv and print copy writer at McCann-Erickson, Inc., New York. Previously he had been a radio-television copy writer in the New York office of N. W. Ayer & Son, Inc., and had operated his own business as a writer-producer of films and tv commercials.
Educational pictures (that is, teaching films) need not be preaching films. When they seem to be, they seem to miss the mark. On the other hand, a good many, good educational films turn over the soil, plant the seeds, cultivate the crop and enable educators to reap a harvest. You can bring a lot out of the good earth. You can bring a lot out of eager minds. The methods are identical. There is excitement in learning when it's learning, and not being taught.

Among our clients:

- American Telephone & Telegraph Co.
- Babcock & Wilcox Co.
- Carborundum Company
- Cast Iron Pipe Research Association
- E. I. du Pont de Nemours & Company
- Ethyl Corporation
- Ford Motor Company
- General Motors Corp.
- Merck & Co., Inc.
- National Board of Fire Underwriters
- National Cancer Institute
- Pennsylvania Railroad
- Sharp & Dohme
- E. R. Squibb & Sons
- The Texas Company
- Union Carbide & Carbon Corporation
- U. S. Navy
- Virginia-Carolina Chemical Corp.
- Western Electric Co.

—and many, many others
1957 Scholastic Teacher Film Awards Presented to 11 Sponsored Motion Pictures and Filmstrips

* The 1957 National Film and Filmstrip Awards presented by SCHOLASTIC TEACHER magazine have been announced. The annual awards are based on the films' value for high school classes in English and the social studies.

Sponsored motion pictures which won Scholastic Teacher Film Awards included:

United Fruit Gets Award
*Bananas, Si Señor!,* sponsored by United Fruit Company, produced by John Sutherland Productions, Inc., and distributed by Association Films, Inc.

Don't Skid Yourself, sponsored by Aetna Casualty and Surety Company in cooperation with the Committee on Winter Driving Hazards of the National Safety Council; produced and distributed by Aetna.

*High Road*, sponsored, produced, and distributed by Ford Motor Company.

*Hawaii and Its Natural Resources*, sponsored by Richfield Oil Corporation, produced by Norman Wright and distributed by the U.S. Bureau of Mines.

*Man of Action*, sponsored by the American Council To Improve Our Neighborhoods and Continental Can Company; produced by Transfilm, Inc., and distributed by Association Films, Inc.

Honor Uranium Search Film


*Wings to Austria*, sponsored by Pan American World Airways, produced by Dick Durance and distributed by Ideal Pictures, Inc.


*Directing Your Dollar*, a filmstrip sponsored by the Institute of Life Insurance and produced by Win. Gottlieb and Associates, won a Scholastic Teacher filmstrip award. The winning films were selected by a panel of audio-visual leaders in education and government.

Eastman Kodak Business Up in First Quarter of 1957

* Continued gains in Eastman Kodak Company business during the first quarter of 1957 were reported April 30 by Thomas J. Hargrave, chairman, and Albert K. Chapman, president. The first quarter was above the corresponding quarter of a year ago and was described as "the best first quarter thus far."

Sales of photographic products in total were above the level of the first quarter a year ago. Over-all business with government and defense contractors continued lower, although sales of photographic items to the government were at a higher rate.

Films for business-industry uses, such as professional sheet films, graphic arts films and x-ray films for medicine and dentistry showed good sales gains, Kodacolor and Ektachrome films had sales advances. Some films for use in professional motion pictures showed gains but, in total, sales of these films were lower. Sales of films for use in television continued to advance.

Consolidated sales for the 12-week period ending March 24, 1957, were $163,081,735, an increase of 5.4 per cent over the $154,744,604 for the corresponding 1956 period. Net earnings after taxes for Eastman Kodak's 1957 first quarter were $17,677,378. This was 4 per cent above the $16,998,855 earned in the first quarter of last year.

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- Highest quality.
- Duplicates made from your 35mm original—any quantity.
- All duplicate slides mounted, ready for viewing.
- Fast service.

Information and prices on regular mounting service and duplicate slides on request. Write to:

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CAMERA EQUIPMENT—Where the Pros go for the World’s Finest TV and Motion Picture Equipment

Conversion of 100 ft.
AURICON CINE VOICE to 1200 ft. capacity.

Includes torque motor for magazine takeup. This precision conversion permits attachment of 400 ft. magazine (11 min., running time) or 1200 ft. magazine (33 min., running time). Also INCLUDES attachment of Veder footage counter. We can convert your present 1.5 inch Voice or supply you with unit already converted for use with internal magazines.

Conversion-less magazines $450.00

Complete line of 16mm and 35mm Cameras

New SPECTRA 3-color METER

Only accurate meter that measures all light sources, including daylight. Measures the proportionate amounts of all 3 primary colors in the light source, and indicates the filters needed for positive color correction. Product of Photo Research Corporation.

With case and strap $316.25
With Kelvin scale $336.25

750-2000-5000 Watt CONE LIGHTS

Most versatile shadowless floodlight you can buy. Used extensively by film studios.

750W-$75, 2000W-$110, 5000W-$175.00. Less stand.

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* 9.5mm Lenses in 16mm C mount. 18.5mm (extreme wide angle-flat field).
Lenses available in mounts for all 35 mm Motion Picture Cameras.

* PHOTO RESEARCH Color Temperature Meters.
* Electric Footage Timers
* Neumade and Hollywood Film Company cutting room equipment.
* Griswold & B & H. Hot Splicers.

* DOLLIES—Bardwell-McAlister, Mole Richardson, Century and Colortron Lighting Equipment.

Complete line of Magnasync Magnaphonic Sound Recorders

Prices subject to change without notice.

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A Significant “First” in Medical Film History—

International Exhibition of Medical Films Brings
Best of 15 Countries to AMA Convention June 4-7

Prophecy. French Surgeon, Dr. Eugene Doyen, wrote in the 1930’s “a motion picture of a typical operation could explain to a thousand persons in less than one minute what an entire lecture could demonstrate to only a small number of students placed near the teacher.” Students in the remotest countries, predicted Dr. Doyen, “would be able to acquaint themselves with the practice of outstanding masters.”

On June 4-7, during the annual meeting of the American Medical Association in New York city, some 15,000 physicians will have the privilege of attending the first modern fulfillment of Dr. Doyen’s prophecy when the A.M.A.’s office of Motion Pictures and Medical Television holds an International Medical Film Exhibition. Continuous showings of 45 medical films gathered from 15 countries will be held at New York’s Barbizon Plaza Hotel from 9 a.m. through 4 p.m.

It is also a “first” for the A.M.A., following its convention “firsts” of live color telecasts in 1949, scientific exhibits in 1899 and amplified broadcasts of heartbeats. Ralph P. Creer, Director of Motion Pictures and Medical Television for the Association, spent many months arranging the overseas contributions. Subjects range from blastomycosis to volvulus; countries represented are worldwide in scope and include Australia, Japan, Italy, France, Czechoslovakia, England, Switzerland, Brazil, Guatemala, and Mexico. Nearly all films are in color and sound tracks have been provided with English narration.

Symposium on June 6th

The program was made possible through the cooperation of Johnson and Johnson and includes a symposium on Thursday, June 6 on “The International Exchange of Medical Films.” Speakers include Wilbert Pearson, Chief, Attestation and Review Staff, Motion Picture Service, U.S. Information Agency, Washington, D.C., and Henk Nieuwenhuize, Director, International Rehabilitation Film Library, International Society for the Welfare of Cripples, New York city.

Films Tour After Exhibition

Following the exhibition, the 45 films shown will be loaned to state and county medical groups and medical schools. Technical interest in the presentations is keen, with more than 50 medical film producers, technicians and audio-visual experts from overseas also expected to attend.

Admission of persons directly interested in these programs can be arranged by special permission of the Director, the Office of Motion Pictures and Medical Television, American Medical Association, 555 North Dearborn Street, Chicago 10.

Sometimes We Overlook The Obvious!

The nationally recognized quality built into Calvin production work is available to you — as a Calvin services customer. Our standard of quality in 16mm film* is a PLUS value — a producer’s understanding of other producers’ needs. Just one reason why we are working in partnership with hundreds of other producers today!

✓ Complete Productions
✓ All Production Services
✓ B/W or Color Printing and Processing
✓ Projection Equipment

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*Since 1931!
I Think . . . therefore I Am

Like many time-honored adages, this one tells only half the story.

Because people feel as well as think, understanding and acceptance of what you want to do must be won in their hearts as well as their minds.

Our business is helping business make its ideas understood and accepted by communicating them to employees, customers, and the community with both emotional and intellectual impact.

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Creative film making is not a man...

...it is many experienced Kling specialists working together as a group in the production of industrial and television films which merchandise products in a creative ... effective ... way!

Creativity, Quality, and Service in Every Phase of the Film Making Art

People and Profits

Sponsor: American Newspaper Publishers Association,
Title: People, Profits and You, 25 min., color, produced by Transfilm, Inc.

* The challenge to business of a vastly growing productive capacity, together with increased population and disposable personal income, is the major theme of a new 26-minute color motion picture, People, Profits and You, produced for the Bureau of Advertising of the American Newspaper Publishers Association by Transfilm, Inc.

Featuring the Hall of Profit, in which are "enlivened" typical examples of successful manufacturers, the film points up the marketing approaches that have proved to be most effective in today's highly expanded economy.

Novel visual and thematic devices dramatize the many factors which have created the burgeoning market of today and tomorrow. A group of life-size mannequins, for example, depict a typical but now outmoded family group of 1945. There were only 139 million people then, notes the film, and most of them were without the modern home appliances in common use today. In contrast, a live 1957 family is shown in newer dress and with the new interests which, coupled with an increased population, have built the favorable market.

191 Million Population by '65

Buyers in today's market should increase to 193 million by 1965 when a $600 billion gross national output is expected. In 1955, our gross national output was about $391 billion with disposable personal income at nearly $271 billion.

New, varied interests like the increasing popularity of home gardening offer opportunities to suppliers.

In 1945, notes the narrator, the U.S. population of 139 million had low per-family ownership of appliances. Now there are 170 million customers.

Disposable income is building to an indicated $100 billion by 1965 and rising with it is the multiplicity of products and services. More people are buying more products, but the competition grows sharper each month, observes the film.

New Trends in Selling Methods
Especially significant are changes taking place in selling methods. Dominant among these changes, says the film, is the trend away from retail salesmanship toward self-service. In supermarkets alone, self-service accounts for 92% of sales and is spreading to other types of outlets such as drug, hardware, department and specialty stores. The upshot of this trend is to put a greater burden than ever on the salespeople.
In 1952, an outboard motor manufacturer's change in ad strategy put the company's messages in high potential areas, brought desired results, on pre-selling through effective advertising.

Numerous case histories of successful advertising and selling techniques are clearly demonstrated in the motion picture. Cited as most effective are the promotions which are tailored to fit each market and which direct heaviest concentration to areas where product demand is greatest. Advertising dollars, like salesmen, should be routed where they reach their greatest potential.

Gear Campaigns to Markets

The key to profits is the recognition that today's market and today's people are decidedly different from those of yesterday, concludes the film. Sales campaigns must be geared to the present market.

People, Profits and You is being shown to advertising executives nationally through the regional offices of the Bureau of Advertising in New York, Chicago, Detroit, Los Angeles and San Francisco.

The film was produced entirely in Hollywood by Transfilm, under the supervision of Edward A. Falasca, director of ANPA's Bureau of Advertising.

Who owns the oil wells? In this illustration from People, Profits and You, it's the man on the left.

Projector makes points about pens

Workers at Esterbrook Pen Company's Mexican plant don't speak a word of English. But they are taught to make pens by watching job training films shown to best advantage on RCA 16mm Sound Projectors. Esterbrook relies on RCA Projectors for superior results for more than 100 films used in Denmark, France, Venezuela, England, and Canada.

Your show—whether it's for training like Esterbrook's, or for safety, selling or public relations—will come off perfectly on an RCA Projector. Dependability is designed into the machine through such advances as the long-life induction motor, the special "Stellite"* steel pull-down claw, which engages film gently without tearing, large diameter, 16-tooth sprockets for safeguarding film by distributing tension over a larger film area, precision "floating" film guides to caress the films at pressure points. Fewer and slower-moving parts keep operating purr from distracting the audience. Thread-easy film path and simplified controls allow novices to run RCA Projectors with professional results.

See proof of RCA Projector simplicity and efficiency. Call your RCA Audio-Visual Dealer and ask him to bring a projector to your office. He is in the Classified Telephone Directory under "Motion Picture Equipment and Supplies." From him, or by writing Radio Corporation of America, Dept. S-25, Building 15-1, Camden 2, N. J., you can quickly obtain a free copy of the very interesting film planning book, "Films...Projectors...Ideas."

RCA

Audio-Visual Products, Camden, N. J.

*Reg. Trad. of Union Carbide & Carbon Corp.
The Case in Point:

TRAVEL PROMOTION

Problem: How to produce a film travelogue that would surpass a predecessor which, for eight years, had been an outstanding business-getter.


In 1948, we produced “High-Way to Hawaii” for United Air Lines. During the next eight years, it was shown to over 25 million people and thousands of them flew to Hawaii via United as a result. One of United’s chief executives characterized the film as “the most successful single promotional effort in the company’s history.”

In 1955, we were asked to produce a replacement that would surpass the old film in every way—in color, in glamour, and most of all, in direct sales results. We are happy to report that “Holiday in Hawaii,” released last Fall, has apparently accomplished this purpose—winning critical acclaim from audiences everywhere and high praise from the sponsor for its selling power.

Ringing the bell with audiences and on the cash register, too, is a characteristic of Cate & McGlone films. If you’re interested in evaluating our work, write for screening prints.

PUBLIC RELATIONS IN NATIONAL DEFENSE

A New Martin-Sponsored Picture Shows Air Force Jet Operations

Sponsor: The Martin Company.
Title: North Field Combat Operations, 20 min., color, produced by the Martin Engineering Division, Laboratory; The Calvin Company.

The Martin Company has released a new 16mm color film depicting a typical Air Force Reconnaissance Squadron undergoing transitional training from single-jet to twin-jet Martin RB-57s.

During the month of May, 1956, the 43rd Tactical Reconnaissance Squadron left Shaw AFB for a month of intensified ground and flight training at North Field, an isolated landing strip in South Carolina, where the monotonous pattern of sand flite and scrub pines is broken only by a control tower and a concrete runway. Here, since the 43rd wanted to train its flight and ground crews under field conditions, the men lived and worked in tents.

The Martin Company, with the cooperation of the Air Force, sent a camera crew along with the 43rd. For a week, the crew lived in the field, inhaled dust and the fumes of jet fuel, and recorded the North Field story as it happened.

When the week was up, they had the “feel” of what was happening at North Field and they had the film to tell the story of how a squadron flies, how it keeps its planes flying and how it relaxes. They picked Lieut. Don Friend, of Buffalo, N.Y., as a good example of a clean-cut young Air Force Officer and followed him through the significant events of one day in his life at the camp, starting with the briefing tent at dawn and ending with the night photo-reconnaissance mission.

The most thrilling scenes in the film are the aerial shots of the RB-57, flying high above the South Carolina countryside. These in-flight scenes were shot from a T-33, while other aerial views of both the camp and of the plane taxing for takeoff were photographed from an H-19 helicopter.

The basic mission of the 43rd is night photo-reconnaissance which presented the technical difficulty of filming a black plane on a night mission. This was overcome by shooting realistic models in the studio.


ART by VIDEART

ANIMATION

OPTICAL PHOTOGRAPHY

COLOR or B&W — 16 or 35MM

343 LEXINGTON AVE.
NEW YORK 16, N.Y.
LEXINGTON 2-7378-9
This scene-stealer has stolen 60 million hearts, too!

His name is "Buttons", and he's the star of a delightful 26-minute color movie, "Member of the Family", presented as a public (and canine) service of the Ken-L-Products Division of the Quaker Oats Company.

In two years, and after 14,879 group showings and 565 telecasts, "Member of the Family" has won the unanimous—and enthusiastic—approval of children and grown-ups of all ages!

It is important for sponsors such as Quaker Oats to know not only how a film is performing but what users think of the film and how audiences are reacting to it.

As part of our regular monthly reporting service, we forward to our sponsors all comments and suggestions from film-users.

Forty-six years ago Association Films pioneered the distribution of industry-sponsored motion pictures. We have never lost our pioneering zeal, namely to help sponsors take the best advantage of the exciting audience possibilities in this dynamic medium. If you would like to know more about Association Films, America's first distributor, please write Dept. B, 347 Madison Avenue, New York 17, N.Y.
16mm BULLETIN BOARD review

A Quick Reference Guide to Useful New Films & Sources

Communism in Hungary
★ Revolt of a Generation, a 20-minute documentary on the plight of Hungary under Communist rule, has been released by the U. S. Information Agency.

Building dramatic continuity with American newsreel photography, the film recounts Hungary's nightmare of tyranny from the beginning of Communist control in 1948 to the recent heroic but crushed revolt of the Hungarian people.

Revolt of a Generation, prepared for overseas showings, is available in the United States through United World Films, Inc., Government Dept., 1445 Park Avenue, New York 29, N.Y.

North American Defense
★ Sky Watch on 55, 30 minutes, color, reports on the construction of a gigantic aerial detection system in Canada for the protection of the North American continent—-the Mid-Canada Warning Line.

Sponsored by the Bell Telephone Company of Canada. Sky Watch on 55 records an effort which, it is believed, will have great effect on Canada's development—beyond the project's importance in the defense necessity. By dog teams, canoe, helicopter, airplane, ship and "cat train" men and materials have reached station sites from the coast of Labrador to the Rocky Mountains in the region of the 55th parallel in Canada's sub-Arctic to build the new type of defense network.

Produced by Crawley Films Limited of Ottawa, Sky Watch on 55 will be shown across Canada through local telephone organizations.

Drafting Technique
★ 3 Dimensional Drafting, approximately two reels, compares the 3-dimensional technique with conventional methods of drafting to show the advantages of "3-D" methods over flat plane or orthographic drawings.

Of interest to engineers, draftsmen and production executives, the picture is being made available to engineering societies, industrial organizations and schools. Produced by Knowledge Builders, 3 Dimensional Drafting is sponsored by John R. Cassell Company, Inc., 110 West 42nd Street, New York 36, N.Y. Inquiries concerning the availability of the film should be sent to this address.

(Continued on facing page)

film associates inc.

4600 south dixie avenue • dayton 9 • ohio

since 1937

OUR TWENTIETH YEAR

Phone: Walnut 2164

LARGEST ★ MOST COMPLETE STUDIOS & LABORATORY IN THE TRI-STATE AREA

★ FILM PROCESSING—Negative, Positive, Reversal ★ DAILY SERVICE
★ COLOR—B&W Duplicates ★ Optical Effects ★ Color Masters

PEERLESS FILM TREATMENT

TWO LARGE SOUND STAGES ★ 1,000 AMPS. ★ OUR OWN BUILDING

COMPLETE ANIMATION SERVICE ★ OXBERRY STAND ★ ART DEPARTMENT ★ HOT PRESS TITLES ★ FINEST RECORDING AND RE-RECORDING FACILITIES ★ MUSIC LIBRARY ★ PORTABLE KINESCOPE UNIT ★ SERVICES WITH SPECIALISTS FOR ANY PHASE OF YOUR MOTION PICTURE PRODUCTION

REQUEST OUR PICTORIAL BROCHURE AND PRICE LIST
**BULLETIN BOARD:**

**Management Control**

* Electronic Computers Improve Management Control, color, deals with the value of electronic data processing techniques in business. Distributed on a sale and rental basis by the University Extension of University of California, Los Angeles, this film focuses on the troubles of a manufacturing organization which loses a large order because of production delays. Tracing the order's ordeal from placement to inventory check, material requisition and production, the management sees that paperwork delays are the problem—because they result in lack of management control. How computers serve efficiently in such a situation is shown.

Electronic Computers...is available for rental at $1.00. Purchase price of the film is $15.00. Preview prints for organizations interested in purchasing are available on a transportation charge basis from Educational Film Sales Dept., University Extension (UCLA). For rental prints contact: Dept. of Visual Instruction, University Extension. A list of other rental libraries stocking the films will be sent on request.

**Compressed Air Power**

* Overworked and Underpowered, 23 minutes, color, argues visually for “properly engineered installation and distribution of compressed air power” as the way to maximum production efficiency.

Sponsored by Compressed Air and Gas Institute, Cleveland, Ohio, the equipment study is aimed at production executives, production workers, engineering educators, apprentices and students. The film offers ideas on cost reduction, checking procedures in the use of compressed air power, and on-the-job instruction. With the trend to mechanization, the flexibility of compressed air devices and tools is most important, the picture cautions.

Prints of Overworked and Underpowered are available for $1.50 each from: Educational Committee, Compressed Air and Gas Institute, 1410 Terminal Tower, Cleveland 13, Ohio.

Send in Your Listings

* Sponsors and distributors of films available for group loan are invited to submit basic data on new releases. Please include length, brief description of content and loan sources.

---

New audio system in
Bell & Howell
magnetic recording projector

New FILMOSOUND 302-E has 50% more output—high fidelity response—at no increase in price!

Bell & Howell pioneered low-cost sound movies through magnetic recording on film with the Filmosound projector. Now the new 302-E (Bell & Howell's third magnetic model) introduces still more improvements that add the thrill of hi-fi sound to your 16mm films.

Its powerful 15-watt amplifier has 50% more output. The wide-range frequency response — like an expensive high fidelity instrument — will reproduce any sound in the audible range. Microphone sensitivity has been tripled. An additional "peak" indicator light and automatic switching of input circuits help to make recording even simpler.

The Filmosound 302-E not only enables you to create and enjoy top-quality sound movies — it also brings out the best in magnetic tracks previously recorded! And, of course, you get brilliant, sharp projection of either optical or magnetic sound films. The 302-E is lighter in weight, easier to operate — all at no increase in price! $100.00 trade-in bonus! For a limited time, your old projector is worth $100.00 more than its "Blue Book" value when you trade it in on a versatile, new Filmosound 302-E. And your Bell & Howell dealer will soundstripe up to 400 feet of your favorite 16mm film absolutely free — just to demonstrate 302-E performance.

See your dealer today! Or write Bell & Howell, 7108 McCormick Road, Chicago 45, Illinois.

50 YEARS OF FINER PRODUCTS THROUGH IMAGINATION

Bell & Howell
Award 23 Golden Reels as 1,000 Attend the Fourth Annual American Film Assembly

THIS YEAR'S Golden Reel Film Festival showed a new face to the thousand representatives of producers, sponsors, distributors and users of 16mm information motion pictures and slide films who attended the Festival at the Statler Hotel in New York, April 22-25. Much of the carnival atmosphere which marked previous affairs of the American Film Assembly was missing, and the film enthusiasts in attendance seemed more intent on utilizing the workshop aspects of the meetings.

Officially, the Golden Reel Film Festival was a part of the Fourth Annual American Film Assembly of the Film Council of America. 256 films were entered in the competition for "Golden Reels" awarded in 23 categories. For three days, over three hundred jurors took part in judging the films, winding up with presentations at a banquet on April 25.

Unequal Competition for Honors
Criticism has been levied against methods of categorizing films entered in the Festival in the past, and, against methods of judging them. The same criticism can be applied to this year's Golden Reels, or, in fact to any competition of this nature in which, let us say, "apples" are running against "oranges" to see which is prettier.

It is just not possible to judge the merits of a film made to sell books in Atlanta, as compared to another film designed to explain the facts of sexual reproduction to Junior High School students. Yet, these very two pictures were in competition against each other, and similar anomalies occurred in practically every category.

Importance of Purpose Is Cited
However, it must be said that of all competitions of this nature, this year's Golden Reels judging tried to

* * *

Left: world-famed Helen Keller (seated center) was an honored guest during the recent Fourth Annual American Film Assembly. The film story of her life, produced by Nancy Hamilton, has been internationally shown. Its U.S. distributor, Leo Draffield, is in the right foreground of the picture. Wally Ross, Assembly publicity chairman, is in the background, behind Miss Keller.

Above: Producer Howard Lesser received Golden Reel award at Assembly banquet from Warren Sturgis, general chairman of the event.

accomplish the selection of winners as fairly as humanly possible. Time and again, it was noted how jury members emphasized and re-emphasized the importance of purpose in considering the merits of films. Faced with an almost impossible task, those responsible for guiding the juries into maintaining the right criteria did a remarkably able job.

Although exact statistics are not available, it seemed that screenings were much better attended this year than in the past. Many categories produced audiences that filled all seats, standing room, and not infrequently overflowed into the corridors. A random survey of audiences indicated that most people thought the films entered this year were of a higher quality than ever before. And while some very good films were overlooked in the awards, those that did win, without exception, merited the distinction.

Critiques Follow the Screenings
Following each day of screening in the various categories, critiques and workshops were held the following morning at which the pros and cons of various films, types and techniques were aired.

One interesting comment over-
heard at the Industrial Critique was that it seemed that films were no longer made to length-tailored to their subject material, but were universally made to check out exactly with television time segments. Those taking part in the Critique felt that this often resulted in padding, anti-climaxes and stultification, longed for the old days when a film could “get-up-speak-up-shut-up” without the limitation of the 14 and 20 minute time limits.

The American Film Assembly did not encourage exhibitors to participate this year, and such space as was in evidence was informal, merely literature spread on a table top.

Encouraging more exhibits, wider membership, possible increase in entry fees, and more support from business and the audio-visual industry were the key points discussed in business meetings of the Film Council of America. Since support from funds donated by various philanthropic foundations has dwindled to almost nothing, the FCA is currently hard pressed to maintain its activities in the manner it has in the past.

No concrete proposals were approved in Advisory Council or the membership meetings, but it was agreed that some steps must be undertaken very soon to find some means to underwrite the FCA’s minimum operating expenses.

Thorold Dickinson, Chief of Film Services of the United Nations, spoke at the Film Assembly Luncheon, held on April 23. His topic, The World Is Our Public emphasized the importance of film in telling of man’s struggle for freedom.

H. A. Tollefson, president of the Film Council of America, presided at the annual banquet, and the head table of dignitaries from the fields of industry, education, labor, government, etc., presented each winner with Golden Reel plaque, and runner-up with Silver Reel Certificates.

Below: Nat Zicker, President of Dynamic Films took active part in the Industrial Critique seminar at the American Film Assembly, last month.
How to Plan Ahead. Efficiently

"Capital really lives up to our promises."

SIGHT & SOUND

Top Ten Advertisers Carry 25 Percent of Television Costs

* TV’s current status is being summed up in many quarters these days, including the financial marts. With 499 TV stations operating in the U. S. (about 14 times that of Canada’s present 35 stations), this country “enjoys the highest level of TV activity in the world,” according to one financial analysis. The U. S. has nearly 40 million TV homes; Great Britain is second with 6.1 million, Canada has 2.2 million. The top 10 TV advertisers paid about 25 percent of the nation’s TV bill last year. The food and grocery group spent the most for spot time, while the top ten industries paid $113.5 million for spot time alone.

Harris, Upham & Co., nationwide investment brokerage firm, analyzes the comparative expenditures for program content: “Of the billions of dollars spent on commercial TV in 1956, less than 25 percent went directly into the creation of program content. The rest, almost $900 million, went toward the purchase of program time, commercials and commercial spot time.”

Much of this interest and the main concern of major entertainment film producers in Hollywood as well as the nation’s exhibitors is directed to the impending FCC decision on Toll-TV. Zenith’s Television, Paramount Pictures’ Tele- meter and the Skatiron Subscriber-Television system may well get their chance to prove their economic theories. Certainly the burden of network TV costs is excessive to all but the largest advertisers.

One result of Toll-TV (if it gets an FCC green light) will be a complete reshuffling of television film thinking and planning. Actually, it might do both advertisers and audiences a lot of good and put the burden of proof on the Toll-TV people who have to put out something worth the price the viewer must lay on the line to see the show.

Sight/Sound Videotape Still "Experimental" at 3M

* Before you make your next Rotary Club speech on the miracles of electronic progress, consider the recent headlines encountered by the Minnesota Mining and Manufacturing Company in the manufacture of videotape needed by the three networks (CBS, NBC and ABC) as they recently converted delayed network programs at the start of daylight saving time.

The nets won the race with their

Got grievances?
solve 'em . . .
prevent 'em . . .
put on this
prepared
SUPERVISOR TRAINING MEETING

Titles:
"Handling Grievances"

Here, in one package, is everything you need to stage an effective training meeting. So flexible you can use it as a 15-minute "quickie" or a stimulating 2-hour conference. Modern audio-visual techniques drive home important lessons in human relations and management procedure. Proved effective for any type of business.

ALL FOR JUST $22.50

LEADER’S MANUAL—a detailed "blue- print" of the meeting. Just follow it step by step. Contains instructions, data for chart or blackboard work, and commentary which you may read, edit or improve upon.

STRIPFILM—dramatically reveals the conditions that lead to grievances. Shows how supervisors can correct them and maintain better human relations.

SOUND RECORDING—a teacher that never tires, never omits, never forgets. Narrated by Harlow Wilcox puts the stripfilm’s message across clearly and convincingly.

FOLLOW-UP MATERIAL—text for a follow-up letter to send to each supervisor. For companies conducting the entire series of eight meetings, suggestions for certificates of completion are provided.

ORDER NOW

Send us your check for $22.50 now and save shipping costs (or we can bill you if you prefer). If material does not meet your needs you may return it and pay only the small service charge of $10.00 to cover the cost of handling, plus postage both ways.

ROCKET PICTURES INC.

6108-A Santa Monica Boulevard
Los Angeles 36, Calif.
A good hard look at the real problem was given by Bontow when he gave evidence of the difficulties involved in producing videotape—still considered an "experimental" product by the 3M Company. He said that in the past 12 months some 200 production runs resulting in hundreds of reels of the two-inch wide-tape had been made. Yet "only a few" reels had proved to be suitable for network television use on the Ampex machines.

Apparently it will be a little while yet before any major revolutions occur in the tried and tested ways of turning out films.

Eastern Firms Merge as United States Productions, Inc.

The formation of United States Productions, Inc., through the merger of two leading motion picture producers in the East—Science Pictures, Inc., and Information Productions, Inc.—has been announced by Francis C. Thayer, president of Science Pictures and Thomas H. Wolf, president of Information Productions.

Mr. Thayer, president of the new parent company, pointed out that the amalgamation is in accordance with an overall plan for the developing of an international film-making organization to serve clients in this country and abroad in all phases of motion picture, animation and slide-film work. Mr. Thayer is leaving for Europe this month to set up film production facilities in Rome, Paris, and London.

Founded in 1948, Science Pictures produces sales, training, medical, educational, industrial, documentary and annual report films. Information Productions was established in 1951 and has specialized in the field of public information and television film series and package shows. Both organizations have produced numerous television commercials.

In just five seconds—yes, only five fleeting seconds—you can set up a portable Radiant Tripod Screen. This amazingly easy quick set-up is made possible by Radiant's convenient, no-stoop "touch of the toe" automatic leg lock and other Radiant design features. AND, this is only one of many Radiant advantages that have made Radiant the world's largest selling screens.

From the compact Jiffy to the NEW WIDE screens

There is a Radiant Screen for every projection need, from the Jiffy measuring only 30" × 30" to huge CinemaScope-type screens measuring up to 30 feet. This includes table, tripod, wall and wall-ceiling screens in a wide range of sizes. Send today for the new Radiant Screen Guide, which tells you how to select the type of screens that best fill your needs.

Send today for FREE booklet!

Available only from authorized Radiant audio-visual dealers

RADIANT MFG. CORPORATION
1225 South Talman Avenue, Chicago 8, Illinois
Send me your FREE Screen Guide and circular on your complete line.

Name
Address
City Zone State
UNIVERSITY MAKES FEATURE FILM

University Film Production Unit
Shoots Full-Length Motion Picture on Campus

In Greenville, South Carolina, Bob Jones University is demonstrating a remarkable new trend in campus-produced films. This institution has not only reduced filming costs, but has created professional theatre-quality films, like the full-length feature "Wine of Morning," to equal Hollywood's best efforts.

These remarkable changes have been accomplished through the application of motion picture set techniques and the adoption of professional equipment used by major motion picture studios. The leading example of this development is seen in the increased use of the Mitchell 16mm Professional Camera, whose service-free operation and broad range of use has materially cut the costs of campus film production. Representative of film departments owning Mitchell Cameras are: Bob Jones University, Georgia Institute of Technology, Moody Institute of Science, and the Universities of California...Mississippi...Southern California...and Washington.

Complete information on Mitchell Cameras is available upon request on your letterhead.

*85% of the professional motion pictures shown throughout the world are filmed with a Mitchell Camera.
Visual Aids Spur European Productivity

Coordinated Services and Field Leadership by European Productivity Agency
Visual Center Gaining Ground in a Continuing Drive to Strengthen Economies

There is rapidly growing awareness in Europe today of
the vital part which can be played by visual aids in education
and in industrial training. Planners and trainers are aware that films
and other visual aids can help to solve
Europe's problem of training a sufficient
quantity of engineers and technicians
for industries in which science and technology have developed
at bewildering speed. New specialists
must be developed apace with the
technology, and engineers and workers must be retrained
to handle modernized equipment and to apply modern production methods.

Coordinating visual aids and providing leadership is the European Productivity Agency, within the Organization for European Economic Cooperation.

EPA Was Created in 1953
In 1948, the OEEC was set up to restore Europe's shattered economies and to act as a coordinating body for the Marshall Plan aid. In 1953, the EPA was created within the OEEC, when it was clear that one of the ways to strengthen Europe's economy was to increase productivity.

It will help the reader to think of EPA as a federation of productivity centers which gives to individual national centers the services and assistance that an industrial federation provides for its member firms. The EPA is a focal point of the European productivity program and the incentive for many national programs stems from the international organization.

Program Covers Wide Areas
The EPA annual program comprises activities in business management, trade unions, distribution, economic survey and productivity measurement, cooperation in research, human relations in industry, building, agriculture and underdeveloped areas.

In each of these areas, information aid is given in the form of seminars, international conferences, short-term consultancies (many of the consultants are Americans), study trips to the U.S.A. or to European countries and exchange visits.

Such assistance is complementary to national activities and there is a close dovetailing of country programs with that of the EPA.

Clearing House for Members
The EPA continually functions as a clearing house for the exchange of information which is channeled through every field of interest and redistributed through all participating countries.

Typical of this operation is the monthly publication, European Technical Digests, which contains the best of technical literature available in 11 countries.

Over 1,000 periodicals are read every month in order to make available to industry information which otherwise might never be read because of language difficulties.

European language differences are a basic barrier to a free exchange of knowledge and experience. There are two official languages in the EPA — English and French — but not every factory manager or trade unionist in Europe has a working knowledge of these two languages.

It is here that visual aids have been invaluable in improving communications between the countries participating in the productivity program.

Select Over 700 U.S. Films
First impetus for the EPA's film utilization was provided by U.S. administrations which, under various names (ECA, VSA, and presently ICA), made available a large number of U.S. industrial and agricultural films, selected from over 7,000 titles.

More than 700 of these films were delivered to Paris headquarters of the U.S. administration.

From Paris, the films were sent to Western European countries for screening and local selection. The various countries carried out this operation in their productivity centers and made requests to the U.S. administration for foreign language versions of the films needed for their industry, commerce and agriculture.

After this enormous "synchronization" operation, the EPA assumed operation of the film program. The progress of this European-operated program is "Phase II" reported here.

Main objective of the U.S. film program was to build up film libraries in the OEEC countries. This was successful and quickened activity in the national film centers already in existence and new film centers created as part of the national productivity organization set up from 1953 onward.

Data from several European countries exemplify the increasing use of films in the productivity campaign:

* In Germany, the Rationalisierungs Kuratorium der Deutschen Wirtschaft (RKWD), which acts as the productivity center with head-
Working out common problems of the European film program, the EPA's Visual Aids "Working Party" meets at the OEEC Headquarters in Paris.

In Holland, the Technical Film Centre reports the following statistics:

<table>
<thead>
<tr>
<th>Year</th>
<th>Films Shown</th>
<th>Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>1953</td>
<td>3,459</td>
<td>36,466</td>
</tr>
<tr>
<td>1954</td>
<td>3,453</td>
<td>76,546</td>
</tr>
<tr>
<td>1955</td>
<td>3,500</td>
<td>132,786</td>
</tr>
</tbody>
</table>

A striking picture of international film traffic in the productivity effort is the table provided by the Norwegian Productivity Institute. In December, 1956, the NPI library included a total of 509 film titles and 4,333 prints. 3,561 of which are Norwegian language versions. The countries of origin of these films include:

<table>
<thead>
<tr>
<th>Country</th>
<th>No. of Prints</th>
</tr>
</thead>
<tbody>
<tr>
<td>U.S.</td>
<td>459</td>
</tr>
<tr>
<td>U.K.</td>
<td>41</td>
</tr>
<tr>
<td>France</td>
<td>28</td>
</tr>
<tr>
<td>Sweden</td>
<td>24</td>
</tr>
<tr>
<td>Netherlands</td>
<td>1</td>
</tr>
<tr>
<td>Norway</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>569</td>
</tr>
</tbody>
</table>

Some 315 titles are in current circulation and frequent demand in the Norwegian program; tagged as "rarely issued" are 20 titles which are highly technical or which teach very special skills. During 1955.

Bellow: cartoon puppet explains material handling "The Shortest Way."

Norway acquired 86 titles and 79 prints; during 1956, 24 titles and 38 prints were acquired. From September, 1954, to June 30, 1956, 12,413 films were distributed.

The Centre Audio Visual of the French Productivity Centre indicates a steady rise in film usage figures from 3,200 in 1954 to over 6,000 in 1956.

Another indication of the increasing use of industrial films comes from the Central Film Library in the United Kingdom, which is the largest industrial film lending library in Europe. Film usage figures jumped from 9,944 in 1955 to 11,929 in 1956.

Although neither the U.S. administration nor the EPA can take full credit for the expansion of those services, at least part of the expansion can be traced to the development of the European film program.

There are numerous films from the original program in the CFL libraries. Moreover, the CFL reports that four Work Study films produced by the British Productivity Council in association with the EPA are among the top films in circulation figures for the current year.

One of the series, Introducing Work Study, seems destined to become one of the most popular films in the Central Library.

Comment of the Danish film center are most positive. There are 363 titles in the library and not one of them is obsolete, all are in constant circulation. In 1955-56, the library bought 35 new films. Thirty-six filmstrips were distributed.

Keep Posted on New Films

Every film center feeds the EPA with information on new productions. Whenever the title seems of interest to the European program, the EPA acquires two screening prints which are sent to centers whose personnel then determine whether to buy original versions or to apply for the right to make foreign versions. Information sheets circulated up to the end of 1956 reported on 1,024 European films. 120 United States films, 32 Canadian films, 160 European filmstrips and 5 United States filmstrips—altogether 1,737 titles.

In spite of the considerable number of titles located, countries are avid for new films are never completely satisfied. They feel that there is a vast untapped reservoir of useful new films—especially in the U.S.

Cooperative Film Production

In spite of the fact that several hundreds of industrial films are produced in Europe every year, it soon became evident that there were gaps in the so-called productivity film libraries.

This was borne out by a United Kingdom expert who considered that out of the two or three hundred films produced annually in the UK it was probable that only 50-100 could be of direct use in the productivity program.

Accordingly, the EPA launched a scheme for the cooperative production of films. This was the first time in Europe that international production on a big scale has provided concrete results.

Under this plan, the EPA gave 49% of the production cost and the 51% was borne by the country originally proposing the film script and undertaking the production—on behalf of the OEEC countries supplying the film project. According to EPA rules, at least five-country support was required to make a film a "co-production."

Over 40 films now are in various stages of production. Sixteen films have been completed, including four of a series of work study films mentioned above. The subjects of these films vary from work study to production control, sub-contracting, technological redundancy, retail trade, etc.

Included, too, are a few agricultural subjects such as bovine tuberculosis, work study in agriculture and nutrition of the ruminant animal.

It was not enough to provide some 40 new titles for the centers. These co-productions were made in the language of the producing country and as such were not of universal use.

Though most of them had English sound tracks, the UK having sponsored the highest proportion of films, the distribution of the films would have been severely limited unless other language versions had been provided.

Consequently, the EPA set aside funds for the synchronization of co-productions and for the synchronization of other industrial films requested by countries as a result of their screening of titles listed in EPA information sheets.

In this way, the EPA followed in the footsteps of the U.S. administration but on a more modest scale. An initial allocation of $57,000 was made to give a boost to synchronization and subsequently $71,400 was earmarked for a 50% subsidy given by EPA to countries for each film synchronized. To date, 93 titles have been made into foreign versions under this cooperative program.

Audio-Visual Men on the Go

Across Europe, north and south, EPA's consultants are visiting the workshops of industry, spreading and renewing faith in audio-visual aid, seeking and supporting kindred souls who fight for fuller media use in the local sectors.

A two-man team set out in a car loaded with equipment, films, flip-over charts and flannelboard material to cover the network of film centers in Western Germany more than two years ago. The travelers were EPA consultants Langton Gould Marks and Dick Bakker. Each film officer the pair met in Western Germany displayed high enthusiasm for his job but it was
obvious that these local film advocates were coping with very difficult situations. German industry at that time was not convinced of the value of visual aids.

The picture has changed. In almost every case, the film officer has developed his original job—which was to manage the film library—and has become a visual aids adviser. It was heartening for the EPA consultants to return to Germany recently and to find that several film officers had devised their own visual aids material for lectures on productivity and rationalization.

**Siemens Integrates Visual Aids**

During the tour of Germany, the EPA consultants saw many interesting examples of highly-developed aids for training. One of the most remarkable was at Siemens-Schuckert in Western Berlin. The director of training, Mr. Kautz, showed them through his neat store-room where visual aids were displayed so that instructors could find what they wanted without wasting any time. Apprentices are encouraged to work out their own aids to fit in with the training curricula.

One of the early visits to Norway, enabled the Norwegian Productivity Institute to organize a week's course on the production of a filmstrip on accident prevention. Mrs. Inga Millar, chief of the Visual Aids Section of the Norwegian Productivity Centre, has enlarged her field of activity and set up a National Association for Visual Aids which meets regularly and has close ties with both industrial trainers and educational authorities.

**SCPA a Leader in Sweden**

Sweden, from the first days of the EPA program, has shown its eagerness to incorporate visual aids as part of training courses whether they involved civil servants, engineers, officers from the armed forces, managers from industry or accident prevention officers.

Credit goes to the Swedish Council for Personnel Administration under the leadership of Rolph Lahnahagen and Gunnar Lindwall. So successful was one of the Swedish courses that television was persuaded to go along and to film part of a seminar.

Denmark has patiently developed its film distribution program in spite of serious transport difficulties due to the nature of the country. It should be remembered that some of the islands have no electric power to drive the projectors. At a local seminar organized for housewives, butchers demonstrated how to cut up pig and oxen. The Danish film officer made the demonstrations more effective by providing films and filmstrips for the occasion.

The traditional conservatism of university instructors was broken down to some extent when an EPA consultant gave a demonstration of films, filmstrips, flannelboard and charts before 50 Danish lecturers and professors. One example of specific interest to the technical university was a film produced by Rolls-Royce on Turbo Jet Propulsion. This was supplemented by a vivid flannelboard model.

It can be said in all fairness that the United Kingdom is further ahead of other European countries in the production, distribution and use of visual aids. Nevertheless, EPA's team has succeeded, even here, in provoking country-wide interest in the wider use of aids in training. This effort has involved

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**Genesis of a Symphony Album**

RCA Victor Wins a Silver Reel for "The Sound and the Story"

Sponsor: RCA Victor Record Division, Radio Corporation of America.

Title: The Sound and the Story, 24 min., color; produced by The Jam Handy Organization.

Notwithstanding the competition of television, radio and other media which regulate the American family, the record business continues to grow. The love of fine music holds a high place in the affections of millions and the companies who lead in satisfying their desire for quality reproduction have kept pace with constant technical progress in the recording art.

The Sound and the Story is the record on film of the genesis of a high-fidelity transcription of Tchaikovsky's "Romeo & Juliet" from the stage at Symphony Hall in Boston to its ultimate destination on a home phonograph.

It achieved these aims well enough to be awarded a Silver Reel at the recent American Film Assembly. A panel of distinguished educators has also cited it for "enchanting" beauty, dynamic action, captivating music.

In the scenes below, conductor Charles Munch of the Boston Symphony (top left) begins the intricate technical process of a "new orthophonic" recording which culminates in packaging and inspection...

(Continued on page 56)
MEMBERS of the Industrial Audio-Visual Association attending the eleventh annual meeting of the organization at the Whittier Hotel in Detroit, April 16-18, have elected Frank S. Rollins, E. R. Squibb & Sons film chief, as their new president. He succeeds William B. Cox, Santa Fe Railway, as executive director. Frank B. Greenleaf, United States Steel Corp., Chicago public relations staff, was named first vice-president.

John T. Hawkinson, former treasurer, was elected second vice-president and Ray Roth of U. S. Steel, Pittsburgh office, is the new assistant secretary. Charles Cunniff of the New York, New Haven and Hartford Railroad is treasurer-elect. Alan Morrison, Socony Mobil Oil Company, was re-elected secretary. Hawkinson is audio-visual supervisor for the Illinois Central Railroad.

The three-day program was arranged by Edward Purrington of the Ford Motor Company and James Craig, General Motors Corporation, as program co-chairmen. Representatives of 75 member companies of the manufacturing and industrial audio-visual users' group heard a wide variety of technical and creative subjects, toured the photographic and technical facilities of the host companies.

Management's Challenge to A-V

Principal speakers on the program included Dr. Walter C. Folley, Dean of Education at Wayne University, who spoke on "Management's Challenge to the Audio-Visual Field," and Leo C. Beebe, a member of IAVA and a former president, who has been serving as Vice Chairman of the President's Committee for Hungarian Refugee Relief at Camp Kilmer, New Jersey. Mr. Beebe is director of the Public Relations Projects and Services office of the Ford Motor Company.

Four new members were accepted during the sessions. They are Louis Cope, Addressograph-Multigraph Corporation; Robert P. Dunn and Russell J. Haynes, production and distribution executives at Ford; and Henry Serdy, Allis-Chalmers Manufacturing Company.

Discuss Wide-Screen Experiments

Among the reports presented and discussed were wide-screen 16mm films; a demonstration of the new Polaroid 2-minute projection slide technique and material; closed-circuit television and wide-screen projection of films; and closed-circuit television and wide-screen projection of films. Films shown during the program included du Pont's First a Physician, a film on radiology; Alcoa's Color and Texture in Aluminum Finishes (reviewed in this issue); Caterpillar's Pipeline Documentary and the integrated safety education program of U. S. Steel, based on the recent film Knowing's Not Enough.

Regional directors were also named for the coming year. Eastern regional director is Allen H. Livingston, du Pont Company; Marshall Barnes, Bemis Bag, is northern regional director; Robert McCaslin, Caterpillar Tractor Co., is central regional director and Riley W. Marsh, Humble Oil & Refining Company, southern director. Edward L. Carroll, Southern Pacific Railroad, is western director.

Pendas to Arrange Fall Program

Don Pendas, Pfizer Laboratories, was named chairman of the program committee for the organization's fall meeting in New York City. He will be assisted by past-president Fred Beach, Remington Rand, Marshall F. Hosp, General Manager of the Whittier Hotel.

Coast-to-coast representation of industrial audio-visual executives from the U. S. and Canada is exemplified in this typical workshop session at the recent Industrial Audio-Visual Association meetings in Detroit.
HOW TO WIN FRIENDS AND MAKE CUSTOMERS WITH FILM

Inspiration in Visual Design

Alcoa's Fine Film on Color and Texture in Finishes Pays Silent Tribute to Audiences of Architects and Designers

Sponsor: Aluminum Company of America

Title: Color and Texture in Aluminum Finishes, 19 min., color, produced by On Film, Inc. Distributed by Association Films.

* An airplane propeller. A plain, stark, functional, beautiful propeller fills the screen. Off-take voice: "Yes, it's fine, but can't you sort of dress it up a bit?" Another voice: "My wife says, 'Can't you make it in pink?'"

Thus Alcoa establishes rapport with the special audience for this film. To industrial designers and architects, dedicated to objects and materials in which form follows function, the gewgaws and gimmickery wished on their designs by clients are an ever-occurring headache and a cruel trade joke.

Visuals Carry the Message

Alcoa wants to excite these men about the new and exciting possibilities of aluminum. To do it, an exciting film. A film in which the visual alone must carry the message.

Avant garde, perhaps, but this is no arty vehicle just for its own sake. It is meant to bring the startling forms, colors and textures of aluminum to a specific audience in a manner best understood by them.

But with this premise—that this is a rifle shot film for a specific limited audience—the result is something which will gladden the orbs of all kinds of people all over the country. Alcoa has found that general audiences like it as well as industrial designers.

To Be Shown at Macy's

For example, the film will soon be shown at Macy's department store in New York to audiences of housewives every hour on the hour for three weeks. And, surprisingly enough, the version to be shown is unmodified from the original.

Alcoa's venture in this unusual film was a unique experience to every one in the company involved, and to the producer. On Film, Inc. Although it was supervised by an Alcoa committee and the company's Exhibit and Motion Picture Manager, Ralph L. Hoy, in practice the producer, was given almost free rein, and encouraged to go as far out in the realms of movie never

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Electronics Guide This Railroad

A Documentary on the Southern Pacific Lines’ Operations Depicts Science and Teamwork in “Railroading With Radar”

Sponsor: Southern Pacific Lines in Texas and Louisiana.

Title: Railroading With Radar. 17 min., color, produced by Jannison Film Company.

This new film tells the story of Southern Pacific’s new Englewood Gravity Yard, one of the most modern installations of its kind in the United States. It explains in detail the handling of freight cars through this $7,000,000 facility, and how these operations contribute to the railroad’s efficiency in serving the public.

While Railroading With Radar is a technical film, it has a touch of the dramatic to make it interesting to various types of audiences. The film gives emphasis to the teamwork of men and the science of electronics in promoting the efficiency of rail transportation service. One of the highlights is the scene taken during a dense fog and showing how the yard operates efficiently under adverse weather conditions.

Radar Directs Their Paths

Viewers see a freight train entering Englewood Yard and from that point can follow the freight cars as they move to the man-made crest and from there, with the aid of

Below: guided by the unseen eye of radar from the control tower in the background, a freight car moves into its proper classification track.

Above: the engine foreman in Crest Tower controls classification of cars, pushing button to indicate track, radar and electronic devices, are directed to one of the 46 classification tracks. Audiences have been intrigued by the way radar and electronic teams up to direct freight cars to their proper tracks and in controlling their rolling speeds through application of an intricate system of retarders that reduce impact damage to the shipments.

The film will be shown widely before business, civic, trade and other groups throughout the United States. It is also useful as an educational medium for showing before transportation classes in colleges and military installations.

Six Months in Production

Railroading With Radar was shot on commercial Kodachrome and required six months to make. The film was photographed and directed by Fred Ryberg, production manager for Southern Pacific Lines, Houston. Prints can be obtained on a free-loan basis through Southern Pacific’s Public Relations Department, Room 604, Southern Pacific Building, 913 Franklin Avenue, Houston, Texas.

Of Weather and the Farmer

Audiences of Millions to View Texaco’s Latest Farm Film

Sponsor: The Texas Company.

Title: You and the Weather. 26 min., color, produced by Audio Productions, Inc.

People always talk about the weather — especially farmers and Texaco has done something about it. The latest in a series of eleven films that the Texas Company has presented for its farm friends and customers is about weather, and it follows its predecessors in being just about the best and most authoritative film treatise on the subject available today.

Farmers in the millions will see the film this year, as they have such past subjects as bees, sheep, pigs, cattle, dairy cows, chickens, apples, etc. The farm market for petroleum is a big one, and probably no one has done a better job of courting the farmer’s good-will than the Texas Company.

Shown at Family Gatherings

Family parties are the medium through which the film reaches the farm audience. Come one come all to the friendly Texaco dealer’s party — lollipops and popcorn for the kids, a fun time for the farmer with his neighbors. So no sharp sales pitches in these films. Sell the oil and gas some other time. The annual movie is to entertain, and to inform. And when you go about informing an audience of experts—as these people surely are, you’d better know your subject.

How does it happen? Switch to the office of Les Bennetts, at Audio Productions. Mr. Bennetts has been producer-director of the Texaco farm films for years. His bookcase looks like the library of a County Agent. Handsome pictures of champion sows are displayed on his walls. Agriculture bulletins and farm magazines are piled up on his desk. A hayseed in the hep confines of the Film Center Building? No. Les Bennetts is not a practicing farmer, but as a student of the problems of the modern farmer, you are assured, Les knows whereof.

Each One Has to Excel

Texaco farm films never come easy. Early every year, Benetts, and Texaco’s savvy Sales Promotion Manager, Jack Gregory, start beating their heads in agony, Ten smash hits in a row — and the new one has to top it. (And, by every criteria, they were smash hits. Texaco has never entered film contests seeking the pretty wall paper of awards to line its offices. Agricultural people in 46 states, unsolicited, and mostly unpublicized, have overwhelmingly subscribed to their merit.) And out of the agony — and some of the most solid research in the film industry today — a new idea always does arrive in time, and Audio crews pull on their jeans just about this time of year and head out to just about anywhere.

This Film Lives and Moves

You and the Weather shows a few places they have been. To the hottest places and the coldest, the rainiest and the dryest. An unseasoned porridge of stratoscumulus and tropospheres? Not a bit. The film lives and moves. Good animation sequences contribute importantly.

A Long-Derisved Citation to Texaco’s Farm Program

* In this eleventh year of the Texaco farm film program, the editors of BUSINESS SCREEN break a long-established precedent for this extremely modest sponsor and bestow on the Texas Company a citation for “a visual contribution to the enlightenment and entertainment of the American farm family."

As awards go, this one should entitled the sponsor to a solid platinum plaque, but the greatest tribute is that bestowed every day of the many years in which millions of farm families have enjoyed such meritorious pictures as County Agency, Bees for Hire, Backshot Goes to the Fair and others, sharing this honor is the producer of all Texaco farm films, Audio Productions, Inc.
Screen Tribute to New Jersey
This Vivid Panorama of a State's Heritage and Resources Achieves Wide and Favorable Response for Its Contribution

Sponsor: New Jersey Bell Telephone Company
Title: This Is New Jersey, 27 min., color, produced by Owen Murphy Productions, Inc.

There was no urgent "problem" behind the production of this public relations film now being presented by New Jersey Bell Telephone Company. It developed purely from a genuine desire of the company to provide a token of esteem from the 30,000 men and women who are New Jersey Bell to New Jersey and its people.

Previewed recently in Newark by two hundred leaders of business, agriculture, education and public life, the film was hailed by New Jersey's Governor Robert B. Meyner as a "true tribute to cooperation between industry and the people of the State."

Film a Supplement to Talks
Telling people about the advantages of the state is not a new activity of New Jersey Bell. For some years the company has provided lecturers for schools and public groups on the subject of Know Your State. In fact, the demand for lecturers grew to be so great it inspired plans for the film to supplement the speakers.

This Is New Jersey is far from a glorified newsreel or travelogue composed of odd and assorted shots of life and work in the state, its central theme is that freedom is the most rewarding of all ways of life, and that this is New Jersey's heritage. History is never more than a bus ride from a New Jersey classroom, and the film shows many of the landmarks of our history to be found in the state: Washington's Headquarters in Morristown, the site of his crossing of the Delaware, and the Battlefield of Trenton.

First in Farming Per Acre
Modern New Jersey, though small in size -- it is the fourth smallest state -- is big in almost every other aspect. It is eighth in population and seventh in industrial production. Though often thought of principally as an industrial state, New Jersey's land, as the film shows, is 66% in farms and forest, and the state ranks first in the nation in farming production and income per acre. Over 100 different locations were filmed in telling the New Jersey story, covering history, scenic beauty, industry and recreation.

Above: Governor Meyner receives first print at recent Newark premiere from William A. Hughes, president of New Jersey Bell Telephone Company.

Serving in State Promotion
While the company did not plan the film as a promotion device for the state's economy, it has been quickly put to work by various industrial concerns, communities, utilities and agricultural marketing associations to tell the advantages of New Jersey and its products.

It can be said that the initial response from just having made this completely non-commercial film -- before it had even been seen by more than a handful of previewers, had produced enough favorable reaction to be labeled a great public relations and political plan for the company. Undoubtedly this will be markedhly increased in years to come as millions of New Jersey people see the film and learn to know more about their state.

Above: producer Owen Murphy surveys camera angle for a scene in the "Jersey" film.

Owen Murphy Productions used seven cameramen, who photographed the state from land, sea and air over an eight-week period.

Excellent Press Coverage
Following the film's premiere in Newark, New Jersey Bell's public relations people hoped for a pleasant reaction throughout the state. What they got almost overwhelmed them. The Newark Sunday News, the biggest paper in the state, devoted the front-color cover and center spread of its magazine section to the film. Prominent and favorable editorials appeared in 50 other New Jersey newspapers.

Where it had been hoped that the "pleasant reaction" might produce enough interest in the film to keep it reasonably busy for the next year, within five days 3,000 requests for bookings had come in enough to cause the company's film distribution department to feel its back was against the wall and to place an urgent request for more prints to meet the demand.

Distribution Note: New Jersey is being distributed by various Bell System film libraries throughout the state for which it was made.
Los Angeles' Title Company
Gets Results With a PR Film

Audience Response Confirms Sponsor's Faith in Medium

THE PUBLIC RELATIONS film is no stranger to American business, particularly on the national scene where several hundred half-hour films are added to the current lists each year. Less frequent, however, is the sponsorship of top-flight, professional production by local companies and even more so, by a local organization operating in a relatively limited geographical area.

Thus, the decision two years ago by executives of Los Angeles Title Insurance and Trust Company to sponsor a two-reel sound and color picture for use in their then limited Southern California operating territory was made after long and careful deliberation. The wisdom of "T.I.'s" commitment has long since been validated by a solid pattern of successful use and fortified by the company's presently expanded operations throughout California.

Confident of Its PR Value

Carroll West, vice-president and manager of T.I.'s Division of Public Relations, harbored no misgivings from the outset. He knew that a film could be a valuable PR vehicle. Based on his firm convictions and backed by research findings, a budget was established for a top-quality production. In 1953, the company commissioned Rocket Pictures of Hollywood to produce a film telling its story . . . and the story of Southern California's phenomenal growth.

That story properly begins in the history of the region, is one of the nation's most romantic periods of development, through which the Spanish land grants and early rancho days, the arrival of the covered wagons, the 49ers and the oil booms. Title subdividing and industrial development gave fresh impetus to the big and immediate problem of public education.

The individual buying a piece of property in Southern California, in this atomic and electronic age, has to be sure he really owns it, that his title is not subject to some casual staked-out claim of the past century, a Spanish king's grant or even a more recent divorce settlement . . . any one of these might lay a prior claim to his property. A majority of these new homeowners, felt Title Insurance officials, were ill-informed.

PlentV tour showings of "This Is My Land" in company's home office cafeterias have developed an additional audience of 10,000 film viewers about title insurance and their vital property rights.

Thus, the decision to create a motion picture, to depict the background of a romantic and voluminous job of recordkeeping, of history and of businesslike organization . . . and the story of regional growth in values and building . . . in short, the story of T.I.

From over 12,000 feet of film shot for production purposes, the finished picture was cut to the 300 feet of color, music and voice which was appropriately titled This Is My Land. Its first viewers were not T.I. executives but company employees, a typical example of the company's enlightened attitude toward employee relations. It was received with enthusiasm within the company and among its friends and there the story of the picture really begins.

Set Pattern for Showings

Proving the adage that good films are not made on the studio floor but among their audiences where results count, T.I. set a straight course for the field with the new picture. Following a simple announcement to realtors and escrow people in the area, the company offered the film and a speaker for advance bookings. No further publicity has ever been used.

Results, say T.I. people, have been "amazing." Originally, the plan called for one year's presentation to the real estate people. But two years have now elapsed since the first presentation and requests for showings are still streaming in from real estate groups in Southern California and from real estate boards and title insurance companies all over the U.S.

Two-Year Backlog of Requests

T.I. now estimates that another two years will be needed to cover all the demands for showings as a result of word-of-mouth advertising among real estate groups. The PR Division schedules all showings, provides the film, projection equipment and screen. Seven men from the Home Office in Los Angeles and one man from each of the twelve branch offices have been trained by Rocket Pictures and T.I. for these presentations. Including a short talk to introduce the film and a question and answer period following the showing, the whole program runs under an hour. Audiences are "held down" to an average of 30 to 100

"Westlake Park" in 1957: now it's called MacArthur Park and modern highways lead to the towering buildings of bustling, growing metropolis.
Films Keynotes a Fund Drive

Services of Member Agencies Dramatized by New York Fund


Title: What Kind of Day Has It Been? 15 min., b w, produced by Transfilm Incorporated.

* For several years, the Greater New York Fund has used a motion picture as a keynote for its annual drive for funds to support its 125 member hospitals, health and welfare agencies. Each year, the films have received wider use than before, and reportedly, greater and greater success.

What Kind of Day Has It Been? takes its title from words often spoken by one of New York’s favorite television newscasters. John K. McCaffery, who narrates the film and relates typical case histories of the Fund’s work throughout New York’s metropolitan area.

Vignettes Show Daily Events

A series of short vignettes dramatize but a few of thousands of personal events which occur in New York City daily. Often poignant, sometimes pathetic, these events are tied to a common denominator, The Greater New York Fund, whose member agencies assist millions of people each year.

There is the case of Mrs. Amy Cooper, sole supporter of two young children, who cannot bear the burden left by her guaunt husband. A nervous breakdown, foster parents for her children and years of mental treatment are the incidents which follow. Never alone in her prolonged crisis, Mrs. Cooper finally recovers and is returned to her eager offspring.

To encourage support from commuters as well as native New Yorkers, the film dramatizes an almost fatal heart attack suffered by Arthur White, a non-resident who works in the city. In a matter of minutes, he is on his way in a speeding ambulance to a Fund-aided hospital where emergency treatment is given. Another life, representing scores daily, is saved.

There is the cold statistic that one out of every 10 New Yorkers is a child separated from its natural home. It becomes more meaningful and moving in the scene of the day-old baby girl, abandoned and helpless, who finds the love of new parents through an adoption agency. Other children, victims of family upset, find love and security in temporary foster homes and shelters provided by Fund agencies.

Loneliness of the aged is a problem of ever-increasing proportions.

Mrs. Worden, bereft of her deceased husband and without children, felt that there was little in life left for her. A visiting nurse helps Mrs. Worden regain both her health and spirit in preparation for new fulfillment. A senior citizen’s club in a neighborhood center provides Mrs. Worden with companionship and facilities to pursue new interests. Her remaining years become happy ones.

Significant Role for David

Professionals and non-professionals alike appear in the film with key roles going to performers familiar in the legitimate theater, TV, radio and theatrical films. But, to 5-year-old David Keyes, a non-professional, appearance in this film holds special significance.

Several years ago, David was unable to speak because he could not hear. At that time, he appeared in What Makes A City Great, an earlier award-winning Fund motion picture in which he was seen learning to talk through the guidance of a Fund agency. Today, as David clearly demonstrates in the new film, he can speak and prove it by reading lines from Mr. McCaffery’s script.

425 Agencies Serve the City

The kind of day it has been, concludes Mr. McCaffery, is not an unusual one. It’s been a day when 425 agencies, helped by The Greater New York Fund, acted on behalf of the millions who live or work in New York.

What Kind of Day Has It Been? is available on free loan to community groups and television in the New York area through The Greater New York Fund, 11 West 42nd Street, N.Y.C.

Below: families broken because of sickness or marital problems are re-united thru Fund member agencies.

Top U.S. Sales Leaders Active in Film Medium

* 25 of the nation’s top 30 companies, ranked by their 1956 sales, are among leading users of the film medium exclusive of TV for training and public relations. A recent Business Screen survey discloses this fact, shows first five (General Motors, Standard Oil (N.J.), Ford, U.S. Steel, and General Electric) have executive personnel active in films. Five other companies, such as Gulf, Firestone, Procter & Gamble, are represented by current films in the sponsored film field.

A quiet country lane between orchard rows marks world-famous corner of Los Angeles' Hollywood and Vine in 1901 (eight years after Title Insurance & Trust Company was founded). Below: the same scene today.
A FULL HOUSE of over 500 television advertising executives from leading agencies and sponsors attended a special workshop and screening session of the Film Producers Association of New York at the Avo Theatre in Manhattan last month.

The program was cooperatively prepared and none of the films shown were identified with any producer. According to Harold E. Woodbel, FPA president, the show was introduced as "representative of the type of work at which New York film producers have no peers."

Three Categories on Program

Three principal categories of film techniques were screened and discussed—moderator for the presentation on photographic techniques and ideas was Peter J. Mooney of Audio Productions. His section of the program included material on silhouette photography, spirals, a movable cyclorama rig, moving art backgrounds, limbo lighting, special effects for photographing jewelry, anamorphic or wide-angle lens distortion technique, and pictorial treatment of "high fashion" models.

Maxine Culhane of Shamus Culhane Productions was moderator for the section on animation, which pointed up the new lessons learned from the use of abstract animation and sounds . . . , using techniques that "when music and sound are created and blended properly with live action or animation, they can make an average commercial sing out!" In showing several spots contributed by FPA members, Lawrence went on to state that "music must be conceived in context with the action, the mood, the pulse of the commercial, and composers must be super-

A movable cyclorama rig that helped to eliminate camera moves.

Left: moving paper sculpture was used in a recent TV commercial produced for RCA Victor Records. Using animation movement, the technique provided pleasing effect on the screen . . .

Over live spots scenes by reversing the negative and using the material independently was shown. The sample reeds also included a means of adapting an elaborate production with minimal animation, high-style design and use of the camera to fit a limited budget.

Sound and Color Potentials

A sound and color section was moderated by Robert L. Lawrence, head of his own firm, who declared that "when music and sound are created and blended properly with live action or animation, they can make an average commercial sing out!" Lawrence also made a plea for "an opportunity to work with you toward obtaining more diversified sound tracks."

Show Petric Color Test Films

In the field of TV color, special test footage utilizing the Petric color process utilizing ultraviolet radiation giving brilliant color reproduction that has a positive effect on black and white as well was shown . . . , followed by four commercials blending color, music, effects and production values to provide the ultimate in effective commercial photography.

One of the highlights of the workshop was a paper delivered by James Townsend, technical director of Dynamic Films, on the status of videotape recording and its implications for the filmed television commercial.
This vice-president is making

a sound movie while he sits at his desk

He's working on a new public relations film. He's adding his personal message to the movie right in his own office!

How? By using the new Kodascope Pageant Projector, Magnetic-Optical. This new communications tool is, for all practical purposes, two machines in one. It's a superb silent and sound motion picture projector for every type of 16mm film. And it's a precision magnetic recorder.

With this machine you start with any kind of 16mm film, sound or silent, and, after processing, have magnetic striping added for about 2½¢ per foot.

Do it yourself Then, you run the film through the projector and record your own sound. Mix voice with music, add from other sound sources, record on the spot, blend automatically. Erase, alter, re-use the magnetic stripe at will. Change your message to fit different groups, as often as you wish.

Brilliant projection And, then use this fine portable projector for showing every kind of 16mm film. You'll be delighted with its simplicity of operation, brilliant pictures, fine tone and freedom-from-maintenance worries.

Interested? Let a nearby Kodak Audio-Visual Dealer show you in person. Or send the coupon for a free copy of V3-44. It gives complete details on the Kodascope Pageant Projector, Magnetic-Optical. No obligation.

EASTMAN KODAK COMPANY
Dept. 8-V, Rochester 4, N.Y.
Please send me complete information on the new Kodascope PAGEANT 16mm Sound Projectors, and tell me who can give me a demonstration. I understand I am under no obligation.
NAME ___________________________ TITLE ___________________________
ORGANIZATION ___________________________ STREET ___________________________
CITY ___________________________ STATE ________ (Zone)   

NAME ___________________________ TITLE ___________________________
ORGANIZATION ___________________________ STREET ___________________________
CITY ___________________________ STATE ________ (Zone)   

Kodak

NUMBER 3 • VOLUME 18 • 1957
Do Employees Need to Know?

"Emphatically" Says New York Telephone Company in This Film Created to Help Supervisors Improve Communication

Of all businesses, public utilities are probably the most dependent on public opinion. For this reason, they are also the most sensitive to the need for continuous, high-quality public relations efforts. In addition to extensive use of other media, utilities have sponsored a good many films designed specifically to present their story to the public in a favorable light.

But there is also increasing recognition that charity begins at home; that the real front-line of public relations is the attitude of the company's own employees. The New York Telephone Company, ... with a wellearned reputation for an advanced approach to personnel relations, ... recognized that the way its own people felt about its policies and practices would inevitably rub off on the public in the course of thousands of daily contacts on the job and off.

Indifference and Misinformation
They were also aware that there were large areas of indifference ... and misinformation. They felt that much of this could be traced to the fact that first-line supervision ... the key point of contact between management and employees ... was not functioning as an effective communications channel.

So ... they determined to attack their public relations problems from the inside by embarking on a program to improve the flow of information about the company both up and down the line through bringing to a higher level the performance of their supervisors as communicators. And because they felt that a major part of the problem sprang from supervisory attitudes (lack of them) on this area of their work, they decided that the initial phase of the program should center around a strongly motivational film.

Call an Experienced Producer
To develop the ideas on which such a film should be based, and to produce it, the New York Telephone Company called on a firm with extensive background and experience in this field ... Henry Strauss and Co., "Communicators of Ideas."

The Strauss organization undertook extensive research among the supervisory group. Its findings, pooled with those of the Telephone Company itself, showed a need to increase supervisors' appreciation of their own importance as links in the communications chain. Some didn't understand the favorable effect that improving their communications ability would have on their own job performance and job problems. Others weren't aware of the strength of the employees' "need to know" and still others feared that in sharing information with the people under them they would lose status for themselves. Finally, many simply needed to polish their working knowledge of the "how-tos" of good communications.

Aimed to Help Supervisors
The 23-minute, black and white film which is now being used to help supervisors advance themselves in all these areas is called More Than Telling. Its opening ... designed to create strong audience identification and involvement ... introduces Matt Jordan, a supervisor whose background and present situation are immediately recognizable as common property. Matt remarks that the Telephone Company is actually the sum total of the feelings of its employees ... and through dramatic vignettes we see how these feelings are continuously communicated to the public outside.

Matt confides his own conviction that employee attitudes stem largely from people like himself and the information they give or withhold ... and shows us ... in a series of flashbacks, how he developed from the kind of supervisor whose chief concern was the details of his job to a man with a realization of the broad human-relations responsibilities of leaderships.

Matt's story is not his alone. In fact, much of More Than Telling's effectiveness springs from its realistic presentation of Telephone people and their daily problems. The way employees look to the supervisor as a source of information ... what happens to their morale and effectiveness when their "need to know" is not met ... the added satisfaction and security that come to both supervisor and employee alike when the two-way communications contact is close and continuous ... and some of the actual supervisory techniques needed to make it so ... all these messages are translated for the audience in absorbing human terms. Much of this impact comes from highly skillful casting, realistic dialogue, and the kind of direction that makes the working climate of the company and the job "come alive."

Long, Active Life Predicted
More Than Telling is basic enough in its concepts to have an active life of many years both in developing present supervision and indoctrinating new. It is slated to be followed by another Strauss film exploring new areas of the subject. Because, as Matt Jordan remarks: "You can read it all in the book, but it's not enough just to memorize it. It took a good hunk of learning to get me where I am today in my ability to get to people."

More Than Telling contains a good hunk of learning ... but more than that, its emotional appeal provides the spark of incentive needed to start supervision thinking in terms of the importance of their growth as communicators—to the company, their people, and themselves.

Progress Report '57

Right: News commentator H. V. Kaltenborn narrates the colorful story of A. O. Smith's plans for a bright future ...
2,335 telecasts in 28 months!
AMERICAN CYANAMID CO., FARM & HOME DIVISION

448 telecasts in 8 months!
GENERAL FOODS CORP.

212 telecasts in 1 month!
NATIONAL ASSOCIATION FOR RETARDED CHILDREN

A division of Sterling Television Company, Inc.
Sterling-Movies U.S.A., Inc.
6 East 39th Street New York 16, N.Y. Murray Hill 3-6300
THE WORLD'S LARGEST DISTRIBUTOR OF FREE FILM TO TELEVISION

649 telecasts in 30 months!
SWIFT & COMPANY

4 East 39th Street New York 16, N.Y. Murray Hill 3-6300
THE WORLD'S LARGEST DISTRIBUTOR OF FREE FILM TO TELEVISION

212 telecasts in 1 month!
NATIONAL ASSOCIATION FOR RETARDED CHILDREN
For Film Libraries

SUMMERTIME is

RECONDITIONING Time...

Summer is with us... and your prints are out of circulation for a while. So this is the ideal time to have them restored to good condition through Peerless servicing:

- inspection and cleaning
- scratches removed
- defective splices remade
- perforations repaired
- curl or brittleness corrected

Then, thoroughly rejuvenated, your prints will be ready for hard use in the fall.

Send us your prints now

PEERLESS

FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, N. Y.
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

Orders first automated visual sales packages: Howard Boerner (center), president of Howard Boerner Co., signs as Roger Wade, president, and R. L. Shoemaker, executive vice-president of Selling Films, Inc., look on.

FILM SERVICES FOR BUSINESS
Announce Selling Films, Inc., New Roger Wade Subsidiary

Roger Wade Productions, Inc., has established a new subsidiary, Selling Films, Inc., to provide audio-visual "automation" services for the outside salesman.

Roger Wade, president of the new concern, described the services to be offered as the solution of a distribution dilemma in which increasing costs must be met by increased sales, yet efforts to increase sales often end in further increasing distribution costs. The only way to meet these costs, Mr. Wade said, is by more efficient selling methods. One of the steps in the selling cycle where such treatment is most sorely needed is at the "point-of-outside-purchase."

Outside Salesman "Forgotten"
The outside salesman is the forgotten man of automation, according to Mr. Wade. Automation techniques have been applied effectively to production lines and with some success at the retail selling level and for group selling. But, even with the marked advantages of today's intensive sales training, the outside salesman is still largely dependent upon the word of mouth, horse-and-buggy methods of his drummers. Wherever he is, face to face with his prospect.

Automation for the outside salesman does not aim at the elimination of the man from the selling process. It means the application of automatic techniques of communication to his most time consuming and burdensome task—the sales presentation—to free him for his most important function—the closing of the sale. Experimental use of specialized audio-visual methods at the actual point-of-outside-selling have shown sales increases of 25% to 30%. This, plus a marked reduction in recruiting and training and salesman turnover.

New Devices to Expand Field

Recently developed devices and new utilization techniques are about to trigger an accelerated expansion of this field, Mr. Wade prophesies. His new company will specialize in servicing the anticipated increase in the use of point-of-outside-selling films and allied audio-visual media for this purpose.

Robert L. Shoemaker will head up the new activity as executive vice-president. His extensive experience in sales and sales promotion combines with a comprehensive background in the audio-visual field over the years.

BUYERS READ BUSINESS SCREEN
Robert Lawrence Productions Forms a Creative Department

- Robert Lawrence Productions, Inc., New York, has established a creative department to provide a counseling service for advertisers, film sponsors and their agencies in the planning of films in the pre-production stage.

The department, headed by William Bernal, creative supervisor, and Stanley Mills-Haggar, creative art director, will work to eliminate problems that arise during production—problems which can be anticipated by experienced film producers, who do not normally participate in pre-production planning. The services of the department are offered without additional charge to clients of Lawrence Productions.

* * *

Terrytoons Puts $300,000 in N.Y. Studio Modernization

- Terrytoons, a division of CBS Television Film Sales, Inc., is near completion of a $300,000 modernization plan for its New Rochelle N. Y. plant.

The three-story building has undergone complete alterations to allow for an expanding creative staff. New sound and camera equipment has been added to technical facilities to take care of its production activity, which now includes TV commercials, programs, industrial and theatrical films.

In the past month, such well-known people in the animation field as David Tendler, formerly of Famous Studios; Eli Bauex, from Ray Patin Productions in Los Angeles; Tod Dockstader of UPA Burbank; Ray Favata of Academy Productions; and Jules Feiffer, recently with Transfilm, have joined the Terrytoons ranks.

* * *

Cadillac Sets Stage Show Deal with Lou Walters Firm

- G.M.'s Cadillac Motor Car Division has engaged Lou Walters Enterprises to produce a stage presentation for Cadillac distributors and dealers in meetings to be held in late fall.

Well known as the provider of entertainment to off-duty businessmen at New York's Latin Quarter, Lou Walters has, for the past several years, been providing shows for sales meetings for such clients as Colgate-Palmolive, Coty, Association of National Advertisers and others.

The fall production will be a full-scale musical using the best Broadway talent. It will tour ten cities.

GEO. W. COLBURN LABORATORY INC.

164 NORTH WACKER DRIVE • CHICAGO 6
TELEPHONE DEARBORN 2-6286

The World's Largest Line Of

Custom Built Black & White and Color

FILM PROCESSORS!

Filmline Processors are in continuous operation throughout the world today, serving government agencies, TV stations, film labs, universities and industry. No other line offers so wide a variety of models, such dependability, speed, and quality of reproduction as Filmline.

Here are just a few of the fourteen standard models available for processing 16mm, 35mm and 70mm black and white or color film—all fully automatic...all sensibly priced.

Available Soon! Filmline's new, low cost color film and spray processors!

For Information on Custom Building and the Complete Line of Filmline Film Processors, Write:

FILMLINE CORPORATION
Dept. BMA-57 • MILFORD, CONNECTICUT
**What's New in Sponsored Pictures**

**Reviews in Brief of Recent and Outstanding 16mm Films**

A celebration of the opening of an Indiana toll road, views of construction work being done on the St. Lawrence Seaway, scenes of powerful machines building a greater transportation system.

A young college engineer attending a construction equipment convention talks to a young lady at a booth. She tells him of her romance of the big power machines and the people responsible for them. The engineer learns that mechanical engineering of this type offers him an interesting career. The young lady obviously is planning her career when she goes to dinner with him.

*On the Move* was produced by Austin Productions, Inc., of Lima, Ohio. It won a Chris Award in the recent Columbus Film Festival. The picture may be borrowed from the Media Division of the sponsor's headquarters in Lima, Ohio.

**Photo Department Pointers Made in Eastman Kodak Film**

- Graphic art materials can be used to increase the versatility of the industrial photographic department. That's the message of a new 10-minute motion picture sponsored by Eastman Kodak Company.

*So Can You*, now is available for general distribution.

*Hallmark's "Cradle Song" Now Available as 16mm Film*

The 90-minute television production of *The Cradle Song*, featured last season on the Hallmark Hall of Fame series on NBC-TV, will be made available free of charge to the nation's high schools and colleges on 16 mm kinescope recordings.

Hallmark Cards, sponsor of the play which was produced by Maurice Evans, will finance the processing and distribution of prints for the school field. In cooperation with NBC, the company is similarly distributing free prints of Mr. Evans' television productions of Shakespeare's *Macbeth* and *Richard II* which have been shown more than 5,000 times to date, according to Association Films.

*The Cradle Song*, whose all-star cast includes Judith Anderson and Siobhan McKenna, was widely acclaimed by critics as one of the most distinguished dramatic offerings in the history of television. Winner of numerous awards, including a recent citation from The Catholic Digest, *The Cradle Song* is a poignant story of an infant girl who is left at the door of a convent in Spain.

**Small Town Recreation Shown in Athletic Institute Picture**

To help towns and villages of less than 5,000 population plan, organize and administer community recreation programs, the Athletic Institute has put into production a new 16mm motion picture, *Town and Country Recreation*, scheduled for completion late in 1957. The film will underscore the need for full-time professional recreation leaders and tax-supported programs. It will show how the many resources found in small towns, such as citizens who are skilled in arts, crafts and technical abilities, can be used to provide recreation service for the entire community.
"Mower Power to You" Extols Values of Engine Lawn Mowers

★ The world may also be divided into people who like power lawn mowers and those who like to labor behind the old-fashioned kind. If all the people who are kindly disposed to the modern concept were seated row on row they would make a sizeable audience for Mower Power to You, a new 26-minute color motion picture.

Mower Power to You is intended to train salesmen and to resolve potential customers for the sponsor, Arco Mower Corporation, Grafton, Wisconsin manufacturer of engines for lawn mowers.

Demonstrating selling techniques, the film also demonstrates the product. It urges the salesman to understand his product, to discover the customer's needs, to interpret these needs. It advises the salesman to eliminate models which least interest the customer. It tells the salesman to upgrade the product through demonstration, to close the sale by asking "or" questions, and by reviewing operational and service features.

Working directly as a salesman, the picture explains to customers that new double power action engines have fewer moving parts—resulting in easier mowing and fewer service problems. The modern engines use premixed fuel to insure that all moving parts are properly lubricated and do not require continual checking or changing of oil.

The film is available without charge for showing to sales personnel, garden and service clubs and other interested groups. Address requests for the film to: Don Edwards, Manager of Marketing Services, Power Products Corporation, Grafton, Wisconsin.

★ ★ ★ Film's Sight, Sound Effects to Carry Scotch Tape Story

★ Image and sound without narration will be employed in a new motion picture designed to show how tape products are used in gift wrapping and home decoration. The film is being produced in France for Minnesota Mining and Manufacturing Company by Arco Film Productions, Inc., of New York, through MacMannus, John and Adams, Inc.

The promotional tale of ribbons, tape and seals will be told in terms of color, pantomime, ballet and sound effects and a musical score synchronized to the action. Each character in the film will be identified by a particular musical instrument.

Intended for distribution to women's clubs, schools, social organizations and for television public service time, the film has been scheduled for showing on the stages of Cinema et Publicite in Paris.

In line with the increasing American use of visual and musical techniques of European producers, Arco Film Productions, Inc., has contracted for representation in the United States of the Cinema et Publicite and other European producers.

BULLETIN BOARD

Sales Training

★ Chuck Woods — Go Giver, 26 minutes, is a dramatized lesson for sales personnel in the retail lumber yard. According to the sponsor, Wood Conversion Company, of St. Paul, Minnesota, lumber yard sales people are in need of training and this film, therefore, is of real importance to lumber dealers.

Utilizing television personalities, the film gives the retail lumberman examples of effective selling techniques, proper customer relationships. Chuck Woods Go Giver was written and directed by John Driesen in conjunction with Continental Films, Inc., of Minneapolis.

The film is available through Wood Conversion Company sales representatives. For additional information, contact the sponsor at: First National Bank Building, St. Paul, Minnesota.

THE UNIVERSAL HIGH INTENSITY ARC SLIDE PROJECTOR

Ideal for sales conferences, technical meetings, conventions, schools, churches and hotels, and particularly where it is impractical, uneconomical or impossible to darken the room, or where it is desirable to maintain room illumination as for taking notes.

Projects 3½" x 4", and 2½" x 2½" slides to obtain pictures up to 30 feet wide, and of brilliancy comparable to finest theatre projection. Plugs into any 110-volt A.C. outlet.

Write today for free literature, prices or demonstration.

THE STRONG ELECTRIC CORPORATION

"The World's Largest Manufacturers of Projection Lighting Equipment"

39 CITY PARK AVENUE

TOLEDO 1, OHIO

A SUBSIDIARY OF
ALONG THE PRODUCTION LINE

MPO Television Opens Lincoln Square Production Center in Manhattan Exclusively for Filmed TV Commercials

delivery and high quality controls. A special electronic panel has been installed at the Center giving it a capacity of over 300,000 watts of Alternating Current and 50,000 watts of Direct Current. This means that color productions can be shot on all three stages simultaneously. Much of the electrical equipment was especially designed and built for the problem of shooting TV commercials. For example, all lights in a studio can be controlled by a master console, enabling special effects to be worked directly from the camera.

Another innovation on the main stage at MPO is a permanent concrete cyclorama over 65 feet in length. This type of background is being used more and more in TV commercials. This wrinkle-free “eye” is guaranteed to give an effect of absolute infinity.

Special Insert Stage Facilities

Package and product photography—a must in all TV commercials — is extremely exacting and time consuming. To make this aspect of production more efficient and economical, MPO-TV Production Center has a special insert stage. This studio has its own specially engineered camera, dolly tracks, and overhead lighting grid all designed to handle the extremely fine tolerances of this type of photography. The existence of the insert stage (air-conditioned and sound proofed) makes the Center more efficient since it frees the other shooting stages for larger sets.

For maximum efficiency every light, camera, cable, switch and recording machine is brand new. The MPO Center has over 2,500 individual pieces of lighting equipment and two of the latest BNC-Mitchell cameras with many extra attachments. There is also a Bell & Howell stop motion camera plus five other motion picture cameras. A complete independent unit of lights, camera and sound equipment stands by at all times in its own truck for location assignments.

Camera Equipment Co., Inc.
Offers Light Camera Dollies

Two models of a new lightweight three-wheel collapsible camera dolly have been introduced by Camera Equipment Company, Inc., New York City. Both the “Junior” model dolly, which weighs 15 1/2 lbs., and the “Senior” model which weighs 18 lbs., fold into compact shapes which the cameraman can carry on location.

Designed for use with any professional or semi-professional tripod, these new CEDO dollies are made of high tensile-strength aluminum castings, with chrome-plated tubing, ball bearings and locking rubber-tired casters. Engineered to remain rigid and stable, both models are provided with clamps for attaching tripods. Each caster has an indexing device spaced at 120° for straightline direction.

The overall collapsed size of the “Junior” dolly is 31 1/2 x 12 x 27 1/2 inches. The distance between the unit’s tripod receptacles in open position is 34 inches. The dimensions of the “Senior” dolly in collapsed position are 9 1/4 x 11 1/4 x 29 1/2 inches; distance between the Senior’s tripod receptacles, opened, is 39 inches.

Kogel to Century Lighting

Henry Kogel, staff engineer at the Society of Motion Picture and Television Engineers, has resigned to accept a position with Century Lighting Co., New York.

Mr. Kogel has been on the staff of the Society since November 1950, before his appointment to the SMPTE position he was affiliated with Sperry Gyroscope Co. In his new position, Mr. Kogel’s activities will be chiefly in the field of television and motion picture studio lighting.
Representing decades of film experience are these heads of WCD, Inc., (left to right) Harold Wondsel, pres.; Bob Carlisle, Tom Dunphy, vice-presidents.

Wondsel, Carlisle, Dunphy
Form WCD, Inc. in New York
• Wondsel, Carlisle & Dunphy, veteran film producers, have established a new company at 1600 Broadway, New York, to be known as WCD, Inc. The new firm has acquired the entire facilities of George Blake Enterprises and will offer complete and modern studios for all types of film production under the supervision of men with long and proven backgrounds in the making of outstanding films.

Harold Wondsel, president of the new company, is currently also president of the Film Producers Association of New York. He was for the past twenty years president of Sound Masters, Inc. His background offers considerable experience in the following fields: producer, writer, director, cameraman and film editing. For six years, Wondsel was editor-in-chief of Pathe News.

Bob Carlisle is vice-president in charge of production. He has been associated with Jerry Fairbanks Productions and with Paramount Pictures in the making of short subjects, including Popular Science, Unusual Occupations, and the two-time Academy Award winning Speaking of Animals. He was later editor-in-chief at Columbia Pictures. Since the war, Carlisle has produced and directed documentary films for various departments of the United States Government and for American business.

Tom Dunphy, vice-president in charge of TV activities, was formerly a television copywriter and production supervisor at Benton & Bowles for six years and at the Kudner Agency for two. In addition, he has had fifteen years' experience as cameraman, writer, director and producer. In the past two years he has directed and produced commercials for Burdines, Nestle, Alcoa, Plymouth, General Foods, Lever Bros., Armour, General Electric, and their agencies.

E. H. Johnson to Coordinate Association Films' Branches
• Named to coordinate branch operations of Association Films, Inc., is E. H. Johnson, formerly in the company's advertising and promotion department. He will act as liaison in the field between the distributor's four nationwide branch offices and its headquarters in New York City.

E. H. Johnson

F & B FILM REPAIR & SPlicing BLOCK

$19.95

HERE'S HOW TO REPAIR BAD TEARS & MISSING PERFORATIONS

The F & B Film Repair and Splicing Block provides a solid base registration of the sprocket holes so that the Mylar Splicing tape can be applied accurately on both sides of the film.

Also, the block is used for strengthening conventional lap splices — and to make butt splices.

The upper channel comprises a complete splicing block for 1/4" magnetic recording tape.

The F & B Film Repair and Splicing Block is made of precision milled anodized aluminum.

The block is completely non-magnetic. Magnetic — or magnetized film may be repaired in perfect safety.

For schools, colleges, industry, government, film and slidefilm libraries, projection rooms for all users of film — the F & B Film Repair and Splicing Block is a prime necessity, made available by mass production at the unusually low price of $19.95.

ORDER YOURS NOW FOR EASIEST DELIVERY

MAGIC MYLAR TRANSPARENT
SPROCKETED SPlicing TAPE

CLEAN • Self-sticking — no cements required
DURABLE • Tear strength greater than film
SAFE • 1/1600" thick — passes through projector easily
INVISIBLE • Optical transmission of spliced frames unaffected
ECONOMICAL • No frame loss when repairing torn film or perforations

16mm SINGLE OR DOUBLE PERF. (2640 frames) @ $5.00 per 66 ft. ROLL
35mm SINGLE OR DOUBLE PERF. (1056 frames) @ $9.00 per 66 ft. ROLL

FAMOUS F & B
SPLIT REELS

SAME FINE QUALITY at the LOWEST PRICES in the WORLD

F & B FILM CEMENT
Holds Splices Permanently
Pl. $2.50 — Write for Free Sample

RENTALS
MITCHELLS, AURICONS, MOVIES, LIGHTS
MC BILSTER CRAB DOLLIES

F & B FLOMAN & BABB, INC.
68 W. 45th St., New York 36, N. Y., MU 2-2928

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FAMOUS F & B
SPLIT REELS

SAME FINE QUALITY at the LOWEST PRICES in the WORLD

F & B FILM CEMENT
Holds Splices Permanently
Pl. $2.50 — Write for Free Sample

RENTALS
MITCHELLS, AURICONS, MOVIES, LIGHTS
MC BILSTER CRAB DOLLIES

F & B FLOMAN & BABB, INC.
68 W. 45th St., New York 36, N. Y., MU 2-2928

Each year since we began producing our distinctive TYPE TITLES we have served an ever-increasing number of the world's leading producers

There must be a reason!

KNIGHT STUDIO
159 East Chicago Avenue, Chicago 11, Illinois
Sales-Maker in the Farm Market

"The Last of Grass" a Sequel Film in Monsanto Program

Sponsor: The Monsanto Chemical Company.

Title: The Last of Grass. 27 min., color, produced by the Centron Corporation.

That inimitable pair of "characters" which farm audiences first met and liked in Monsanto's Penta film, The Most in Pests are back again in a sequel color picture that aims to sell its viewers on the merits of the sponsor's grassy-weed spray, Randex. That would be Ollie Gruber, the scientist-minded farmer and his not-so-progressive hired hand, Humphrey Pottle.

In this film, Ollie comes back from an agronomy meeting with a new-fangled spray rig idea. He claims it will eliminate cultivating and that Randex, which he heard about at the meeting, can kill grassy weeds without harming corn or other crops.

The corn comes up weedless, but Humphrey is sure that a good rain will leach out the product and leave more weeds than ever. The rains come and the fields stay weed-free. When Ollie tells him that these new methods make it possible to give him a raise, Humphrey is converted to the merits of progress.

These Monsanto farm films are cleverly done in the idiom of their farm family audiences. The two principals are a rare asset and their reception in the field has been sales-worthy. The Last of Grass was di-

**in slide film recording**

**ESI** means slide rule accuracy!

Universal's exclusive "Electronic Signal Inserter means exact placing and exact timing of the picture. Does away with the human element of button pushing. With ESI, slide film pictures change where and when you want them to! Designed by Universal's own staff of engineers, ESI guarantees perfection in slide film production.

Universal's quality pressings on pure vinylite come in five different colors (red, black, green, blue and gold) at no extra cost.

Universal Recorders—home of the finest sound facilities for transcriptions, slide films and motion pictures.

Farmer Ollie Gruber shows hired hand Humphrey Pottle his spray rig. Photographed by Norman Stuewe and Bob Rose from a script by Margaret Travis. The executive producer was Arthur Wolf. Modern Talking Picture Service, Inc. is distributing these films for the sponsor, primarily to rural audiences.

**ALCOA'S NEW FILM:**

(continued from page 37) to film properly presented, and is influential to a degree that can not be counted in numbers.

At this writing, the Alcoa film is entitled Color and Textures in Aluminum Finishes, a most suitable one for its ventures into the professional halls of industrial designers and architects. But, this is a film that just cannot be confined to its intended audience—it is too good, and who, after all, doesn't use aluminum as a designer? Who has never wrapped a package in colored foil? It needs a better title for this general audience. An Alcoa release, unofficially, referred to it as Man on a Skyhook; for, although there is no title on the film, a man does, indeed, ride through the plant on a "skyhook," and a more attractive title would be hard to find.

Since this film will be talked about widely for its intrinsic qualities as a motion picture, and as, indeed, an art form on its own skyhook, here are the deserved credits:

For Alcoa: Ralph L. Hoy.

For On Film: Written by Tracy Ward.

Directed by Tracy Ward and Wheaton Galentine.

Maurer Shows a New Geneva Movement for 16mm Devices

Since perforated this assured a individual Maurer 35mm film Baildiag. complete a a He Maurer 16mm y-3-slot co-winner • Motion the Lasker a the 2000’ Mr. leoding basic Gen-

“Geneva precise intermediate driven mechanism the projectors, been incorporated into the 16mm laboratory printer, both incorporating the new device.

John A. Maurer was formerly President of J. A. Maurer, Inc., and Precision Film Laboratories, and now heads his own firm, JM Develop-

ments, Inc., at 116-118 West 29 Street, New York.

Zegart Named Co-Winner of Lasker Award for TV Film

Arthur Zegart, documentary film producer-director for Information Productions, Inc., was honored at a luncheon at the Ambassador Hotel on May 1, as co-winner of the Albert Lasker Medical Journalism Award for 1956. The award is presented for outstanding reporting of medical research and public health in the television field.

Mr. Zegart’s award was for The Wassaic Story, which he directed for CBS-TV producer, Bill Leonard, who is himself a co-winner of the Lasker Award for this film.

The Wassaic Story, written jointly by Zegart and Leonard, is a document-

ary film report on the New York State Hospital for the Mentally Retarded at Wassaic, New York. It was seen on the CBS-IV Eye on New York program on October 21 and December 8, 1956.

Arthur Zegart has been with Information Productions as producer-

director of documentary films since 1952. He has produced and di-

rected such films as The Maine Lobstermen, written by E. R. White and seen on Omnibus.

Kodak Issues Booklet on Selection of 16mm Films

“Cine-Kodak 16mm Films, Data and Selection,” a new 16-page book-

let covering all fields of 16mm cinema photography, is being offered by Eastman Kodak Company, Rochester, New York.

Sections of the booklet deal with film selection, discussions of reversal and negative films, black white and color films, physical features of film, magnetic sound coating, processing, storing and loading of film. Characteristics of individual Cine-Kodak films are explained as an aid to selection and use.

The new booklet is perforated to fit the Kodak Photographic Note-

book. It is available without charge from Sales Service Division, East-


Close-up of 3-slot movement

The 16mm sprocket is driven through an intermediate gear of precise construction.

According to Mr. Maurer, the new design offers advantages, among which are extreme steadiness, long wearing qualities, unusually quick pull down, and gentle handling of the film. The new intermittent is made as a complete unit and has been incorporated in picture devices. Mr. Maurer exhibited plans for a new type of film viewer and a 16mm laboratory printer, both incorporating the new device.

Among the recent purchasers are:

TV Spot Service, Cedar Rapids, Iowa Veteran's Administration Hospital, Topeka, Kansas Boeing Airplane Co., Wichita, Kansas University of California Radiation Lab., Livermore, Calif. National-Westman Productions, Buffalo, N. Y. Campbell Films, Boston, Mass., Vermont

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BASIC UNIT ONLY $2995 Write for brochure among the recent purchasers are:

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Dept. H, 602 West 52nd St., New York 19—Plaza: 7-0440—Telex: S0Sound Western Branch, 6311 Hollywood Boulevard, Hollywood 28, California—Phone HO 7-2124

NUMBER 3 • VOLUME 18 • 1957
MPO Names Ross Sutherland as Midwest Sales Manager

MPO Productions, Inc., has opened a new Detroit-Midwestern sales and service office at 6560 Cass Avenue, Detroit.

Ross M. Sutherland has been appointed sales manager for the Midwestern area. Mr. Sutherland was formerly executive vice-president of John Sutherland Productions, Inc.

He spent 12 years with the firm, specializing in sales for the last five. Prior to this he was in charge of studio operations.

Mr. Sutherland is a graduate of the University of North Dakota. He is married, has four children and resides in Grosse Pointe, Michigan.

Roy Gibson Joins the Institute of Visual Training, Inc.

Roy Gibson has joined William J. Ganz Company, Inc., a division of Institute of Visual Training, Inc. Gibson will assist Mr. Ganz in organizing and administering an expanding sales and distribution program. Gibson was associated for many years with Sound Masters, Inc., as a writer, director and producer, and before that with The Jam Handy Organization and with Castle Films.

Ostrander to Transfilm, Inc.

Albert Ostrander has joined Transfilm Incorporated as scene art director. For the past several years he has conducted his own business as both design consultant and art director for films and legitimate shows. In television, Ostrander served as art director for CBS-TV where he supervised the work of 18 scenic designers.

Ernest Nathan Named Florez Program Planning Consultant

Ernest B. Nathan has been appointed as staff consultant for program planning at Florez Incorporated, Detroit sales training film producers. The announcement was made by Jack Kleene, vice-president and creative director.

Nathan joined Florez in 1953 as account executive. His 25 years of prior business experience in sales training and promotion was gained in executive positions with Campbell-Ewald, B. F. Goodrich Company and Caravel Films, Inc.

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Philip L. Worcester Heads Fuller, Smith, Ross A-V Dept. 
• Philip L. Worcester has been appointed head of the TV-Radio-Film Department in the Cleveland office of Fuller & Smith & Ross, Inc., according to John C. Maddox, executive vice-president.

Vice-President Tom Slater, director of the TV department since 1951, has been transferred to the agency's new Pittsburgh office as vice-president and television account executive on the Aluminum Company of America account.

John James, formerly associate director of films, has been appointed as film director in Cleveland, Maddox announced.

Worcester, formerly program and production manager for television station WNBK (now KYW), will be responsible for planning TV, radio and film campaigns for all clients of the Cleveland office.

• • •

A. Theodore Lewis to Manage Realist Chicago Sales Area
• Realist, Inc., has appointed A. Theodore Lewis as district sales manager of the Chicago area. In his new job, Lewis will direct sales activities in the State of Illinois as well as in St. Louis, Missouri. He has been a sales representative for Realist since 1949.

Manufacturer of the Stereo Realist cameras and photographic supplies, Realist, Inc., is a subsidiary of the David White Instrument Co., Milwaukee, Wisconsin. Announcement of Lewis' appointment was made by A. F. Waldenburg, general sales manager for David White.

Three Regional Sales Managers Appointed by Radiant Screen
• Appointment of three regional sales managers for Radiant Manufacturing Corp., Chicago, has been announced by Herschel Y. Feldman, sales vice-president. Enlargement of the managerial force is aimed to broaden coverage of the projection screen market and enhance field sales services to distributors and dealers.

Selected as new eastern regional manager is George Koch, for the past nine years Radiant's representative in middle-eastern states. Appointed as midwest regional manager is Howard Wilson, previously central states representative. Fred Kislingbury, formerly west coast district manager, has been appointed western regional manager.

James Brown Named Assistant to SVE's President Kennan
• James S. Brown has been appointed administrative assistant to John G. Kennan, president of the Society for Visual Education, Inc., Chicago, S. V. E. is a subsidiary of Graphex, Inc., Rochester, New York, where both S. V. E. and Ampro equipment will be manufactured.

Brown joined Ampro Corporation, now a division of S. V. E., in 1951. He has served in such sales capacities as district sales manager and manager of the Ampro Audio-Visual Division.

Kennan described Brown's appointment as "another step in our program to expand and improve service to both Ampro and S. V. E. dealers." Since 1919, S. V. E. has produced 35mm filmstrips, 2x2 slides and projectors, Ampro has been a leader in the 16mm field.

Reprint Requests at New High in '57
• Orders for editorial reprints of recent features in BUSINESS SCREEN are breaking all previous records. Typical of these requests was the U.S. Chamber of Commerce order for an additional 1,000 copies of a 3-page article for distribution to all local chambers and headquarter executives. All features are available.

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NUMBER 3 • VOLUME 18 • 1957
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EPA Progress Report:
(CONTINUED FROM PAGE 35)
The growth of EPA membership participation. When EPA started its country-member activities, some 10 countries were closely involved. Now, all 17 Member countries are taking part in the program. Among these is the European Coal and Steel Community situated in Luxembourg. The E. C. S. C. has used the EPA consultants for its training and safety programs.

Lead to Visual Aid Seminars
In a number of countries, management institutes have been the first to set up visual aids seminars. This was the case in Eire, Turkey and Yugoslavia. Trade unions, too, have asked for assistance in training trainers to use visual aids. So great has been the demand in recent months that a full-time EPA consultant, Roger Wurth, a Frenchman, is working nonstop on the production of charts and flipboard material. In November and December, 1956, over 20 courses were supplied with visual aids.

Greece and Turkey, so-called “underdeveloped areas,” are now building up film libraries and making use of the facilities of magnetic recording to put on national language tracks for American and European films. Without magnetic recording, the expense of optical tracks would have been a real deterrent to the development of visual aids programs in these two countries. More recently, Spain and Yugoslavia, which technically are “observer” countries of the OEFC, have shown a lively interest.

Film Festivals Are Increasing
A sign that industrial films are catching on in Europe is the increase in the number of film festivals. In December, 1956, the Belgian Centre, in cooperation with the Ministry of Labour, organized “International Film Days” in order to promote a wider use of films in industry and in schools and colleges. An exciting aspect of Belgium’s work is the series of seminars on “Screen and Sales,” “Screen and Mechanical Handling,” and other pertinent subjects. Organized by the Productivity Centre, these seminars have gained much attention and have stepped up the number of films distributed.

Another way in which films, particularly American films, are used in EPA’s overall program is in the sparking of seminars organized mainly by American consultants working for the EPA. The motion picture Overcoming Objections and The Importance of Selling have proved very popular in the sales and distribution program.

Professor Harold Martin, EPA consultant, has headed scores of seminars on variety reduction, using the film Project Tinkertoy and complementary aids devised by EPA’s team of visual aids experts.

Similarly, The Gamblers has been used in safety education and the Cranberry Story and Harvest in a Hurry were shown in seminars on the improvement of fruit and vegetable production and marketing.

Managers See Visual Displays
Visual aids are used at large international conferences. At EPA’s Deauville Business Management Conference, some 100 European managers saw a demonstration on all types of aids. They went home slightly startled but thoughtful. Result: a report for visual aids courses in Eire—a country which had not yet been visited in the program. At a Public Relations International Conference in Stresa, flipboard presentations not only startled industrialists but shocked the more academic thinkers in the group.

“Shock” tactics have been employed occasionally to impress the idea that visual aids can be used effectively and are not a childish innovation or toy. European teaching establishments are conservative and it’s not easy for them to break the inner resistance to anything which would supplement the blackboard and the textbook. This is changing. With the advent of more complex technical developments and the use of animation and nuclear energy, industrialists and trainers are beginning... (Concluded on Page 66)
Clever Film Segments Star on CBS Television's "Susan"

* Some clever special effects are being used in film segments created for a new CBS Television show which made its debut on May 4. The segments were produced by Fenton McHugh Productions, Inc., featuring the adventures of "Pegasus," a magic table that talks and flies on "Susan's Show."

The table's amazing adventures include locating Captain Kidd's buried treasure under the ocean and flying to the moon in a rocket. Because the table is "live" and must perform actions, these sequences are special effects. Four different tables are used, from a 2-inch model to a full-sized piece for a "haunted house" sequence. The films have attracted favorable comment, adding dimension to this "live" children's show through the contributions of one industrial film organization. 

Here's the moon-rocket scene.

National Visual Presentation Association Awards Day June 11

* With double the number of entries submitted for its annual awards contest, a National Visual Presentation Association committee is now judging various motion pictures, slide-films and other visual media submitted for prizes to be awarded during its annual Day of Visual Presentation. The event is scheduled for New York's Roosevelt Hotel on June 11.

New TV Series Offers Piano Lessons to Viewer Audiences

* A new television film series of 15-minute filmed programs is being produced by educational television-station KUHT, University of Houston, Texas, in cooperation with the National Association of Music Merchants. The programs offer a 13-week series of piano lessons, featuring Prof. George C. Stout, Professor of Music Education at the University. The series is being offered to educational and commercial stations as a free service.

Viewlex Puts Slide Projectors Through Grueling Wear Test

* Viewlex, Inc. has recently conducted experiments to demonstrate by actual performance just how long a lifetime is for a Viewlex slide projector. Two projectors were put on an open circuit which would enable the automatic slide-changing mechanism to operate continuously, 24 hours a day, without interruption, until halted by breakdown.

On November 23, 1956, the switch was thrown. As of March 13, 1957, each projector had made 15,163,000 slide changes without interruption, and they were still going in May.

A very busy home projector might change approximately 1,000 slides in three months. Thus, the Viewlex projectors on test have already worked the equivalent of over 2,000 years of operation. Viewlex backs all its projectors with an unconditional lifetime guarantee.

COLOR FILMSTRIPS FOR USE IN EDUCATION

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Marine Corps Opportunities Shown in Navy Dept. Film

♦ Specialized training offered in the United States Marine Corps is the subject of a new 16-minute motion picture released by the U. S. Department of the Navy. Your Job in the Marine Corps, being made available to community groups and television stations, depicts such special trainee opportunities as artillery, communications, ordnance, motor transport, intelligence photography, cooking administration, supply services, music and public information.

Basic military aspects of the Marine Corps are shown in two films released previously: The Beginning, 21 minutes, which dramatizes recruit training at Paris Island, South Carolina, and emphasizes the traditions of the Marine Corps: Leatherneck Lieutenants, 14 minutes, explaining the Marine procurement program and how the Corps trains college students prior to commissioning.

Information on obtaining the Marine films is available from United World Films, Inc., Government Dept., 145 Park Avenue, New York 29, N.Y.

Cause-of-Disease Concept Explained in Film, "Stress"

♦ Just as industry continues to probe the problems of "stress" in metallic structures, so medicine delves deeper into the problems of stress in human structures. In the area of health and safety, medical research on human stress probably will suggest benefits for industry. Thus a new 11-minute motion picture presenting a new medical concept of stress ultimately may have industrial significance as well as importance to science and health-seeking people generally.

The new film, Stress, introduces Dr. Hans Selye, director of the Institute of Experimental Medicine and Surgery at the University of Montreal, who discusses his concept of stress—previously presented in his new book, "The Stress of Life."

Stress an "Alarm Reac tion"

According to Dr. Selye, "stress" is a general alarm reaction through the pituitary and adrenal glands, which is set off by any attack on the body through disease, injury or emotional tension. He shows some of the experiments which led him to his discovery and discusses the progress being made in combating disease with hormones.

Since the discoveries of Pasteur, medical scientists have believed that each single specific disease has a single specific cause. The film shows how Dr. Selye found that certain glandular and organic changes took place whenever his experimental animals were injected with hormones, other body substances, or simple irritants.

Relates Stress to Illness

Further experiments showed that any physical or mental attack on an animal's body produced the same changes. Dr. Selye concluded that there must be a common, non-specific cause of illness which is tied in with the body's intricate mechanism of glandular checks and balances.

Vivid schematic animation shows the effects of the pituitary and adrenal hormones on the body, illustrating how prolonged stress can put the body's hormone chemistry out of balance. Produced by the National Film Board of Canada with the layman in mind, this film gives a clear, helpful picture of how stress affects the health of those whose systems are not prepared to take it.

Search for Corrective Action

On the basis of Dr. Selye's theories, research now is being directed toward helping the body make the right reaction to stress. The film concludes by showing the results obtained in the treatment of arthritis with the hormone substance of cortisone.

Stress is available from McGraw-Hill Text Films, 330 W. 42nd Street, New York 36, ($60.00 per print.)

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Sylvania's RF Lamp Aids Quality Colorfilm Printing

High-speed quality printing of color motion picture film without the use of special optical or filter systems is the claim for a new model of the RF (+Radio Frequency) lamp recently introduced by Sylvania Electric Products, Inc.

The improved RF model will help to solve printing problems involved in the wide screen process, according to Richard B. Martenson, Sylvania's product sales manager of photolamps. The new lamp assures superior reproduction of brilliant colors across the entire screen area, Martenson said.

Has Longer Life Expectancy

The latest unit has a life expectancy of 500 hours compared to 100 hours for the original RF model. This eliminates the cost of frequent lamp replacements and the time loss of optical realignments, the Sylvania spokesman pointed out.

The multi-purpose RF lamp, which converts radio signals into a concentrated and highly uniform light source, was introduced exclusively by Sylvania in January, 1956. It was designed by Sylvania engineers in cooperation with the Motion Picture Research Council in Hollywood. Radio energy was concentrated into a small disc of refractive material, 5.16-inch in diameter in the original model, causing the disc to glow brilliantly. The use of such a disc, rather than conventional tungsten wire filament, enables the light from the lamp to be focused directly without complicated optics.

Widen Light Emitting Target

In the present RF model, the diameter of the refractory disc, the "light emitting target," has been increased to 5-inch from 5.16-inch, thereby bringing it into accordance with the international standard light source. This eliminates the need for a new lens system for additional magnification. The lamp operates at 3100 degrees K (Kelvin color temperature), compared to a temperature of 3500 degrees K from the original model. The new temperature allows use with present color filter types and extends sharply the life of the lamp.

Use of the RF lamp is said to enable the motion picture industry to increase the speed of critical film printing operations up to eight times faster than the rate effected by conventional methods. The RF energy is carried to the RF lamp by means of a copper coil wound around the outside of the lamp from a radio frequency oscillator. A DC voltage source is used and the brightness of the lamp can be controlled by varying voltage. A water line is connected to the oscillator to cool the lamp and coil.

Grantly-Lawrence Animation in Larger Hollywood Studio

Grantly-Lawrence Animation, Inc., Hollywood affiliate of Robert Lawrence Productions, Inc., New York, has doubled its studio space in a move to new quarters at 716 North Fairfax Avenue, Hollywood, where it will occupy the entire second floor of the building.

The new facilities will include expanded studio, production and projection space and will allow for planned expansion of the Grantry-Lawrence permanent staff.

In addition to animated films, the company serves as a base for live action filming in Hollywood for Robert Lawrence Productions. The move follows closely the formation of Pinto-Lawrence Productions, Inc., in New York, for the East Coast production of animated films for theatrical release, television programming and commercials.

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N O R M A N D Y 3-9331
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

**Fiberbilt Restyles Mail Cards to Facilitate Film Shipments**
- Improved parcel post shipping cards are being supplied with Fiberbilt film shipping cases, according to the manufacturer, Fiberbilt Case Co., of New York City. The new cards, two of which are included with each case, are designed to assure prompt arrival of a film at its destination.

- Approved by the United States Post Office, the card provides a separate line for the zone number and permits easier addressing. By giving more prominence to the name of the consignee, the card reduces the possibility of error in handling.

- The card is held securely in a steel cardholder with locking device.

**Sosolvox, Film Conditioning Solution, Is Put on Market**
- A new formula, all-purpose film conditioning solution, known as Sosolvox, has been announced by S. O. S. Cinema Supply Corp., New York. Said to solve many film cleaning and waxing problems, the new product is harmless, non-toxic, non-damaging, anti-static and contains no carbon tetrachloride. It is also said to prevent erosion by waxing and lacquering film, adding years of life and reducing breakage.

**Left:** three current AO Spencer Delineasopes now being manufactured by the American Optical Company are pictured. The Instrument Division in Buffalo, New York, is now manufacturing and marketing this line.

**New two-speed stop-motion motor shown mounted on Arriflex camera.**

**Two-Speed Stop Motion Motor for 16mm Arriflex Announced**
- A new two-speed stop motion motor, described as the smallest and most efficient ever designed for the Arriflex 16mm camera, has been announced by Camera Equipment Company, Inc., New York.

- The new CECO motor provides for either a ½ or 1-second exposure—a simple pull of a knob effecting the interchange. A built-in Veeb Counter is supplied to indicate the number of frames exposed. It is a one-to-one counter, each digit corresponding to our exposure.

- For optimum efficiency, the CECO two-speed Stop Motion Motor operates both forward and reverse in either a constant-run or stop-motion position. The unit accommodates a foot actuator which may be ordered as an accessory.

**Radiant Unveils Screen for Strong, Wide-Angle Clarity**
- "Uniglow," a new high definition projection screen surface, said to reflect sharp, brilliant pictures to a wide viewing area, has been announced by Radiant Manufacturing Corp., Chicago.

- In comparison with more directional fabrics, the "Uniglow" surface casts a brilliant image to a 40% larger viewing area, the manufacturer notes. The new, smooth surface spreads a brilliant image into all center seating areas considered inferior from a viewing standpoint, it is stated. In addition to the wide-angle reflective power, the "Uniglow" surface can be produced to provide an expense without seams up to seven feet square.

- The "Uniglow" is being featured in two models of Radiant's newly styled 1957 line of tripod projection screens, the "Imperial" Champion and "Imperial" Screenmaster.
CASE HISTORY: AIR TRAVEL PROMOTION

American Airlines Provides a New Look at the Nation's Capital

Sponsor: American Airlines, Inc.
Title: Alice in Washington, 19 min., color, produced by On Film, Inc.

Anyone faced with the problem of photographing Washington, D.C., can be sure that from whatever angle the cameras are placed, nothing will be new. Washington is buildings and the capital city's structures have been photographed over and over as in no city in the world.

So, why would American Airlines want to rehash all that old stuff once more? Because AA's DC-7's drop in there many times a day loaded with people coming to see the sights, that's why. So, different the film had to be, and different it is. If the pictures are of buildings, they have come alive to tell something of their essential qualities.

To allow the buildings to speak up, a fantasy was needed, and what better than a little girl in a red dress named Alice, who can step through a looking glass? On the other side of our Alice's mirror is a trip to Washington, amongst those chatty old public edifices who talk right up to her.

Smithsonian Institution, for example, is a nice, but a bit fuss old man. Treasury is oh so precise, Georgetown is very much a Southern Gentleman. And, Supreme Court is properly stentorian, but human, too.

It might have been easy, to get pretty awful cute about Alice in Washington, but it wound up not only "cute" but a good example of proper restraint and good taste. First audiences who have seen it via distribution Association Films, Inc., have been enthralled. And, in fact, without much seeking, a theatrical release is in the works for national distribution.

Sidenote: In this film, the only person in Washington is Alice. How to eliminate the people? According to producer On Film, it meant shooting each sometimes, but most often with the wonderful cooperation of five different police departments in the Washington, Arlington and Williamsburg, Virginia locations that Alice visits.

N. Y. Film Directors Reject National Bid

* Members of the New York Film Directors Organizing Committee have voted overwhelmingly to reject the latest terms of affiliation offered by the Screen Directors' Guild of America, and to set up their own local screen directors organization to negotiate with the New York film producers. The voting was held May 4, in New York.

At the same time, NYFDG members voted to keep open the door for further negotiations with SDGA for possible affiliation. Membership in NYFDG, now over 250 men, includes virtually all the local motion picture directors engaged in industrial, documentary, and educational films, and television commercials.

Officers of the New York group are: Howard T. Magwood, chairman; Jack Glenn, vice-chairman; Joseph R. Kohn, secretary, and George L. George, treasurer and executive secretary.
GUIDE TO PROFESSIONAL MOTION PICTURE FILMS

Anso Motion Picture Films

**Anso Type 242—16mm**

*16mm Anscocchrome Professional Camera Film*

This is a Tungsten (3200 K) balance reversal color film especially designed for the production of negatives from which color release prints are to be made. It records color in proper relationship to one another and in low contrast for printing on Anso 16mm Duplicating Film Type 238.

**Anso Type 231—Daylight**

**Anso Type 232—Tungsten (3400 K)**

*16mm Anscocchrome*

High speed reversal color films having EI 32 for normal exposure. Adaptable for exposure at EI 125 through processing adjustments. Especially suitable for filming sports, news and special events where speed is an important consideration—available with (P. I.) and without (P. N. I.) processing service.

**Anso Type 238—16mm**

*16mm Duplicating Color Film*

A reversal color duplicating film for use in making high quality 16mm color prints either from 16mm color originals by contact or from 35mm color positive prints. It has an exceptional long tonal scale and will provide outstanding color fidelity. Balanced to light source yielding a color temperature of approximately 3000 K.

**Anso Type 531—Daylight**

**Anso Type 532—Tungsten (3400 K)**

*35mm Anscocchrome*

35mm Anscocchrome—in 100' rolls and longer—high speed reversal color films having EI 32 for normal exposure. Can be exposed at EI 125 with adjustment in the processing times. Used primarily as a printing master in the production of slides and strips. May be used for motion pictures where subsequent prints are not required.

**Anso Type 538—35mm Color Film**

*35mm Color Slide Duplicating Film*

A 35mm reversal color film designed for duplicating 35mm positive color transparencies (slides) and positive filmstrip originals. Balanced for exposure to a light source yielding a color temperature of approximately 3000 K.

**DuPont Motion Picture Films**

**NEGATIVE TAKING STOCKS**

**DuPont "Superior" 1 904 B—35mm**

A panchromatic film recommended for general exterior and process background work whenever the light is ample.

**DuPont "Superior" 2 926 B—35mm**

An all purpose film for both exterior and interior production work. It combines fine grain, speed and wide latitude.

**DuPont "Superior" 4 928 B—35mm**

**DuPont "Superior" 4 928 A—16mm**

A high speed panchromatic film with medium grain and extreme latitude. It is ideal for use where low light levels prevail.

**DuPont "Superior" 2 901 A—16mm**

An all purpose negative for interior and exterior use. May be processed as a negative or by reversal.

**DuPont Negative Taking Stocks: Cont'd.**

**DuPont Panchromatic 914 A—16mm**

A fine grain film of wide latitude for interior and exterior work. May be processed as a negative. Produces good results when used as a reversal duplicating film.

**DuPont Rapid Reversal 930 A—16mm**

A medium speed negative designed especially for rapid reversal processing. Widely used in television newsreel and sports photography. Produces excellent results when used as a reversal duplicating film.

**DuPont High Speed Rapid Reversal 931 A—16mm**

A high speed negative designed especially for extra rapid processing. Widely used in television newsreel and sports photography at night under ordinary incandescent illumination.

**Duplicating Films**

**DuPont Fine Grain Duplicating Negative 908 B—35mm**

**DuPont Fine Grain Duplicating Negative 908 A—16mm**

Exceptionally fine grain high resolution film designed specifically for duplicating work. Fully panchromatic.

**DuPont Fine Grain Master Positive 828 B—35mm**

**DuPont Fine Grain Master Positive 828 A—16mm**

A fine grain film for duplicate positives which may be exposed at release positive printer light levels and processed in normal release positive developers at normal developing times.

**Sound Recording Films**

**DuPont Sound Recording NH 802 B—35mm**

**DuPont Sound Recording NH 802 A—16mm**

A high speed Variable Area or Variable Density sound recording film. The non-halation base enhances image sharpness.

**DuPont Fine Grain VA Sound Recording 833 B—35mm**

**DuPont Fine Grain VA Sound Recording 837B—35mm**

A fine grain sound recording stock on non-halation base designed for exposure in variable area recording equipment.

**DuPont Fine Grain VA Sound Recording NH 837B—35mm**

A low contrast fine grain sound negative on non-halation base for variable density recording designed for development in picture negative developers.

**Release Positive Films**

**DuPont Release Positive High Speed 803 B—35mm**

A high speed, normal grain film where release print speed is required. Excellent for making superimposed titles on.

**DuPont Fine Grain Release Positive 825 B—35mm**

**DuPont Fine Grain Release Positive 825 A—16mm**

**DuPont Fine Grain Release Positive 825 C—32mm**

For general release work and dubbing prints which require the optimum in picture and sound quality. Yields blue-black images.

**Special Purpose Films**

**DuPont Title Stock 805 B—35mm**

A high speed film for title photography. Clarity of base makes it ideal for superimposed titles.
GUIDE TO PROFESSIONAL MOTION PICTURE FILMS

DU PONT SPECIAL PURPOSE FILMS: CONT'D.

DuPont Fine Grain Low Contrast Positive 824 B—35mm

DuPont Fine Grain Low Contrast Positive 824 A—16mm

A fine grain film for photographing either negative or positive images from television monitor tubes. The low contrast of this film makes it especially suited for prints which are to be telecast. May be processed in picture negative or release positive baths depending on contrast level desired. When making 16mm low contrast TV prints, 828 A should be used instead of 824 A which is short pitch perforated for use in kinescoping cameras.

DuPont TV Recording Film 834 B—35mm

DuPont TV Recording Film 834 A—16mm

A fine grain, low contrast emulsion for photographing either negative or positive images on television monitor tubes. This film is about 2 1/2 times faster than 824 type.

Eastman Kodak Company: Camera Films

NEGATIVE TYPES: BLACK & WHITE

Eastman Background-X Panchromatic Negative

 Types 5230 (35mm) & 7230 (16mm)

A very fine grain, medium speed negative material intended for use in making original negatives from which prints are to be made for background projection. It is also suitable for general exterior photography. Background-X for exterior scenes and Plus-X for interior scenes form an ideal combination for production work, since their speed relationship is such that apertures of the same order can be employed for both exteriors and interiors.

Eastman Plus-X Panchromatic Negative Film

(Type B), Types 4231 (35mm) and 7231 (16mm)

A high speed, fine grained negative material, well suited to general interior photography and to exterior photography under average lighting conditions. This film represents an excellent balance between the maximum desirable speed for most purposes and the finest grain obtainable at that speed. It is widely used for general production work and is also suitable for making composite projection background scenes, since its speed is sufficient to permit the use of small apertures in order to secure good depth of field.

Eastman Tri-X Panchromatic Negative Film

Type 5233 (35mm) & 7233 (16mm)

An extremely high speed negative material of medium graininess. It is particularly suitable for newsreel work and for exterior and interior photography under adverse lighting conditions. It is also useful where it is desired to obtain great depth of field without an increase in illumination.

Eastman Infrared Negative Film

Type 5210 (35mm)

Sensitive to infrared radiation and the blue and far red light of the visible spectrum. This film can be exposed with filters ranging from the Kodak Wratten Filter No. 15 (G) to the No. 87 to produce unusual effects in sunlight. The infrared sensitivity allows the reproduction of distant detail ordinarily obscured by atmospheric haze. When used in sunlight with a suitable filter, such as the Kodak Wratten A or F, to absorb blue light, it produces a realistic illusion of night, the blue sky photographs very dark.

REVERSAL TYPES

Eastman Plus-X Reversal Film

Type 7276 (16mm)

A high speed reversal-type panchromatic film suitable for general exterior photography and for indoor work where ample artificial light is available. It is also useful for television photography for either studio or location work. When processed by reversal methods, it yields a positive image having good contrast and exceptionally low graininess. This positive is suitable for either projection or duplication. When necessary, this film may also be used as a negative material, using conventional processing methods, although this practice results in some sacrifice in speed and graininess characteristics.

Eastman Tri-X Reversal Film

Type 7278 (16mm)

A high speed reversal-type panchromatic film suitable for general interior photography with artificial light. It finds wide application in television studio photography and in making pictures of news and sporting events under difficult artificial illumination conditions. It may also be used under daylight conditions and is particularly useful for making sports pictures at regular speed or slow motion pictures in weak light or late in the day.

When processed by reversal methods, it yields a positive image having both good contrast and graininess characteristics. This positive may be used for either projection or duplication. When necessary, this film may also be used as a negative material, using conventional processing methods, although this practice results in some sacrifice in speed and graininess characteristics.

CAMERA FILMS: COLOR

Kodachrome Commercial Color Film

Type 5288 (16mm)

This film is a camera film designed to provide a low contrast color original from which a color release print of good projection quality can be made on Reversal Color Print Film, Type 5289. The low-contrast original is not intended for projection; its contrast is purposely low so that the contrast obtainable in its print is comparable with the contrast of a good original made on Kodachrome Film, Daylight Type and Type A.

Eastman Color Negative Film

Type 5248 (35mm)

This film is a multilayer color film intended for use in conventional 35mm motion picture cameras. The film consists essentially of three light-sensitive emulsions, each sensitized differently, and coated on a safety support. Incorporated in the emulsion layers are dye couplers which react simultaneously during development to produce a separate negative dye image along with the silver image in each layer. The silver images are removed later by bleaching. Two of the dye couplers are themselves colored. The original color of these couplers is discharged during development in proportion to the development of the emulsion. The remaining colored couplers serve as automatic color correcting masks to aid in obtaining good color reproduction when the color negative is printed on the companion product, Eastman Color Print Film, Type 5382 or 7382, or on other color materials.

(CONTINUED ON THE FOLLOWING PAGE 64)
motion picture films:

sound recording films

Eastman Fine Grain Sound Recording Film
Types 5372 (35mm) and 7372 (16mm)
A sound recording material especially designed for use with variable area sound recording equipment. Its fine grain, high resolving power and image sharpness permit recording over a wide frequency range.

This material may be used as a negative by exposing to a high density (2.1 to 2.5, not including base density) and printing onto positive films such as 5302, or 7302.

It can also be used with excellent results as direct playback positive material because of its low image distortion when the density produced by exposure in the recorder is in the range of 0.8 to 1.0 (not including base density).

In either case, the excellent image characteristics and fine grain of this material contribute toward recordings of superior quality.

Eastman Fine Grain Sound Recording Film
Types 5373 (35mm) and 7373 (16mm)
This is a fine grain, sound recording film intended for use with variable density sound recording equipment. It can be developed to a low gamma (e.g., 0.5) using a regular picture negative developer and without requiring an excessively short development time. This film also finds useful application as a picture image recording material in making kinescope recordings from positive television tube images.

duplicating films: B & W

Eastman Fine Grain Panchromatic Duplicating Negative Film
Types 5203 (35mm) & 7203 (16mm)
A low speed panchromatic duplicating negative material of extremely fine grain and high resolving power, coated on the same type of gray base used for panchromatic picture negative materials. Used as a companion to Fine Grain Duplicating Positive, Type 5365, it produces duplicate negatives equal in tone rendering and printing detail to the original negative. The panchromatic sensitivity of 5203 gives it considerably more speed than the same emulsion would have if not sensitized.

Eastman Fine Grain Duplicating Positive Film
Types 5365 (35mm) and 7365 (16mm)
A slow, yellow-dyed master positive material of extremely low graininess and exceptionally high resolving power, intended as a companion film to Fine Grain Panchromatic Duplicating Negative, Type 5203. The use of these two films together results in duplicates distinguishable from the originals only by skilled observers.

Eastman Reversal Duplicating Film
Type 7504 (16mm)
This material is intended for making black-and-white prints directly from other positive originals or prints. It may be advantageously used when only one or two prints are required and when it may not appear economically feasible to make a duplicate negative and prints therefrom in the conventional manner.

It may be used for making black-and-white prints from color reversal originals and prints as well as from black-and-white positives. Such prints may be used for both work prints for editing purposes and for release prints, either silent or sound.

This film is a low speed material having excellent graininess and sharpness characteristics and a tonal scale ideally suited for projection purposes. When processed as recommended, the contrast of the original is reproduced very closely in the print.

Eastman Duplicating Films: B & W Cont'd.

Eastman Panchromatic Separation Film
Type 5235 (35mm)
This is a black-and-white material having very low granularity and capable of giving high definition. It is intended primarily for making separation positives from color negative originals such as those made on Eastman Color Negative Film, Type 5248.

When processed in conventional negative type developers, low to medium contrast may be obtained.

duplicating films: color

Eastman Color Internegative Film
Type 5245 (35mm)
This film is a multilayer color film intended for making color negatives from separation positives. The latter may be derived from any one of several sources, such as from Eastman Color Negative, Type 5248 originals, or from black-and-white separation negatives obtained by other means.

Eastman Color Internegative Film
Types 5270 (35mm) and 7270 (16mm)
This film is a multilayer color film intended for use as an intermediate material for preparing color prints in 35mm or 16mm width from reversal type 16mm color originals, such as those made on Kodachrome Commercial, Kodachrome Daylight and Kodachrome Type A Films.

Eastman Color Intermediate Film
Types 5253 (35mm) and 7253 (16mm)
This film is a multilayer color film intended for use in preparing both color master positives and color duplicate negatives from originals made on Eastman Color Negative Film, Type 5248.

release print films: B & W

Eastman Fine Grain Release Positive Film
Types 5302 (35mm) and 7302 (16mm)
An extremely fine grain, high resolving power, material suitable for general release printing.

Eastman High Contrast Positive Film
Types 5363 (35mm) and 7363 (16mm)
A positive emulsion of somewhat lower speed and considerably higher contrast than Release Positive, Type 5302. It is suitable for making negative or positive titles of excellent definition and sharpness when clear whites and dead blacks are desired. This film is also useful for making silhouette mattes for process work, traveling mattes for printer light control, and for other purposes requiring extreme contrast.

Eastman High Speed Positive Film
Type 5305 (35mm) & 7305 (16mm)
This film is designed as a release print material, for making negative and positive titles, for making clubbing prints for sound, for variable density and variable area recording, and for other purposes.

release print films: color

Eastman Color Print Film
Types 5382 (35mm) and 7382 (16mm)
This film is a multilayer color film intended for use in making color release prints from Eastman Color Negative Film, Type 5248 and from Color Internegative Films, Types 5245 and 5270 and Color Intermediate Film, Type 5253. It is also useful as a color print material when it is desired to print from black-and-white separation negatives obtained by other means.

—Continued on facing page 65
PROFESSIONAL FILMS:

CONTINUED FROM FACING PAGE 64

RELEASE PRINT FILMS: COLOR

Eastman Reversal Color Print Film
Type 5263 (16mm)
This film is intended for making color prints from 16mm originals on Kodachrome Commercial, Kodachrome Daylight Type, and Kodachrome Type A, Color Films. It is not intended for making original exposures in the camera.

KINESCOPE RECORDING FILM

Eastman Television Recording Film
Types 5374 (35mm) and 7374 (16mm)
This film is designed for photographing television picture tube images so as to provide a motion picture record of television programs. Such records are known by various names, such as video recordings, teletranscriptions and kinescope recordings. This film also finds application in making low contrast prints from kinescope recordings.

Representing Mexico's growing film industry in a recent visit to The Jam Handy Organization studios in Detroit were (above, l. to r.) Miguel Campos of Tel-Produciones, Miguel Mayorga of Caona de Oro, Jacob Medoza, Películas Nacionales; Carlos Sanchez, Cine Cosmos; and Encarnacion Vega, G.I of BMA, Spain-Mexico-Argentina newsreel firm. Visitors displayed keen interest in animation, color processes at studio.

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### EASTERN STATES

- **CONNECTICUT**
  - Rockwell Film & Projection Service, 182 High St., Hartford 5.
- **MASSACHUSETTS**
- **NEW JERSEY**
  - Shidecraft Co., 142 Morris Ave., Mountains Lakes, N. J.
  - Association Films, Inc., Broad at Elm, Ridgefield, N. J.
- **NEW YORK**
  - Buchan Pictures, 122 W. Chippewa St., Buffalo.
  - The Jam Handy Organization, 1775 Broadway, New York 19.
  - Ken Kilian Co., Sol. & Vis. Pldts., 725 Prospect Ave., Westbury, N. Y.
- **TENNESSEE**
  - Tennessee Visual Education Service, 416 A. Broad St., Nashville.
- **VIRGINIA**
  - Tidewater Audio-Visual Center, Camerabild Bldg., 229 Southern Shopping Center, Norfolk 5. Phone: 751-3181.

### MIDWESTERN STATES

- **ILLINOIS**
  - American Film Registry, 24 E. Eighth Street, Chicago 5.
  - Atlas Film Corporation, 1111 South Boulevard, Oak Park.
  - Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.
- **MICHIGAN**
  - The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.
  - Capital Film Service, 224 Abbott Road, East Lansing, Michigan.
- **OHIO**
  - Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.
  - Fryam Film Service, 1810 E. 12th St., Cleveland 14.
  - Susann Films, Inc., 2108 Payne Ave., Cleveland 14.
  - The Jam Handy Organization, Dayton. Phone: ENTERPRISE 6289.
  - Twynam Films, Inc., 400 West First Street, Dayton.
  - M. H. Martin Company, 1118 Lincoln Way E., Massillon.

### WESTERN STATES

- **CALIFORNIA**
  - Los Angeles Area Chouanouc Audio Visual, 1572 E. Walnut St., Pasadena.
  - The Jam Handy Organization, 1921 N. Ridgewood Place, Hollywood 28.
  - Ralke Company, 829 S. Flower St., Los Angeles 17. Phone: TR 8661.
  - Spindler & Sappe, 2201 Beverly Blvd., Los Angeles 57.
  - San Francisco Area
    - Associated Films, Inc., 799 Stevenson St., San Francisco.
    - Photo & Sound Company, 116 Natoma St., San Francisco 5.
    - Westcoast Films, 350 Battery St., San Francisco 11.
- **COLORADO**
  - Audio-Visual Center, 28 E. Ninth Ave., Denver 3.
- **OREGON**
  - Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.
- **TEXAS**
  - Association Films, Inc., 1108 Jackson Street, Dallas 2.
- **UTAH**
  - Deseret Book Company, Box 958, Salt Lake City 10.

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### SOUND RECORDING

- **FLORIDA**
  - Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville.
- **GEORGIA**
  - Colonial Films, 71 Walton St., N.W., Atlanta 27.
  - Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

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(Continued from page 561)

- **CONNECTICUT**
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  - A general complaint is that too few American films have been brought over to the EPA for the national productivity centers' libraries.
  - At a meeting of Industrial Audio-Visual Association members in Chicago, February 13, 1957, Jean le Harivel described the audiovisual program of the EPA and explained how he hoped to obtain more V. F. films for the program.
  - Le Harivel distributed a list of criteria to be applied in selecting films for Europe.

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BOOKS ON PRODUCTION TECHNIQUE:


102 - Film and Its Techniques, by Raymond Spottiswoode. An encyclopedic treatment of the documentary film—from idea to script and through all the steps of production. University of California Press, 305 pages. $7.50

103 - 16mm Sound Motion Pictures, by W. H. Offenhausser, Jr. A complete manual for the professional or amateur 16mm producer. InterScience Publishers, Inc., 565 pages. $11.50

104 - Painting With Light, by John Atton. A discussion of the technical and artistic aspects of lighting—what lights are used and where they are placed; how to make sure natural light is correct. The MacMillan Co., 191 pages. $6.75


106 - The Recording and Reproduction of Sound, by Oliver Read. A complete, authoritative discussion of audio in all its phases. Howard W. Sams & Co., Inc., 800 pages. $7.95

107 - Stereo Realist Manual, by Willard D. Morgan, Henry M. Lester and 14 leading 3-D experts. A complete manual of modern 35mm stereophonic photography illustrated with 3-D photos in color and black and white. A special viewer is included in the book. Morgan and Lester, 400 pages. $6.00

108 - The Technique of Film Editing, compiled by Karel Reisz for the British Film Academy. A practical analysis of the problems of film editing by 10 experienced filmmakers—a guide for film editors and TV directors. Farrar, Straus and Cudahy, 282 pages. $7.50


TELEVISION PLANNING AND PRODUCTION:

201 - The Handbook of TV and Film Technique, by Charles W. Curran. A non-technical production guide for executives covering film production costs, methods and processes. Includes a section on the production of films for TV programs and commercials. Pellegrini and Cudahy, 220 pages. $5.00

202 - Movies for TV, by John H. Battison. A comprehensive technical guide to the use of films in television programming. Covers the basic principles of the medium, equipment, program planning. Macmillan Co., 376 pages. $5.00


204 - The Television Commercial, by Harris Wayne McAlhan. A new and enlarged edition of this practical manual on television advertising. Shows how to create better commercials, both from advertising and film production viewpoints. Hastings House, 223 pages. $6.50

205 - Staging TV Programs and Commercials, by Robert J. Wade. A handbook aimed to help in solving the physical production problems of "live" television programming. Hastings House, 210 pages. $6.50

206 - How to Direct for Television, by William J. Kaufman. Nine top TV directors tell, in their own way, how to prepare for a director's job and make a success of it. Hastings House, 186 pages. $2.50

209 - An Ad Man Ad-Libs on TV, by Bob Foreman. Here is every facet of TV, as seen through the eyes of a man in this business since its beginning. This amusing book contains a wealth of information for the neophyte as well as the experienced. Hastings House, 175 pages. $4.50

210 - How To Get Rich In TV—Without Really Trying, by Shepherd Mead. A hilarious treatment of "case histories" in the TV business, liberally sprinkled with clever cartoons. A good gift item for those in TV or wish they were. Simon and Schuster, 180 pages. $2.95

GENERAL REFERENCE BOOKS:

301 - The Dollars and Sense of Business Films, by the Films Steering Committee of the A.N.A. An analysis of the actual cost and circulation records of 157 important business films. Association of National Advertisers, 128 pages. $2.00

302 - How To Use a Tape Recorder, by Dick Hodgson and H. Jay Billen. Aimed to help business and home record owners learn how to get full value from their machines. Open's a new world of potentials for tape recorders. Hastings House, 209 pages. $4.95

303 - Selling Color to People, by Faber Birren. Devoted wholly to the commercial uses of color in reaching, influencing and selling the American public. Contains a 5,000 word chapter on the medium of color television. University Books, 271 pages. $3.50

AUDIO-VISUAL METHODS & MATERIALS:


403 - Audio-Visual Aids to Instruction, by McKown & Roberts. How to program audio-visual devices for education. McGraw-Hill Book Co., 495 pages. $4.75

404 - The Audio-Visual Reader, edited by James S. Kinder and F. Dean McClusky. Philosophy, theory, and research and audio-visual instruction in teaching material in the school system. Wm. C. Brown Co., 378 pages. $3.50

405 - Audio-Visual Techniques, by Chandler & Cypher. A guide to enriching the curriculum with a wide variety of audio and visual materials. Noble and Noble, 252 pages. $3.50

PERIODICALS AND GUIDES:

501 - Business Screen Magazine. The national journal of audio-visual communications in business and industry. A full year's service, eight issues $5.00; two years $3.00


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Sponsor: Automobile Manufacturers Association
Producer: John Sutherland Productions, Inc.
Silver Reel Award
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Producer: Knickerbocker Productions, Inc., and the International Film Foundation, Inc.
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Sponsor: The Fund for the Republic
Producer: Guggenheim & Assoc.
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Producer: Dynamic Films, Inc.
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Silver Reel Award
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Silver Reel: Chris Awards
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Producer: Campus Film Productions, Inc.
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Proud Years
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Secrets of the Heart
Sponsor: American Heart Assn.
Producer: MPO Productions, Inc.
Silver Reel Award
**
**
See You at the Polls
Sponsor: American Heritage Foundation
Freedom Foundation Honor Medal
**
**
The Wider World
Sponsor: World Asn. of Girl Guides and Girl Scouts
Producer: International Film Foundation, Inc.
Silver Reel Award
**
**
Woodrow Wilson
Spokesman for Tomorrow
Sponsor: Woodrow Wilson Foundation
Producer: Caravel Films, Inc.
Silver Reel Award
**
**
To Your Health
Sponsor: World Health Organization
Producer: Phillip Stapp
Golden Reel Award
**
**
Your Brother's House
Sponsor: The Greater New York Fund
Producers: Transfilm, Incorporated
Freedom Foundation Honor Medal
**
**
GOVERNMENT SPONSORSHIP

American Battleground
Sponsor: N.Y. State Department of Commerce
Producer: Commerce Dept.
Silver Reel: Freedom Foundation Medal
**
**
Do It Yourself Peace
Sponsor: 2,000 Cities of One If by Land
Producer: The Man in Two Places
United States Army Reserve
Freedom Foundation Gold Medal
**
**
Fish Spoilage Control
Sponsor: Canadian Gov't Fisheries
Producer: National Film Board of Canada
Golden Reel Award
**
**
The Man on the Hill
Sponsor: U.S. Department of Defense
Producer: Academy Pictures, Inc.
Freedom Foundation Honor Medal
**
**
RELIGIOUS FILMS

Broken Mask
Sponsor: National Council of Churches, BFC
Producer: Nassour Studios, Inc.
Golden Reel Award
**
**
Heart of the Neighborhood
Sponsor: Board of Missions, Methodist Church
Producer: Dynamic Films, Inc.
Silver Reel Award
**
**
Train of Action
Sponsor: The Evangelical and Reformed Church
Producer: Dynamic Films, Inc.
Silver Reel Award
**
**
Where the Need is Greatest
Sponsor: Catholic Charities, Archdiocese of Chicago
Producer: Vogue-Wright Studios
Silver Reel Award
**
**
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arcs
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umbrellas
water
coolers

boxes
hydraulic
stands

scrim
nets
parallels

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The Master Builders Company shows this in "The Man With The Trowel."

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"Perform the best service possible to sponsors of business films and the audiences who use those films"

It is our objective to render services
- to our sponsoring clients on the basis of performance with integrity.
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That we have done so might be attested by the fact that Modern is the leader in its specialized field—performing service for more sponsors than any other distributor.

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This year, and in the years to come, we will be guided by our conviction that we will continue to grow as we continue to maintain our standards of integrity and dependability for sponsor and audience, alike.

We would like to grow with you. Will you consider us for distribution of your film program?

Modern Talking Picture Service, Incorporated
3 East 54th Street, New York 22, N.Y.
CARAVEL PRODUCES

THE 60 IMPORTANT SECONDS
THAT ADD UP TO
A GOOD 1 MINUTE SPOT

OUR ADVERTISER AND AGENCY LIST OF TV CLIENTS INCLUDES SOME OF THE TOP NAMES IN THE BUSINESS. THEY CHOOSE CARAVEL BECAUSE THEY KNOW THAT THEY CAN BE CERTAIN OF QUALITY TV SPOTS (LIVE OR ANIMATION) ... DELIVERED ON TIME AND IN LINE WITH THEIR BUDGET.

OUR COMPLETE TV FACILITIES CONSIST OF OUR OWN STUDIO, OPTICAL, ANIMATION AND EDITING DEPARTMENTS; ALLヘADED BY HIGHLY SKILLED PERSONNEL.

CALL US FOR YOUR NEXT TV ASSIGNMENT... WE'LL BE GLAD TO ARRANGE A SHOWING OF SOME OF OUR CURRENT PRODUCTIONS.

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Here are the fifty top executives in CFI's Hollywood laboratory. Individually their experience in the film industry averages 23.94 years...collectively it totals 1197 years. This experience, matched by CFI's 35 years in the business, its advanced processing equipment and sincere desire to please, makes all the difference.
WE WISH TO EXPRESS OUR APPRECIATION TO THESE CLIENTS FOR WHOM WE WROTE AND PRODUCED THE FOLLOWING 1957 AWARD-WINNING FILMS

"BANANAS? SI, SENOR!" .................................. UNITED FRUIT COMPANY
Chris Award, Columbus Film Festival
Scholastic Teacher Film Award
Silver Reel Award, American Film Assembly

"THE CONSERVATION STORY" .......................... RICHFIELD OIL CORPORATION
Freedoms Foundation Award

"THE LITTLEST GIANT" ................................. NATIONAL CONSUMER FINANCE ASSOC.
Chris Award, Columbus Film Festival

"MEET MRS. SWENSON" ................................. GENERAL ELECTRIC COMPANY
Chris Award, Columbus Film Festival

"THE VOICE BENEATH THE SEA" ....................... AMERICAN TELEPHONE
Silver Reel Award, American Film Assembly
AND TELEGRAPH COMPANY

"WORKING DOLLARS" .................................. NEW YORK STOCK EXCHANGE
Chris Award, Columbus Film Festival

JOHN SUTHERLAND PRODUCTIONS, INC
LOS ANGELES
201 N. Occidental Boulevard • DUrkirk 8-5121

NEW YORK
33 East 48th Street • Plaza 5-1875

NUMBER 4 • VOLUME 18 • 1957
BUSINESS SCREEN

THE MAGAZINE OF AUDIO-VISUAL COMMUNICATION

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DC GENERATOR TRUCKS TOO...

1600 amperes, 1000 amps, 700 amps, 300 amps, 200 amps.

RENTAL RATES UPON REQUEST

333 West 52nd Street, New York City, Circle 6-5470
"We shot 'That Night' in 18 days...four days ahead of schedule...with Du Pont 'Superior' 4!"

says Morris Hartzband, Director of Photography, Galahad Productions, New York City

"That Night," based on a true story of a New York commuter stricken with a heart attack, was put on a tight 22-day schedule. To achieve complete realism, much of the footage was shot on location at Grand Central Station—on moving trains, dim platforms, dark ramps.

Director of Photography Hartzband says, "The consistent results we get with Du Pont Superior 4 motion picture film preserved the naturalness and realism of our locations. We saved so much time in our lighting setups due to the lower level of illumination required with 'Superior' 4 that we were able to bring in this film four days ahead of schedule. We used 'Superior' 2 for the shooting on the set and as far as grain is concerned you simply can't tell which sequences were shot with 'Superior' 2 and which with 'Superior' 4."

"That Night" is the first of 12 feature films Galahad Productions is making under a contract with RKO. Some of the interior scenes were photographed on the sound stages of the new Production Center in New York City.

For more information, write or call the nearest Du Pont Sales Office listed below or the Du Pont Company, Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada Limited, Toronto.

SALES OFFICES
Atlanta 5, Ga. 805 Peachtree Bldg.
Boston 10, Mass. 140 Federal St.
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Take a moment for a quick look:

**TSI MOVIEMATIC** — Extremely light weight (under 25 pounds), it repeats without rewind on a built-in, self-contained screen. Truly a "briefcase" type projector.

**TSI DUOLITE** — Has built-in, folding, TV-size screen for darkened rooms, and also projects to a large screen in darkened rooms and auditoriums.

**TSI DevRYLITE** — A long record of service to industry and education. Small and compact, for auditorium and classroom use.

**TSI MODEL "D"** — Gives regular projection, and built-in screen projection. Also repeats projection without rewind.

With the "Devrylite" mechanism in all four, you are assured of unsurpassed sound and picture quality.

AND the TSI method of mounting all components on a completely accessible removable plate means lowest cost, and easiest maintenance.

Let us arrange with our dealer for a no obligation demonstration for you.

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39065 Five Mile Rd.

Livonia, Michigan

---

**CAMERA EYE**

**Business Film Studios Active on Fall Sales Campaign Media**

- No summer doldrums this season among business film companies whose clients are pushing important new a-v media to help stimulate fall sales, introducing new models in the third and fourth quarters and aiming to retrain sales and service personnel for the vital tasks ahead.

- Comes news that the nationally televised Telco Sell inspirational meetings will soon be available in specially-edited 16mm film form. Sales films are also being tracked for overseas use. Meanwhile, general, promotional and pr film programs are hitting new record totals among all types of audience groups, according to national distributor reports to us.

---

**Jack Norling, a Film Pioneer, Dies of Heart Attack at 61**

- John A. Norling, a pioneer in the business film industry, died last month of a heart attack in his home in Scarsdale, New York. He was 61.

- At the time of his death, Mr. Norling was engaged in film production with Loucks & Norling Studios, New York, which he co-founded with Arthur Loucks in 1921. He had been instrumental in the production of over a thousand industrial and government films in the past 35 years and gained wide recognition for proficiency in specialized technical skills, such as optical effects and stop motion techniques.

- Mr. Norling produced the first full-size three-dimensional Polaroid film ever to be made. It was shown at the Chrysler Corporation exhibit in the New York World’s Fair in 1939. A year later, a similar 3-D film in color, the first of its kind, was produced by Mr. Norling and shown at the World’s Fair.

- Mr. Norling became interested in three-dimensional photography in the 1920’s. In 1935, with J. F. Leventhal, he produced Audioscopiks, the first three-dimensional movies with sound. In 1940, he designed and built a single 3-D camera, which eliminated the need to interlock two cameras for the filming of a 3-D picture.

- It was Mr. Norling’s conviction that despite its “passing phase” several years ago, the future of three-dimensional motion pictures was still promising. He contended that film producers must learn to solve the technical problems presented by 3-D if it is “to live to the ripe old age it deserves.”

---

**MOTION PICTURE PRODUCER**

If you are selling and producing industrial films on your own and want more scope and greater opportunity with a national, longestablished producing organization, we’d like to hear from you — and you’d like to hear from us.

This is primarily a creative selling job with top industrial clients. Along with it goes plenty of challenging production planning — the kind you now enjoy. Complete production facilities to bring your plans to life.

Requires contact at high level in public relations, sales, advertising. New York location.

 Replies kept strictly confidential.

Write Box BS-68

BUSINESS SCREEN

7064 Sheridan Rd., Chicago 26
The Art Directors Club Medal

Welding Productions

Art Director: Stephen O. Frankfort • Producer/director: William J. Maguire
Agency: Young & Rubicam, Inc. • Advertisers: Ford Motor Co., Lincoln Division

Our thanks to Y&R...

...for giving us an opportunity to team with them in producing this award-winning TV commercial.

The Art Directors Club of New York recently selected 66 winners from more than 14,000 entries in its annual national competition in advertising and editorial art and design. Only two ADC medals — the highest award issued by this organization — went to TV commercials. Wilding won the top award for a live-action TV commercial made for the Lincoln Division of the Ford Motor Company.
U. S. Government Enters Two Films in Berlin Festival
* The United States Government will participate in the Seventh International Festival at Berlin, Germany, June 21-23, 1957. The U. S. Information Agency has announced that the U. S. Government is taking part in the event at the invitation of the Federal Republic of Germany.

Turner B. Shelton, director of the Information Agency’s Motion Picture Service, is chairman of the U. S. delegation. His alternate as delegate is Albert E. Peterson, agency information officer at Berlin.

Nathan D. Golden, director of the Scientific, Motion Picture and Photographic Products Division of the U. S. Department of Commerce, and Donald W. Duke, chief of the Agency’s Film Division at Bonn, Germany, have been named advisors to the delegation.

The U. S. Government film entry at Berlin will be Thunderbirds, an Air Force motion picture. Himalayan Awakening (Nepal), produced by the Information Agency, has been chosen for special showing.

***

Chicago Ad Execs Applaud “People, Profits and You”
* People, Profits and You, a new 25-minute motion picture sponsored by the Bureau of Advertising of the American Newspaper Publishers Association, won the applause of some 600 advertising, agency and newspaper executives at a meeting in the Palmer House, Chicago, June 12. The meeting was sponsored by the Newspaper Representatives Assn. of Chicago and the ANPA bureau.

The film (reported in Business Screen, No. 3, Vol. 18), is being shown to advertising executives nationally through the regional offices of the Bureau of Advertising. It was produced by Transfilm, Inc., New York City, under the supervision of Edward A. Falsasa, ANPA advertising bureau director.

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* A complete list of NAVA trade show exhibitors begins on page 44.

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Slide-Filmstrip Captions
Prompt Service - Lowest Prices

Write for Free Type Chart

KNIGHT TITLE SERVICE
115 W. 33rd Street New York 11, N.Y.
SOUND MASTERS

Producers of Motion Pictures for Industry and Television for Over 20 Years

165 West 46th Street, New York
JUST 123 ... FILM’S THREADED, AND YOU FLIP THE SWITCH!

Victor’s easy 1-2-3 threading makes professional operators out of amateurs in record time. Just run film (1) over sound drum ... (2) through film gate ... (3) over the single drive sprocket. It’s as simple at that!

Check all these advantages of Victor 16mm Projectors:

1. Exclusive Guardomatic Safety Film Trips for complete film protection.
2. Hi-Lite optical system for maximum screen brilliance.
4. Lubricating Oil System with one-spot filling.
5. 180° Swing-out lens for easy threading and cleaning.
6. Still picture, reverse, power rewind, and many others.

Send for detailed literature today.

VICTOR Animatograph Corporation
DIVISION OF THE KALART COMPANY INC.
PLAINVILLE, CONN., U.S.A.

Quality Motion Picture Equipment Since 1910

Cinema Lab Association to Formulate TV Print Standards

A decision to formulate standards for television film processing was made by the Association of Cinema Laboratories at its spring meeting. Marshall Rottenen, of the Kenyon & Eckhardt advertising agency, stressed the need for a concerted effort to assure uniform standards of prints for high quality telecasting.

Reid H. Ray, St. Paul producer and president of the Association, said that although ACI was not a standards-setting body, it would ask for guidance from the television committee of the Society of Motion Picture and Television Engineers and others in assembling data and circulating it to film producers, laboratories and broadcasters.

The Association reviewed definitions of basic film terms as presented by Neal Keehn of the Calvin Company and chairman of the Nomenclature Committee. The group decided to work on specifications for film printing equipment best suited to the needs of members. The meeting was held in conjunction with the SMPTE Convention.

"Keep ‘Em in the East" Theme of Television Council Luncheon

Elia Kazan, producer-director, and Joey Adams, comedian and author, headlined a "Keep ‘Em in the East" luncheon meeting held by the National Television Film Council in the Hotel Delmonico, New York, on June 27.

The meeting was attended by producers, advertising agencies, heads of various picture crafts and others interested in East Coast film production. Increased studio facilities and the development of top craftsmen in New York City were regional items thumped at the rally.

Kazan, who has won fame filming dramas in New York and Hollywood, explained why he prefers to produce in the East. He was introduced by Adams. A copy of the comedian’s new book, "Cindy and I" was presented to each ticket holder at the luncheon.

FOR SALE

Finest color travelog action 16mm motion picture coverage in travelog form on 26 foreign countries. Special surplus sale.

NEIL DOUGLAS
Box 664
Meriden, Conn.
NOW in the East it's...

MOVIELAB for

COLOR

- 16mm - 35mm EASTMAN COLOR Negative-Positive Processing
- Staffed by experienced COLOR technicians.
- Also KODACHROME and ANSCO-COLOR Printing.

MOVIELAB BUILDING, 619 W. 54th ST., NEW YORK 19, N. Y., JUDSON 6-0360
Honorary Doctorate Awarded to Jamison Handy

In recognition of “his outstanding contributions to education, to industry, to religion, to physical education, and to the nation” by means of the film medium, the Detroit Institute of Technology last month awarded the degree of Doctor of Education to Jamison Handy, president and founder of the Jam Handy Organization.

The coveted honor came to this pioneer and innovator in the field of visual communications (the first of its kind to a business film producer) at the Institute’s 50th annual commencement on June 3. In the citation which accompanied the honorary degree, President DuVal J. Terpenney referred to historic contributions which began with the production of over 200 training films for the United States Armed Services in World War I, followed by Mr. Handy’s founding of his present organization in 1918.

Cited by President for Aid

The President’s Certificate of Merit which was awarded him following World War II recognized his contributions to “the development, improvement and rapid production of highly-diversified, specialized technical visual aids and training devices ... which proved to be invaluable contributions to the war effort of the United States.”

More than 2,000 training aids were produced for the Army and 5,000 visual training subjects for the Navy, in addition to countless other wartime programs.

“Leaders in the Christian Church have found Jamison Handy eager to help them to convey the principles and tenets . . . to a growing public seeking religious instruction,” the citation disclosed.

As a physical educationist, sports authorities assign to him the unique title of “the only man to compete in two Olympic games 20 years apart.” He won the half-mile freestyle swimming event in the 1904 games and 20 years later competed as a member of the United States water polo team.

A Pioneer in Slidefilm Use

A pioneer in the use of slidefilms for schools and industry, Mr. Handy further refined a then new and relatively inexpensive “bridge” between motion pictures and still pictures—the sound slidefilm. In Detroit, in 1930, he established the first talking picture studio devoted to the making of educational and industrial pictures. The dedication in 1945 of the Jam Handy Eye School, with a distinguished group of educators in attendance, was one of the high points in Mr. Handy’s life-long devotion to the improvement of instructional methods. It was the first public school clinic established for the measurement of instructional results in visual education.

Holds Regard of Entire Field

Journalist, educator, sportsman and, for more than four decades, a leading figure and pioneer in the field of visual communications, Jamison Handy’s contributions have earned him the highest degree of all—the admiration and respect of those who serve—with him—in the production and distribution of these tools which he helped to develop for the benefit of all mankind.
BRILLIANT PERFORMANCE

That happy glow (limelight?) in Precision's corner is simply the radiance of a solid reputation for sound, careful and accurate film processing. Wotta performer.

Precision is the pace-setter in film processing. In the past, Precision found techniques to bring the best out of black and white or color originals. In the present, facilities are the profession's very best for any of your processing needs.

And, in the future, Precision will, as usual, be first again (depend on it) with the newest developments to serve you better.

you'll see and hear

PRECISION
FILM LABORATORIES, INC
21 West 46th Street, New York 36, New York
A DIVISION OF J. J. MAUBER, INC.

In everything, there is one best... in film processing, it's Precision
SPECIALISTS in 16mm color prints!

In the eighteen years of specializing exclusively in 16mm Color Printing, Color Reproduction Company has developed a technique for guaranteed film quality which is the Standard of the 16mm Motion Picture Industry. This specialization is your assurance of better 16mm Color Prints. Added production values demand the best prints available! This year, let Color Reproduction Company make your 16mm Color Prints!

Color REPRODUCTION COMPANY
7936 Santa Monica Blvd., Hollywood 46, California

Telephone: Oldfield 4-8010

Television to Take Bow at 1957 Edinburgh Film Festival

Television's importance in the visual medium is recognized in the program of the Eleventh International Edinburgh Film Festival, to be held August 18-September 3.

The 1957 Edinburgh Festival will feature an international conference on the production and use of film in television and will consider plans for the international exchange of television film material. The television conference will be conducted in collaboration with UNESCO. Film and tv experts from several countries will speak on the tv production, use and exchange topics in sessions held Monday, August 26, and Tuesday, August 27.

Television in education will be the subject of a conference arranged by the Scottish Educational Film Conference Committee. Speakers at this meeting, Wednesday, August 21, will include Professor Henri Dieuzeide of the Centre National, Paris, and Miss Eoin Love, head of B.B.C. Broadcasts Television.

Film directors, actors and actresses will be present at the Festival's "gala performances," held on Sunday evenings, August 18 and 25 and September 1 and 8. A number of film producers will introduce their own productions at the daily performances, held in the Cameo Cinema at 3 p.m., 6:15 p.m. and 8:45 p.m., throughout the three weeks of the Festival.

Hundreds of films from many nations are being screened for the Edinburgh Festival. Last year, 130 films from more than 30 countries were shown. Films entered from the United States are submitted through the Film Council of America. A certificate of participation is awarded to each film shown at the Festival. The Festival has as its aim the recognition of films which "by their originality and imagination, by their quality of truth and their sense of revelation, reach out towards a new and living cinema." Both feature films and social documentaries are accepted.

Open discussions on film production, lectures by notable film personalities, a Summer School of Film Appreciation and a program of films for children are added attractions.

The Edinburgh Film Festival is organized by the Edinburgh Film Guild, directed by Callum Mill. The organization has headquarters at Film House, 6-8 Hill Street, Edinburgh 2. (Telephone and telegrams: Edinburgh 3.4283.)
Medical motion pictures have grown-up. The layman sees only a very few of the many screened for physicians, surgeons and hospital staffs. All of them, nowadays, are designed to bring new and vital information to the greatest number of professional people in the shortest possible time. Medical motion pictures are helping to save lives. But remember: Doctors are the toughest audience a motion picture can face. Some of us are bug-hunters. Doctors are lint pickers, bless them.

Among our clients:

American Telephone & Telegraph Co.
Babcock & Wilcox Co.
Carborundum Company
Cast Iron Pipe Research Association
E. I. du Pont de Nemours & Company
Ethyl Corporation
Ford Motor Company
General Motors Corp.
McGraw-Hill Book Co.
Merek & Co., Inc.

— and many, many others

Audio Productions, Inc.
FILM CENTER BUILDING • 630 NINTH AVENUE • NEW YORK 36, N. Y.
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Producer-Directors: L. S. Bennetts
Alexander Gonsell
Sheldon Nemeyer
H. E. Mandell
Harold R. Lipman
Earl Peirce
Erwin Scharf
I'^HE Art Directors Club of New York, sponsoring a 1957 Visual Communications Conference which emphasized television ideas and techniques, has cited outstanding filmed commercials in its 36th Annual Exhibition of Advertising and Editorial Art.

Sharing top honors in TV, for design of a complete unit in filmed commercials was the Wilding Picture Productions' reel for the Lincoln Division, Ford Motor Company, produced for Young & Rubicam, Inc., the Lincoln agency, under the direction of William S. Myxke of Wilding's New York studio staff. The prize Lincoln commercial was a dramatic handling of the car itself, photographically and with design impact. Art director Stephen O. Frank of the agency supervised.

The other design award was given for a TV commercial in full animation, a Ford Motor subject for the Ford Division. It was produced by Playhouse Pictures for the L. Walter Thompson Co. and animated by Bill Littlejohn. This subject was directed by Bill Melendez of Playhouse Pictures with story and design by Chris Jenkins and Sterling Sturdevant.

Distinctive merit awards by the Art Directors went to two other TV commercials. In the "live" film commercial class, Elliot Unger & Elliot won the merit award for a Prudential Insurance Co. spot (via Calkins & Holdens), and another merit award went to Warner Bros. for a Radio Corporation of America subject produced through Kenyon & Eckhardt, Inc. The producer was Hal Matthews.

The Visual Communications Conference on May 28 and 29 gave recognition to the statement that "modern research has found that the visual image is one of the most vital factors in the quick communication of an idea." Norman Grant, Associate Director of Production, N.R.C., served as the program's chairman. Subjects covered included color and educational television, movies for television, lenticular tape, electronic insertion, mural television, lighting as a creative art and new art forms.

1957-1958 Film Catalog
Issued by General Motors
* Fifty-eight (16mm) sound motion pictures available to civic and social clubs, business, churches, schools and colleges are described in the 1957-1958 catalog newly issued by the Film Library of General Motors Public Relations Staff.

Categorically the films cover:

Last year, the films were shown to 312,000 audiences totaling nearly 16,000,000 persons. Additionally, television showings reached an estimated audience of 6,000,000.
Big Leaguer or Beginner...

you help your Career with

CECO Film

Equipment

As most Pros know, CECO is headquarters for the world’s finest cameras, recording and editing equipment and photographic accessories. But CECO is more than that. It maintains the finest service department in the East—also an engineering and design department. CECO is always happy to consult with film makers—either beginners or Academy Award Winners—about their technical problems. May we help you?
Nothing matches movies when it comes to communicating ideas. Sound, action and color all work together to make your message interesting and memorable.

But no movie can be any better than the way it's projected. That's why Bell & Howell Filmosound is the first choice with more business organizations, schools, churches and community groups than any other sound projector.

Here are just a few of the many exclusive features that make Filmosound the leader: Controls designed for communication—projector reverses for review, still-picture clutch stops film for discussion; sharpest picture on the screen with straight-line optical system; trouble-free operation with all-gear drive and metered lubrication; plus no film flutter and fastest set up.

Why not be the one to bring modern communication to your company with Filmosound? Ask your dealer for a demonstration. He's listed in the yellow pages of your telephone book. Or write for complete information. Bell & Howell, 7108 McCormick Road, Chicago 45, Ill.

50 YEARS OF FINER PRODUCTS THROUGH IMAGINATION

Bell & Howell

Photo Manufacturers Assn. Elects Four New Directors

* Four photo industry executives have been elected to the board of directors of the National Association of Photographic Manufacturers, Inc. Elected for terms of three years, beginning July 1, are:


McGhee, whose term was about to expire, was reelected to the board. The other newly-elected members replace three directors whose terms expire July 1—Lawrence R. Fink, president, The FR Corporation, New York City, New York; E. Glenn Hamilton, vice-president, Pako Corporation, Minneapolis, Minnesota, and Edward M. Swartz, president, Keystone Manufacturing Company, Inc., Boston, Massachusetts.

All of the newly-elected directors have been active in Association and industry affairs for several years. Wilson is a past-president of the Association. The board election by the NAPM membership was announced by William C. Babbitt, managing director of the organization.

* * *

Magnetic Recording Assn. Elects Officers in Chicago

* New officers were elected by the Magnetic Recording Industry Association at its annual meeting held recently at the Blackstone Hotel in Chicago. The new officers include:

Irving Rossman (The Pentron Corp.), president; Arnold Hultgren (American Molded Products Co.), vice-president; Herman Kornbrodt (Audio Devices, Inc.), secretary; Charles Dwyer (Weber, Inc.), treasurer; Victor Machin (Shure Brothers, Inc.), and Joseph Hards (Magnetic-Tronics, Inc.), members of the board of directors.

The MRIA discussed establishment of technical standards for the industry and the possibility of consumer shows for the purpose of acquainting the public with the full scope of magnetic recording equipment.

Joseph Hards, retiring MRIA president, spoke on public relations concepts for industry consideration. Irving Rossman, newly-elected president, said that the Association will increase its activities in the coming year, in keeping with the expansion of the recording industry.

[Image of a film projector]
Dynamic Films, Inc. has won 32 major awards in 28 different categories during the past year.

Many people have remarked that a Dynamic film is recognizable. This distinction does not derive from a "sameness of production" but from the successful application of creative motion picture experience to a variety of subjects.
When you produce your next slide film, remember...RCA VICTOR SOUND makes the picture complete!

With RCA Victor sound, your star salesman can be working for you in 1 or 1,000 places at once. And on record, you have a perfectly edited, permanent story ready to be mailed anywhere at an instant's notice.

Recorded special effects give slide films vividness and impact. And with every order from RCA Victor, you can choose from more than 500 musical selections recorded especially for slide film presentations.

First quality recording, careful handling and prompt delivery are a matter of record, too, with your order from RCA Victor Custom Record Sales. This complete service is competitively priced — the quality is RCA Victor's alone!

RCA VICTOR CUSTOM RECORD SALES

<table>
<thead>
<tr>
<th>Location</th>
<th>Phone</th>
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<tbody>
<tr>
<td>New York 10, 155 East 25th St.</td>
<td>Murray Hill 8-2100</td>
</tr>
<tr>
<td>Chicago 11, 145 N. Lake Shore Drive</td>
<td>Winnetka 4-2215</td>
</tr>
<tr>
<td>Hollywood 30, 1028 N. Sunset Ave</td>
<td>Oldfield 4-4600</td>
</tr>
<tr>
<td>Nashville 3, 125 Nashville St</td>
<td>Alpine 5-5491</td>
</tr>
</tbody>
</table>

In Canada, call Record Department, RCA Victor Company, Ltd., 125 Mutual Street, Toronto, Ontario. For information concerning other foreign countries, write or phone RCA International Division, 30 Rockefeller Plaza, New York 20, N. Y. — JUL 2-1900.

McGraw-Hill to Distribute Young America Films

The list of educational motion pictures and filmstrips of Young America Films, Inc., have been acquired for distribution by McGraw-Hill Book Company. The acquisition was announced by Curtis G. Benjamin, president of McGraw-Hill Book Company and Stuart Scheffel, board chairman of Young America Films.

Young America's staff has been retained by McGraw-Hill to strengthen the editorial, production and distribution program. This staff includes Godfrey Elliot, Young America's president; Fred Pownall, vice-president for sales; James C. Brewster, vice-president for production; and William Frazer, treasurer.

“With the Young America list, which is largely designed for elementary schools, including the primary grades, McGraw-Hill will be in a position to offer to the educational market a representative list of films and filmstrips for all grade levels.” Benjamin said, noting that McGraw-Hill films are almost exclusively for secondary schools and colleges.

British Information Service Ends Distribution in U. S.

Distribution in the United States of non-theatrical motion pictures has been discontinued by British Information Services, as of June 30. Termination of the British film distribution was for reasons of economy, it was announced.

British films cleared for television will continue to be available for booking by television stations and organizations interested in developing TV programs but group organization borrowers who have booked 16mm prints for July and later months are being notified that the bookings are cancelled.

The British Information Services non-theatrical film service was instituted in 1940 to tell the American public about the British war effort. Thousands of prints of B. I. S. titles have been purchased in recent years by film libraries throughout the United States and these will continue to be available to borrowers in the areas served by these libraries.

A number of B. I. S. films have been distributed under contract by Encyclopaedia Britannica Films, United World Films, Young America Films, McGraw-Hill, Coronet Instructional Films, International Film Bureau, Brandon Films and Eastin Pictures. These films will be obtainable from the above sources during the remaining lifetime of the contracts.
COMPLETELY AUTOMATIC SLIDE PROJECTOR

the perfect instructor

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For Complete Automatic Projection — Built in automation for
2 x 2 and Bantam Slides projection that allows the operator to
devote all his attention to the subject while the projector obeys his
every wish — automatically! A light touch at any point of the
sensitive, wide-bar changer control brings the next slide
into position. Automatic time control permits setting the projector
to change slides at any intervals up to 60 seconds, and it will run smoothly,
quietly, efficiently, all by itself! Brilliant illumination from
corner to corner. Timer override button selects new slides at will
and the timer hold button permits prolonged viewing of any
slide. Projects in either direction — forward, reverse and repeat.
12 foot remote control cord permits changing slides from
across the room. The 500-watt, fan cooled Instructomatic has
many additional features such as visual slide selector window,
tuckaway compartment for card set, built-in room light control,
interchangeable lenses, built-in shutter, tilt control and many others.

$119.50 Complete with slip on case and 6 slide trays
Remote control cord $4.95. Automatic Timer $24.50
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Creative film making is not a man...

...it is many experienced Kling specialists working together as a group in the production of industrial and television films which merchandise products in a creative...effective...way!

Creativity, Quality, and Service in Every Phase of the Film Making Art

production lines

— The Late News in Brief —

"More Ships for Less Money" Promise of U.S. Navy Film

* Fighting Engineering...More Ships for Less Money is the name of a 14-minute animated color motion picture which may be a flag-ship in the current controversial drive to reduce military expenditures. Sponsored by the United States Navy, the film illustrates the Navy's own program to demonstrate how economies can be effected in ship construction and operation.

Produced by Depicto Films Corporation, the new film sketches a program involving four basic evaluation techniques. Many industries have inaugurated research and testing facilities to evaluate the possibilities of savings in all phases of production.

The Navy cites the necessity for enlisting industrial resources and services to supplement the economy program. Because of this relationship, the film is interest for industrial audiences as well as Navy personnel.

Audio Issues Useful Brochure on Basics of Color Printing

* Audio Productions, Inc. has issued a new booklet for its clients and prospective clients entitled "Color, Step by Step." The 18-page brochure, printed in four color process, describes the basic methods of making motion picture prints in color by the various systems available today.

Sections of the booklet are headed: Prints from 16 mm Reversal Color Original, A-B Roll Printing, Prints from 35mm Color Negative, Prints from Color Intergative, Technicolor Inhibition Printing, and 35mm Color Negative to Black & White Prints.

Audio's booklet, produced by a new photographic printing process, is most handsome in appearance, and its simple explanations and not-too-complicated illustrations should be most useful to a lay appreciation of the processing of color film.

Victor Animatograph Appoints Highland-Bass as PR Reps

* Victor Animatograph Corp., Plainville, Connecticut, manufacturer of 16mm motion picture projectors, has appointed Highland-Bass, Inc., New York City, as public relations counselors.

Regarding the new PR arrangement, Samuel Ross, Victor's president, said, "We feel the development of 16mm now offers the greatest potential in its application in industry. Great progress has already been made to date and we expect Victor to help lead the way to even greater industrial use."

Minkler to Universal Recorders as New General Manager

* Darrell Minkler has joined Universal Recorders, Hollywood, as vice-president and general manager. The announcement was made by Martin Ross, president of Universal Recorders. Minkler formerly owned Recorders.

Movie-Mite Projector Now Manufactured by Harwald Co.

* Manufacture and distribution of the Movie-Mite 16mm sound projector has been taken over by The Harwald Company, Inc., Evanston, Illinois. The Movie-Mite previously made by Calvin Company, Inc., Kansas City, Missouri.

The Harwald Company will merchandise the Movie-Mite to industrial and educational markets and to the retail photographic trade. An improved and more extensive nationwide service is planned.

Since the Movie-Mite was introduced 20 years ago, more than 50,000 units have been sold, it was reported. The Movie-Mite recently was re-engineered to include such features as a curved film gate, single lamp for both sound and picture, and automatic safety trips which stop the machine if a loop is lost. Although the 26-pound unit has found its widest usage in industry, it is said to be increasingly popular for classroom use.

Training Film Director Wanted

Nationally prominent company has opening in Chicago Home Office Training Division for a man experienced in the production of visual training aids, specializing in the planning and production of sound slidefilms and motion pictures. Knowledge of artwork, sound, program design, and script writing will enter into the scope of duties. This position offers a secure future with excellent benefits. Please state age, education, and salary requirements. All replies held in strict confidence.

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7064 Sheridan Rd. • Chicago 26, Ill.
2,335 telecasts
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FREE FILM
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649 telecasts
in 30 months!
SWIFT & COMPANY

212 telecasts in 1 month!
NATIONAL ASSOCIATION FOR RETARDED CHILDREN
Two Films for Golfers

Right: one of the latest Golf House films features pro Johnny Farrell (left) who is shown explaining a rule to Wilbur Mulligan, duffer, in "Play Them As They Lie.

* National Educational Films has completed the third and fourth in its series of "Golf House" made for the United States Golf Association. 

Play Them As They Lie, featuring the famed old pro, Johnny Farrell, covers the rules and etiquette of play on the fairways and rough. 

Golf's Longest Hour pictures the agonizing minutes of the front-running golfer who finishes and has to sweat out the challenge of low-scoring players still out on the course.

Cary Middlecoff finished the 1956 U. S. Open at Oak Hill Country Club in Rochester with a nice 281. Still out on the course, and close behind Middlecoff are Ben Hogan, Julius Boros and Ted Kroll. 

As Middlecoff waits in the clubhouse, 

the cameras are out following the other contenders shot by shot until we see them come up to the 18th green. Hogan needs a long putt to tie, and just misses. Boros, finishing fast, picks up two strokes on Middlecoff on the 16th and 17th, and he, too, needs a final putt to tie. 

Bud English doesn't help him as he has to putt the cup, and Boros winds up tied with Hogan a stroke back of Middlecoff. 

Kroll's chances die as he loses ground back on the 13th. 

Finally, after "Golf's Longest Hour," Middlecoff receives the trophy as U. S. Open champion.

Play Them As They Lie shows how Johnny Farrell explains the rules of golf "through the fairway" to two golfers, one of whom learns quickly and the other who has to learn the hard way.

The U. S. Golf Association's "Golf House" films are available, on a rental basis, from National Educational Films, 165 West 46th Street, New York 36. Each film in the series (Previous titles were Inside Golf House, and The Rules of Golf -- Etiquette) rents for $15, or two on the same looking for $25. 

* * *

"Soundview" Equipment Manufactured by Kalart 

* The engineering, development and production of "Soundview" filmstrip and sound slide-film equipment, products of the Automatic Projection Corporation, will be handled by The Kalart Company at Plainville, Connecticut. The new production plan was announced jointly by the two firms. Kalart also manufactures Victor Animatograph products at the Plainville plant.

* * *

1957 USDA Film Catalog Set for July Publication 


BUYERS READ BUSINESS SCREEN

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offers a complete production service

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Look into it... anytime... all the time!

Yes, in any light, look right through the viewfinder of an Arriflex 16. See the large, bright finder image—even when the lens is stopped way down... because... the nineteen critically corrected lenses of the exclusive Arriflex mirror-reflex finder system project the actual taking lens image, uncorrected, and ten times aperture size, on to the finder eyepiece—during actual shooting too!

This means easy, accurate fallow focus, no finder problems regardless of focal length lens, no parallax problems at any subject distance, no rackover problems.

But this is only one of the many exclusive features of the Arriflex 16.

There is the registration pin film movement with micrometer accuracy; the precision film gate with side pressure rail, rear pressure pad and cross stages. Three-lens, oversize divergent turret, electric motor drive, and a host of other features.

The Arriflex 16 is a hand camera. It is also a studio camera if you add the 400 ft. Arri magazine. And it is a sound camera when you use it in the Arri 16 Sound Blimp. The cost is surprisingly little, for a professional camera with precision engineering. The Arriflex will pay for itself in the shortest time, because it is easier to transport, easier to use, more versatile and most reliable.

ARRIFLEX 16, complete with Variable Speed (wild) Motor, Battery Cable, Neck Strop

$1625.00

Matte Box and Lenses, additional

ARRIFLEX 16

DESCRIPTION

Complete with Variable Speed (wild) Motor, Battery cable, Neck Strop, Matte Box, and Lenses. The Arriflex 16 has a precision engineering film gate, micrometer accuracy, and is a hand camera and studio camera, as well as a sound camera if the 400 ft. magazine is added. The cost is surprisingly little for such a high-quality camera.

FEATURES

- Micrometer accuracy
- Precision film gate
- Variable speed (wild) motor
- Battery cable
- Neck strop
- Matte box
- Lenses

BENEFITS

- Easy to transport
- Easy to use
- More versatile
- Most reliable

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Right Off the Reel

A COLUMN OF EDITORIAL COMMENT

This issue highlights two important aspects of the film medium . . . its use as a public relations vehicle by the American Medical Association and as a very potent educational-sales tool by two prominent insurance companies - Connecticut General Life Insurance Company of Hartford, Conn., and the Continental Equity Life Insurance Company of Alexandria, Louisiana.

Coincidentally, the AMA film Even For One (see page 37) and Connecticut General's Outside That Envelope (page 36) were Golden Reel Award winners at the recent American Film Assembly. The AMA also breaks into our news of the month with a report on its successful and first International Medical Film Exhibition in New York on June 4-7. Finally, the AMA is also covered by another and important aspect of its film program . . . The Case of the Doubting Doctor which we review on page 34. Even For One is for the great American public and it has done very well in public service showings; The Case is for medical practitioners who may yet doubt the importance of the Association's contributions to their profession.

Association of National Advertisers to Issue "Producer-Sponsor Responsibilities"

* With legal and final committee clearances now complete, the Association of National Advertisers has announced the early printing of its widely used reference text on "Producer and Sponsor Responsibilities in Film Production." This first revision since the basic checklist was published some years ago represents the combined thinking of prominent sponsors as well as a nationwide poll of leading business film producers.

Although first copies will be available only to ANA members, arrangements are being made for non-member distribution. Full details will be provided in this column next month. William Pratt, head of film distribution for the American Telephone & Telegraph Co., is chairman of the ANA Films Committee under whose auspices (continued on page sixty-six)

Honored by film industry friends on his 25th year at Consolidated Film Industries at a luncheon ceremony on June 6 in Hollywood, Sid Solow (standing at lectern), CFI vice-president-general manager, expresses gratitude (story on page 67).
want
"Stick-to-it-ive" salesmen?
put on this
PREPARED SALES MEETING

NAVA Exhibit Roster Gains for Convention, July 20-23

ADVANCE EXHIBITORS GUIDE APPEARS ON PAGES 44, 45

★ Ninety-eight organizations formed the initial register of exhibitors for the 1957 National Audio-Visual Convention, to be held at the Hotel Morrison, Chicago, July 20-23.

Displaying their wares and services at the NAVA Exhibit will be producers of film materials, manufacturers of audio-visual equipment and religious and secular publications representing various segments of interest in the audio-visual field. These exhibitors will provide a demonstrative view of new and standard audio-visual tools which can be utilized by the more than 2,000 practitioners who attend the convention.

Seven National Groups to Meet
Conventioners will include members of seven national groups which hold concurrent sessions and workshops under the auspices of the National Audio-Visual Association. Main feature of the convention sessions will be a speech by William (Billy) Gove, vice-president of the EMC Recordings Corp., St. Paul, Minnesota. Gove is a sales consultant for several national firms and is active in sales meeting work.

NAVA's convention and exhibit will occupy the mezzanine and first floor of the Morrison Hotel. Group meetings have been timed to enable members to tour the exhibit.

Show Leading Projector Models

Special Lines of Equipment
NAVA Convention Plans:

Electric Corporation will be among the products on view.

Convention-goers in search of the latest in projection screens will be able to study the models offered by Commercial Picture Equipment, Inc., Da-Lite Screen Company, Inc., Light-master Screen Company, Radiant Manufacturing Corporation and Universal Screen Company.

Film editing, handling and storage equipment will be exhibited by such firms as Harwald Company, Inc., Florman & Rabib, Inc., Jack C. Coffee Company and Numa Products Corporation.

Sound Devices, New Films Shown

Phonographic and tape recording units will be displayed by several concerns — A m p e x Corporation, Audio-Master Corporation, Califone Corporation, Columbia Records Sales Corp., E M C Recordings Corporation, Reeves Soundfair Corporation, Newcomb Audio Products Company, The Pentron Corporation and Webcor, Inc. Geo. W. Colburn Laboratory, Inc. and Rapid Film Technique, Inc. will feature laboratory services.


Information on exhibit space and regulations may be obtained by contacting Don White, Executive Vice-President, National Audio-Visual Association, Fairfax, Virginia.

Breakfast Opens General Sessions

The two general sessions of the NAVA Convention will begin with breakfast in the Morrison Hotel Terrace Casino. Special entertainment has been planned for the breakfasts, which start at 8 a.m. Saturday, July 20, and Monday, July 22. The general sessions will begin in the Terrace Casino at 9 a.m. General Chairman of the convention is William W. Birchfield of Montgomery, Alabama.

The Educational Film Library Association's Annual Conference, a major organizational assembly held in connection with the NAVA Convention, will be held in the Morrison Hotel, July 18-20.

In general sessions and sectional meetings, EFLA members will be guided by the theme, “Making the Most of Our Resources.” At the

* RCA Sound Recording
* Editing
* Processing
* Printing, Color and Black-and-White
* Magnetic Laminating

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FILM LABORATORIES, INC.
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Now—a fully prepared
SUPERVISOR TRAINING MEETING
—ready to put on!

Title
“MAINTAINING DISCIPLINE”
Here's in one package, everything you need to stage an effective training meeting. So flexible you can use it as a 15-minute "quickie" or a stimulating 2-hour conference. Modern audio-visual techniques drive home important lessons in human relations and management procedures. Proved effective for any type of business.

ALL FOR JUST $35.00
LEADER'S MANUAL—a detailed "blueprint" of the meeting. Just follow it step by step. Contains instructions, data for chart or blackboard work, and commentary which you may read, edit or improvise upon.

STRIPFILM—a dramatic visual presentation... teaches your supervisors to recognize and handle the two distinct types of discipline and explains proper techniques in reprimanding subordinates.

SOUND RECORDING—a teacher that never tires, never omits, never forgets. Narration by Harlow Wilcox puts the stripfilm's message across clearly and convincingly.

FOLLOW-UP MATERIAL—test for a follow-up letter to send to each supervisor. For companies conducting the entire series of eight meetings, suggestions for certificates of completion are provided.

ORDER NOW
Send us your check for $35.00 now and save shipping costs (or we can bill you if you prefer). If material does not meet your needs you may return it and pay only the small service charge of $10.00 to cover the cost of handling, plus postage both ways.

ROCKET PICTURES INC.
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Los Angeles 38, Calif.
final general session. Adrian Ter Loun, educational consultant, Eastman Kodak Company, will present a demonstration entitled, “Making a Visual Presentation on AV to a Lay Audience.” Dr. Clyde Miller, state director of Audio-Visual Education, Columbus, Ohio, will address the EFLA convention summary conference.

A general session on “EFLA and its Role in the AV Field” will feature a filmstrip on EFLA’s First Seven Years and a visual presentation on the Association’s second seven years. Sessions will be held on: “Using Closed-Circuit TV in the Classroom”; “Exploring AV Resources in—Conservation, Religion, Mental Health”; “How EFLA Evaluations are Prepared;” “Different Procedures in Film Selection;” “Training Student Teachers in AV Methods;” and other educational audio-visual subjects. Adult and special interest films will be screened.

Victor Dealers to Meet in Chicago on July 19

More than 150 Victor Animatograph Corp. dealers will meet in Chicago, July 19 at the Morrison Hotel, prior to the National Audio-Visual Convention, to be held there July 20-23.

At the 3:00 p.m. session, Victor dealers will be greeted by the Kalart-Craig organization. The Kalart Company, Inc., Plainville, Connecticut, recently assumed production of projectors and related equipment for Victor Animatograph Corporation. Sam G. Rose, Victor president, Morris Schwartz, Kalart’s president, and Hy Schwartz, vice-president of both firms, will meet the Victor dealers.

Plainville, U.S.A., a film visit to Kalart’s Plainville plant, will be part of the official welcome. The film shows Kalart’s modern manufacturing and research facilities and underscores the importance of rigid quality controls in the production of Kalart, Craig and Victor units.

Cologne “Photokina” to be Held Every Second Year

The organizers of “photokina,” International Photo and Cine Exhibition Cologne, have announced that the event will take place every second year in Autumn.

Opening day will be the last Saturday in September and “photokina” always will run for nine days, closing on the Sunday of the following week. The “photokina” 1958 will take place from September 27 to October 5; “photokina” 1960 will be held from September 24 to October 5.

...from the compact little or the budget priced to the value packed and the

superb and new

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Camera Becomes Basic Research Tool

Vital Projects Now Heavy Users of Motion Picture Cameras With Flexible Performance Range

Accelerated project work has today put increased demands upon motion picture equipment. Because of the need for a camera which can perform under a broad range of research and development requirements, the Mitchell Camera has today become the standard basic motion picture camera used in projects in this country and abroad.

No other single camera can be used so flexibly, under such extreme filming conditions, and for such a broad range of cinematography as can a Mitchell Camera. In one location, alone, 200 Mitchell 35mm and 16mm cameras are now in use at White Sands Proving Ground.

Write today on your letterhead for information on the Mitchell Camera line.
FORECAST OF FILM TRENDS

Needs of Business Await Film Ideas

More Data on Film Results, Original Scripts Cited in Sponsor Interviews

WHAT'S AHEAD for the business film medium this fall and in the decisive fourth quarter of '57? Where does industry think more films are needed? Can pictures help in selling? How can the sponsored film keep pace with an expanding American business economy?

In dozens of recent high-level sponsor interviews, the Editors of BUSINESS SCREEN found plenty of sentiment for the useful role which "properly-produced" and well-used motion pictures and slidefilms can play in what these companies call their "problem areas" in the months ahead.

Data Needed on Film Results

There is keen interest for more factual data on what "pictures have done for companies like ours" and for "sell" to top management to encourage the kinds of budgets which advertising, sales and public-relations departments would like to have to meet their objectives via film.

"We have plenty of faith in the kind of work companies right here in New York are capable of turning out," said one Manhattan ad man. "But we wish they'd spend more time talking facts about the film medium than about geography." Sponsor representatives in Detroit, Chicago, St. Louis and on the West Coast commended the 7th Annual Production Review as a "good answer to our problem of identifying an experienced, dependable source of facilities which we frequently use." But it wasn't studio facilities that appeared to be today's paramount interest among sponsors.

Sales Training Most Critical

"Let's talk about our problems," said one Detroit executive. "I'd put sales training and promotion foremost on the list. All the way through the dealer field, we've got to show our people that the old-fashioned virtues of real salesmanship still make the sale, that no matter how fine the product, it has to be sold person-to-person and that the future for all of us depends on those sales.

Productivity is today's recognized answer to the present wage-price spiral. "We get production in this plant when everybody is thinking straight," said one industrial relations manager. "But we have to remain constantly aware of the need for real understanding by everybody in the set-up. Unanswered questions about vacations, promotions, a tool or model change can build into real trouble. I'd say we vitally depend on good communications to help avoid that and we agree that our films have played a most important part in maintaining good employee relations in recent years."

Listing the "problem areas" mentioned by sponsors, there was general agreement that films are needed in the months ahead for:

1. Sales training all along the line, with favorable comment for the recent Tele-Sell Spectacular as "the kind of thing that does everybody a lot of good, particularly when you show ordinary folks doing a real job, like that gal from the New York department store." Probably seems like the same old story, agreed one sales manager, "but we have to keep on telling it and your people can help by making it real and immediate and definitely personal."

Other Key Areas for Films

2. Service training, with emphasis on factual and palatable visuals to "protect our interests in the new products by making sure that the necessary maintenance and installation jobs are properly taken care of."

3. Human relations within industry and in every phase of production and distribution. "Unless they're for you and doing the job with a satisfied feeling, you're licked." Recognizing the complex problem of economic understanding, the feeling was that both labor and management leadership should pursue this field aggressively in the years ahead.

4. Consumer education, which is greatly diversified in scope, embracing both youth and adult groups, and covering a wide range of subject interests from product information to job opportunities. "We recognize that our future is in the hands of these growing millions of teenagers and unless they believe in us and our products we've failed to achieve a very important goal."

Overseas sales markets promise to be an important factor in tomorrow's film planning, "We've got to bring know-how from both the plant and sales departments to our dealers and distributors in many parts of the world," confirms one export manager. Films are being used by an increasing number of companies for labor relations as well as marketing and service training functions among foreign subsidiaries and sales outlets. Magnetic tracking of dialects and languages was considered an important factor in making films more effective and economical for these purposes.

TV Needs a Fresh Approach

Television was considered both a budget problem and an unfulfilled opportunity by many sponsors interviewed. Citing C. O. Hurly's recent criticism of network and program costs,* an auto executive agreed.

"TV network entertainment shows are too costly and often irrelevant to our real selling needs. But there were frequent comments on the favorable responses achieved by public-service films shown via TV stations and a growing interest in new forms of dealer-cooperative film programs and shorter TV films requested by many local stations.

Film Ideas At a Premium

"It's easier to buy sponsored films than ever before," said a film department head in the Midwest, "but harder to get a good idea for the screen." The emphasis in many interviews was placed on the importance of good picture ideas, on good scripts.

Above all, there was widespread acceptance of the tremendous size of today's TV and film group audience potential for interesting, useful new films. "The only limit on audiences available for a really good new picture is the number of prints we supply our distributor," says one sponsor with several films in circulation. "Costs per viewer average only a fraction of a cent, including production and prints."
A New Look at Notre Dame

A Great University Comes Alive in the Realm of Spirit and Intellect as Owen Murphy Revisits His Alma Mater

Sponsor: Notre Dame University.
Title: Notre Dame, 30 min., color, produced by Owen Murphy Productions, Inc.

While Notre Dame University is proud of the fierce loyalty accorded its famed football teams by alumni, friends of the school, and the famed "Subway Alumni," it sometimes becomes pained that more of its supporters understand so little of the real Notre Dame, which is as vital in the realm of spirit and intellect as the team is in pigskin annals.

As an Old Grad Sees It...

Lest old alumni momentarily forget the true meaning of Notre Dame, the school has turned this year to one of its old "grades"—Owen Murphy—to come back to the campus and portray on film the modern spirit of Notre Dame.

It is an old school, founded in 1842, which has grown to become one of the outstanding universities of the nation, with a big plant of 1700 acres and over 5,000 undergraduates. Its distinction, however, has not derived from numbers, or from buildings, but from a first-class faculty and the spirit of the college felt and lived by students—Catholic and non-Catholic, alike.

Showings Via TV and Alumni

Owen Murphy has put all this on the new film, blending his vocation with a strong avocation for one of the places he loves the most.

The film will be shown on television, and to meetings of Notre Dame alumni all over the world.

Below: the pursuits of its students reflect the real spirit of "Notre Dame" as the camera visits a chemical laboratory, an architecture and art class and the friendly confines of a university residence hall.

The Saga of the U.S. Navy Hydrographic Office

Sponsor: United States Navy.
Title: The History of the U.S. Navy Hydrographic Office, 14 min., color, produced by Academy Pictures, Inc.

This film illustrates the history of the branch of the Navy which is responsible for the charting of oceans and coasts of the world. It was first shown last month in Monaco at the Seventh International Hydrographic Conference.

The conference, held every five years, is attended by the heads of the Hydrographic Services of practically all maritime nations. At present there are 32 "member states" of the International Hydrographic Bureau.

It is expected that the film will be made available to the general public.

The Case for Organized Medicine

A Convincing Exposition of Its Contributions to Medical Progress Is Made by the AMA Through a "Doubting Doctor"

Sponsor: The American Medical Association.
Title: The Case of the Doubting Doctor, 20 min., color, produced by the Centron Corporation.

* The American Medical Association, host to some 13,000 physician members at its 106th Annual Meeting in New York City last month, is both an important sponsor and protagonist of the film medium. Medical film exhibitions, both of domestic and overseas films, cooperation with prospective sponsors in the professional field, and sponsorship of both internal and external films of its own are a confirmed part of the AMA's film program.

Strive to Better Standards

For those die-hards who either don't know or resist knowing how this organization works for better standards within the profession, maintaining flexibility of rule and building toward ever-higher ethical and economic standards in American medicine, the AMA has sponsored The Case of the Doubting Doctor. The doctor's case is specifically that of mythical Dr. Kap Lambert and through his obstinate insistence on finding out exactly how the AMA runs things, the work of the Association is made plain for viewers within and outside the profession.

With two fellow doctors and a newspaper pal, Kap reiterates his claim that the AMA is a "compulsory setup" and lets that he can prove it. After their golf game, Kap confidently confronts the administrator of his hospital demanding that he "put it down in writing that a doctor must belong to the AMA before he can have any hospital privileges." To his surprise, Kap learns that the rule is set up by the hospital, not by the Association.

Increasing Number of Graduates

He runs into the same stone wall when he tries to prove that the AMA sets a limit on the number of doctors. He discovers that its activities have actually increased the number of accredited medical school graduates. He keeps on investigating and his findings reveal many beneficial activities he had never considered, plus others he hadn't evaluated fairly.

This Centron production is both believable and a thoroughly competent exposition of the problem. Well cast and convincing in both story and direction, it bodes a low-budget approach. The Case was directed by Harold Harvey; leased by Norman Steenwe from the script by Margaret Travis. Executive producer was Arthur Wolf.

How to Obtain This Picture

Free loan bookings of this new AMA picture can be arranged through Association headquarters offices at 335 N. Dearborn Street, Chicago 10, Illinois.

BUSINESS SCREEN MAGAZINE
Economic Facts for John Q. Public

"The Story of Creative Capital" Joins National Education Program of the Chamber of Commerce of the United States

Sponsor: The Chamber of Commerce of the United States.

Title: The Story of Creative Capital, 20 min., color, produced by John Sutherland Productions, Inc.

The film is a 20-minute Technicolor cartoon on the origin, operation and success of American capitalism. It tells how capitalism works to the benefit of the average man.

One of the dwarves of the Rip Van Winkle story, a learned chap, visits Mr. A. (For Average) Man and shows him, through his insurance, bank savings and other investments, how he has a real ownership interest in big and small business all over the country. Mr. Man is relieved of his "little man" depression and made to feel that he is somebody.

As The Story of Creative Capital comes into circulation, it advances a cooperative practice in which industry pays for production of a film subsequently promoted and distributed by the Chamber. The film was made possible through the assistance of E.I. du Pont de Nemours & Co., Inc. It's Everybody's Business, currently promoted by the Chamber, was also produced by John Sutherland in 1954 under Du Pont sponsorship and established the Chamber's cooperative production pattern.

Another new film, The Dynamic American City, which in 25 minutes depicts phases of urban redevelopment, was produced by Frederick J. Bashaw, real estate expert, and is being promoted and distributed by the Chamber. Also fitted into the cooperative plan is the new picture, The Atom Comes to Town. Production costs for this film were paid by an Industry Advisory Council to the Chamber's Atomic Energy Committee. A 28-minute color film on peaceful uses of atomic energy, The Atom Comes to Town, was produced by Muller, Jordan and Herrick of New York City.

The Chamber's fourth new film, What Is a Chamber of Commerce?, a 20-minute color explanation of organized volunteer business leadership, was produced by the Chamber's Audio-Visual Service Department in its own studio.

Other films distributed by the Chamber are People, Products and Progress, 1975; The Magic Key and The Loaded Package, All U.S. Chamber of Commerce films are available on either a purchase or rental basis. The Chamber's division offices in New York, Chicago, Atlanta, Minneapolis, Dallas and San Francisco have an arrangement with Modern Talking Picture Service, Inc., to handle print shipments. Bookings are handled through the Chamber's headquarters, 1615 H Street, N.W., Washington, D.C., or through the division offices.

Capital accounts for the tools used in modern production...

...he pauses at station newstand. It is not overwhelming. He puts together weighty glasses and puts together... 40 or 50 pounds too much of him. We see him as he struggles up the stairs from a train platform in Pennsylvania Station, laboriously bending over to leave his bag in a floor-level locker, mopping his brow in a sweltering phone booth.

And that's about it. Thomas Moon is just uncomfortable, and the very understatement of his predicament makes it more believable.

Smith, Kline and French make drugs which are used by doctors in treatment of overweight, but this is never even implied. The sponsor barely indicates that something can be done for the likes of Moon.

Use Wholly Natural Setting

An unusual film — its production was equally out of the ordinary. It was made completely in the Penn Station, New York, and the immediately surrounding streets. The result has produced some wonderfully natural scenes. With only the available power supply of the station—360 amps—and some scenes encompassing 60 actors, Gerald Productions needed as sensitive film as possible.

A new experimental film was obtained. DuPont Type SA252B, rated at ASA 500, and the results proved to be excellent, with plenty of image quality, grain and contrast characteristics.

Only Sound Effects of Station

Believing that a music track would have been out of place in such a setting, a calculated effect was obtained by utilizing the natural sound effects of the station.

The Ordeal of Thomas Moon will play first before professional groups, with other distribution plans to follow.

Below: curious throng gathers in Penn Station during filming of Thomas Moon.
How to Capitalize on a Quality Film Investment

Calls It a "Business Tool"

A member of the PR staff recently defined this film as "a business tool" noting the "hours of time saved in getting B.E.U. across to agents, brokers, clients and prospects." The film was backed up with an organized talk illustrated with a flip chart plus preapproach letters for field people to send to clients and other letters to general insurance men.

Local Publicity

They have also prepared, for use at the local level, publicity releases and printed materials for use by the group man. Not the least important value it hopes to derive is the increased understanding of what it is the company offers to clients. "The film," they say, "serves as a catalyst at the important point of contact between group men, agents, brokers and the client."

To launch The Lifetime Look properly, a press showing for key editors of daily newspapers and publications in the management, advertising and business trade fields was held at New York's Waldorf Astoria. Prints of the film have been located in principal cities convenient to the company's branch office network, with custodial service handled by Modern Talking Picture-Service, Inc., exchanges. Plans were also under way in June to deliver a shorter version of Outside That Envelope to Modern exchanges for general public distribution.

Both of these films dramatize a set of insurance case histories to generate better understanding of group benefit plan advantages. In The Lifetime Look the key phrases are "a worried worker is a careless worker" and "If I had five years invested in this plan, I'd sure stop and think before I'd take an outside offer." Directed to employers, the film develops believable facts to show that group insurance and retirement programs can do more than simply earn improved industrial relations; that they return an actual profit on their premium costs through improved job attitudes.

Response Based on Knowledge

The germ of the film idea is that the route to this profit is a program of Better Employee Understanding, on the single thesis that an employee will respond only to benefits he knows he is getting.

Bringing this story with dramatic emphasis to these beneficiaries of group insurance, the employer and his family, is the mission of Outside That Envelope. Its objective: that the employer's people realize, beyond mere arithmetic, the significance of group insurance and retirement programs to the lives and happiness of themselves and their families. Realizing that few employees ever really absorb the conventional descriptive booklets, this film visualizes the several benefits in a series of dramatized case histories of people "like us" in problem situations.

(Continued on Page Sixty-Eight)

Dual Approach to Insurance Sales

Two Effective New Pictures Develop Better Understanding of Group Insurance Benefits for Connecticut General Life

Established in 1865, Connecticut General is one of those well-established old-line life insurance companies with modern headquarters in Hartford. Strongly interested (and a pioneer) in the field of group insurance, an important economic trend of the times, the company is aggressively engaged in promoting what it calls "B.E.U. Service."

That is "Better Employee Understanding" of group insurance and pension benefits which management provides. An integral part of this widespread promotion are two recently-produced color motion pictures: The Lifetime Look, a 42-minute film which shows management how to get the greatest return on its investment in employee benefit plans, and Outside That Envelope, a 30-minute story treatment aimed at the employees themselves.

A Golden Reel Award Winner

Audiences at the recent American Film Assembly voted Envelope the best of its type at that film gathering and voted it the top Golden Reel Award. Both films were produced by Parthosin Pictures, Inc.

No advocate of the half-way approach, Connecticut General has been utilizing both films with customary zeal and thoroughness. Intended strictly for use as a sales tool by group-insurance agents and brokers, The Lifetime Look was introduced to the company's nationwide system of offices on a carefully worked out plan. It has been widely advertised through insurance trade journals; accompanied by four-color promotional literature and followed up by company executives, Advertisements like this promoted the film via insurance magazines.

Hear...see...feel...
the impact of group benefits...

...in a dynamic new motion picture in full color! This moving, realistic film shows management how to get the greatest return on its investment in group insurance and pensions through improved employee attitude and increased work effectiveness.

Fair warning, the movie, "The Lifetime Look," is going to be talked about because it adds such a dramatic new sales dimension to group benefits.

If you'd like to see...or use "The Lifetime Look," just call our local office.

CONNECTICUT GENERAL

Life Insurance Company,
Hartford 15, Connecticut

BUSINESS SCREEN MAGAZINE
In the spring of 1956, the American Medical Association embarked on what was to be one of its most complex film projects in recent years. Having been quite successful over the past few years with the public relations motion picture, it was willing to undertake a subtle yet important part of its public relations program through the production of a motion picture that would shed light on some of the seemingly forgotten aspects of the work of the American physician.

The Association wanted the American public to have a new point of reference with regard to its view of the medical practitioner. A.M.A. wanted the public to see that this doctor is not simply a man in white with a stethoscope and a hypodermic needle to apply the latest in scientific knowledge of medicine, but rather, that he is an important and responsible member of the community whose services, both inside and outside of his examining room, are invaluable.

Choose One Revealing Incident
Together with its producer, Dynamic Films, Inc., the A.M.A. decided to pass up the "'ethical" documentary and to choose as vehicle a dramatic and revealing incident in the life of one doctor. It was hoped that by the use of this small microcosm a subtle feeling on the part of the audience would be motivated toward all doctors.

It was hoped that within the framework of a 25-minute dramatic film designed primarily for TV use, the doctor would appear in many of his roles, roles that he plays every day, every hour in his life.

The A.M.A. realized that, due to the great number of brilliant new discoveries in the field of medicine, the public gaze has become fixed on a picture of the doctor as a man with wonder drugs and scientific machinery.

Public's View of "New" Doctor
National campaigns to raise funds for research, the constant and growing drives against crippling diseases, and the publicity given the remarkable new advances made against polio, cancer and tuberculosis have created in the public mind a new attitude toward the medical profession.

In a sense the kindly old family doctor has been replaced by the more professional picture of the highly trained, well-equipped physician standing cold and aloof in his efforts to serve humanity.

Now the A.M.A. wanted to redirect attention to the other side of the picture. It felt the need to show the physician in his private practice, in his personal relationships in his services and obligations to his fellow men.

His Role in Human Relations
More important, the Association wanted to see him as an important part, an integral part of the American community scene. It wanted the audiences to see that one of the doctor's great contributions lies in the area of human relations. The decisions he must make in his practice with his patients are based, not solely on his professional skill. His decisions, rather, are guided by his experience in dealing with human problems and with individuals within this area he cuts across into many areas of interpersonal relationships. So the problems are not always physical.

"What shall I say to comfort the hopeless victim of cancer? Shall I save the mother or the child? Is this an illness of the body or the mind?" These and a thousand other questions confront the physician every day in his career and the answers cannot be found in a school text or in any table of learning. They are problems that must be met and treated individually and the answers are never the same.

Understanding Guides Decision
It is only through a mature, personal understanding of his patients and a deep sense of responsibility to them that the doctor can make his crucial decisions. This, then, is the substance of what the American Medical Association wanted the public to understand. This is the goal for which a motion picture was decided as the best medium to attain this goal and for which the film Even For One was produced.

This stronger, wider, deeper concept of the physician's role called for full scale re-evaluation of the relationship between doctor and community. It was with this purpose in mind that Ralph Greer, Director of Motion Pictures and Medical Television of the A.M.A. embarked on an entirely new public relations program for his group.

With his difficult and highly complex task in mind, Ralph Greer, Lee Brown, director of public relations and Steve Donohue, Assistant Director of Public Relations, of the American Medical Association and Sol S. Feuerman, director of Medical Dynamics-Dynamic Films, incorporated its medical film division, Lee R. Bokker, director of the picture, and Nathan Zucker, president of Dynamic Films, began a series of conferences to ascertain the best method of screen treatment.

The basic story framework that had finally been decided on was essentially this: The film was to cover a ten-day period in the life of Dr. Harry Austin, respected member of his community, capable member of the medical profession, a general practitioner serving a town and a lot of people.

The Story Within The Picture
The film begins with Harry Austin's being called to the bedside of young Mike Elliot. Examination reveals that the boy has typhoid fever and Austin arranges his removal to the hospital and all of the precautions necessary to prevent the disease's spread. Immediately following he is called to the bedside of Dick Wilson, one of Mike's friends.

The boy shows some of the same symptoms of typhoid but it is Austin's considered judgment that the disease is not present. Ella Wilson, highly nervous and a possessive mother, is furious. She feels that her son is not getting the same attention that Mike is and she feels that Austin is not doing his job. She fans the flames of hysteria in her and carries her case to the mayor, insisting that the entire town be inoculated against typhoid and that her boy be removed instantly to the hospital.

Throughout the personal abuse heaped on him by a hysterical mother, Austin retains his professional calm going about his business to the best of his ability and judgment. He takes all necessary precautions but concerns himself with what is really wrong with Dick Wilson.

Despite the storm raging around his head he is able to ascertain the (continued on page 56)
The National Visual Presentation Awards

WINNERS of the 5th Annual Awards Competition, sponsored jointly by the National Visual Presentation Association and the Sales Executives Club of New York were presented at an S.E.C. luncheon meeting at the Hotel Roosevelt in New York on June 11. Three of the prize-winning visuals were shown during the luncheon.

A Day of Visual Presentation, held on the same day, was devoted to workshops dealing with many types and applications of visual communication devices.

200 Entries Were Submitted

Approximately 200 select visual presentations competed for a total of nine first prizes representing the best of motion pictures, sound slide-films, transparencies, slides and printed graphics as applied in the areas of selling, sales training and sales promotion. The judging of the visual materials involved several months of intensive evaluation by members of the Sales Executives Club, the Sales Promotion Executives Association and the National Society of Sales Training Executives.

According to the NVPA, the entries this year were the most creative submitted in the past five years of competition. They ranged from visuals the size of matchbooks to mechanical presentations housed in oversize suitcases. The motion pictures and sound slide-films included all types of production techniques ranging from simple art and photograph to fully animated films.

Workshops on Visual Presentation

The morning workshop sessions of the Day of Visual Presentation were devoted to new ideas and developments in motion pictures, sound slide-films, transparencies, slides and printed graphics. The afternoon sessions dealt with the effective application of these devices in the areas of selling, sales training and sales promotion. More than 100 users and producers of visual aids actively participated in the workshops and critiques. About 50 visuals, including all winners, were shown during the sessions.

First prize among motion pictures in the Sales category went to "Communicative People" a circulation presentation made for NEWSWEEK Magazine by On Film, Inc.
The NVPA first award for sound slidefilms in the Sales Training category was given to the Mosler Safe Co. for "A New Sales Key for Irv McDee" produced by The Jam Handy Organization for field sales training use. (below)

Other Visual Presentation Award Winners

Sales Category: the second prize among motion pictures went to the Walworth Co. for Lubricated Plug Valves, produced by Unifilms, Inc. In Printed Graphics, first prize won by Libby-Tulip Cup Corp. for a loose-leaf brochure produced by Direct Advertising Associates; second award to Schenley Distillers, Inc. for a mechanical visual produced by Sweeten Lithograph Co.


Another second award, for the sound slidefilm "Nabisco Employee Benefit Plan" (Sales category), went to National Biscuit Co. for this Depicto Films' subject.

The Sinclair Refining Company won a second award in the Printed Graphics category for its flannel board visualization produced by Florez, Inc.

"Something New Afoot" was awarded second prize in the Sales Promotion category for sound slidefilms. Produced for Collins and Aikman by Depicto Films Corp.
Panorama of the Northwest

Color Cameras Capture the Scenic Grandeur of This Pacific Vacationland in 24-Minute Film for Richfield Oil Company

Sponsor: Richfield Oil Company. Title: Northwest Wonderland, 24 min., color, produced by Raphael G. Wolff Studios, Inc.

* A "Night-On-Bald-Mountain" volcanic sequence in animation opens this beautiful panoramic film on God's Great Northwest. The subject is a natural for breath-taking photography, and the photographers haven't missed.

With the grandeur of Mt. Rainier, Mt. Hood, Mt. St. Helen and other majesties forming the backdrop, viewers are taken on a tour of the rain-misted, sun-loved, snow-capped on the dry eastern slopes of the Cascade Mountains, and for electric power. The northwest's water comes from the sky and from the storage reservoirs of the mountain peak glaciers.

The northwest is perfect vacation country scenically and for all outdoor sports. It is the country for hiking, mountain climbing and fishing and it is unsurpassed for winter sports.

B. After seeing the picture, you don't get in line for the next plane to the northwest, you have no music in your soul, no money in your jeans, no pull with the boss or else you have agoraphobia.

The film is being distributed by the sponsor. For information on the availability of prints, write Audio-Visual Dept., Richfield Oil Company, 555 S. Flower St., Los Angeles 17, California.

Below: with close affinity to both God and nature, this rustic chapel is one of the visual highlights in Richfield's "Northwest Wonderland."

Farm Markets and the Future

Changing Patterns of Nation's Agricultural Economy Told in Fortune's "Bright Promise of the American Farm Market"

Agricultural Purchasing of farm production goods and services from industry, in terms of constant dollars, has fallen since 1947 and is now rated at one-third of 1947's level of farm purchases from industry. This fact and the upward spiral of farm assets and income are disclosed in the Bright Promise of the American Farm Market, a new 12-minute color cartoon motion picture distributed by Fortune Films and produced by Transfilm.

Essentially for marketing personnel, the film is designed to show the overall climate in which companies sell to the farm market will be operating. It presents an analysis of facts and figures to negate the popular belief that agriculture is going downhill. On the contrary, not only have farm expenditures increased, but farm assets are up 46% in the last ten years, states the film.

Approximately two million farmers, less than half of the nation's total, account for 45% of cash farm sales and 35% of farm purchases from industry. These are the farms which are making a going business of agriculture, observes the film. The other 2½ million farms have been unable to yield more than a marginal return and, therefore, have brought down the general average of farm income. But, these farmers are gradually being absorbed in high wage industries.

Despite a marked decline in the number of farms since 1947, farm real estate value has shown a remarkable gain. From $60 billion then, it has risen to a record $103 billion today. More than one-third of this rise, declares the film, took place since 1953. And, 20% fewer farmers, working fewer hours, are turning out 20% more farm products than they did ten years ago. Productivity is up a staggering 45%. Not even industry has matched this rise.

Foreseen in the film is a rich harvest for both the farmer and the industries which serve him. It delineates the many factors which justify this claim. Population, for example, is increasing at the rate of four million a year and incomes keep rising. People are buying more and higher-valued food. With fewer farmers around to feed this bigger, better fed population, agriculture must rely more on industry for mechanization, better soil nutrients and improved animal productivity.

Ten years ago, 2,700,000 tractors worked our farms. Today, 4,300,000 are doing the job. Trucks are up 90%: grain combines up 110% and corn pickers, 190%. Farm machinery sales since 1947 have totaled some $20 billion, the film discloses. Along with this demand for mechanization, animal feeds have risen 13%: commercial fertilizers, 40% and fuels, 75%.

Greater per-acre yields of farm produce and more milk from grae-
ing cows are being helped with supplementary irrigation via lightweight portable pipe and pumping equipment. Farmers spent $865 million for this material last year and are getting remarkable results. Cotton yield, for example, has jumped from one to four bales per acre. Milk production has increased one-third. The demand for such irrigation equipment is expected to be ten times greater by 1965, reports the film.

Drug manufacturers have been kept busy providing farmers with new pesticides, hormones and special feeds to improve animal productivity. But, observes the film, 60% of the man-hours on livestock farms are still spent on chores that can be mechanized, e.g., watering, brooding, feeding, cleaning, etc.

Electricity on the farm, an $6 billion kilowatt hour market in 1947, is now flowing at the rate of more than 23 billion kilowatt hours with 93% of all farms electrified. Industry leaders, notes the film, predict the farm use of electricity will double by 1965. To the farmer, it will mean more leisure hours and to industry, a new cycle of profits in the wide range of thousands of electrical products for farm use.

Food processing is being taken on by farmers to earn more of the consumer dollar. Now, they're buying packaging machinery, conveyor equipment, chemicals, tanks. plastics and the whole chain of supplies needed to process farm output. Adding to farm income is refrigeration which has made frozen foods a multi-billion-dollar a-year business. Consumption of frozen foods alone has had a threefold increase in the past ten years. Refrigeration and low-degree refrigerated transportation, notes the film, have opened many opportunities for equipment sales.

More money for the farmer is also coming in as a result of government and industry research which is constantly turning up new industrial uses for farm products. Corn protein becomes synthetic fibers; soy beans convert to paint ingredients; garden hose is made from animal waste fats and synthetic rubber from turpentine derivatives. Farm profits are boosted, too, by research which is improving livestock breeds and wiping out losses due to insects, disease and weeds.

The film concludes on the optimistic note that growth is everywhere in the country today, especially for the modern farmer. Few areas of American business will escape the farmer's great demand for materials and services.

Prints of The Bright Promise of the American Farm Market are available at $275.00 each from Fortune Films, 9 Rockefeller Plaza, New York 20, N.Y.

PICTORIAL PREVIEW OF "BRIGHT PROMISE OF THE AMERICAN FARM MARKET"

Agricultural purchasing of farm production goods and services from industry, in terms of constant dollars, is now rated at more than $13 billion a year, a 30% rise since 1947.

Some call it "agriculture"... industrialized agriculture. More and more farmers, as well as cooperatives, are taking on food processing and packing to get a bigger share of dollars.

Electricity is now on 93% of our farms and is being used at the rate of 23 billion kilowatt hours, a threefold increase over 1947. By 1965, farm use of electricity is expected to double.

Lightweight portable pipe, a recent development, has become popular for supplemental irrigation and has greatly increased farm yield. Farmers bought $65 million worth of pipe plus pumps in 1956.

Helping boost farm profits are new for livestock diseases, provided by industry, government research. New techniques in beef nutrition have resulted in weight-gains of 20% over normal at 12% less cost.

Agricultural research is going forward on new chemicals to control weeds, insects and crop disease. Laboratories are also developing rust-resistant wheats, balanced plant foods, new cattle breeds . . .

The economic outlook for agriculture today points to increasing demands in all areas of business for a wide variety of goods and services, as Fortune's film points out in this sequence.

Growing pocketbooks and appetites are sharpening the need for increased animal productivity. Farmers are using blended high-level feeds resulting in less disease, fewer runts, meatier pigs.

Adding to farm income are many new industrial uses for agricultural products. Scientific research has resulted in synthetic fibers from corn starch; paint from soy beans; garden hose from fats.
EXPLAINING ECONOMICS OF INSURANCE

Talk About Results!
Continental Equity Life Insurance Co. Calls Films Their "Finest Investment"

ONE MOTION PICTURE is worth a thousand actuarial tables, believes W. Hudson Dick, president of the Continental Equity Life Insurance Company of Alexandria, Louisiana. A unique sales program, keyed to a motion picture package, was begun by Mr. Dick's company early this year.

The problem faced by Continental Equity was this: One of the big sales points of the policy was directly related to the changing value of money. The salesmen found it difficult to explain this fluctuation to prospects, for it meant trying to condense the whole economic structure into a few words that were both interesting and understandable. Knowing that this was the salesman's biggest hurdle, and feeling that a motion picture was the answer, Mr. Dick turned to the Jamieson Film Company of Dallas for help in solving the problem.

Jamieson staff members, after researching the subject, discovered that two distinct messages were involved: One was the modern economic dilemma; the other was the story of Continental Equity's life insurance policy. It was decided that, for simplicity and clarity, the messages would be presented separately. This meant the production of two films.

Animation Helps to Explain Basic Economics

The first of the two pictures, Dollars and Sense, is fully animated and ten minutes in length.

With stylized characters and layouts, and simple language throughout, it traces the history of money from the Stone Age to the present. It points out that money is merely a representation of buying power, and therefore its value changes. The changes that affect fixed dollar savings are contrasted with the effects that work upon the value of variable stock investments, to point up the final conclusion of the film: That an investment program can achieve constant buying power, despite economic fluctuations, by balancing fixed savings with variable savings. Screenplay was written by Hugh Jamieson, Jr., Jerry Dickinson and Barbara Guild.

Second Film Outlines Features of Policy

The second part of Continental Equity's film package is a ten-minute live-action color film describing the insurance policy and the features which give it flexibility. Continental Equity salesmen are supplied with prints of both films, which they screen as a package for audiences ranging from two to two thousand.

The results produced by this film package are such that Mr. Dick terms it "the finest investment this company has ever made." In a scant four months, his company's insurance in force has increased from $57½ million to more than $8 million. He attributes a large part of the increase directly to the better selling job accomplished through this effective film program.
The Pageant projector’s lifetime lubrication keeps your show on the go!

Ever had the pep and pattern of a movie presentation foiled by projector troubles? Experts say improper oiling accounts for most projector breakdowns...most time out for maintenance. That’s why the Kodascope Pageant 16mm Sound Projector is permanently lubricated at the factory.

Bypassing the commonest cause of failure assures you of control—preserves the polish that movies give your sales and training presentations.

Take your movies to your audience with the portable Pageant. Or keep your Pageant permanently set up. Either way, it keeps your show on the go.

**AND THE PAGEANT ALSO GIVES YOU:**

1. **Smooth setups**—Reel arms fold easily into place; film path is printed on projector; drive belts are attached.
2. **Sparkling pictures**—Kodak’s unique Super-40 shutter automatically puts 40% more light on your screen when showing sound movies.
3. **Natural sound**—Tone and volume controls team with baffled speaker and true-rated amplifier for clear, comfortable, natural sound.
4. **Choice of three models**—One to match your movie needs and budget exactly.

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**EASTMAN KODAK COMPANY**
Dept. 8-V, Rochester 4, N. Y.

Please send me complete information on the new Kodascope PAGEANT 16mm Sound Projectors, and tell me who can give me a demonstration. I understand I am under no obligation.

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Advance Furnace Company
3600-11 East Douglas
Wichita 7, Kan.
Exhibiting: projector tables, easels, book trucks
Personnel: Carl W. DeVore, Kenneth B. Northcutt, Maclean Briggs

American Electronics, Inc.
685 W. Washington Blvd.
Los Angeles 15, Calif.
Exhibiting: American series AV 100 audio-visual tape recorders
Personnel: Jim Hervey, Eugene Clears, John Tait

American Optical Company
Box A, Buffalo 15, N. Y.
Exhibiting: Educational projectors, both opaque and slide
Personnel: Edward V. Finnegan, John P. Baker, John P. Britton

Ampex Corporation
934 Charter St.
Redwood City, Calif.
Exhibiting: Ampex Model A-122 stereophonic reproducer/recorder along with a 962 speaker/amps.
Ampex model 350-C, Ampex model 600-P
Personnel: Robert G. Fuller, Charles Adams, C. Arthur Foy

Audio-Master Corp.
17 East 45th St.
New York 17, N. Y.
Exhibiting: record and transcription players, c.m.b. recorder and slidefilm projector, tape recorders, recording tape, background music service.
Personnel: Herbert Rosen

B&K Manufacturing Co.
3726 N. Southport
Chicago 13, Ill.
Exhibiting: flying spot scanner, automatic flying spot scanner, closed circuit television transmitters

Bausch & Lomb Optical Co.
635 St. Paul St.
Rochester 2, N. Y.
Exhibiting: Bahoptian projector, micro-projector, school microscopes

Bell & Howell Company
7100 McCormick
Chicago 45, Ill.
Exhibiting: Filmsound "Specialist," Filmosound 362, JAN, "Specialist" tape recorders, "Specialist" strip projectors, 16mm cameras, slide-injectors
Personnel: Rob Kreiman, George

Advance Guide to Exhibitors at the Audio-Visual Trade Show

HOTEL MORRISON • CHICAGO, ILLINOIS • JULY 20-23, 1957

Myles, Chuck Musson, Al Zacharias, Jim Gren, Connie Gray

Charles Beseler Company
219 S. 18th St.
East Orange, N. J.
Exhibiting: still picture projectors; Vu-Lyte, Vu-Graph, prepared transparencies, "do it yourself Vu-Graph materials"
Personnel: M. F. Myers, W. E. Schwanhammer, J. J. Kascher, R. H. Yarkie, M. Broyer, A. Eccles

Bioscope Manufacturing Co.
Box 1492, Tulsa, Okla.
Exhibiting: microprojectors
Personnel: D. W. Hodges

Broadcasting & Film Commission
National Council of Churches
220 Fifth Avenue
New York 1, N. Y.
Exhibiting: religious motion pictures
Personnel: J. Margaret Carter, Arthur W. Rhinow

Busch Film & Equipment Co.
214 S. Hamilton St.
Saginaw, Mich.
Exhibiting: Cinesalesman continuous projectors, Cincedenther daylight projector & allied products
Personnel: Edwin Busch, Bill Hearn

Californie Films, Inc.
1041 N. Sycamore Ave.
Hollywood 38, Calif.
Exhibiting: phonographs, transcription players, complete sound systems
Personnel: Robt. G. Metzner, Geri Langemer

Cathedral Films, Inc.
140 N. Hollywood Way
 Burbank, Calif.
Exhibiting: religious films and filmstrips
Personnel: Cliff Howers, Grace Colson, Don Blauer, Dr. James K. Friedheim, Ben Odell, Robert Zuleh

Church-Craft Pictures, Inc.
3312 Lindell Blvd.
St. Louis 3, Mo.
Exhibiting: filmstrips, slides, filmstrip-record albums, motion pictures, helps-for-the-month
Personnel: Paul G. Kiehl, Erich H. Kiehl, Cecil E. Monteith

Jack C. Coffey Company
710 Seventeenth St.
North Chicago, Ill.
Exhibiting: filing systems and cabinets for filmstrips, 352 slides, sound filmstrips and records, stereo slides, filmstrip wall-films, filmstrip tables, mobile projector stands, mobile projector stands and cabinets
Personnel: Jack C. Coffey, E. J. McSookie, Jack Beres

Geo. W. Colburn Laboratory, Inc.
164 N. Wacker Dr.
Chicago 6, Ill.
Exhibiting: medium reality hanging the various laboratory services available to producers of motion pictures, slides and filmstrips
Personnel: Robert S. Throup, Jr., John E. Colburn, Henry Ushijima, R. Robert Luce, Clyde Kuppert, Rene Mathieu, Mathias Herman, Gerald Sevenich

Colonial Plastics Company
3 S. 12th St., Richmond, Va.
Exhibiting: vinyl plastic classroom darkening draperies
Personnel: Carl E. Lindenmayer, Mrs. Carl E. Lindenmayer

Columbia Record Sales Corp.
790-7th Ave., New York 19, N. Y.
Exhibiting: records and phonographs
Personnel: Marian Tilin

Commercial Picture Equipment, Inc.
1800 W. Columbia Ave.
Chicago 26, Ill.
Personnel: Dan P. Smith, Margaret Ott, A. J. Bradford, John M. Stoginski, Herbert Lange, Virginia Cumber

Compo Corporation
2225 W. St. Paul Ave.
Chicago 17, Ill.
Exhibiting: reels & cans, editing equipment, Triado stereo projector, Altered slide mounts
Personnel: Paul H. Kref, Harry Ellis, S. J. Zagel

Concordia Films
3558 S. Jefferson Ave.
St. Louis 18, Mo.
Exhibiting: religious motion pictures and filmstrips
Personnel: Vic Groenewijk, Jim Thompson, Ken Webster

Corcon, Inc.
1168-6th Ave.
New York 36, N. Y.
Exhibiting: Agendascope
Personnel: Charles Corn, J. Connell

Coronet Instructional Films
65 E. South Water St.
Chicago 1, Ill.
Exhibiting: 10mm educational motion pictures in color or black and white
Personnel: E. N. Nelson, E. C. Dent, L. H. Homan, J. P. Field and all regional and direct representatives

Curriculum Materials Corp.
17 East 48th St.
New York, N. Y.
Exhibiting: Curriculum full color filmstrips, Mastercraft draperies, concert quality baffles

Du-Lite Screen Company, Inc.
2711 N. Pulaski Rd.
Chicago 39, Ill.
Exhibiting: projection screens
Personnel: E. Hann, C. C. Cooley, Joe Cerny, Maurice Herson, Dave Mulcrone, Bud Gadshor, Bob Maybrier, Norm Oakley

Davco Publishing Company
153 W. Huron St.
Chicago 16, Ill.
Exhibiting: Filmstrip series "Full Color Picture Story of America"
Personnel: Dave Pinchot, DonaldMoskowitz, Roy Pinchot

Davidson Corporation
29 Ryerson St.
Brooklyn 5, N. Y.
Exhibiting: Prototype-photo composing device
Personnel: R. Doone, R. Cairns, R. L. Swanson, M. Brodsky

DuKane Corporation
St. Charles, Ill.
Exhibiting: sound slidefilm projection equipment
Personnel: Howard V. Turner, Al Hunecke, Robert Larson, Roland Buss, Joe Koenig, Milli Haus

E. I. du Pont de Nemours & Co., Inc.
10th & Market Sts.
Wilmingon, Dela.
Exhibiting: Tontine curtain & draperies
Personnel: J. C. Renaud, F. H. Richards, A. W. Robard, R. C. Wood

Eastman Kodak Company
Apparatus & Optical Division
400 Plymouth Ave. N.
Rochester 4, N. Y.
Exhibiting: 16mm motion picture equipment and 35mm slide and filmstrip equipment
Personnel: W. S. Allen

Educational Developmental Laboratories, Inc.
75 Prospect St.
Huntington, N. Y.
Exhibiting: controlled reading program; controlled reader and tach-X tachistoscope, related filmstrip libraries
Personnel: Stanford E. Taylor, James L. Pettee, Helen Frackenpohl

EMC Recordings Corp.
800 E. 7th St.
St. Paul, Minn.
Exhibiting: EMC recorded tapes, tape playback machines
Personnel: Richard Carlson, Larry Laeck
THE GREATEST CAMERAS, 35MM

Mitchell Highspeed camera, near new $3950.00
Mitchell Single-System w/ RCA galvanometer, and all new RCA recording equipment, rebuilt to new standards $4950.00
Mitchell 35mm camera, single-lens turret plate $675.00
Mitchell 35mm camera, single-lens turret plate $750.00
Bell & Howell 2709 Professional Studio Camera, less movement $950.00
Bell & Howell 2709 Professional Studio Camera, Unit 1 movement, like new $1985.00
Bell & Howell 2709 Professional Studio Camera, Unit 2 movement, like new $2450.00
Acme Animation camera (Producers Service), less movement $750.00
Acme Animation camera (Producers Service), new movement $1550.00
Cine camera, complete w/3 magazines, 4 lenses, thru-lens finder, focusing tube, matte box and sunshade, electric motor and case $485.00
Cineflex, w/3 lenses, electric motor, thru-lens finder, ten 200' magazines, two cases $285.00
DeVry 35mm, w/lens, spring motor $125.00
Cunningham w/pilot pin movement, magazine, 3, Bell & Howell, lens, motor, finder, etc. (cost $7000.00) $695.00
Jerome 3 lens turret 200' exp. cine or time lapse $125.00
Universal Model C, 3 lens turret, w/mag. $275.00
Well Single-System, complete w/ RCA galvanometer and all RCA recording equipment, completely rebuilt $3950.00
Underwater Eyemo (cost $4400.00) $785.00

CAMERAS, 16MM

Maurer, 0.8, excellent, w/20.1 magazines, 12-volt DC motor and two carrying cases $2450.00
Berard-Maurer, excellent, w/3 magazines, 2 motors (12 and 110 volt), matte box, viewfinder, 2 cases $2850.00
Eastman Cine Special I, w/less and 100' chamber $495.00
Eastman Cine Special II, w/less and 100' chamber $2850.00
Mitchell 16mm, good condition, w/accessories $395.00
BSH 70G Super Speed Filmo $145.00
EK 16mm elc, single frame F:30m, or time study $975.00
EK high speed, 3500 pix per sec. $525.00
Filmo 10 D, 4 in. dia. $125.00
Zeltex Movikon (worth $500.00) $125.00
Kodak Royal Magazine, 1.9 Ekta, like new $785.00

MAGAZINES, 35MM

Mitchell 400' x 35mm $60.00
Mitchell 400' x 35mm bipayc $185.00
Mitchell 1000' x 35mm $195.00
Bell & Howell 200' x 35mm $85.00
Bell & Howell 400' x 35mm, new $45.00
Bell & Howell 400' x 35mm, bipayc $145.00
Bell & Howell 1000' x 35mm, new $95.00
Eclair Cinecametre 100' x 35mm $85.00
Wall 400' x 35mm, new $45.00
Wall 1000' x 35mm, new $95.00
Eclair 200' x 35mm $14.50
Arriflex 200' x 35mm $95.00
Cineflex, 200' x 35mm $48.50
Cineflex 200' x 35mm $19.50

MAGAZINES, 16MM

Eclair Cinecametre 16mm x 400' $185.00
Cine-Special 16mm x 100 $125.00
Cine-Special 16mm x 200 $235.00
Bell & Howell 1000' x 400', new $145.00
Maurer 16mm x 400' $155.00

CAMERA MOTORS, 35MM & 16MM

Mitchell, 110-V, AC-DC variable $335.00
Mitchell, 110-V, high speed $295.00
Mitchell, 110-V, F/16mm high speed $335.00
Mitchell, 12-V, DC variable $335.00
Mitchell, 24-V, DC variable $335.00
Mitchell, 110-V, AC-DC Interlock w/door $335.00
Eyemo, b/12V or 24V, DC, Specify $55.00
Eyemo, AC $95.00
Mitchell, 12V, w/case (Camera Equip. Co.) $295.00
Cine-Special motors 12V $295.00
Cineflex or Cineflexes, 12V or 24V $295.00
Cineflex or Cineflexes spring motors $29.50
Maurer Animation motors $295.00
Akeley 12V & 24V $295.00
Acme Animation motor, 110-V $750.00
Wall 12V & 24V $125.00
Wall 110-V Synchronous $275.00

LIGHTING EQUIPMENT

Fresno-Lites w/500, reflector, bracket. Bpl. hi. intensitity line for news, TV $75.00
Bard-well studio stand, HD. Holds 3 lights, extends 15', w/casters, floor pins [cost $1384.00] $29.50
Studio light, 22" reflector, adj. stand; cables, scrims, case, set of 2 lights $59.50
Olas Croco, 2000W incand. 18" spot, less lens $28.50
Cine-lite, portable, hi-intens. flood for TV, news, new $275.00
Dormier, portable, hi-intens. flood for TV, news, new $275.00

PROJECTORS, 16MM & 35MM

Simplex Acme 35mm sound, arcs or incand. $375.00
Simplex 35mm arc sound proj., SP $245.00
Ampro 16mm sounds, Strong arc and stand $195.00
Ampro 16mm sounds $195.00
Bell & Howell 16mm Film projectors $195.00
Victor 16mm sounds $148.50
RCA 16mm sounds, 25 watt amplifier $179.50
Many other 16 & 35 projectors in stock. Please inquire for details.

PROJECTOR ARC LAMPS

Powerhouse Magnetics, hi-intens., 75 amp $725.00
Strong or Simplex hi-intens., 40 amp $175.00
Sterling Superx hi-intens., 50 amp $135.00

LABORATORY EQUIPMENT

Neumaier film cleaning machines, elec. [specify by 16 or 35] $185.00
CineX (Cinema Arts) 16mm polishing machine $350.00
CineX (Cinema Arts) 35mm polishing machine $350.00
Cold vaults 1/2 new stock, w/compr., motor, new $185.00
Film dryer, 8 minute, w/2 HP, refrig. unit, new $325.00
Film handle sensor, like new $495.00
Steeneman 16 or 35 x 200' collapsible drying racks, new $125.00
Morse M-30 16 or 35 x 50' dryer $19.50

FILM PROCESSING MACHINES

DeBrie Aiglonne 35mm, needs complete overhaul and some parts $250.00
Morse G-3, 16mm, or 35mm x 100' day-light tanks $75.50
Cameric Equip. Co. test strip developer, adapts to Mitchell, or B&M Mag $1495.00
Houston AN-KIA 16mm $1195.00
Houston K-1/A (similar to model 11) 16mm, like new $1295.00
Houston 16mm color machine, color, pos. neg. reversal $5950.00
Steeneman developing outfits, 200 capacity $97.50
Houston 16mm pos. or neg. machine, all stainless steel, like new $695.00
Micro Record 16 & 35 elec. daylight machine $165.00
Patco 16 & 35 elec. machine $175.00
Patco 16, 35 & 70 machine, water driven $175.00
Steeneman 70mm processing [also see Laboratory Equip. heading] $175.00

PRINTERS

Anti 35mm late (list $9000.00), w/punch tape light control, like new $19500.00
Anti Optical reduction printer, 35mm to 16mm $125.00
Hercules 16mm printer, new $95.00
Hendler 35mm printer, new $95.00
Schustik 35mm printer $75.00
Steeneman 35mm printers, electrically driven $125.00
Houston 16mm printer, new $95.00

For editing equipment, Movil- oles, reels, cans, cases, animation stands, etc., see our ad on page 48.
BARGAINS in studio history!

BELL & HOWELL
35 MM EYEMO CAMERAS

SINGLE LENS
Model “K”

The camera all professional newsreel photographers depend on for perfect results! Rugged, sturdy, durable, the leader of the industry. Extremely versatile. Speeds 8, 16, 24 frames per second. Comes with straight tube viewer and footage counter. Designed for quick, easy interchange of lenses. 100-foot film capacity.

HOLLYCAM PRICE, COMPLETE WITH 2" BELL & HOWELL LENS

List Price
Over $500

99 50

Following items FREE with above Camera only:

FREE:
Bell & Howell Quick-wind attachment with each camera purchased. $25 value.
FREE:
Fitted carrying case with provision for camera, lenses, film, filters, etc., $30 value.
FREE:
Tilting or 180° unit, inserts in lens mount, with lens, backlight screen. $15 value.

Optional Accessories

- 1" Bell & Howell wide-angle lens, $66 value
- Bell & Howell wide-angle lens, $80 value
- 10" Bell & Howell telephoto lens, $170 value
- Heavy duty Bell & Howell Eyemo tripod, $200 value, new
- Eyemo handle and leather strap, $6 value
- 35mm x 100” daylight load Super XX film
- Film for any of above lenses, $8 value
- Sunshade for any of above lenses, $4.60 value
- Fitted carrying case with room for camera, motor, lenses, film, filters, sunshades, handle, etc., $79 value
- Critical thru-the-lens prismatic finder as illustrated, installed
- Camera alignment gauge, list price $75. Our price
- Universal camera mount—pan, tilt and lock—for installation in car window or aircraft. Gov't cost, $185. Our price
- New Eyemo motor with power cable, list $142.00

List Value Nearly $1600
WITH ABOVE ACCESSORIES, HOLLYCAM PRICE

$295.

The famous Bell & Howell Eyemo "Q" camera professional newsreel photographers rely on to record history. Rugged, sturdy, versatile, the leader of the industry. Extremely durable. Speeds of 8, 16, 24, 32, 48 frames per second. Footage counter. Film capacity: 100’ daylight load or 400’ w magazine. Camera can be easily handheld for pictures at a moment’s notice. With accessories, the famous "Q" produces results comparable to a fully-equipped studio camera. For lenses, motors and prismatic focusers, see optional accessories list.

Also available at comparable bargain prices: single lens Eyemos, compact turret Eyemos, and a huge variety of lenses, including Kiners, Millers, Bellars, Bell & Howells, Cooke, etc., from the world’s largest inventory of professional cine cameras and equipment. Write to us about any cine equipment you need. We have it in stock at lowest prices.

HOLLYWOOD CAMERA CO.
10611 Chandler Blvd.
North Hollywood, California

NUMBER 4 • VOLUME 18 • 1957
Word's Yearbook Calls Film
"Ambassador of Good Will"


Keying the auto industry's use of motion pictures to the film medium's use by all of industry, the article surveys activities of major auto companies and other organizations involved in the automotive film effort.

40 Million See Auto Films

The article reports that in 1956, the two largest auto manufacturers, General Motors Corporation and Ford Motor Company, screened their 16mm films before a total audience of more than 40 million persons, exclusive of television. Ford's world-wide spectators totaled 24,267,455. with 351,276 film showings. nearly 10,000,000 persons saw General Motors' films. played 312,900 times in 1956, the article notes.

Sampling film title lists, the article describes the promotional approach, television coverage and distribution operations of Ford, General Motors, Chrysler Corporation, American Motors, and the Automotive Manufacturers Association. Use of the "ready-made" film in training and an analysis of "tailor-made" film sponsorship costs are included in the Yearbook story.

Called "Subtle Sales Weapon"

In a tribute to the medium, the Yearbook says:

"The industrial film is truly a subtle sales weapon. It is sensitive and sensible and wins followers and admirers for a business firm in a very low-pressure manner.

"For America's automotive manufacturers the 16mm motion picture is a public relations expert; it is a transmitter of production information to sales and dealer groups; it is a stenographer that accurately records and files away engineering and manufacturing information; it is an instructor for employee indoctrination and training; it is a promoter with an unlimited store of ideas and facts.

"Above all, it is a purveyor of good will.

Facts Aimed at Specific Groups

"Goal of any industrial film is dissemination of specific information to a specific audience. If the message motivates an audience toward the particular end originally intended, the film may be termed a success."

16MM FILM

50' Ek Mag. Super XX Rev. w/proc. . 3.95
50' Ek Mag, Super XX Reversal . 1.45
50' Ek Super XX Negative . 1.40
50' Ek Mag. Plus X Reversal . 4.95
100' Ek Linagraph Pan . 14.75
200' Kodak Plus X Negative . 3.95
400' Ek Super XX Negative . 2.50
16mm No. 3 Eastman Leader . 2.00
EMTPY 50'' Mag. U-Relas . 10 for 4.10

35MM FILM

100' Dupont Superior I . 3 for $4.75
100' Kodak Background X . Each 1.40
100' Kodak Super XX . Each 1.73
100' Ansco Supreme . Each 1.40
200' Ek Background X . Each 1.75
200' Dupont Superior III . Each 2.45
200' Ek Plus X . Each 2.50
400' Ansco Color Indoor . Each 4.95
400' Dupont Superior I . Each 4.95
400' Ansco Color Tungsten Reversal . Each 49.95
100' Sound Recording, Kodak . Each 9.00
100' Background X, Kodak . Each 9.95
100' Kodak Plus X or Super XX . Each 13.50
100' Dupont Superior I, II or III . 12.50
100' Ek Fine Grain Duplicating Neg. . 19.00

LENSES

Extremely large inventory of Bell & Howell, Mitchell, Wall, Cine Special, Arriflex, etc. Lenses of all types.

CARRYING CASES

Cases for all Mitchell, Bell & Howell, and most other professional 35mm and 16mm cameras and equipment.
Does Your Slide Projector Give You Pictures —

THIS SIZE . . . . OR THIS SIZE?

If your pictures are big like this (3 times as large and possessing the same picture brilliance as the picture on the right), you must be using a Strong Universal Arc Slide Projector. Your audience can be as large as you wish, several thousand if desired, and everyone viewing the picture is given a feeling of "participation" in the scene. The picture possesses fine details ordinarily lost in small screen projection.

Are Your Pictures —

LIKE THIS . . . . . . . . OR THIS?

CLEAR & FULL OF DETAIL

You must be using a Strong Universal Arc Slide Projector. Then you have sufficient illumination to project pictures even when it is impractical, uneconomical or impossible to darken the room, or where it is desirable to maintain room illumination as for taking notes.

DARK & FLAT

You are probably restricted by the use of an incandescent projector.

If you are concerned with sales conferences, illustrated lectures, technical meetings, conventions or slide projectors in schools, churches or hotels, you should get the details on the Strong Universal Arc Slide Projector. It projects 3-1 4" x 6" and 2" x 2" slides and plugs into any 110-volt A.C. outlet.

THE STRONG ELECTRIC CORPORATION

"The World's Largest Manufacturer of Projection Lighting Equipment"

39 CITY PARK AVENUE TOLEDO 1, OHIO

( ) Please send free literature and prices on the Universal High Intensity Arc Slide Projector.

( ) I would like a demonstration.

NAME

STREET

CITY & STATE
James Kingerly Elected as a Bell & Howell Vice-President

James D. Kingerly has been elected as a vice-president of Bell & Howell Company, Chicago, according to Charles H. Percy, president.

In his newly created office, Kingery assumes group responsibility for two divisions of the company—the electronic products and the professional equipment and instrument divisions.

Kingerly joined Bell & Howell in October, 1955 and has been assistant to William E. Roberts, executive vice-president, since July, 1956. Formerly he was vice-president, general manager and a director of Shur-ki Products, Inc., Waukegan, an automotive ignition parts manufacturing firm.

His earlier career includes three years as co-owner of a management consultant firm. Kingerly & Garrett in Chicago; five years with Teletype Corporation and three years with Moser Paper Company.

DuPont Consolidates Baston, New York Photo Sales Offices

* The Boston and New York districts of the DuPont Photo Products Department have been consolidated. The consolidation follows the transfer of Donaldson B. Hurd from the management of the Boston district to his post as supervisor of the newly announced DuPont photopolymer printing plate development program.

The DuPont New York district is managed by J. H. Kurtz, Jr. Except for Hurd’s departure, the Boston office field staff under William J. Cannon, sales supervisor, remains unchanged. Hurd will be a member of the Photo Products sales service section, headed by Frederick B. Ashley.

Jack Lemmon, Joseph Morton, New Wilding TV Managers

* Two managerial additions to the TV Division of Wilding Picture Productions, Inc., have been announced by Russ Raycroft, division director. Jack Lemmon has been stationed in New York City as Eastern manager of Wilding TV Sales. Joseph Morton has been named Midwest manager of TV Sales with headquarters at Wilding’s home office and studio-laboratory in Chicago.

Lemmon formerly was executive vice-president of ATV Film Productions, Inc. Morton previously was with Kling Film Enterprises and Young and Rubicam.
General Electric Uses 3-D to Prime Dealers for Hi-Fi

Visual color and depth is used to emphasize the full tonal shades of high-fidelity sound in a new three-dimensional filmstrip produced for General Electric's current sales push in the hi-fi field.

As General Electric began its big hi-fi effort, the task of promoting the new phonographic models went to G. E.'s Specialty Electronic Component Department at Auburn, New York, headed by Vince Mastropaoul.

The assignment, says Mastropaoul, was to "take our own pitch on hi-fi, rewrite it, and create something original and provocative, which would excite our salesmen, dealers and distributors."

Whatever was created for this assignment had to be completed in two weeks so it could appear at the company's hi-fi sales meeting at the Chicago Auto Show—May 18. The promotion figure figured a filmstrip was the suitable medium for this particular trick. They shopped around for a fresh approach. Visual Communications, a new organization in New York City, was selected for the job.

Discussing the problem and solution of the hi-fi promotion, Mastropaoul said: "High fidelity is basically aesthetic. People buy hi-fi sets because they want reproduction of authentic sound. The main difference between ordinary sound reproduction and hi-fi is the feeling of depth that you get with the latter. We wanted to express this concept in our sales presentation."

"We wanted to get across the idea that hi-fi is something artistic, something with a meaning that people feel deeply. And we wanted to excite our sales personnel, who are used to selling components and basic equipment, with the fact that this was different. They would be selling high quality reproduction of sound at a modest price."

With the filmstrip Visual Communications produced for us, we have the beauty of the art and the illusion of depth through the photography, plus the synchronized musical background. This gives the whole thing an extra dimension and makes it exceedingly appropriate for our particular purpose."

According to Charles Donnelly, advertising manager of the department, G. E.'s filmstrip was one of the hits of the trade show. Judging from comments received, the filmstrip apparently turned off the very type of enthusiastic response desired.

The 15-minute filmstrip, Viva La Différence, features a dialog between G. E.'s "Doctor Hi-Fi" and a character who doesn't dig high fidelity. "Doctor Hi-Fi" is patterned after Fred Beguin of General Electric's hi-fi department at Syracuse. Beguin is an authority in the high fidelity field.

"A Moon Is Born" Depicts Earth Satellite Launching

A Moon Is Born, a 4-minute motion picture report on the firing of the Vanguard rocket picture from which it will be ejected the first earth satellite, is being sponsored by International Business Machines. The film, which is an animated visualization of the launching of a satellite, will be made available in color and black and white prints. The new-film's script and storyboard were cleared by the U.S. Naval Research Laboratory, the Department of Defense, the National Academy of Science and other interested government agencies. Producer of the picture is Transfilm, Incorporated, New York City.

International Business Machines Corporation makes the electronic computer which will be used to figure each new orbit of the 18,000-mile-an-hour "moon" in time to alert ground stations next in line. Such quick computations are necessary because the satellite flashed around the world every 90 minutes.
Castles in Spain Prove Real in Pan American Airways Film

Severe and dazzling in a burning blue sky, Spain abides in fierce reality, a castle-mountain holding aloft the fantastic castle which a passionate, proud and artistic people made come true. A land of uncompromising definitions, where life and death and dancing are accomplished with a clarity and fervor at which the sentimental gasp. Spain continues to captivate and provoke philosophers and seekers of the unknown.

Travel Via Pan American

With its gradual restoration to the western power plan, the popularity of its flamenco stars and the homage paid by American literary and theatrical personalities, Spain's status is changing from a place to dream about to a place to go. Pan American World Airways, which provides quick rides to Spain, is putting more dreamers in touch with this tourist actuality by way of Castles and Castanets, a new 26-minute motion picture.

Viewers find themselves inside Spain's castles and they see Spanish dancing danced in Spain. They see the Balearic Islands, the mountains of Granada, the streets of Seville at carnival time, the religious pageants in Malaga. They visit a mountain-top monastery at Montserrat. They see the coves of Costa Brava. They see Madrid.

They go to the bull ring. And they see the preparatory world of the ring—the grazing lands where the bulls are raised, the schools where ring tactics are taught and the auction places where buyers seek the best of the stock for the arena.

Distributed on 2 Rental Bases

Castles and Castanets was produced for Pan American World Airways by Henry Strauss & Co. Inc. It will be distributed to clubs, business groups, lodges and other organizations through Ideal Pictures, Inc. Arrangements for showing the film can be made through the airline's offices.

“The Corporal Story” Reports on Guided Missile Development

The Corporal Story, a motion picture on a new Army guided missile, recently was made available to television stations via Acme Pictures, Inc.

The rocket-powered projectile was developed by The Firestone Tire and Rubber Company. The surface-to-surface missile is capable of traveling at several times the speed of sound. The film depicts the Corporal's development and testing and notes its significance.

Masonite Uses 19-Minute Film to Promote Remodeling Sales

The Big Addition, a 19-minute color motion picture, has been put to work as a three-sales tool by Masonite Corporation, Chicago. More than 20 prints of the film are in circulation through Masonite's eight division offices across the United States. The prints are being shown to acquaint lumber dealers, builders and consumers with the variety of uses for Masonite panel products in remodeling and home construction.

In demonstrating Masonite products to dealers and consumers, The Big Addition employs the customer-education technique:

The Johnsons live in a house development several years old. They have(out) their home. They need a recreation room to take the load off the living room and a garage where Bill can have a workshop. They consult a lumber dealer for ideas and information on building products. The dealer shows them a number of product displays — Masonite Shadowclad, Panelgroove, Ridgegroove, Underlay, Panelwood, Leatherwood, Peg-Board, Seadrift, Durobux and Marlite.

At the dealer showroom, Mary Johnson picks up a booklet which tells of the Masonite manufacturing process. The film visits a Ukiah, California plant to show this process.

The lumber dealer takes the Johnsons to a housing development where Masonite products are used as siding material. Bill and Mary choose Shadowclad for the exterior of their garage because it matches the siding on their home.

As the garage is built, the application of Shadowclad siding is shown in detail—the ease and speed with which the aluminum mounting strip is applied against the siding, the use of the joint fastener link and wedges to make airtight corners. The making of the garage interior with its Masonite-formed workshop and storage areas is shown. The Johnsons' basement is transformed into a Paris sidewalk cafe—with Masonite products.

The Big Addition was produced for Masonite Corporation by Reid H. Ray Film Industries, Inc., Chicago, under the direction of Clarence Sutton, Masonite's sales promotion manager and Ralph Zuccarello, his assistant. Zuccarello reports that the film proved very popular in the first week of its availability to salesmen.

What's New in Sponsored Pictures

For Film Libraries

SUMMERTIME is

RECONDITIONING Time...

Summer is with us... and your prints are out of circulation for a while. So this is the ideal time to have them restored to good condition through Peerless servicing:

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Then, thoroughly rejuvenated, your prints will be ready for hard use in the fall.

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For Film Libraries
Two-ply visual sales package

Diamond Match Introduces Barbecue Kit With Films

Sponsor: The Diamond Match Company.
Title: Self-Starting Charcoal Briquets, 5 min., color. produced by Sound Masters, Inc.

The barbecue season is with us again. Time for Dad to get out the grill, sharpen his knives, and try to get more charcoal in the grate than he does on himself. Nothing like a good charcoal fire to stir up gustatory delights.

Of course, they aren't easy to start, and sometimes Dad will use so much charcoal that when the fire is going, he's got enough to barbecue a moose.

Messy, but it was worth it. But wait—this film says—that was last year. There's good news for cook-out fans now with Diamond Match's self-starting charcoal briquet package that not only has just the right amount of charcoal to cook a big meal without waste, but is completely sealed and 100% self-starting. Just light a match, have a beer, and the charcoal grill is ready for cooking.

Diamond Match is using this film for merchandising with dealers, but it was also made, as a package, and at the same time, in TV commercial segments, via Benton & Bowles, Inc.

Bell System Promotes Hotel-Motel Phone Calls

Sponsor: American Telephone & Telegraph Co.
Title: The Hotel-Motel Sales Story, 60 min., b w. produced by QED Productions.

There are 30,000 hotels in the country, and 56,000 rooms—2,500,000 guest rooms. If every one of those rooms had a telephone, and if they averaged 5c worth of calls a night—that would be $15,625,000 worth of business for the telephone companies.

A business target like that is something to aim for, and the Bell System companies are doing it this spring with a series of sales meetings held coast-to-coast to boost their share of hotel-motel business. The aim is to put a phone in every room, and the method is to convince hotel-motel owners that telephones mean better service for their customers and added profits for themselves.

After considering various methods of road-showing, closed-circuit TV, etc., Bell System chose to put a complete meeting on film, an hour and a half, and hold 55 simultaneous meetings for salesmen in convenient locations throughout the country. QED Productions shot the film, comprising about 1½ minutes of material prepared by Cellomatic, and the live action scenes of the Bell System sales chiefs. As an aid to quick takes, the company officials were prompted by a Q-TV device which permitted them to speak directly to the camera. Some of the Cellomatic semi-animation is accompanied by original music sung by the popular quartet, the Honeydreamers.

TEL-Animastand...
ANIMATION and SPECIAL EFFECTS CAMERA STAND

Outstanding features which represent the greatest value in the low cost field:

- Precision alignment from 2 through 24 fields.
- 60” zoom travel.
- Massive main column (3½” dia.) and rugged guide column (2” dia.) ground for accurate performance.
- Ball bearings for smooth zoom action.
- Precision machinery throughout with .001” accuracy.
- 24”, east/west, 18” north/south travel.
- 360° Rotational table with precise locking action.
- Four couplers calibrate compound and zoom movements.
- Operates with any 14 or 35mm camera.
- Twin heavy duty rods support rigid, counter-balanced camera faceplate.
- Roller chain drive with ultimate strength of 2,000 lbs.
- Positive zoom locking device.
- Easy to install and operate. Will pass thru 30” doorway.
- Heavy welded steel base.
- Weight: 650 lbs. (Height 8 feet.)

Among the recent purchasers are:
- Boeing Airplane Co., Wichita, Kansas
- California Institute of Technology, Jet Propulsion Laboratory, Pasadena, Calif.
- Capitol Film, Spanton’s River, Vermont
- Holland-Wagner Productions, Buffalo, N. Y.
- Sandino Corporation, Albuquerque, N. M.
- Telefacts, Inc., New York, N. Y.
- TV Spot Service, Cedar Rapids, Iowa
- UNESCO (Aid to India), Paris, France
- Vique Film Productions, Sanforce, P. R.

Write for illustrated brochure describing many adaptations of TEL-Animastand

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For 16mm. Film—400’ to 2000’ Reels

Protect your films
Ship in FIBERBILT CASES
Sold at leading dealers
Light Touch Gives Dealers Fall Tips for Prestone Sales

* A 6-minute motion picture, You Oughta Drain Your Auto in the Autumn, has been sponsored by Prestone Division of National Carbon Company.

In a light musical treatment, the color film tootles the value of draining an auto's cooling system in the fall of the year.

The comedy presents its new angle on the use of anti-freeze for the benefit of Prestone dealers and their employees. Since most motorists presumably know that they should drain their radiators in the springtime to get rid of the anti-freeze and clean the system, this film is meant to promote another draining in the fall—before anti-freeze is added for the winter.

You Oughta Drain Your Auto in the Autumn was produced by John Sutherland Productions, Inc.

Western Auto Dealers Learn Sales Approach from Slidefilm

* A New Approach to Wizard Sales, a color slidefilm, is teaching Western Auto dealers how to sell the 1957 line of Wizard Refrigerators, a new Western Auto product.

The slidefilm has been seen by more than 4,000 dealers and owners of Western Auto Associate Stores. According to reports received at the sponsor's Kansas City headquarters, the film is helping dealers to gain more knowledge about their new product and how to sell it than has been gained from any other introductory medium.

A New Approach to Wizard Sales combines cartoons and regular photography to take dealers behind the scenes in the planning and production of the 1957 refrigerator line and to show them a sales approach based on the product's new features. The film was produced by Cal Dunn Studios, Chicago, and was filmed at the company's Kansas City headquarters.

Solar Poultry Houses Shown in Libbey-Owens-Ford Film

* Checking agreeably at modern farm improvements, Madam Henry expressesEventType as beneficial for her solar poultry house and finds no more of the old coopstead, dark, cold and dead and gone forever.

Solar poultry houses are the subject of A Place in the Sun, a new color motion picture sponsored by Libbey-Owens-Ford Glass Company.

What's New in Business Pictures

Winning dealer and employee attention with its informal, musical treatment on fall Prestone change-over sales is a new six-minute motion picture sponsored by that division of National Carbon Co. (story at left)

"Good Idea!..."

...And, let's write for another copy of that Centron brochure. The sales manager wants to borrow mine... said now he knew how to solve that sales problem... within the budget, too!

Better make it two copies. Our public relations people mentioned they have a situation requiring film that could use some good, creative attention—and, with their demand for quality... at realistic cost... I imagine Centron has just what they're looking for, too.

Centron Corporation

Offices: 105 Ward Parkway, K. C., Mo.

9th and Avalon Rd., Lawrence, Kansas

Household Finance Filmstrip Shows How to Shop Wisely

* Your Money's Worth in Shopping, a new silent 35mm color filmstrip, has been released by the Money Management Institute of Household Finance Corporation. A companion film to the booklet, "Money Management, Your Shopping Dollar," this visual is for use in civic and consumer groups, clubs, adult education classes, high schools and colleges.

Accompanied by a script to be read as the pictures are shown, the filmstrip outlines ways to achieve personal and family goals with the practice of good shopping techniques. Guidance is offered on the planning of purchases, the preparation of shopping lists, the choice of high quality products. The consumer is advised on how to decide when and where to shop and how to pay for purchases. The consumer's part in a democratic society is emphasized.

Your Money's Worth in Shopping is available to groups on free loan for one week. Reservations should be made at least one month in advance. The booklet, "Money Management, Your Shopping Dollar," is available for 10 cents to cover postage and handling costs. Either or both may be obtained from the Money Management Institute of Household Finance Corporation, Prudential Plaza, Chicago 1.

Ricoh Camera Sponsors Film on Photographic Techniques

* A 121⁄2-minute color motion picture on the subject of photography is being sponsored by Ricoh Camera as part of the firm's national public relations program.

Prepared to show the do's and don'ts of amateur picture taking, the new film features the Japanese-made Super Ricohflex and Ricoh 35mm cameras to illustrate simple photographic techniques in reflex and 35mm photography. Problems encountered under various lighting conditions and with the use of flash are covered.

Writer, director and producer of the film is Vernon Delston, Radio-Television director of Kameny Associates, New York City advertising-public relations-agency handling the Ricoh account. Delston has produced several films for Kameny, including a documentary entitled, New Japan Makes a Camera. He was one of two Americans whose scripts were chosen to represent the United States in a recent World Festival held in Japan.
Colonial Craftsmen Shown in Williamsburg Filmstrip

How the 18th Century craftsman earned his bread is portrayed in The Craftsman in Colonial Virginia, a new color filmstrip released by Colonial Williamsburg.

First in a series on Making a Living in 18th Century America, the filmstrip is being sponsored by Colonial Williamsburg as part of its educational program. Other filmstrips in the series will be Farming in Colonial Virginia, Professional Men of Colonial Virginia, Trade in Colonial Virginia, and The Citizen-Soldier in Colonial Days.

The colonial craftsman was both manufacturer and retailer. His way of livelihood is reflected in the activities of a Williamsburg soapmaker, his apprentice sons and other town craftsmen—as delineated in the filmstrip's 44 frames.

The trades of wigmaker, cabinetmaker, cooper, house carpenter, miller, bricklayer, blacksmith, silversmith and gunsmith are shown. Craftsmen are seen at work on the farms and plantations and in tiny urban shops using the hand tools and methods of 200 years ago.

Colonial Williamsburg's expanded filmstrip program will incorporate two other series dealing with political life and everyday life in colonial America. Independence in the Making has been completed and others in the political series will include The Planter Statesmen, The Young Washington, The Young Jefferson and The Virginia Declaration of Rights. Cooking in Colonial Days is the first of the everyday-life series, which will cover town and country life. These subjects will be photographed in color in authentic settings in and around Williamsburg.

Casing Manufacturer Sponsors Food Films for Drive-In Use

A color motion picture which combines live and animated photography to sell hot dogs and other food products at drive-in theatres is being made available to meat packers by Tee-Pak, Inc., Chicago.

Tee-Pak manufactures cellulose casings and other packaging materials for meat and food products.

The film has been prepared for showing in July—"National Hot Dog Month." Running approximately 63 seconds, the picture features a little boy and an animated hot dog. It has a music background and is lip-synchronized.

Three different tag-on endings are available for the film. Two of the endings are 3-second trailers in which the refreshment-stand operator can add his identification. The other ending features the National Hot Dog Month symbol. The film can be adapted to include individual packer identification. It also can be edited and color corrected for television use.

Tee-Pak is making the film available to packers at $13.00 per color 35mm print.

Oil Heat Institute Film Extols Fuel for Homes

Sponsor: Oil Heat Institute of America.

Title: Housewarming Party, 14½ min., color, produced by Dynamic Films, Inc., Supervised by Film Counselors, Inc.

On their toes to the root-like progression of pipelines leading from the natural gas fields of Texas, the purveyors of fuel oil and oil furnaces are stepping up their promotion to convince homeowners that no heat is as convenient as oil heat.

Part of this promotion is the film, Housewarming Party, which is a general exposition of such oil heat virtues as its cleanliness, convenience, economy and safety.

The association is distributing the film through its member companies.

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TEN CALLS FOR LIGHTING

JACK A. FROST
Dept. BS
234 Piquette Ave., Detroit 2, Mich.
AMA's "Even For One"
(cont. from page 37)

truth, the sense of guilt and fear that the boy's mother has created. He is able to make some suggestions and begin help that he hopes will result in a better relationship between Dickie and his mother. He is able to give Dickie Wilson a chance to grow up unhindered by the psychological problems that are his mother's.

It is, in a sense, a vignette. A small incident made large by the people involved. And yet, within the framework of its drama, the film reveals the doctor in the varied roles that he must play in his relations with his patients and the community.

"Even For One" in circulation but two months, Sterling-Movies U.S.A., the distributor, has obtained 70 telecasts for the film, reaching a conservatively estimated audience of 1,764,000 people. Among the major markets in which the film has been telecast are New York City (WABC TV), Denver, New Orleans, Albany, Cincinnati, Bridgeport, Chicago, Syracuse, Pittsburgh, Houston and Milwaukee.

It is estimated that the film will be telecast more than 300 times before the end of 1957, reaching an audience estimated at over 10 million people. The film will be given a network showing over some 90 ABC stations this summer. Sterling reports that the production quality of the film that won the Golden Reel Award has been landed highly by TV station film directors.

PR Director Cites the Problem
Leo Brown has this to say about the film.

"We were charged with the responsibility of promoting a public education campaign on the value of diagnostic and medical treatment as well as to highlight the importance of judgment, sympathy and understanding in the practice of medicine. Appreciating the difficulties involved in transmittin' these 'attitudes,' the film medium was selected as the focal promotion.

"Many script conferences were necessary to capture just the right approach and then to drive home the punch line from the Oath of Hippocrates: 'I will follow that method of treatment which according to my ability and judgment I consider best for my patients.'

"From the public and professional response, we are convinced that our original purpose has been fulfilled in Even For One."

"Even For One" opens up a whole new method of institutional promotion for organizations such as the American Medical Association. It shows a carefully considered and intelligent approach to motion pictures on behalf of the client who carefully set his goals and the audience reaction that was desired and then worked closely with his producer to find the best method of attaining it.

\*\*\*

"Treasure for Your Table" Shows Craftsmen at Work

\* Is there still room in the mass production age for skilled craftsmen? Yes, there is, says a new industrial documentary motion picture, "Treasure for Your Table," being made available on free loan by United World Films, Inc. "Treasure for Your Table," a 27-minute color film, supports its assertion that many true artisans are required in this era by depicting scenes of the manufacture of silver, china and glassware. According to the film, the skill and artistry of today's craftsmen are enhanced by modern scientific controls in manufacture.

Traditions That Build Quality
Sterling silverware made in the tradition of the early American silversmiths of New England is seen in production, with glimpses of the designing and hand-finishing of dies for the table pieces known as Towle silver. In Trenton, New Jersey, the making of Lenox china is pictured from the hand-forming of the clay on potters' wheels to the finishing of hand-decorated pieces. China used in the White House has been produced here since the time of Woodrow Wilson. Tableware for many of the embassies originated here.

Tiffany glassware is pictured in the making—from the mixing of silica sand and other ingredients for the melting furnaces to the blowing of delicate shapes which require the fine skill of glass-blowers: jobs that cannot be duplicated by any machine. Hand-finishing and the cutting of decorative designs, the final steps in the making of glassware are recorded. The picture shows examples of attractive table settings using the silver, china and glassware that has been seen in production.

How to Borrow This Picture

For information regarding the loan of "Treasure for Your Table" write to United World Films, Inc., (Free Film Dept.), 512 South Dearborn St., Chicago 5.

Above: American Medical Association's new film "Even For One" shows doctor in his community role, Dr. Austin checks Mike's recovery progress.

ESI* means slide rule accuracy!

Universal's exclusive "Electronic Signal Inserter means exact placing and exact timing of the picture. Does away with the human element of button pushing. With ESI, slide film pictures change where and when you want them to! Designed by Universal's own staff of engineers, ESI guarantees perfection in slide film production.

Universal's quality pressings on pure vinylite come in five different colors (red, black, green, blue and gold) at no extra cost.

Universal Recorders, Inc., home of the finest sound facilities for transcriptions, slide films and motion pictures.

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In new printing 43, three film a grade the 17, a half-hour familiar you exceptional collaboration me available 30-minute en-Class-keyboard get st. the film teachers, VOLUME 57 coupon the the classroom nature g' illustrated teaching music the groups.

* Keyboard Shown as Visual Aid in Film on Music Instruction

Use of the piano keyboard as a visual aid in teaching the fundamentals of music to grade school students is illustrated in a new 20 minute, black and white motion picture produced by Teachers College, Columbia University in collaboration with the American Music Conference.

Keyboard Experiences in Classroom Music is designed for use by pre-service and in-service elementary teachers, music consultants, curriculum consultants and school administrators, parent and other groups. The film is available for rental through educational film libraries or through Teachers College.

Besides showing the nature of keyboard experience and procedures and materials involved, the film demonstrates that the classroom teacher, with or without piano proficiency, can use the piano as an instructional resource rather than as an accompaniment instrument only. The film indicates the value of daily experience with music in the classroom in preference to a music period scheduled in another room.

Photographed in a third-grade classroom, the film shows the use of simulated, silent keyboards to enable all members of the class to see, hear and touch as well as hearing while they acquire experience in simple harmony, rhythm and music reading. Effective techniques for the organization of “music time” in the elementary school day is demonstrated and the film relates keyboard experience to the total music program of the school.

In the first sequence, the children and teacher use the keyboard in singing a familiar song which then is transposed to a different key. In other sequences, the keyboard is used with the piano, autoharp and bongo to accompany a dance song: as an aid in learning a new song and, in combination with other instruments, to help create a rhythm for an Indian dance.

Technical direction of Keyboard Experiences in Classroom Music was by Professor Robert L. Pace of Teachers College, assisted by Professor Daniel J. Hooley of the music department of Georgia State College. A guide booklet supplied with the film suggests discussion topics and methods of presenting the film most effectively to the various groups for which it is designed.

In addition to being available for rental, prints of the film may be purchased from Teachers College or the American Music Conference, 332 South Michigan Ave., Chicago, for $15 each.

* * *

U. S. Productions at Work on Three Sponsored Pictures

* United States Productions has begun production on three new films, for various clients, to be released later in the year.

Holiday Magazine has signed for a sales promotion film to run 20 minutes, in color, and featuring a new animation technique developed by Rene Bras.

Phelps Dodge Copper Products will sponsor a 30-minute color film dealing with its new tube mill in New Brunswick, New Jersey.

Health services available to New York citizens will be the subject of a half-hour film being produced for the New York State Department of Health.

COLOR FILMSTRIPS FOR USE IN EDUCATION

Specialized equipment and the know-how of a group of specialists who have worked together in producing over 700 color films. If you want a complete production or require specialized assistance on any production problem, contact Henry Clay Gipson, President . . .

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WRITE FOR FREE BOOKLET: “The David and Goliath of Visual Education”

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You’re not when your master is merely a copy of the originals. An Identicolor master makes use of the finest qualities of the originals, and makes up for any deficiencies in them. Identicolor masters correct variations in color density and contrast, and compensate for color shift in printing—thus giving release prints of exceptional smoothness.

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1104 Fair Oaks, 50, Pasadena, Calif.
Please tell me how to get the best possible film strip masters, release prints and 35mm color slides.

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N O M B E R 4 * V O L U M E 1 8 * 1 9 5 7 5 7
People who make Pictures

Nils Asther Named Special Rep for Louis Kellman Productions
* Nils Asther, long-time Hollywood actor, has joined the staff of Louis W. Kellman Productions as special representative. The company plans to use Asther as coordinator between industrial and theatrical markets in a campaign to bring added dramatic feeling to Kellman films.

Asther began his career in Swedish films, changing to the stage with the Swedish Royal Theatre before coming to America in 1927. He left Hollywood in 1947, and since that time has been active in television (Robert Montgomery, Studio One, etc.) and in legitimate theatre here and abroad. Recently returned from actor-director assignments in Spain, Asther plans to continue directing.

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DU/ART FILM LABS, INC.
245 West 55th Street, New York 19, N.Y.
John Holmes is Sales Manager at Roger Wade Productions
- John E. Holmes has been appointed sales manager of Roger Wade Productions, Inc.
- Holmes formerly was vice-president in charge of sales of the Automatic Projection Corporation and a district sales manager of Viewdex, Inc. He was with NBC for 15 years in recording, radio and television.

Charles Hundt Named Producer at Theodore Productions, Inc.
- Charles J. Hundt has joined Theodore Productions, Inc., New York, as executive producer.
- Mr. Hundt has been associated with several film companies and has produced over 100 industrial films in the past years. He will make his headquarters at the 730 Fifth Avenue office of Theodore Productions.
- At the same time, Rex Marshall, president of the company, announced the appointment of Joseph Manduke as production manager. Mr. Manduke has recently been associated with Jack Berch Productions and with Sarra, Inc.

Mihan, Eddy Join Wilding Editorial Staff at Cleveland
- Addition of Robert G. Mihan to the sales staff and Junius Eddy to the editorial staff of the Cleveland Sales District of Wilding Picture Productions, Inc., has been announced by Dean Coffin, district manager.
- Mihan is known in Cleveland for his work in sales consultation and the development of sales and service training programs. He will call on Ohio firms and help develop visual programs as an aid to better communications and improvement of professional selling techniques.
- Eddy, former theatre director and television writer, is the author of a civil defense play which appeared on Kraft Theatre recently. He also was playwright-in-residence and director of dramatic production at the Karamu Theatre, and was associate professor of dramatics at Baylor University in Waco, Texas.

Three Exec Appointments Announced by Fred A. Niles
- Three executive appointments have been announced by Fred A. Niles, president of Fred A. Niles Productions, Inc., of Chicago and Hollywood.
- Louis Kravitz has been appointed vice-president in charge of sales. Thomas B. Ryan has been appointed vice-president in charge of production. James Magee has been named creative director.
- Kravitz will head the Niles sales staff in Chicago. He has been with the studio for one year. Previously he was associated with Lewis and Martin Films, Inc. and Filmack Studios, both of Chicago.
- Ryan has been production manager.

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Model No. 111-K
An intelligent approach to today's problems of TV commercials. It is made to serve the multiple tasks of the animation field to take angle shots and zooms, matching zooms, spinning, as well as countless other photographic requirements. We manufacture a complete range of styles and sizes.

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Manufacturing Co.

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Minneapolis 11, Minn.


---

**Squibb-Taylor, Inc.**

1213 S. Akard

Dallas, Texas.

Exhibiting: Taylor spotlight opaque projector and accessories.

Personnel: Cliff Squibb, Jody Damron.

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**Society for Visual Education, Inc.**, Ampro Audio-Visual Division of S.V.E.

1345 Diversey Pkwy.

Chicago 14, Ill.

Exhibiting: filmstrip and slide projectors, sound slide film projectors, micro projectors, filmstrips, 2x2 slides and accessories; 16mm sound projectors, tape recorders and accessories.


---

**Spindler & Sauppe**

2201 Beverly Blvd.

Los Angeles 57, Calif.

Exhibiting: continuous automatic 2x2 and 2x2/3x2/3 slide projection equipment.

Personnel: George A. Sauppe, Norman A. Sauppe.

---

**The Strong Electric Corporation**

87 City Park Ave.

Toledo 1, Ohio.

Exhibiting: Truantette spotlight, Universal are slide projector.

Personnel: A. J. Hatch.

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**Sylvania Electric Products, Inc.**

1749 Broadway

New York 19, N. Y.

Exhibiting: projection and photo-flash lamps.


Note: details on admission to the NAVA Trade Show are given on page 45.

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**Technical Service, Inc.**

30845 Five Mile Rd.

Livonia, Mich.

Exhibiting: TSI DeVrylite, Duzlite, Suitcase and MovieVite 16mm sound motion picture projectors.


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**Television Associates of Indiana, Inc.**

E. Barker Ave.

Lakeview, Michigan City, Ind.

Exhibiting: continuous film magazines, tape magazines and projectors; rear projector daylight screens.

Personnel: W. C. Eddy, Jr.

---

**Television Equipment Co.**

110 E. Grand Ave.

Chicago 11, Ill.

Exhibiting: Diamond power closed circuit television, ColorTel light, Kinovox sound equipment, Aurico cameras, Arriflex cameras, film editing equipment.

Personnel: Jack Behrend, Fred Voss, M. A. Behrend, Sam Stone.

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**Transvision, Inc.**

230 North Ave.

New Rochelle, N. Y.

Exhibiting: TV classroom receiver, complete TV closed circuit system, teaching aids in electronics.


---

**Reeves Equipment Corp.**

10 East 52nd St.

New York 22, N. Y.

Exhibiting: Tandberg tape recorders, Tandberg speaker systems.

Personnel: Don Civitillo, R. R. Shaw.

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**Reeves Soundcraft Corp.**

10 East 52nd St.

New York 22, N. Y.

Exhibiting: Soundcraft magnetic recording tapes.


---

**Sarkes Tarzian, Inc.**

E. Hillside Dr.

Bloomington, Ind.

Exhibiting: 1000 watt 50 slide automatic slide projector.

Personnel: B. Presti.

---

**Wm. Schuessler**

301 W. Superior St.

Chicago 10, Ill.

Exhibiting: motion picture film shipping cases.

Personnel: H. Schuessler.
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1445 Park Ave.
New York 29, N. Y.
Exhibiting: Castle films, feature entertainment movies, educational films, government films for school and industry, sponsored free films
Personnel: Murray Goodman, James Franey, John Desmond, Art Hahn, Frank Mannarelli, A. Karpinski, Richard Hanisch, Lou Chechi, Leo Guelpa

Universal Screen Co.
500 Main St.
Clinton, Mass.
Exhibiting: a lenticular projection screen
Personnel: E. F. Johnson, W. T. Snyder, Drayton Church

V-M Corporation
Park & Fourth
Benton Harbor, Mich.
Exhibiting: tape recorders, tape decks, manual players, changers, speakers
Personnel: C. S. Stevens, G. R. Miller, Joe Scarfus, Jim FitzSimmons, B. R. Cain, Bob Fissell

Vertical Blinds Corp. of Amer.
1936 Pontius Ave.
Los Angeles 25, Calif.
Exhibiting: vertical venetian darkening blinds
Personnel: Oscar Lee

Victor Animatograph Corp.
P. O. Box 112
Plainville, Conn.
Exhibiting: Victor 16mm sound motion picture projectors, silent 16, Magnasound, Magnascope, 1600 arc, Videoscope anamorphic lens, splicers, editors and viewers; Victor mobile projector stand

Victorlite Industries, Inc.
4117 W. Jefferson Blvd.
Los Angeles, Calif.
Exhibiting: Visualacoust daylight over-head projectors and materials
Personnel: James J. FitzSimmons, Robert J. Brady, Ralph W. Siegel

Viewlex, Inc.
3501 Queens Blvd.
Long Island City, N. Y.
Exhibiting: filmstrip, slide & filmstrip, soundslide projectors
Personnel: M. E. Abrams, Ben Peirez, Bill Davinell, Russ Vankie

Wallach & Associates, Inc.
1589 Addison Rd.
Cleveland 3, Ohio
Exhibiting: storage equipment for tapes, discs and films; accessories

Webcor, Inc.
5610 W. Bloomington Ave.
Chicago 31, III.
Exhibiting: tape recorders, high fidelity fonographs
Personnel: Chas. W. Markham, H. R. Letzter, C. Dwyer, L. Burdick, M. Jensen, Geo. Hincker, Geo. Simkowsky

Westinghouse Electric Corp.
Lamp Division
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Bloomfield, N. J.
Exhibiting: new projection lamps, including demonstrations of Focus-Lok based Blue Top projection lamps, and Xenon (short-arc) projection lamps
Personnel: W. R. Wilson, M. S. Santclair, R. L. Allen, R. D. Reynolds

Wheelix Sales Company
2223 Albion St.
Toledo 6, Ohio
Exhibiting: projector tables, transportation carts and photographers’ carts
Personnel: J. K. Campbell, George H. Gruber, Clara Gruber, Emily Campbell

World Wide Pictures
P. O. Box 2567
Hollywood 28, Calif.
Exhibiting: religious motion pictures and sound filmstrips
Personnel: Brunson Motley, Dick Ross, Dave Barr

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NUMBER 4 • VOLUME 18 • 1957
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

Cinekad Mike Boom Features Internal Directional Control

A new collapsible, portable microphone boom, Model "Miracle," has been announced by Cinekad Engineering Company, New York City. Designed for motion picture and television use, the new boom features an internal directional microphone which affords a full 360-degree turn of the instrument.

The "Miracle" boom extends to a maximum length of 15 feet and is strutted to support the heaviest microphones. The unit's five-foot stand has three 1-inch rubber-tired wheels and can be elevated to a height of 10 feet. Total weight of stand and boom is 13 pounds (counter weight included).

Additional information on the "Miracle" mike boom can be obtained by writing Cinekad Engineering Company, 763 Tenth Ave., New York City, New York.

Robovision, Tape Record Unit Projects Sound Slidefilms

Robovision, a new automatic tape recorded sound-slidefilm projection unit, has been introduced by Oakton Engineering Corporation, Skokie, Illinois. The unit is self-contained with a built-in screen. It can be set to cut off automatically at the end of a film or it can repeat itself continuously.

Though Robovision can be utilized in many situations which call for slidefilm presentation, it appears to be especially suited to sales activities. Compact and easily operated, the unit could be used in sales training, as a salesman's visual aid, or as a continuous sales display.

The heart of Robovision is its Robotape device. Robotape is a patented automated tape player that features subsonic action signals. As the announcer describes the slides, the imindable tape signals advance the film. Robotape is manufactured by Oakton Engineering Corporation.

Both tape and film are in continuous loops, so there are no records to cue, no film to rewind. Robovision carries 110 slide pictures, 9x12", in black or white color. Tape cartridges can carry up to one hour of recorded sound.

The unit can be placed virtually anywhere for viewing convenience. The operator pulls out the cord, couples to an internal automatic rewinding reel, plugs it in and pushes the starting button. Picture brilliance eliminates the necessity for turning out lights or pulling shades.

Complete flexibility of Robovision may be achieved through use of one or more auxiliary loud-speakers acting as a public address system, or through one or more telephone-type handsets for private listening.

Standard, single frame, strip-film proportioned photographs (11 high x 4 units wide) can be shot by any local photographer in black and white or color. These, plus script, are all Oakton Engineering needs to supply a ready-to-operate Robovision package. Or any sound slidefilm studio can do the job.

Robovision has a 9x12" Podovat Lenscreen, a 300-watt, fan-cooled projection lamp, a 1/2" focal
length lens, a built-in speaker with external speaker jack and a 21 x 21 x 11” case. The unit weighs 30 lbs. It has a carrying handle, a retractable line cord, and a receptacle for remote start and or remote film advance.

Burke and James, Inc. Issues ‘57 Photo Equipment Catalog
— The new, revised 59th annual Burke and James Photo Equipment Catalog now is available to professional and amateur photographers. The Burke and James catalog (No. 357-A) contains 104 illustrated pages—giving details on some 2,000 photo units—including equipment used in industrial and scientific work. Information is provided on lenses ranging from 1/4-inch to 72 inches.

The B & J Catalog may be obtained without charge from Burke and James, Inc., 321 S. Wabash Ave., Chicago 4.

Cinema Research Corp. Moves to Larger Hollywod Quarters
— Cinema Research Corporation, optical and special effects firm, has moved to larger quarters at 716 N. La Brea Ave., Hollywood 38. The new location provides several thousand additional square feet of space for current and future expansion and a commodious parking lot.

According to Hal Scheib, president of Cinema Research, the facilities make possible a new screening room, studio, space for motion picture insert photography and more area for the printing, editing and other departments of the firm. Additional printers are on order for delivery later in the year.

Caldwell Handling Dage Units
— Caldwell A-V Equipment Co., Ltd., Toronto, Ontario, Canada, has been appointed to handle Canadian sales for the Dage TV Division of Thompson Products. The Dage Division manufactures camera and studio equipment. Caldwell’s production division may purchase some of the Dage equipment immediately for their own use.

Buyer’s Guide to Audio-Visual Equipment Coming
— The 1957-58 Annual Buyer’s Guide to Audio-Visual Projection Equipment and Accessories will be a featured part of the next issue of BUSINESS SCREEN. Complete details on all types of motion and slide projectors, screens, film handling, storage and shipping accessories will be included.
MEDICAL EDUCATION TO AID MANKIND

15 Countries Send Films to Int'l Medical Film Exhibition

American doctors were afforded a rare glimpse of medical techniques behind the Iron Curtain at the first International Medical Exhibition held in New York, June 3-7. Two films recently produced in Czechoslovakia were among the 45 medical motion pictures that were shown to physicians attending the American Medical Association's 100th annual meeting.

The medical film exhibition, presented by the AMA with the cooperation of Johnson & Johnson, surgical dressing manufacturers, featured motion pictures showing advances in diagnosis, treatment and research as developed and practiced in 15 foreign countries.

The AMA is now making the films available for showing in this country by medical schools and professional societies.

At the opening luncheon, Dr. Dwight Murray, president of the AMA, said that physicians are now only beginning to realize the value of the camera as a teaching tool.

"Medical scientists," he stated, "should recognize this potential and apply themselves to developing exploitation of this truly magnificent art, to the end that medical men all over the world may begin sharing new discoveries and developments rapidly, efficiently and completely."

According to Ralph Creer, director of motion pictures and medical television for the AMA, "The two Czechoslovakian films shown were exceedingly well done from the technical point of view. The surgeons who reviewed the films here were quite complimentary insofar as the surgical procedures were concerned.

"Medical and surgical films," he continued, "speak an international language. A good motion picture on the diagnosis and management of peptic ulcer, or on the subject of shock would be just as acceptable and useful in London, Paris, Hong Kong, New York or Tehran."

One Czechoslovakian film, produced by Dr. Jaroslav Prochazka of Prague, shows the surgical removal of a human lung infected by can-
Canadian Film Awards Go to People Who Serve Medium

* Film producers and trailers-rather than film productions were
honored by the 9th annual Canadian Film Awards presentation, held at
a luncheon of the Association of Motion Picture Producers and Labora-
tories of Canada, June 15, in the King Edward Hotel, Toronto.

For the 1957 competition, the Canadian Film Awards Management
Committee suspended the regular judging of film subjects to ac-
claim persons, organizations and projects for distinguished contribu-
tions to Canadian film making.

Citations Read by W. R. Carroll

The citations were read by W. R. Carroll, past-president of the Ca-
dian Association for Adult Education. Chairman of the presentation
was Charles Topshee, chairman of the Awards Management Commit-
tee and executive director of the Canadian Film Institute.

Judges for the award selections were J. R. Kidd, director of the Ca-
dian Association for Adult Education, Walter B. Herbert, director of
the Canada Foundation, Miss Helen Wilson of the Ottawa Film
Society, John Robbins, editor of Encyclopaedia Canadiana, and
Charles Topshee.

Crawleys Cited for Contribution

Citations and award certificates were presented to:

Associated Screen News Limited, of Montreal, for its initiative in de-
veloping a program of training young personnel to meet the de-
mands of Canada’s growing film industry:

Crawley Films Limited, Ottawa, in recognition of the company’s out-
standing international production program in the field of educational
films:

Frank Radford Crawley and Judith Crawley, of Crawley Films Limi-
ted, for their unique contribution as a team to Canada’s film making
art and industry:

Roy Tash, a pioneer cameraman, for his more than a quarter of a
century of photographing and editing Canadian news reels in the only
sustained project of theatrical film making in Canada:

John Grierson, first commissioner of the National Film Board, in recog-
nition of his unique contribution to Canada’s film making art and
industry.

Honor Film Board Executive

Donald Mulholland, honored for his encouragement of creative Cana-
dian film production during his years as director of production at
the National Film Board:

H. P. Brown, E. Fred Holliday and James R. Pollock, jointly cited for
their pioneer work and continued devotion to the development of
Canadian films in education:

Reverend Anson C. Moorhouse, who spearheaded the production
center for films and filmstrips for the United Church of Canada:

Yorkton Film Council, in recognition of its outstanding Interna-
tional Film Festival which demonstrates the contribution of the film
board movement in Canada.

**

Associated Screen News Excerpts

** Promotion of R. Pitt-Taylor to the position of television production
manager has been announced by Associated Screen News Limited,
Montreal, Quebec, Canada. Bill Webb has been named art director,
replacing Jack Dunham who recently resigned from the company.

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Number 4 • Volume 18 • 1957

65
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RIGHT OFF THE REEL:

(CONTINUED FROM PAGE TWENTY-EIGHT)

these useful ground rules were laid out. O. H. Godlin, publisher of BUSINESS SCREEN again served as liaison between the Films Committee and producers.

Public Libraries Report 609,355 Showings to Audience of 27 Million During Year

* The Audio-Visual Committee of the American Library Association, disclosing the results of its first survey on the use of films in public libraries throughout the United States has revealed that 609,355 films were shown to 27,590,679 people during the past year. The report was made during the meeting of the Committee at the 76th Annual Conference of the ALA held in Kansas City, Mo., on Monday, June 24.

The statistics list 256 libraries now giving film service either through independent collections, as members of film cooperatives, or a combination of both. The libraries listed serve a total population of 48,463,315 people.

These Personalities Make Film News:

* At presstime, news of the appointment of Leon S. Rhodes, as vice-president of Lenex & 35mm, was announced. Mr. Rhodes, who joined the company in 1942 and was president, succeeds the late John A. 35mm, a founder of the company who passed away last month.

* Establishment of a separate motion picture unit for Autonetics, a division of North American Aviation, Inc., and appointment of Jay E. Gordon as its supervisor have been announced by Applications Manager David G. Scoegel. Prior to assuming his new position, Gordon supervised motion picture operations of the company's former Missile and Control Equipment organization and was a motion picture producer with the U.S. Naval Photographic Center, prior to joining North American.

* Willard T. Blume, producer of the 1956 Academy Award-winning film The Face of Lincoln, has resigned from the faculty of the University of Southern California to join the executive staff of the Princeton Film Center, Inc. He has been named west coast vice-president, with headquarters at 1456 North Bronson Avenue in Paramount's Sunset Studio building.

Add These Items to Your A-V Calendar:

* Following the July 20-23 meetings of the Educational Film Library Association and of the National Audio-Visual Association and its Trade Show in Chicago at the Hotel Morrison, these dates will interest audio-visual industry members:

On August 27-30, the Biological Photographers Association will hold its annual symposium at Rochester, Minn., on September 4-10, the International Audio-Visual Workshop of the National Council of Churches will be held, as usual, at the Green Lake, Wisconsin site.

EQUIPMENT SALE

Our Sound Stage is being closed to make room for expanded sound recording facilities for producers. The following list is only a small part of the equipment that is available. Items will be priced on a negotiated basis.

Cameras: Cine Specials: 16mm Bell & Howell Specialists: Auricon Super 1200 Pros, silent and sound: 16mm Maurers.

Matched sets of Ekta and Cooke lenses:

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Tellaskool prompter, Flats, scenery, props.

* * *

Sound Equipment: 35mm Simplex optical dummies. Reeves TV 100 16mm magnetic recorders and mixers. Speakers, mikes, racks, amplifiers.

* * *

Laboratory Equipment: Fonda positive-negative developing machine.

* * *

Carlson reduction printer.

* * *

Hundreds of other items. Write for mimeographed list or phone FFederal 3-4000 for further information.

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Above: Presiding at luncheon ceremonies honoring Sidney Solow's 25th year at Consolidated Film Industries is Sid Rogell, executive production manager of 20th Century Fox Studios, at lectern.

Associates Honor Sid Solow on His 25th Anniversary at Consolidated Lab
* Sid Solow, vice-president and general manager of Consolidated Film Industries, was honored by friends and film industry associates for his 25th anniversary with the company, June 6, at a luncheon in the Hollywood Roosevelt Hotel.

Greetings on behalf of CFI's parent organization, Republic Pictures Corporation, were extended by Republic Studios' vice-president Jack Baker who presented a gold watch to Solow as a commemorative gift from Herbert J. Yates, president of the company.

After accepting the gift, Solow presented another watch to Ted Hirsch, CFI laboratories superintendent and a close friend of Solow's for several years.

Ernest E. Debs, Los Angeles councilman, presented the guest of honor with a scroll on behalf of the city council. Debs read the scroll's inscription which thanked Solow for his leadership in the film industry, outstanding civic accomplishment and extensive charity work.

Lee Zihle of Billboard Magazine presented a plaque to CFI for winning all first place awards in Billboard's Sixth Annual TV Film Industry Survey. Accepting the award on behalf of his laboratory, Solow observed that CFI has won all first place honors in every laboratory category for three consecutive years.

"What will we do for an encore?" asked Solow.

* * *

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Future of the Film Council Decision for A-V Leadership

* Barely surviving its present financial crisis, bereft of the generous grants by the Ford Foundation, the Film Council of America's future is in the hands of audio-visual leaders. The FCA Board adopted this course of action at its recent Chicago session and by early fall a meeting of the heads of all such groups is to be called to by the Executive Committee. Meanwhile, through sale of physical assets and a stringent economy program, past obligations are being met to clear the road for a constructive future course. Let us hope it meets success.

Wes Nunn's Better Mousetrap Points Moral in Media Values

* Standard Oil of Indiana is one of our favorite sponsors (films, that is) and one of its latest and comparatively modest efforts is a thought-provoking re-make of a sound slidefilm, discussing the economic value of advertising and aptly titled The Man Who Built a Better Mousetrap.

In this Klieg motion picture version, ad manager Wesley I. Nunn is making some excellent sense, showing that today's advertising dollar is for the most part well-spent and that it makes a mighty big total. We agree with the Editors of Advertising Age who found it "technically excellent and educationally effective" in their recent endorsement.

Let's add one postscript, if we may. When films like Avo's Unfinished Rainbow; Weyethenauer's Green Harvest and others too numerous to mention reach and hold consumer audiences for less than one cent per viewer, including all costs of production and distribution, we suggest that nationally-distributed pr and advertising films are also worth comparing as valuable media and worth thinking about!

Camera Eye

Who Will Sponsor a "Great" Film in the Months Ahead?

* The stage is set, as never before, for some leader in industry (or labor or government) to sponsor a truly "great" picture. There never was a greater audience, via millions of homes on tv, in the enthusiasm of theatre-owners for sponsored short subjects, and among tens of thousands of influential group audiences for a big picture.

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We Have Last a Friend and Our Industry a Real Leader

* The untimely passing on July 9 of Lang S. Thompson, executive vice-president of Wilding Picture Productions, Inc. is a great loss, both to those of us who miss a true friend and to the industry which he served so tirelessly during the years since he joined the Wilding organization as an account executive in Detroit just nine years ago.

Lang gave of himself without stint in his recent efforts toward film industry organization; he enjoyed a meteoric rise to active management at Wilding and as president of Wilding-Henderson, Inc. We can take inspiration from his unselfish dedication as we labor at the many tasks which lie before us.

—OHC

Lang S. Thompson

Business Screen

The Magazine of Audio-Visual Communication

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The "Great Teacher" Films by Allen Chase
Pictorial Review: Texaco's Weather Picture
What's New in Sponsored Pictures
Men Who Make Pictures: Staff Appointments
The National Directory of Visual Dealers

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Association of National Advertisers Cites Producer-Sponsor Responsibilities

- The responsibilities of film producers and sponsors in all phases of non-theatrical film development—planning, script, production, prints and distribution—are clearly delineated in a new report published by the Association of National Advertisers, "Responsibilities of the Film Producer and Sponsor."

- Prepared by a committee of experienced advertiser-sponsors under the chairmanship of Willis H. Pratt, Jr., Film Manager, American Telephone and Telegraph Company, with O. H. Coel, editor and publisher of BUSINES Screen, serving as liaison between the committee and leading film producers, the report provides a long-needed guide for both groups in reaching a clear mutual understanding about every aspect of non-theatrical film production.

- Replaces the Original "Check List" Booklet

The report is an outgrowth of A.N.A.'s "Check List of Producer and Sponsor Responsibilities in the Production of Motion Pictures" which was issued in 1945 and revised in 1950. The Check List was widely hailed for its comprehensive and knowledgeable treatment of the subject about which little had been written previously. The expanded scope of the latest report assures it will prove even more useful both to the sophisticated advertiser-sponsor or producer as well as those taking the first plunge.

- The report includes examples of a simple contract as well as a more complete written agreement. There is also an informative glossary of terms commonly used in film production.

- Discusses "Progress Payments" to Studios

An example of an area which is clarified by the report: Advertisers accustomed to paying for delivery are often hashed to receive a bill before completion of a film. The report points out that it is a firmly established industry custom for sponsor to remit partial payments to producers at specified intervals during production to assist in meeting the high costs involved. A number of sample payment schedules commonly used are contained in the report.

- This is but a brief sampling of the time and money saving details included in the report, preparation of which was under the direction of a sub-committee of the A.N.A. Audio-Visual Service Committee consisting of the following members in addition to Mr. Pratt: W. M. Bastable, Swift & Company; Agnew Fisher, formerly Trans World Airlines, Inc.; John Ford, General Motors Corporation; and Virgil L. Simpson, E. I. du Pont de Nemours & Co., Inc.

- "Responsibilities of the Film Producer and Sponsor" is available to non-members of the Association for $5.00 a single copy from Association of National Advertisers, 135 East 44th Street, New York 17, New York, or from the BUSINESS SCREEN Book-Dept., Chicago 20, Ill.

Industrial Audio-Visual Association's Annual Fall Meeting in N. Y. Oct. 29-31

- Theme of the annual fall meeting of members of the Industrial Audio-Visual Association, meeting at Manhattan's Beekman Tower Hotel next October 29-31 will be "Communications in Business Growth."

- Don Peterson, of the Sales Education Department, Picker Laboratories, is program chairman in charge of arrangements, working closely with IAVA president Frank Rollins (E. I. DuPont S. & Sons) and Fred Beach, past-president, of Remington Rand, Inc.

- Newsweek's "Spotlight on Business" Pays Tribute to Sponsored Film Media

- The Editors of NEWSWEEK MAGAZINE, devoting several pages to a feature report "Enterprise on celluloid" in the August 19 issue of that weekly, call national attention to the progress made within recent years by both producers and sponsors of business films.

- "Business film makers have almost transformed America—and many places as remote as Arabia and Indonesia—into one vast movie lot," says the review, "Operation Research Corp. of Princeton, N. J., recently polled 100 major corporations and found that 82 percent use motion pictures for external public relations, 72 percent for employee safety training. Other uses: advertising and sales promotion (61 percent); sales training (50 percent); job training (51 percent)." Thanks, NEWSWEEK!

- 159,000 Color TV Sets in Use, But Networks Face Big Fall Sales Task

- According to recent industry reports, there are now upwards of 159,000 color television receivers in U. S. homes and business establishments. RCA and other industry leaders are girding themselves for a fall sales push in various metropolitan markets, hoping to move color one more notch forward. Meanwhile the nation's three TV networks have $80 million of unsold evening air time on their hands in the current season. Soaring costs and increased media competition have made prospective sponsors hard to "close" with talent, time and production costs also adding their bit to the inflationary spiral.

- Gov. Harriman Writes Foreword on Films

- We liked the foreword to the 1957 edition of the State of New York's Department of Commerce film library catalogue, just issued. Written by Governor Averell Harriman as a preface to a listing of more than 500 motion picture titles available to groups within that state, are these lines: "Films are an important aid in scores of learning institutions for school children studying our nation's history ... for industries examining new manufacturing and sales techniques ... for farmers adopting new methods ... for housewives interested in new cooking or child care projects ... or for civic groups launching new community projects. "Motion pictures assist in giving us a clearer understanding of the world around us and document our way of life for posterity."

Thanks for real understanding, Governor Harriman.
One of the benefits of having large sound stages is the ability to meet all challenges. Here, for example, is an exhibition hall which serves as the setting for a prologue to "Ace Ranchero." It is 175 feet long and was designed and built by Wilding people on a Wilding-owned stage.

Over a Period of Time a company develops some mighty fine friendships. This is particularly true when the element making this bond is a mutual confidence and respect born of delivering top-quality products and services for the dollars invested. We consider our friendship with Deere and Company of twenty years’ standing to be a prime example of this. Our mutual effort in 1957 is a western musical comedy in Eastman-color called “Ace Ranchero.” Wilding is exceedingly grateful for the continuing opportunity to serve the motion picture needs of this leading company in the farm implement field.
When you flip the switch

**VICTOR GUARDOMATIC SAFETY FILM TRIPS**

go into action

With Victor's exclusive Guardomatic Safety Film Trips always on the job, your films are completely safe. Valuable films are safeguarded so your film budget can go toward building a finer film library, rather than buying replacement film. This Victor feature increases projector usage because it builds immediate operator confidence.

Check all these advantages of Victor 16mm Projectors:

1. Easy 1-2-3 threading and operation
2. Hi-Lite optical system for maximum screen brilliance
3. Sapphire-tipped shuttle for longer service
4. Lubrimatic Oil System with one-spot filling
5. Still picture, reverse, power rewind, and many others

Send for detailed literature today!

---

**Oil Progress Film Sponsored by American Petroleum Institute**

* Reaching to outer space, to the ocean depths, into the past and behind the Iron Curtain, this year’s Oil Progress Week motion picture will tell a story of oil men and oil companies with six film segments culled from the Progress Parade television series.

The film is sponsored by the American Petroleum Institute which includes an annual film production as part of its sponsorship of Oil Progress Week. The Institute also sponsors the Progress Parade TV show from which this year’s motion picture is adapted.

**Made for Oil Progress Week**

To be used as a public relations tool during Oil Progress Week, the film is entitled, *A Story of People and Progress, Featuring John Daly*. Television star John Daly provides the narration.

In black and white, the film runs 26½ minutes. Its sequences include:

- *Service in Moscow*—footage from behind the Iron Curtain showing Russian “service stations” in contrast to American units: Energy on the More—portraying the pipe lines, tank cars, trucks and aircraft that make up American industry’s system of transporting oil: Power to the Stars—depicting how the Vanguard satellite carrier will be fired into outer space. Narrating this film is Willy Ley, space travel authority.

**Here Are Other Film Sequences**

The other sequences are:

- *A Case for Glamour*—presenting modern woman’s “magic suitcase” of 2,400 petroleum-derived products which have helped to make her more beautiful: she learns as the camera takes her back to ancient times: New Breed of Islanders—the story of life aboard man-made islands of steel which stand on the ocean floor: Lifeline to an Oyster—showing how the oil industry proved itself a good neighbor by concerning itself with problems of the oyster industry.

Sixteen millimeter prints of *A Story of People and Progress* will be available for $50.00 each. The API announced that no 35mm issues will be available this year. For information on securing the film, contact: Department of Information, American Petroleum Institute, 50 W. 50th Street, New York 20, N.Y.

* Watch these pages next month for our greatest safety film story!*
"We give our viewers the news as it's made—thanks to Du Pont Rapid Reversal Film"

says Fritz Chamberlain, Staff Photographer, WBRE-TV, Wilkes-Barre, Pa.

WBRE-TV uses Du Pont film for all their programs and in servicing local school and college sports events. "We offer a 48-hour service to these schools," says Mr. Chamberlain, "but by using Du Pont 930 and 931 we are able to return their film within 15 hours."

"By switching to Du Pont Rapid Reversal Films," he concludes, "we now have much faster processing, combined with broad latitude that permits shooting under all lighting conditions. These films can be rated well above their assigned ASA ratings, give us improved sound, and they have eliminated the problem of switching polarity we had when using a negative type film."

FOR MORE INFORMATION about Du Pont Motion Picture Films for every TV use, ask the nearest Du Pont Sales Office, or write to Du Pont, Photo Products Dept., Wilmington 98, Delaware. In Canada: Du Pont Company of Canada (1956) Limited, Toronto.

SALES OFFICES
Atlanta 8, Georgia . . . . 203 Peachtree Building Boston 16, Mass . . . . . . . . 120 Federal Street Chicago 30, Ill . . . . . 4560 Touhy Ave., Lincolnwood Cleveland 16, Ohio . . . . . 20950 Center Ridge Road Dallas 7, Texas . . . . 1028 Oak Lawn Avenue Los Angeles 36, Calif . . . 7051 Santa Monica Blvd., New York 11, N. Y . . . . 245 West 18th Street Phila., Pa . . . . . . 208 E. Lancaster Ave., Wynnewood Export, Nemours Bldg., Wilmington 98, Delaware

DU PONT MOTION PICTURE FILM

Better Things for Better Living ... through Chemistry
CHICAGO FAIR PROVIDED MANY USEFUL EXAMPLES OF AUDIO-VISUAL EXHIBIT TECHNIQUE

Chicago, hammering out an astounding future, recently made use of a wide range of audio-visual techniques to show travelers and homemakers the city’s opportunities and to advertise 513,000 jobs which Chicago’s growth promises in the coming five years.

The city dramatized its huge employment offer at the Chicagoland Fair, held from June 29 to July 14 on Chicago’s Navy Pier. Passing under a curtain of 1,100 flags, 613,290 persons toured the Fair’s 11 acres of exhibits designed by Chicago-based industries eager to provide the jobs which the city’s plans require, to share in the city’s new growth and to advertise products and services.

City in Dynamic Growth Phase

Leading the nation in numerous industrial categories, and as a transportation hub, Chicago is rebuilding and retooling in a long-term civic improvement program. It is acquiring new skyscraper offices and apartments. It is digging new areas of future prosperity in the Calumet-Sag Channel and St. Lawrence Seaway projects—enterprises which can make Chicago a major world port.

If the metropolis makes good its expectations, by 1960 it will need more than 300,000 workers to replace retired workers and some 200,000 workers to step into new jobs. The city figures it possibly can draw about 100,000 workers from its own backhams. Planners estimate that more than 400,000 skilled and unskilled workers will have to be recruited from other regions.

250 “Visual Minded” Exhibitors

Though the Chicagoland Fair involved many national concerns and had wide trade implications, it was a Chicago-market-minded exposition. It was relaxed, practical and to the point. Holiday visuals were accommodated by daily and evening programs of entertainment but the Fair’s impressive traffic filled four long exhibit lanes formed by 250 business, industrial and governmental demonstrations.

Light and sound opened the Fair: a cosmic proton particle from outer space started electronic chimes while a telephone bell rang—a signal that the Fair had begun. Photography was the pervasive language of the industrial exhibits and the Fair’s promotional messages were sharpened by extensive use of motion pictures, slides, integrated sight and sound devices, displays that talked and moved. Vivid color transparencies of many sizes and single-frame blowups formed the basic pictorial continuity in the exhibits with continuous movie and slide projectors frequently being used as crowd-stoppers and as explanatory segments.

Edison Film to Fashion Slides

Near one of the Fair’s two main entrances, a large golden head of Thomas Edison turned above a McGraw Edison exhibit, which incorporated a number of Edison’s early inventions and displays of modern McGraw Edison products. There were stills of Edison’s early movie, Fred Ott’s Sneeze, and a replica of the inventor’s venerable Black Maria film studio. But in this silent display it seemed that Edison deferred to the many audio-visual newcomers which vied for attention along the exhibit midway.

Across the aisle, one of Chicago’s big mail order houses, Sears Roebuck & Co., was staging a mechanical, multipanel Fall Fashion Show. Centering this fashion show were two large screens holding audiences 200,000 strong, attention on fashion-image color slides projected from behind the scenes.

Rear Projection Widely Applied

Rear-projection technique, highly functional for populous exhibit areas, was widely used at the Fair. American Bosch Automotive Products utilized color and sound motion pictures projected in television-type cabinets to show the company’s products in auto-test action. A tall color transparency depicted American Bosch electric motors. Lodged neatly in one corner of a research exhibit was a rear-projection motion picture box featuring Armour Company’s sound and color film, Research—Key to Progress. A sign read: “You are cordially invited to view the film... now being shown inside this exhibit. It describes the operation of a large research organization in Chicago.”

Sound Slides Show Architecture

A rear-projection sound slide presentation in color told the American architecture story for the American Institute of Architects, the Building Construction Employers Assn., and the Producers Council. The audience rested on stylish, low-slung cushioned benches in a (continued on page 25)
problem:
FIND A QUICKER, MORE ECONOMICAL METHOD OF PRODUCING NEW SHARPNESS AND BETTER COLOR FIDELITY IN 16mm COLOR RELEASE PRINTS FROM ORIGINAL 35mm COLOR PHOTOGRAPHY

solution:
NEW EASTMAN COLOR DUPING STOCK
(Types 5253 and 7253)

Hats off to Eastman Kodak for creating this better, quicker, more economical method! With special printing and processing equipment, specified by Eastman, CFI is now using this new material to provide the maximum in color fidelity and picture definition at lower cost and in less time.

For prompt information on how your organization will profit from this important advance in film technique, address inquiries to Consolidated Film Industries in Hollywood or New York.

Lab Superintendent Ted Hirsh, 28 years at CFI in Hollywood, demonstrates the new, more straightforward method of duping which greatly increases color quality and saves up to 80% in delivery time.

Note: When protection is desired over an indefinite number of years, black and white separations on type 5253 are still recommended.

CFI
CONSOLIDATED FILM INDUSTRIES
556 Seward St., Hollywood 38, California Hollywood 9-1441
517 W. 57th St., New York 19, New York Circle 6-9220
Festivals to Honor Ad Films

An international jury of 15 members has been selected to judge motion pictures entered in the fourth annual International Advertising Film Festival, to be held in Cannes, France, September 21-26.

Invitations to participate in the event have been issued from the festival office to hundreds of producers, advertisers and advertising agencies all over the world. A large entry of films and a record number of delegates are expected at the festival.

Wildlund Represents the U.S.

Festival juryman from the United States is Don E. Wildlund, head of the Film Distribution Section of J. Walter Thompson Co., advertising agency, and director, International Advertising Association.

Other jurymen chosen for the festival include:

Willy Dewalhens, vice-president, Belgian Advertising Federation and president, Belgian Chamber of Technical and Advertising Firms; Leon R. Gitts, managing director of S. A. Lintas, president, Advertising Commission of the National Belgian Committee of the International Chamber of Commerce; and member of the International Advertising Committee of the International Chamber of Commerce.

Ad Notables from Europe

Henri Renault, honorary president, French Advertising Federation; Roger Mery, vice-president, French Union of Advertisers; Dr. Wilhelm Tigges, president, Central Committee of Advertising of the German Federal Republic; Hubert Strauf, chairman, Examining Board of the Union of German Advertising Consultants and Executives.

From Great Britain, festival jurymen are—R. Bevan, immediate past chairman, Television, Cinema and Radio Sub-Committee, Institute of Practitioners in Advertising; and acting chairman, Advertising Advisory Committee; Independent Television Authority; Hubert Oughton, honorary treasurer, Advertising Association.

Other jurymen are: Count Metello Rossi di Montecchia, president, Italian Advertisers Union; Avvocato Michele Tufaroli-Luciano, president, Italian Association for the Entertainment Industry; T. P. Olesen, president, Film Section, Danish Advertising Association; Jose Manuel Perez Sainz-Pardo, director, Spanish Advertising Association and director, Hijos de Valeriano Perez, advertising agency; Adolf Wirz, president, Swiss Federation of Advertising Consultants.

President of Int'l Ad Union

Also on the festival jury is Monsieur Bertrand, president, International Union of the Advertisers Associations. Director of the festival is Peter E. Taylor, located at the festival administration office in London.

All inquiries regarding the festival should be directed to the Palais des Festivals, Cannes (A.M.), France. The International Advertising Film Festival is being conducted by International Screen Advertising Services, which inaugurated the event, and the International Screen Publicity Association.

Cartoonists' Film Festival Slated for September 28

* Styles and techniques in animation utilized during the past year will be screened at the fifth annual Film Festival of the Screen Cartoonists Guild, to be held September 28 at the Ambassador Hotel in Los Angeles.

The festival will feature animated television commercials, business, educational and entertainment films, Studios in Italy, France, The United (continued on page 14)
NO ROOM FOR DOUBT...

Charles Ross
HAS ALL YOUR EASTERN PRODUCTION NEEDS

lights  grips  props
inkies  arcs  dimmers  cables
reflectors  dollies  mike  booms
location  umbrellas  water  coolers
boxes  hydraulic  stands
scrims  nets  parallels
directors  chairs  drops

DC GENERATOR TRUCKS TOO...
1600 amperes, 1000 amps, 700 amps, 300 amps, 200 amps.
RENTAL RATES UPON REQUEST

333 West 52nd Street, New York City, Circle 6-5470
THE FINEST in 16mm color prints!

Specialists are best equipped and best qualified to do the finest work. That’s why Color Reproduction Company’s eighteen years of specializing exclusively in 16mm Color Prints has developed a technique for guaranteed film quality which is the Standard of the 16mm Motion Picture Industry.

For the FINEST in 16mm Color Prints—use COLOR REPRODUCTION COMPANY!

WRITE FOR LATEST PRICE LIST

Color REPRODUCTION COMPANY
7936 Santa Monica Blvd., Hollywood 46, California
Telephone: Oldfield 4-8010

Festivals Honor Films:
(CONTINUED FROM PAGE 12)

Kingdom, Mexico and Japan have been invited to send entries. No awards are given but each studio entering the festival receives a certificate of participation.

A “Festival Reel” will be screened throughout the United States at advertising clubs and art shows. Last year the festival’s reel was road-shown on request after the festival attracted 3,500 persons.

Information concerning the availability of the festival reel can be obtained from the Screen Cartoonists Guild at 2700 N. Cahuenga Blvd., Hollywood 28, California.

* * *

International Experimental Film Exhibit at Brussels in ’58

An International Experimental Film Competition will be held in connection with the Universal and International Exhibition of Brussels on April 21-25, in 1958. This competition is open to all productions which reveal an attempt to explore new ways of cinematographic expression.

The competition is for all original creations which fall outside the category of commercial entertainment films. It is open to all types of production, 16mm or 35mm, silent or sound, b/w or color. Films may be of any length and those wishing to compete may enter any number of films providing they have been made since January 1, 1955.

Two grand prizes and six bronze medals will be awarded winners. The first prize of $10,000 is being donated by Gevaert Photo-Productions N.V., parent company of the Gevaert Company of America, Inc. The second prize of $5,000 is being contributed by the Motion Picture Society of Belgium.

A selection jury will screen all entries which are to take part in the final competition to eliminate any production which falls below the required standard of originality. Incidentally, the brand of film used in the production is not a factor in judging.

A competition jury made up of well-known personalities from the literature, art and film worlds will later award competition prizes. The decision of this jury will be made known on April 27, 1958.

Further information on the International Experimental Film Competition of Brussels may be obtained from the Gevaert Company of America, 321 West 56th Street, New York 19.
Technical pictures don't have to be too technical. Technicians are also people. Their worlds are complex ones, but the technical motion pictures they seem to prefer are the ones which are clear, interesting and well executed, as well as being accurate and informative. Put yourself in an audience with upper-case technicians and you couldn't tell a physicist or a biochemist from your neighbor next-door. Technical groups want motion pictures on technical subjects to be, in the first, second and third place, good motion pictures.

Among our clients:

American Telephone & Telegraph Co.
Babcock & Wilcox Co.
Carborundum Company
Cast Iron Pipe Research Association
E. I. du Pont de Nemours & Company
Ethyl Corporation
Ford Motor Company
General Motors Corp.
McGraw-Hill Book Co.
Merck & Co., Inc.

— and many, many others
New Jersey Bell Telephone Company's motion picture manager, Jim Campbell, is answering more phone calls than a Broadway producer with a hit show these days. He's swamped with scheduling thousands of requests to show the company's new Technicolor production "This Is New Jersey," produced by Owen Murphy Productions. Film had run up 6,700 booking requests within its first eight weeks of release.

of the latest trends in time study, work simplification, incentives, methods, production control, operations research, and plant layout. "Person-to-Person" quiz periods will follow each morning and afternoon.

Photo Scientists, Engineers to Convene September 9-13

* Reports on science and engineering in the field of photography and related sciences will be presented at the 1957 annual conference of the Society of Photographic Scientists and Engineers, to be held at the Berkeley-Carret Hotel in Asbury Park, New Jersey, September 9-13.

Charles E. Ives of Kodak Research Laboratories, Rochester, New York, program chairman, said that papers so far received cover experimental and theoretical studies and practical design of instruments, apparatus, and systems.

Commercial and educational exhibits in conjunction with the conference will cover photographic materials, processes, instruments and equipment.

The conference will be conducted with the cooperation of the U.S. Army's Signal Engineering Laboratories. Conference co-chairmen are Arthur E. Neuner, Eastman Kodak Company, New York, and Carl Orland, Fort Monmouth, New Jersey. Chairman of the exhibits is Ira R. Kohlman of Technicolor New York Corp. 533 West 57th Street, New York 19, New York.
... look to CECO for Top tools and techniques

As most Pros know, CECO is headquarters for the world's finest cameras, recording and editing equipment and photographic accessories. But CECO is more than that. It maintains the finest service department in the East—also an engineering and design department. CECO is always happy to consult with film makers—either beginners or Academy Award Winners—about their technical problems. May we help you?

CUTTING AND EDITING
TABLES are of heavy-gauge all-steel construction; block front extensions for all rewind; channel slide drawers; baked enamel finish. Various models and sizes; with and without light box, drawer, and film clip rack.

3' x 5' x 34" with Formica top, underneath film reel rack; without drawer, film clip rack, or light box. $80.50

SYX-CECO "FILIMETER" STOP WATCH AND TIMER For 35 and 16mm cinematography. 3 sec. second intervals. Black figures indicate film footage consumed for 35mm; blue figure for 16mm. Red figures indicate time consumed. Registers to 12 minutes. Time out for interrupted operations. Chrome finish, anti-magnetic. Available with slide release or pushbutton. $14.50 up

MOVIOLA EDITING MACHINES "SERIES 20" designed so that short pieces can be used without putting the films on reels. Picture size 3" x 4" on 35mm models and 2 3/4" x 3 1/2" on 16mm rear projection-type screen. Some models are equipped with reel spindles. Can be reversed by hand-operated switches. Various models available. Also synchronizers and rewinders.

SALES • SERVICE • RENTALS

ADDITIONAL PRODUCTS — Ace Clear Vision Splitters • Editing Barrels • Editing Racks • Electric Footage Timers • Exposure Meters & Color Temperature Meters • Silent & Sound Projectors • Screens • Film Processing Equipment • Film Shipping Cases • Film Editors Gloves • Marking Pencils • Refractance Grease Pencils • Rapidograph Pens • Flomaster Pen Sets • Kum Kleens Labels • Bleeding Tape • Bleeding Ink • Dulling Spray • Alpha Ray Plutonium Lipstick Brushes • Filters • Number and Letter Punches • Camera & Projector Oil.

Complete line of Magnasynch Magnaphonic Sound Recorders

THANK C. ZUCKER

CAMERA EQUIPMENT CO., INC.
Dept. S 315 West 43rd St.,
New York 19, N. Y. Wisten 6-1420

Prices Subject to Change Without Notice
Let's LOOK at SAFETY

Reviewing Current Film Fare for Safety Education

by Nancy Blitzen, Staff Correspondent

For Film Libraries

SUMMERTIME is RECONDITIONING Time...

Summer is with us...and your prints are out of circulation for a while. So this is the ideal time to have them restored to good condition through Peerless servicing:

- inspection and cleaning
- scratches removed
- defective splices remade
- perforations repaired
- curl or brittleness corrected

Then, thoroughly rejuvenated, your prints will be ready for hard use in the fall.

Send us your prints now

PEERLESSE

FILM PROCESSING CORPORATION
165 WEST 46TH STREET, NEW YORK 36, N. Y.
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

BUSINESS SCREEN MAGAZINE
Parlez-vous Deutsch, Señor?

Motion pictures and other communications materials we develop and produce for our clients have consistently shown a high level of results because they speak the one language everyone understands—the language of shared experience.

They communicate ideas with lasting impact by translating them in terms of the real interests . . . problems . . . and needs . . . of the customer, public, or employee groups to which they are directed.
Look at Safety: (continued from page 18) once a month's advance notice for loan prints is advisable.

Speaking of popular films, one of the

heaviest booked productions of this year is a kinescope of a live TV show featured, last year, on the Alcoa Hour. Before prints were available, more than 400 requests were

on hand with the three distributors—Aluminum Company of America (sponsor), The National Broadcast-

ing Company (network), and Actna Life Affiliated Companies, whose Director was featured in the show. No License To Kill, a dramatic play about a Christmas weekend two-car smashup, features Victor Reisel as narrator and Hume Cronyn in a leading role. Reisel is the newsman blinded by acid during the investigations of the New York City Longshoremen's Union.

The story is made up of events leading up to the crash, its effect on the people involved, the deaths and tragedy, police action and finally, tracking down and catching the person responsible for the accident.

The complete, hour-long show, including commercials, is available on a loan basis from Alcoa, NRC, and Actna. Considering the demand and backlog of orders, it is possible that regular prints will be made of the kinescope and offered for purchase by the sponsor, but so far none are known to be available. It is hoped that they will be soon, as many organizations are trying to purchase them rather than wait it out for loan prints.

If you are willing to gamble on a loan booking in the next six months, contact the Aluminum Company of America, Public Relations Department, Alcoa Building, Pittsburgh, Pennsylvania; the National Broadcasting Company, Film Library, New York City; or Actna Life Affiliated Companies, Public Education Department, Hartford, Connecticut—and the best of luck to you!

Selection of the Month

Traffic Action Program—one 13 minute black & white film narrated by Leon Ames and seven color shorts detailing specific points in a program for communities to use in controlling traffic accidents and deaths. Sponsored and distributed by The President's Committee for Traffic Safety, General Services Building, Washington 25, D. C. Produced by Apex Film Corporation; Film Counselors, Inc., and Creative Arts Studios.
That happy glow (linelight?) in Precision's corner is simply the radiance of a solid reputation for sound, careful and accurate film processing. Watts performer.

Precision is the pace-setter in film processing. In the past, Precision found techniques to bring the best out of black and white or color originals. In the present, facilities are the profession's very best for any of your processing needs.

And, in the future, Precision will, as usual, be first again (depend on it) with the newest developments to serve you better.

you'll see and hear

In everything, there is one best...in film processing, it's Precision.
Eastman Kodak Reports Sales Gain in First Half of 1957

Eastman Kodak Company sales and earnings for the first half of 1957 (21-week period ending June 16) were better than for any corresponding period, the company reports.

Consolidated sales of the company's United States establishments for the period amounted to $347,977,709, an increase of 7 per cent over the $325,110,431 in the corresponding period of 1956. Net earnings after taxes amounted to $40,221,346, a 3.3 per cent increase over the $38,753,316 earned in the first half a year ago. The best previous first half for sales and earnings was in 1956.

Sales of photographic products in total were higher than in the first half of 1956. Through professional sheet film, x-ray film and color roll film sales, advanced, professional motion picture film sales were lower. Sales of photographic items to the government increased but sales of special military products continued lower.

The combined business of Kodak's associated companies in other countries was larger than for any corresponding first half. Dividends received from these companies amounted to $3,099,161, compared with $2,332,473 received in the first half of 1956.

MOTION PICTURE PHOTOGRAPHER

Experienced motion picture photographer sought, capable of assuming responsibility for the production of high-quality motion pictures. Will be required to produce training films, public relations films, and progress report films to Air Force specifications. Excellent opportunity for highly qualified motion picture photographer with full understanding of all motion picture equipment and accessories. Responsible position with excellent pay and benefits for right man. Relocation expenses paid. Excellent salary and working conditions. Advance by merit. Company paid benefits. Write, outlining qualifications and experience to:

Mr. P. E. Strohm
Department 208
Engineering Personnel Employment
IBM Corporation
Owego, New York

THERE'S NO PLACE LIKE HOLMES FOR COLOR FILMSTRIPS AND SLIDES

The masters make the difference

FRANK HOLMES LABORATORIES INC.
1947 FIRST STREET
SAN FERNANDO, CALIF. EMPIRE 5-4501

WRITE FOR BROCHURE
GOOD NEWS!
ARRIFLEX 16 SHIPMENTS STEPPED UP

Many important motion picture producers, cinematographers, and industrial users waited months — even years — for delivery of Arriflex 16 cameras. With the intense demand for this outstanding equipment far in excess of initial production, a long waiting time was unavoidable.

Today, more new buildings, more new machinery, and a growing staff of highly skilled technicians enable the Arri factory to fill orders with increasing speed.

If you want the ultimate in 16mm cinematography, you will, naturally, turn to the Arriflex 16. Its mirror reflex shutter — not a beam splitter — gives you positive through-the-lens focusing and viewing without loss of lens efficiency, eliminates finders and rack-over devices. A registration pin film movement assures rock-steady screen images. You have a choice of electric motor drives for any purpose including synchronization, animation, or time lapse. Sound blimp, 400 ft. magazines, and wide selection of useful accessories, plus many other built-in features make the Arriflex 16 the outstanding all-round cine camera. What’s more its weight of only 6 1/2 pounds makes it ideal for hand-held shooting.

See your franchised Arri Dealer for a complete demonstration.
RIGHT OFF THE REEL

SEATTLE will do it again. The Seattle Film Festival has announced that a 1958 Film Festival will be held again next spring in that far Northwest metropolis. Film sponsors, producers and distributors who have outstanding new films for possible entry may contact Mrs. Jennie King, program chairman of the '58 Festival, c/o the Pacific Telephone and Telegraph Company, 420 Fairview North, Seattle, Washington.

Harrogate, England to Screen Films Which Serve Industry on October 8-12

★ The industrial motion picture and specifically, the contribution which the sponsored film can make to the solution of problems confronting British industry today, will be the focal center of attention at the forthcoming "Festival of Films in the Service of Industry" to be held at Harrogate, England the week of October 8-12.

Probably no single event of this kind in recent years has been surrounded by so many top figures in national and business affairs as is this English project. President of the Council sponsoring the Festival is the Rt. Hon. Lord Godber; Sir Charles Humbro, K.B.E., M.C., is honorary treasurer; Council membership includes Sir Hugh Beaver, president of the Federation of British Industries; Sir Colin Anderson, president of the British Employers' Confederation; Sir Harold Emmerson, permanent secretary, Ministry of Labor, the Rt. Hon. Lord Lake, presidente of the Advertising Association and Thomas Hutton, director of the British Productivity Council.

Heads of all principal film organizations are also Council members. They include Edgar Anstey, Esq., chairman of council, British Film Academy; P. M. Thomas, governor, Scottish Film Council; Lex Horsley, president, Scientific Film Association; and Frank A. Hoare, president, Association of Specialized Film Producers.

A selection of topflight U.S. sponsored films, gathered by a special jury of leading figures in this field on short notice, is being sent to Harrogate by special invitation of the Festival Council. Awards will be made only to entries by United Kingdom sponsors. In addition to these, each (CONTINUED ON PAGE SIXTY-THREE)

EMPLOYEE RELATIONS

The Case in Point:

The Problem: How to demonstrate the importance of Courtesy in relations between employees and the general public.


Possibly the most difficult problem confronting the industrial film producer is the communication of abstract ideas. Too often the end result is a dull preaching which carries neither conviction nor believability.

Our job for Union Pacific was to present the subject of Courtesy in such a way that employees would remember and practice the simple teachings of the film. We accomplished it by creating the character of "Poor Joe Brown" who, in his contacts with fellow employees and the public, was the perfect example of what a railroad's attitude ought not to be. The obvious lesson from Joe's experience was that indifference, rudeness and ill-temper react against the employee — making his job just that much harder.

Union Pacific used the film to spark a system-wide courtesy campaign with continued excellent results. "The Human Side" is only one of a number of successful "attitude" films produced by this organization. If you're troubled by a similar problem, maybe we can help you find the answer.

ART by VIDEART

ANIMATION TITLES

OPTICAL PHOTOGRAPHY

COLOR or B&W — 16 or 35MM

343 LEXINGTON AVE.
NEW YORK 16, N.Y.
LEXINGTON 2-7378-9

CATE and MCGLONE

1521 cross roads of the world
hollywood 28, california
Exhibit Techniques:
(CONTINUED FROM PAGE 10)

- smart, photo-lined display area to watch the pictorial message.

"Step inside this simulated blooming mill pulpit and see how an ingot is rolled into a slab from the vantage point of a mill operator." Responding to this invitation at the Inland Steel Company exhibit, would-be mill operators pushed red levers and faced a color motion picture of a blooming mill operation, explained by a sound narration. This on-the-job view was provided by rear-projection.

Inland Steel, the world's fourth largest steel plant, also made use of an animated cutaway of a blast furnace. A sign directed: "Look to right, press button, pick up the phone." Over the phone, a narrator explained the blast furnace operation. Black and white transparencies with illuminated captions showed the raw materials from which steel is made.

Via a newspaper advertisement, fair-goers were invited to The Thundermakers, a continuous motion picture showing what Ford Motor Company's Aircraft Engine Division is doing in Chicago.

The United Electric Coal Companies expressed "better service through improved production and marketing" with a captioned photo display. Colonies of visitors occupied chairs at this exhibit and watched a continuous rear-projection presentation of a sound and color motion picture. Coal—Servant of Mankind.

Woody Woodpecker played crowd-stopper at a display of C. O. Henriksen Co., boiler setters and furnace builders.

A continuous slidefilm supplemented the "Moverama" exhibit of Aero Mayflower Transit Co., showing how the company moves furniture.

At the People's Gas, Light and Coke Company exhibit, an automatic slide presentation with sound portrayed The 90-Second Story of Firemen The G-50 Second Story of Firemen.
Exhibit Techniques:
(continued from preceding page)

Natural Gas, providing action in a display of utility installation photos and samples of equipment used in gas operations. A slide projection unit depicted food career opportunities amid an artistic photo display at the Marshall Field Company exhibit.

In the Cities Service Oil Company exhibit area, visitors learned some oil industry history viewing a rear-projection presentation of the color, sound film, The Story of Colonel Drake. A motion picture, Camera

The Cities Service exhibit featured motion pictures, slides, and moving displays.

Tour of Cities Service, transparencies, moving displays and a tv-box color slidefilm depicted the Cities Service product, service and employment story.

"Chicago Today," a municipal display, consisted of a large mural drawing of the city and a continuous projection sound slidefilm illustrating the growth of Chicago. The city's new Prudential headquarters utilized big color photos and continuous color slides encased in a table display to verify that Prudential was a good place to work.

In a sizeable theatrette, visitors attended a color cartoon and a black/white motion picture, The Metropolitan Sanitary District of Greater Chicago, a documentary on an important municipal service.

Sound Activates Visual Show

A Western Electric animated photo display, viewer-activated, demonstrated the use of the transistor amplifier in boosting sound on long-distance telephone lines. A phone-call diorama explained the Bell solar battery. Photos and phone interpreted the new Atlantic cable. The Army's NIKE was vividly in a diorama and phone display.

Special sight and sound devices were integrated with numerous exhibits. National Homes Corporation employed home-landscape dioramas in units which moved up and down, calling attention to blow-up photography of home interiors and the exhibitor's trade mark. Among displays in a Navy theatre was an animated reproduction of the Vanguard satellite. A simulated water-fall motif drew eyes to the exhibit of the Viking Co. Division of Union Carbide Company, where illuminated photos depicted products and jobs.

It's a Wonderland of Ideas

At the Standard Oil Company exhibit, cartoon figures on illuminated rotating glass drums illustrated definitions of "cat" cracking, polymerization, alklylation, ultra-forming. Sunbeam Corporation visualized its message with transparency, name-quiuns and flashing lights. General Electric Company featured an animated cutaway replica of a C. E. Dual Cycle Boiling Water Reactor—with a sound narration. In the spacious Commonwealth Edison and Public Service Company area, activated dioramas told the story of America's electric power utility.

Container Corporation of America used a four-unit Polaroid neter to compare the visual effectiveness of four packages in stores of different illumination. This exhibit also caught attention with "Geomatron"—a rotating display unit which appeared capable of perpetual motion.

(continued on opposite page)
sales managers
—pamper that ulcer!

Put on this PREPARED SALES MEETING

---

**Exhibit Techniques:**
(Continued from facing page) International Harvester Company pictured its property and products in photo blowups and transparencies. Enlivening this display were glass-encased models of International Harvester Tractor machinery. Activated by visitors, the models went through their paces automatically. The Drott “4 in 1” machine changed from a bulldozer to skid-hoe, “clamshell” and “bulldozer.” Centerpiece in the IH display was the McCormick Farm-All, with 10 speeds forward.

A 12-foot Diesel giant looked quite alive as he spoke to the crowds at the General Motors Electro-Motive Division exhibit. Higher than the scale model of a Diesel engine locomotive he stood by, the giant conversed with visitors and told of job opportunities. A 9-foot giant also won attention. “Junior,” a refrigerator with a comic head, performed for Commonwealth Edison’s visitors.

In a section of Polk Brothers (dept. store) exhibit, Westinghouse Electric Corporation hailed visitors with a towering bronze-like mechanical man whose advertised accomplishments included walking, talking, smoking, singing, playing the piano. Operating on a track was the robot’s mechanical dog, “Sparko.” These devices brought visitors close to Westinghouse laundromats.

**Looking Ahead to 1959**
Sponsored by the Chicago Association of Commerce and Industry, the Chicagoland Fair was a financial and promotional success. At the Remington Rand exhibit, a Univac machine processed 20,000 job applicants a day—telling the applicants where they could find the kinds of jobs they were seeking. Evidently, fair-goers were getting the idea. Pleased with the response, Chicago leaders are planning a bigger trade fair in 1959, timed to coincide with the opening of the St. Lawrence Seaway.
General Precision Corporation Announces Exec Assignments

Two top executive promotions at General Precision Laboratory Incorporated have been announced by General Precision Equipment Corporation, parent company of GPL.

Dr. Raymond L. Garman, former executive vice-president of GPL, was elected to the new post of chairman of the board. He also continues as technical director in charge of research and development.

James W. Murray, was elected president and chief executive officer and continues as general manager. He formerly was executive vice-president.

* * *

Esquire Names Dent V.P.

Ellsworth C. Dent, director for distribution for Coronet Films, Chicago, has been appointed vice-president of Esquire, Inc., parent organization of the film division. He will continue to supervise the world-wide distribution of Coronet Films, in addition to assuming new responsibilities in the Esquire corporation.

Dent has been in the audio-visual field for 34 years. He has served as director of the Bureau of Audio-Visual Instruction at the University of Kansas, where one of the first 16mm rental libraries was established. In 1933, he started the Audio-Visual Services at Brigham Young University in Utah.

He has been director of the Division of Motion Pictures in the Department of the Interior, educational director of the Radio Corporation of America and general manager of the Society of Visual Education, Inc.

* * *

Richard Rogers Joins Modern


Rogers' film experience includes work with producers, distributors and the audio-visual department of Shell Oil Company. Modern is a nationwide distributor of business public relations films.

For Sale

Finest color travelogue adventure action 16mm motion pictures: 13 countries including Russia, Alaska.

NEIL DOUGLAS
Box 664
Meriden, Conn.
Tomorrow's Features Today

with Viewlex "V-500"

A combination 35mm filmstrip and
2 x 2 slide Projector — 500-Watt Fan cooled

Viewlex exclusives

• AUTOMATIC take-up reel — No more threading. Completely automatic take-up accepts film from projector channel and automatically winds it neatly. • Built-in OPTICAL ENLARGING Pointer — It's more than a pointer. Emphasizes by enlarging the area you want even larger than the projected image. Fixes attention on details under discussion. • Completely LIGHT TIGHT lamp house — Not a ray of light can escape. The exclusive Viewlex Light-Multiplier optical system provides more effective illumination than ever before possible. • Vertical FAN MOUNTING behind lamp — For the first time cold air is blown FIRST over the film plane, then post the condensers against the lamp and then immediately forced out the side grills. • And there's MORE! — NEW Simplified Threading. One turn click stop for single and double frame — vertical and horizontal. All aluminum castings. F/2,8, 3, 5, 7, 9 and 11-inch lenses available. Guaranteed for a lifetime.

Other VIEWLEX Projectors from 150 to 1000 Watts Priced from $39.25 to $238.50

Viewlex INC. 35-01 QUEENS BOULEVARD • LONG ISLAND CITY 1, N. Y.
BIG ROLE FOR U.S.C. CINEMA DEPARTMENT

University Benefits From Greatly Extended Use of 35mm and 16mm Mitchell Motion Picture Cameras

One of the most startling developments among the cinema departments of colleges and universities is the increased contribution which the campus film unit has made to the field of higher education.

A leading example is the University of Southern California where students using professional Mitchell motion picture cameras film a remarkable range of subjects. Films are created for classroom instruction, public relations, sports events, campus activities, scientific research, audience reaction research, entertainment, television and industry.

Mitchell cameras meet an extreme range of filming requirements. No other single camera has proven so flexible in use as these easy-operating, trouble-free 35mm and 16mm cameras which consistently deliver the highest quality film.

For information about Mitchell cameras, write today on your letterhead.

Widely diversified filming conditions are covered in instruction in which Mitchell cameras demonstrate their great flexibility.

Mitchell Camera
666 West Harvard Street
Glendale 4 California
Cable Address: MITCAMCO

*85% of professional motion pictures shown in theatres throughout the world are filmed with a Mitchell
Better Communication Through Wider Use of Audio-Visual Aids

by D. G. Treichler

Employee Relations Department, Socony Mobil Oil Company

Model physical training facilities at Socony Mobil are guided by a broad concept of these important goals for audio-visuals:

- of many and must be kept alive only in the mind of man.
- Good word usage and good thought organization are essential to effective presentation. To supplement the presentation, audio-visual aids—used intelligently and in their proper place—will help people to remember more of what they see and hear. Thus, they permit ideas to come to life.

The Eye: Gateway to Mind

Let us look at a few facts about how we learn. We learn 1% through taste, 1.5% through touch, 5.5% through smell, 11% through hearing, 83% through sight.

If the latter two percentage figures are generally valid, which experience and research have shown them to be, then why are people so reluctant to use graphic illustrations and visual aids? Why do they continue to talk for hours trying to get ideas across and leave audiences with only a small fraction of the thought absorbed through the ears?

What Do We Remember Best?

So much for learning. Now what about retention? Here’s the way researchers analyze a learner’s ability to retain information:

- 10% of what they read
- 20% of what they hear
- 30% of what they see
- 50% of what they hear and see
- 70% of what they say
- 90% of what they see as they do a thing

Within these model facilities at Socony Mobil’s new Manhattan headquarters, both large and small groups hold meetings from all departments.
Better Communication Through Audio-Visually

There are many types of audio-visual aids that are being used effectively by management, key personnel and others throughout Socoby Mobil and especially at our Headquarters, in both formal and informal presentations.

The second booklet, Audio-Visual Aid Buyer's Guide, was developed to fill the need for additional information relative to specific type and kind of equipment which is considered a good buy. No attempt was made to include a broad selection of all the equipment sold by leading manufacturers. Only literature covering the equipment which has been extensively tested at Headquarters and considered to be the best was included. This booklet helps guide field management in planning the purchase of visual aid equipment.

A-V Pays These Dividends.

We are sure that the increased use of audio-visual aids in furthering and promoting all of the company's activities is paying dividends because people of all ages and mental capacities are more attentive when they see the point illustrated as well as hear it. They understand it quicker and remember it longer.

The big job, we feel, is for management men to make listeners understand and accept their ideas. They stand a much better chance of accomplishing this with audio-visual aids.

**Editor's Note:** playing a key role in helping develop 8-M's model Training Center was the Ken Killian Co., Westbury, N. Y., supplier of the av equipment noted above.

**Economic Development at Work in Pakistan**

**Sponsor:** World Bank (The International Bank for Reconstruction and Development.)

**Title:** Sat, 26 min., color, produced by Rayani Pictures, Ltd.

**One of the most unusual engineering and construction feats of recent times, the building of the 340-mile gas pipeline across the Pakistan desert, is the subject of a new film. Sat, available to community groups and TV stations on a free-loan basis from Association Films.**

**The film tells of the discovery of one of the world's largest natural gas deposits in Pakistan in 1952, and of the revolutionizing potential it held for the country. Pakistan for centuries was an area of limited industrial capacity because the fuel needed to run the factories had to be imported. Natural gas could mean unlimited fuel source and great industrial expansion.**

**Because the deposits were more than 300 miles from Karachi, Pakistan's chief industrial center, it meant piping gas over rugged, resisting terrain and sun-scorched desert land.**

**Sat is being made available by the World Bank because the film illustrates the importance of international cooperation in the economic development of natural resources and land areas.**

---

### Facilities Used in the Training Center

**Types of A-V Equipment Used in the Training Center**

1. **Sound Projectors:**
   - RCA Junior Model 400
   - RCA Magnetic Recording Projector
   - RCA Senior Model

2. **Overhead Projectors:**
   - Beseler Vu-Graph Masters
   - Beseler Vu-Graph Junior
   - Beseler Vu-Graph Standards

3. **Opaque Projectors:**
   - Beseler Vu-Lyte
   - Beseler Vu-Lyte II

4. **Filmstrip & Slide Projectors:**
   - Viewlex V-1000
   - Viewlex Powsmatic
   - Viewlex V-22C
   - Viewlex V-53 (slides)

5. **Tape Recorders:**
   - Ekotape 250 Model
   - La Belle Control Recorder
   - Webcor Educator

---

**Facilities Used in the Training Center**

<table>
<thead>
<tr>
<th>FACILITIES</th>
<th>JAN.</th>
<th>FEB.</th>
<th>MAR.</th>
<th>APRIL</th>
<th>MAY</th>
<th>JUNE</th>
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<td>14</td>
<td>15</td>
<td>12</td>
<td>9</td>
<td>25</td>
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<tr>
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<td>62</td>
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**Equipment Usage**

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<td>Units of Audio-Visual Aid Equipment used to Fulfill Requests</td>
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</tbody>
</table>
W. T. Grant Trains to Match Growth

To Help Its 660 Store Managers in 41 States Improve Customer Service the W. T. Grant Company Builds Library of 40 Slidefilms in Four Years

The W. T. GRANT COMPANY, one of the largest merchandising concerns in the world, is growing at a tremendous pace. 660 stores are now in operation (37 new ones in the first six months of this year) staffed by 35,000 employees. It is expected that by 1959 the chain will have nearly 900 stores and some 44,000 employees. This constant influx of new people to be trained in the Grant tradition of good customer service, plus the inevitably high turnover of employees in the merchandising industry, has always been a training challenge to Grant store managers.

To point up the company's policy of promotion from within the ranks, 225 men who started with Grant as "local" employees now manage their own stores, recommended by their managers for the company's Executive Training Program. Some 50 women are now managing stores, and, in addition, many women hold key jobs in Grant stores just below the management level. Nine others hold executive jobs in the home office and 21 of 54 buyers are women.

Begun Exploring Film Idea Six Years Ago

Six years ago, the company began exploring the idea of a regular series of films on a wide range of topics to aid the store managers in their weekly training sessions. Determined to plan the program carefully and eliminate all the bugs before going into production, Grant home office management (75% of whom are former store managers) along with Seymour Zweibel Productions, Inc., investigated dozens of ways to do the job. Different techniques that might be used, training conditions in the stores, and how the films would mesh with other training methods in use. It was decided that the sound slide—film—efficient, adaptable and economical—had more to offer than other media, for this purpose.

First Program Presented at '54 Convention

Finally, at the 1954 convention of Grant store managers, the program was presented in detail and with quick acceptance by the managers. Each store was sent a kit of equipment, comprised of an SVE or TDC stripfilm projector, Radiant screen, Dynavox transcription player and speaker, and a neat chest especially designed by the producer to store equipment and a complete library of films and records. As new stores have been opened, each has received a similar equipment kit.

All the equipment (which costs about $150 complete) and records and films (which now cost between $5 and $9 per subject) are charged to the accounts of the individual stores, thus providing an incentive to each manager to use them as effectively as possible. As each Grant manager is, in effect, his own boss, the program has been voluntary from the start, but actually over 90% of the stores use the films regularly.

Content Supervised by a Film Committee

Production supervision is by a Films Committee in the New York office under the chairmanship of Training Manager T. J. Newton, with other members coming from the Personnel and Merchandising divisions. Their activities encompass decisions on subjects for new films, techniques to be used, and script approval. Working closely on all matters of the program is the producer, Seymour Zweibel Productions, Inc., which has made all 50 of the films to be released thus far since the program began. In fact, the Zweibel organization has gained such

A Typical W. T. Grant Sound Slidefilm Is Created: Steps in Production from the Script to Screen

Scene One: (left above): Script writer helps on individual story. Meetings are held to outline plans, discuss revisions after Committee reads script.

Scene Two: Art sketch being photographed for a film scene. (Three): The color photographer prepares to shoot a scene in one of the Grant stores.

Scene Four: Special lab facilities insure finest processing of 35mm filmstrips. (Five): Waiting down and drying the finished color strips.

Scene Six: Each frame receives careful scrutiny. Seven (at right): Members of the Film Committee view slides for approval before recording.

Scene Eight: Scripts are professionally recorded and pressings made by RCA Custom Records. Good acoustic conditions are a key factor.

Scene Nine: The ultimate test—film's success depends on how these employees of a W. T. Grant Corp. store react to the finished film on screen.
Meet the "Stars of Selling"

Top Figures in the World of Selling Share Their Know-How in a New Series of Six Sound Pictures for Sales Meetings

For a dozen guest stars who reached the top by selling are giving their know-how to America's salesmen in a new motion picture sales training series, "Stars of Selling."

These aces learned early how to apply effective methods in getting orders. They talk directly from the screen in sales training sessions made possible by a new series of six units prepared by The Jam Handy Organization, Detroit.

Appear in Four Pictures

The 14 leaders of selling present their pointers in four sound motion pictures in 16mm, each up to half an hour in running time. The methods of these successful salesmen are dramatized by 32 professional actors who show how the selling techniques of the stars can be applied to building sales in any and all lines of business today.

Two additional films in the program develop other facets of good selling and present important principles of human relations.

Turning Objections Into Sales

Alfred C. Fuller, founder and "first salesman" of Fuller Brush Company, for example, shows how a customer's objections are used to help a sale. Philip M. Talbott, president of the Chamber of Commerce of the United States and senior vice-president of Woodward and Lathrop, Washington, D. C., presents his pointers on getting the buying decision.

John M. Wilson, vice-president, National Cash Register Company, "top salesman in the world's top selling organization," shows how to appeal to the buyer's self interest.

Harry Abraham, Chevrolet salesman, who sells over 600 cars a year, one at a time, tells how he gets his buyers to go to work for him.

All Types of Selling Shown

To dramatize "how" and "how not to do it," various selling situations are presented in "Stars of Selling" as they occur daily in office, store, home, over the luncheon table, in wholesale and retail selling, and in selling professional services.

Arthur H. (Red) Motley, in great demand for his inspirational talks to salesmen and sales managers, makes the introductions and clinches each point. He provides a running commentary with hard-hitting emphasis on "what's in it for you."

How to get the buyer to hear and consider what you tell him? How to close? How to unhook doors that lead to increased sales? These are some of the situations which the top salesmen in selling know how to solve.

Meeting Product Resistance

A salesman in "Stars of Selling" overcomes resistance to a new product by knowing how to fit his service into the buyer's business. Another salesman develops enthusiasm out of a potentially serious situation about a faulty shipment, finds the real trouble, and makes an extra sale. Another discovers that what a prospect says can be the road to an order.

The "pros" in the new series show how to sell value, quality, and services in competitive market situations. Methods are shown which can cut turnover among salesmen who try hard but have not had the benefit of the years of experience of the top-rank sales leaders.

Franklin on Human Relations

The "do's" and "don'ts" of selling are dramatically developed further in the fifth and sixth units of this series. Viewing them, the salesman learns how to handle buyers from the way he sees customers handled. The ideas of Ben Franklin on human relations in selling are

Bringing the Screen to Hollywood—

the POST visualizes its ad influence

* Sponsored screen techniques entertained members of the entertainment film industry recently at The Post Screen Presentation, completing a 16-city tour with its 1957 advertising trade presentation, played host to Hollywood personalities at the Beverly-Hilton Hotel, in Beverly Hills.

Film celebrities and motion picture studio executive-advertising personnel were guests at The Post—And Consequences Presentation, held June 24. Topping of a 300-pound "Liberty Bell" brought the assembly of nearly 1,000 into the Grand Ballroom for the show, Bob Hills, Post editorial promotion manager, presided.

Welcome by George Murphy

George Murphy, head of the Motion Picture Advisory Council, welcomed the Post, Los Angeles Mayor Norris Poulson and Beverly Hills Mayor David H. Tannenbaum spoke to the gathering.

Wide-Screen Slide Presentation

Pictorializing the Post's wide influence, the presentation combined an attractive break-away house-front set, rear-screen projection, color film and animation to augment Hill's narration. The rear-projection unit utilized a wide-screen on which three slide-image segments could be shown simultaneously or separately.

Statistics, books and press clippings were integrated with the visual screen material to present the Post's advertising story in an interesting and entertaining way. The Post—and Consequences was presented to Los Angeles advertising and business executives at the Beverly-Hilton on June 26 and 27. It was quite a show!
TRAINING ABROAD

Dartnell Sales Training Films in Four Languages

* Overcoming Objections, a 30-minute sales training film distributed by The Dartnell Corporation of Chicago, has been released with Spanish, Swedish, Norwegian and French language sound tracks for use overseas. The film was produced for Dartnell by The Jam Handy Organization.

The foreign language versions resulted from requests by European Productivity Councils and several U.S. companies with sales staffs in non-English-speaking countries. Prompted by these requests and the expanding foreign markets, Dartnell is releasing part of its sales training film library in overseas editions.

Presents Borden & Busse

Overcoming Objections, a black and white film, features the team of Richard C. Borden and Alvin C. Busse in dramatized sales situations illustrating methods which a salesman can adapt to his own customer problems. In its English language version, the film has been in use since 1954 and has won a Cleveland Film Festival award. Closing the Sale, another Borden and Busse film, is being processed for foreign language distribution.

Sound for the Spanish and French versions of Overcoming Objections was recorded by Les Analyses Cinémathographiques in Paris, while the Swedish and Norwegian versions were prepared by producers in these respective countries. Optical sound tracks were dubbed onto the original film with a close match between lip movement and voice. The first 16mm prints, which will be distributed from Dartnell's Chicago office, maintain a high standard of synchronization, the distributor reports. Closing the Sale was also produced by The Jam Handy Organization of Detroit.

Booklets in Spanish, French

Dartnell is planning to publish a number of the firm's sales training booklets in Spanish and French editions. The first of these will be a 64-page Spanish edition of Overcoming Objections which ties in with the film.

More films and booklets are being prepared for release. A library of foreign language training material is being built from which companies can draw professional material to develop effective programs for training overseas sales personnel. 

The Editors of House & Garden Present a

REPORT From the Home Country

Color stills of homes and special camera technique limited location shooting.

No competitor, but an important partner of all media, the motion picture is today serving newspapers, radio, magazines and television as it helps make promotional efforts more effective and reaches their key advertisers.

* Magazines like BUSINESS SCREEN have, for a long time, been selling potential sponsors what films can do for them as a promotional medium. Nowadays, quite a few magazines are returning the compliment by sponsoring films directed at potential advertisers. An interesting case in point is Report From the Home Country, developed and produced for HOUSE AND GARDEN by Henry Strauss & Co., in collaboration with the Media Promotion Organization.

Report From the Home Country has several novel aspects which have combined to make it a marked success, according to reports from some 200 showings conducted by the magazine in the last six months. It introduces a new editor, a new concept of media promotion, and some techniques of film making which shed a new light on how much can be accomplished in getting a story across visually for a relatively small expenditure.

Editor Bill Lowe backs up a point with evidence from magazine files.

Because of the ground the editor worked over, it has proven to be useful in stimulating active post-showing discussion on the problem involved in reaching the fruitful "home country" market. It has also turned out to be a great time-saver, enabling HOUSE AND GARDEN representatives to make as many as six appearances a day before key prospects.

Media on the Screen

* The LADIES HOME JOURNAL, and McCALL'S MAGAZINE, redoubtable competitors in the home magazine market, will meet in the same cutting rooms this fall. Both have signed with Science Pictures, a division of U.S. Productions, for new promotional films.

LHJ will have a 30-minute film featuring distaff advertising executive, Bernice Fitz-Gibbon. McCall's will release the third in its series of five-minute public service films for television—this one to be called Fun Ideas for Little Children—for fall showings.
**Los Angeles Reports on Water & Power as**

**Lifeline Facts for the People**

Sponsor: Los Angeles Department of Water and Power.
Title: Power for Progress. 24 min. color, produced by Raphael G. Wolff Studios.

* Los Angeles, the third largest city in the nation, is situated in semi-desert country. An annual average rainfall of 15 inches occurs mostly during the winter months and the summer growing season seldom has a drop of rain.

Despite these obstacles, Los Angeles has become a metropolitan area of 5 million, a city with big industries and a phenomenal consumption of water and electric power. Los Angeles can be proud of its city-owned Department of Water & Power, which successfully planned ahead for the region’s tremendous growth and has gone far ahead to bring water and power to the city and its environs. And power is supplied in Los Angeles at a rate one-third lower than the average power rate in the 15 largest cities in the United States.

**State and Utility Problem**

Yet the department must defend itself not only against the outcries of Arizona, northern California and other geographical areas, but it must shield itself against the slings and arrows of private utility companies.

Power for Progress, while primarily concerned with electric power, does an excellent job of showing how the department heads and engineers have planned for the city’s growth in water and power needs. Both water and power come from the Owens River Valley, some 200 miles northeast of Los Angeles, as well as from Hoover Dam and the Colorado River, 200 miles east of the city.

**Produce 75% of Own Power**

Though it makes use of the tremendous electrical output of Hoover Dam and the power stations along the Owens Valley aqueduct, Los Angeles produces three-quarters of its power in huge oil-fired steam generating plants in and around the city.

Reporting on departmental accomplishments, Power for Progress is an instructive film for those interested in Los Angeles’ water and power development and a meaningful public relations vehicle. It should come in handy just prior to water and power bond issues on the ballot.

**Preview of the Earth Satellite**

* Visuallyizing the launching and tracking of the earth satellite Vanguard, a new sponsored motion picture is making impressive headway across the documentary screen spaces provided by television stations and theatres.

The film, *A Moon Is Born*, has been distributed to 225 television stations in 12 countries by the sponsor, International Business Machines Corporation. An edited version for TV newsreels is being distributed by United Press TV. In edited form, the film is also being used by Movietone News and Universal-International Newsreel. Numerous theatres have requested the complete version which is available in color.

Produced by Transfilm, Inc., New York City, *A Moon Is Born* was released to coincide with the beginning of the International Geophysical Year, during which scientists will study the earth, its atmosphere and the sun. The film’s script and storyboard were approved by the Naval Research Laboratory, the Department of Defense, the National Academy of Sciences and four other participating agencies.

**Animated Preface to Launching**

The 4-minute animated film charts the many elements involved in the man-made moon operation. It depicts the launching of the 72-foot-long, three-stage Vanguard rocket and the rocket’s 13,000-mile per-hour flight into space. At an altitude of approximately 300 miles,
the satellite is ejected into its elliptical orbit to spin around the earth once every 90 minutes.

Shows Tracking of Satellite
Portrayed are the tracking stations, called Minitrack, which will pick up the faint radio signals transmitted from the satellite. Optical tracking stations with giant telescope cameras and volunteer Moon-watch stations will record the visual sightings of the satellite.

The film explains that because of the speed and irregular paths of the satellite, an IBM electronic computer will be in constant use to predict the "moon's" future positions. This data will be relayed to tracking stations throughout the world.

16mm Distribution Is Planned
Plans are being made to distribute A Moon Is Born to schools, clubs and civic groups. The film was printed in color and black and white versions to facilitate its use in public service showings.

A Leader in the Missile Field, RMI Tells Its Story—

Visual Recruiter of Engineers

Sponsor: Reaction Motors, Inc.
Title: This Is RMI, 16 min., color, produced by Audio Productions.

Reaction Motors, Inc., is a fast-growing but, until recently, little-known company which manufactures rockets. Organized in 1941, RMI is now gearing for major production. New-thousands of engineers to fulfill its mission as a supplier of rocket engines and allied devices for the armed forces.

Although the company has grown from four employees in 1941, to 400 in 1956, and to 1600 this year, its need for more and more engineering personnel is still of major concern. RMI has been somewhat handicapped in this respect by the fact that the company is not as well known as other employers of large numbers of engineers. Rockets have been so hush-hush that RMI has rarely been able to tell even prospective engineering employees much about what they would be working on.

One of the tools the company is employing in its recruitment campaign is a film. This Is RMI, which, although it does not break down the classified restrictions on the nature of RMI's work, does bring engineers inside its doors to show the opportunities available to them. It explains the advantages younger men enjoy at RMI by working in close cooperation with leading engineers in the field.

And, knowing that many other considerations are important to engineers being wooed by concerns from coast to coast, RMI devotes much attention in the film to the ideal location of its plant in a beautiful rural section of Northern New Jersey, but close enough to New York to enjoy many of the big city's advantages.

RMI is currently showing the film to engineering groups, and to men in engineering schools across the country.

"This is RMI" shows engineers the opportunities in its organization.

Peacetime Roles for the Atom

Sponsor: Chamber of Commerce of the United States.
Title: The Atom Comes to Town, 29 min., color, produced by Muller, Jordan & Herrick.

"Atomic" is still such a frightening word to many people that the present role of peacetime atomic energy is little understood. But the peaceful atom, no longer just a laboratory dream, is here today, working wonders, promising a better world for all mankind. Already, atomic development is a major factor in the American economy. Thousands of men and women earn their livelihood by harnessing nuclear energy for our benefit.

The U.S. Chamber, in this film, introduces us to just a few of these atomic wonders, miracles that are happening all about us, wherever we live.

Electricity can now be produced from the energy in the atom, and to some of us, at least, this is surprising news. Potential energy in just one tablespoon of uranium equals the muscle power of 40 million strong men working for an hour, or the heat from more than 750 tons of coal.

In fact, one tablespoon of uranium is potentially capable of making enough electricity to meet all the needs of an average-size city for a full day.

Of course, the trick is to use this energy economically. The atom has not yet reached the stage of competing dollar for dollar with conventional fuels, but progress has been rapid and the day may not be far off. Already, electricity-generating atomic plants are in operation in Virginia and California and other plants are being built in many other states.

The film shows other uses of the atom—in medicine, agriculture, industry and research. It premiered, appropriately, aboard the atomic submarine Sea Wolf, with projection current generated by the submarine's atomic energy plant.

Additional information on the new film may be obtained from the National Chamber's headquarters, 1615 H Street N.W., Washington 6, D.C., and in several key cities. The film is cleared for television. Rental charges are $15 for seven days, or it may be purchased for $160.
Unreeling a sponsor-producer relationship which spans more than three decades are two new color motion pictures, Steel Wire in Agriculture and Steel Wire for Industry, recently completed for the Keystone Steel & Wire Company, Peoria, Illinois by The Venard Organization.


First Film a Rural Opus

The first Venard vehicle for this sponsor was a rural opus entitled Give the Pigs a Square Deal. Its producer opines that the only similarity between the 1924 subject and the 1957 Keystone films is that all were made in a steel mill.

The old and new films utilize a basic pattern which has endured in sponsored pictures—the incorporation of manufacturing and product application scenes. Visual versatility, however, has grown apace with manufacturing improvements and modern product applications. Though the 1921 Keystone picture included a fractional attempt at color, it essentially was a black and white, silent film. Full color and sound lend reality and sales power to the steel manufacturing and product sequences in the new films.

Contrast in Color Methods

Attempts at color in the 1921 production exemplify, by contrast, the growth of motion picture method. The early films dealt with the function of good fencing in hog sanitation and featured Red Brand fences. To be photographed, the top wires of these fences, which were red, were painted white. When the film prints were made, the white top wires of all fences shown were painted red with a dye solution—frame after frame, in each print.

How one print escaped this color treatment and was rescued after release is told by W. H. Getz, sales manager of Keystone's Merchant Trade Division. The unpainted print was shipped to a Keystone salesman. The Red Brand man was true to his color, no white-topped fences for him. He bought a bottle of mercurochrome and started his own color processing.

Widely Used by County Agents

The 1924 film and other silent films were used extensively by County Agricultural Agents. When sound came, everyone wanted sound films but rural leaders had no facilities for showing them. The early sound films were taken to rural audiences by Venard "road show" crews. Many farm families first witnessed the "talkies" when groups of as many as 1,000 persons gathered at the high school or village hall to see "keynote's" Tom, Dick, and Harry or Hidden Treasures. These were human interest stories with agricultural messages on crop rotation and soil improvement. Cartoon comedies were added to complete the evening's entertainment.

The advent of 16mm and the availability of sound projectors in every community enabled Keystone to go back to the sponsor-to-user distribution plan. Subsequent productions were Modern Fence Building, Willing Acres, The Soil Conservation District, and other farm films, and industrials including Keystone's and the Freedoms Foundation Award Winner, The Shadow of a Pioneer.

More recently, as the sponsoring company and its concept of public relations continued to grow, there have been Education Plus—The Field Trip and Education Plus—Cooperative Office Occupations, visual aids for education, designed primarily for television public service programming.

Show Modern Steel Processes

The two new films, Steel Wire in Agriculture and Steel Wire for Industry follow the story of steel from open pit iron ore mines in Minnesota to the open hearth furnaces and through the refining process, tapping, pouring to ingots and various rolling operations in which the steel is rolled into rods which are drawn to wire. Here, the films go their separate market ways.

In Steel Wire in Agriculture, scenes of drawing rods to wire for farm fences lead to the uses of Keystone's Red Brand fences in farming operations in many parts of the country. Livestock sequences conceived to win farm audiences feature Brahman and Santa Gertrudis cattle and hybrid cattle—Charbray (part Brahman, part Charolaise), Braford (Brahman-Herford), Brahman-Angus, and the Beefmaster (bred from Brahman, Hereford and Shorthorn). These specimens are seen on ranches in Florida, Arkansas, Missouri and Colorado. The film is aimed at vocational agricultural classes and rural groups.

For Industrial Sales Field

Steel Wire for Industry primarily will be used for sales promotion by Keystone representatives, according to F. P. Schuler, industrial sales manager. This film shows the drawing of many types of wire for industrial uses, ranging from wire rope for suspension bridge cables to wires no bigger than a thread used in truck tires. Such wires may someday be used to strengthen passenger car tires.

Emphasis is given Keystone's special processed wire for the cold heading industry, an important part of the company's business today. When the "right wire" permits the cold heading for 2 cents each of parts which formerly cost the manufacturer 19 cents each when machined, the "right wire" becomes important to industry. Steel Wire for Industry will do its work in showings to societies of engineers and metallurgists, industrial plant personnel, college engineering and metallurgical classes and high school science classes.

Distributed by Venard Firm

National distribution of both films will be handled by The Venard Organization. Requests should be directed to Venard at 113 North East Madison Avenue, Peoria, III.

Right: Santa Gertrudis cattle, fenced with Keystone's Red Brand wire at the famed Rockefeller Ranch in Arkansas. Scene in "Steel Wire in Agriculture."
Bell People Take Jobs to Heart

"The Antidote"—Story of a True Incident—Introduces Human Relations Film Series Created for Bell System

It may seem strange to those who know telephone people, but Bell System surveys regularly turn up a small group of people who think of the phone companies as efficient and scientific, to be sure, but also as aloof and impersonal.

Telephone company officials think that this occasionally found attitude is paradoxical, for of all groups of people in commerce, Bell System employees receive the most instruction aimed at truly friendly public relations on the job, and the most encouragement to go way beyond ordinary duties and civilities both on and off the job.

The records of many years document telephone employees' activities in extraordinary public service. And the Bell System believes that it is a story that can constantly be told, not only that the public may know what sort of people they are, but to continue to nurture the idea, internally, of the companies' tradition of public service.

With a good story to be told, such as this, the companies, through their parent, American Telephone and Telegraph Company, usually unite to put it on film. AT&T magazine and newspaper advertisements are now stressing the community-service idea, and a series of films will be designed to dovetail with these messages seen in thousands of magazines and newspapers across the country.

The first film specifically planned for this program is The Antidote, 12 min. b.w. produced by Henry Strauss & Company. It recounts a true incident of a young child who had swallowed a bottle of poisonous cleaning fluid. The attending doctor appeals to the telephone company chief operator on duty to track down the manufacturer of the fluid and find out the complete ingredients so the proper antidote can be given. It turns out to be a difficult job, for the time is Sunday night. But after several harrowing hours, with the child perilously close to death, the manufacturer is found and the proper antidote determined so the child is saved.

The story is dramatic and emotion-packed, yet it is but one of many instances of how telephone people react in emergencies to perform outstanding public service.

The Antidote has been shown widely throughout the Bell System companies. In addition, 65 mm prints are being offered to theatres.

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Film Study of Labor Arbitration

Title: Arbitration, 30 min. b.w. produced by Knickerbocker Productions.

This is a film record of an un-rehearsed arbitration session. Its purpose is to show how each side in a typical dispute presents its case before an impartial board of carefully selected arbitrators. Though a specific labor grievance serves as the springboard for the session, the film considers such basic aspects of arbitration as: the participants—arbitrators, witnesses; the usual order of business: the documents which may be used as evidence and those which have the greatest weight in bringing about decisions; and the techniques used by company and labor representatives to present their cases.

For this film, television cameras were trained on an actual arbitration session between SKF Industries and the United Steelworkers of America, Local 2396. The arbitration board consisted of the Secretaries and General Counsel of SKF Industries, the International Staff Representative of the United Steelworkers, and an impartial chairman, selected from a panel submitted by the American Arbitration Association.

The case for the union was presented by an Associate Counsel of the United Steelworkers. The company case was presented by the Labor Relations Coordinator for SKF Industries.

Witnesses called by the union representative included the worker who had filed the original grievance, the head of the local grievance committee, and the president of the Union Local. Testimony for the company was offered by the General Foreman and the Shift Foreman concerned.

Arbitration is not only an informative training aid. It is a graphic demonstration of how labor and management can cooperate in handling crucial industrial problems. Under the skillful direction of the arbitrators, the immediate basis for the hearing—the union's charge of improper distribution of overtime assignments—gives way to a more fundamental question: can a company ask the union to assume responsibility for the clearance of overtime assignments? In this film, company and union representatives present their cases for the final decision of the arbitration board.

Throughout the film a narrator serves as a "guide," clearly pointing out the essential and significant aspects of this typical arbitration session.

The purchase price of Arbitration is $195, including a Leader's Guide. Rental price is $30 for the first day and $10 for each additional day. Available from the AMI, 1515 Broadway, New York 3, N.Y.
"Selling" Youth on Music Values

Through Emphasis on Personal Benefits, This C. G. Conn Film Wins Widespread Audience Approval, Helps Dealers

REGARDING INSTRUMENTAL MUSIC, parents should think in terms of "what music can do for the child," rather than "what can my child do for music?" That is the theme of Mr. B. Natural, a current 16mm motion picture sponsored by C. G. Conn, Ltd., of Elkhart, Indiana, manufacturer of band and orchestra instruments.

This sponsor's film approach is a good example of how a motion picture may blend sales promotion with a message designed to enlighten the public and benefit the industry to which the sponsor belongs.

Explains Company Viewpoint

Paul F. Richards, C. G. Conn's general sales manager, explains his company's thematic approach to Mr. B. Natural:

"If a child learns to play a music instrument sometime during his 12 years of elementary or high school, and then never touches the instrument after he graduates from high school, he will have gained tremendously in many ways."

Richards points out that the playing of a music instrument aids in the development of mental and physical coordination, self-discipline, team spirit and self-confidence.

Though these personal qualities are real, attainable values, they are not music's unique and most appealing value, the quality which motivates music's other values: the sheer joy of making music.

With Mr. B. Natural, the sponsor is able to dramatize music's personality-building attributes with the very sight and sound of music—a happy human expression which voices its own value. By showing how this expression comes to one young student, the film highlights all of music's advantages and the importance of the school music educator and the reliable band instrument dealer in guiding young persons into worthwhile musical experience.

Buzz Meets "Mr. B. Natural"

Mr. B. Natural, produced by Kling Film Productions, Chicago, plays its rhythmical way for 27 minutes of color, telling the story of 12-year-old Buzz Turner who is introduced to the joy of music by the personified spirit of music—"Mr. B. Natural."

A hip pixie who inhabits the third line of the music staff, "Mr. B. Natural" appears in response to Buzz Turner's first musical awakening and leads the boy to musical fulfillment. "Mr. B. Natural" teaches Buzz the joy of music, how music can improve Buzz, help him to "be more natural." The sprite encourages the lad's natural inclina-

C. G. Conn's "Mr. B. Natural"—a good example of how a motion picture may blend sales promotion with a message designed to enlighten public and benefit industry.
COLORFUL ANIMATION, FRESH APPROACH, HELP MAKE

Palatable Facts for Investors

"The Hope That Jack Built" Showing to Theatre Audiences, Entertains as It Explains Functions of the Security Markets

Sponsor: National Association of Investment Companies.
Title: The Hope That Jack Built, 8 min., color, produced by Robert Lawrence Productions.

* Investment companies, traditionally conservative, are also limited in telling their story to the public by stringent rules of the Securities Exchange Commission. Thus, the companies have found it hard to fully explain their functions to prospective investors who may not know a mutual fund from a corner savings bank.

This film is one route to a way out of the investment companies' communication difficulties. It is a radical departure from the traditionally conservative method of telling a "Wall Street" story.

How Investment Firms Work

The Hope That Jack Built details the intricacies of diversification, professional management and investment through the story of its main cartoon characters, Jack and Penny Saver. Departing from the usual educational patter, the picture develops a complete story line and in a gay way carries Jack and Penny to the horse races, the stock market and on into the story of investing. It features an original musical score and employs a number of unusual animation techniques.

Initial plans were to make the film available to television stations, service clubs and other non-theatrical groups this summer. But because of the film's high entertainment value and the interest elicited by motion picture exhibitors, release to movie houses is being given top priority. The film premiered late last month at the Paramount Theatre in Newark.

TV, Other Showings to Come

B & W prints will later be offered free of charge to all television stations, and color prints will be made available at cost to investment brokers and dealers and NAIC member companies for screening before church, social, business and civic groups.

Style of art rendering used in new Lux Films slide films for European sales training.

Slidefilms for Europe's Salesmen

Series of Eight Color Titles Syndicated by Lux Films

* Taking a cue from the success of syndicated sales training films in the U. S., Lux Studios of Frankfurt, Germany has produced the first European-created series of sound slide films for the training of salesmen. The complete kit entitled The Eight Sales Resistances and How to Overcome Them contains eight subjects in color.

The first in the series I Don't Care for Anything New was premiered on May 27 in conjunction with a sales training course arranged by Heinz M. Goldmann, a leading expert in this field. The classes were held in Cologne.

Recognition of the causes of sales resistance is said to be an integral factor in the creative planning of the series. Other titles are: Too Expensive; You Are Wrong; I'm Not Competent; That's Not What I Need; I Just Don't Want To; I Have No Time; and Thank You, We Have All We Need. In the first program three types of sales are demonstrated: the sale of a new hair tonic to a retailer; the sale of a bookkeeping machine to an industry; and the sale of a mechanical kitchen device to a housewife.

Both wrong and right sales approaches are demonstrated as well as the rewards of a successful sale. The producer has utilized color animation techniques throughout the new series. Long before final editing, considerable research and pre-testing (the usual custom of this firm) was carried out to insure the psychological effect of this training material.

Below: the customer says "NO!" and symbolically armors himself against the salesman.
Public Relations Keynote Theme as 2,000 Attend Chicago Meeting

With emphasis on increased public understanding of what audio-visuals are and how they work in education, industry and the church field as its guiding theme, the 1957 Convention and Trade Show of the National Audio-Visual Association attracted nearly 2,000 audio-visual workers and an agricultural leaders-a-v workshop. Members of the Industrial Audio-Visual Association attended a special mid-summer luncheon program and visited the trade show.

General Sessions Feature PR

Beginning with the keynote address "PR-Paved Road to Success" by Dr. John A. Hunter, Dean of the Junior Division, Louisiana State University, NAVA members and guests at general sessions heard other speakers on public relations to extend audio-visual usage, including Dr. Clyde Miller, director of the Division of Audio-Visual Education, State Department of Education in Ohio; P. Ray Swank, president of Swank's, Inc.; Adrian T. TerLouw, educational consultant, Eastman Kodak Company; who premiered a new slide presentation "The Case of the Curious Citizens"; and Bernard A. Cousino, Cousino, Inc.

Planning of this year's convention was a special highlight, featuring unusual showmanship in both audio and visual presentation. Mr. Swank was in charge of these arrangements.

Elect Birchfield as President

William W. Birchfield (Alabama Photo Supply, Montgomery, Ala.) was elected president, succeeding Ainslie R. Davis (Davis Audio-Visual Co., Denver, Colo.), who became chairman of the board of directors.

Other officers elected were:

P. H. Jaffarian (Audio-Visual Center, Inc., Seattle, Wash.), first vice-president; William G. Kirtley (D. T. Davis Co., Louisville, Ky.), second vice-president; Ray Swank (Swank Motion Pictures, Inc., St. Louis, Mo.), secretary, and Harvey W. Marks (Visual Aid Center, Denver, Colo.), treasurer.

Name New Directors for ‘58

Regional directors and directors-at-large also were chosen:

Mahlon Martin (M. H. Martin Co., Massillon, Ohio) and E. F. Burke (Burke's Motion Picture Co., South Bend, Ind.) are the new delegates-to-large. G. S. Follis (Stanley Winthrop, Inc., Quincy, Mass.) is New England regional director; James W. Bell, Jr. (Columbia Co., Inc., Atlanta, Ga.), Southeastern regional director; Eleanor Bell (Kansas City Sound Service, Kansas City, Mo.).

Below: State level audio-visual leaders pause briefly during U. S. Office of Education conference. Dr. Seeley Reid (back row, third from left), audio-visual chief, USOE; reported results of first national survey at state level since 1922. A second USOE survey at large-city level was planned at meeting.

A-V Users from Industry, Education and Churches Get Together at National Audio-Visual Convention

Outgoing pres. Ainslie Davis gets plaque from Bill Birchfield.
PROFESSIONAL SHOWMANSHIP SETS HIGH STANDARD AT NAVA CONVENTION

Meeting specialists from the National Projection and Rental Service (supervised by Ray Swank, 3rd from left) prepare for first general session.

Don White cues sound and lights via inter-com as Ann Veth checks program cue sheet as operations are tied together for smoothly-run meeting.

Training Directors View Techniques for Production

Training Aides Shown

Surveys to Measure Schools' A-V Progress

(continued on page 54)
AT MANY SCHOOLS with which we have had dealings in recent months, there is much curiosity about the expanded use of motion pictures, closed-circuit television and other visual teaching tools in colleges, lower and secondary schools. What, we are asked by teachers, is the future of audio-visuals in the classroom?

We are, of course, the last people to utter warnings against expecting too much, let alone a negative reaction, to the use of the audio-visual media in education. It is not exactly a secret that Owen Murphy Productions, in collaboration with a large eastern university, is preparing a highly ambitious classroom teaching project based on film. Perhaps it is precisely because we believe so fervently in the values of films and television in education that we rise to question the thinking behind so much of the educational film (and live television) teaching projects now in the pilot and planning stages.

GENERICALLY, THESE teaching projects fall into what might be termed the "Great Teachers" category. The philosophy of the "Great Teachers" school is as clear as it is simple: since there are not enough teachers to physically face a growing student population, let the greatest teachers in every field on film (or on television) and let the teacherless students face their images.

The classic simplicity of this theory is matched, in history, only by equally simple theories—like the ones about the earth being flat. Admittedly, a flat earth concept was easier to accept than a global planet when Eratosthenes, mathematically arrived at the shape and size of the earth in 210 B.C., it simply happened to be as wrong as it was simple.

It seems to us, as it does to most creative people, that the "Great Teacher" approach to audio-visual teaching tools is about as far from the mark in education as the flat earth theory was in geography. Examine it in the cold light of day-to-day utilization and—once the public relations trumpets are stilled—the flaws of the "Great Teacher" approach become ominously evident.

* * *

THE FIRST weakness is apparent to anyone who has ever made a professional film: take the world's greatest teacher, surround him with lights, cables, microphones and technical crew, point a live sound camera at him and say "Action!" and you reduce him, at a stroke, to just another amateur actor. Even in his own lecture room or laboratory, the great teacher—one camera equipment and technicians replace his students—emerges on film not as himself but as a character with all the grace and charm of a bumbling train announcer calling off schedules in a provincial station at midnight.

There is no mystery about why this happens. If it takes at least twenty years to train a great teacher, it takes almost as long to train a really fine actor—and once the camera stands between a body of information and any audience, every person on screen becomes an actor first and a possessor of information second. The camera is an impersonal instrument which needs the talents of an Olivier to make the greatness of even a Shakespeare come through for an audience. And the text of a lecture on chemistry or mathematics or history contains neither the word magic nor the drama inherent in a Shakespeare play.

This basic weakness of the "Great Teacher" teaching film theory is only the least of its drawbacks. In itself, it could be corrected by engaging fine actors to study the teachers they are to portray on film—and then, under the watchful eyes of the teachers, go before the cameras and speak the lectures written by the great teachers themselves. Granting that the great teachers reached their unseen students in this manner, could such films bring good results at the classroom level?

* * *

EVERYTHING WE have learned in the assayable processes of transmitting information to mass audiences indicates that, even under these ideal circumstances, such efforts would not justify their costs in time, energy, and money.

The reasons for this belief are to be found in the classroom audiences themselves, and in the relationships of these audiences to their motion picture and television screens, as well as to their flesh-and-blood teachers.

To a student, a good teacher is a person who not only offers information, but who also answers questions and offers personal guidance for the student's post-lecture pursuit of information or clarification. Some.
Here's the inside story of why men on the go pick the Kodascope Pageant 16mm Projector...

You may have noticed how often men on the move use movies. That's natural because films tell and sell so well.

Equally important to the man on the move is the right projector. That's why so many travelers are turning to the Kodascope Pageant 16mm Sound Projector.

3 good reasons—First, they find the Pageant Projector truly portable. (Single-case models are suitcase size.) Second, every Pageant is lubricated for life, ending forever breakdowns due to improper oiling.

And third, just about everyone finds a Pageant Projector easy to use. No muffs, fluffs, or false starts, because this projector has folding reel arms, attached drive belts, printed film path, and one switch for forward and reverse.

With the Pageant's Super-40 Shutter you get 40% more screen illumination at sound speed than with standard shutters. This gives you bright, sharp images filled with detail, even when rooms are hard to darken.

Quiet operation—And Pageant Projectors have fine sound fidelity—a well-baffled speaker and true-rated amplifier. Nylon gears make for whisper-quiet operation. Result—you "hear," as well as see, the picture!

Traveling—or staying at home—you'll find the Kodascope Pageant Projector provides effective showings for your 16mm films, every time. So take a tip from the travel-wise—pick a Pageant.

Whatever you use films for—sales, entertainment, training—there's a Pageant to do the job. A nearby Kodak Audio-Visual Dealer will demonstrate at your convenience. Or write for details. Your only obligation is getting the most from your movies.

EASTMAN KODAK COMPANY
Dept. 8-V, Rochester 4, N.Y.

Please send me complete information on the new Kodascope PAGEANT 16mm Sound Projector, and tell me who can give me a demonstration. I understand I am under no obligation.

NAME

Organization

Street

City State (Zone)
something strange is bound to happen to a student confronted with a teacher who can be seen and heard, but who himself neither sees nor hears.

Something even more significant, however, happens to the same student in those few moments when the classroom is darkened and the motion picture or television screen is prepared to bring images into the darkness. In this fifth decade of motion pictures and second decade of television, what happens at this curtain-raising moment is that, inwardly, the viewer prepares to receive a blend of images and sounds which add color and diversion to his life.

The classroom, in that transitional moment, ceases to exist. The only reality is the picture screen and what it promises to bring to each viewer personally. Once the images arrive, they can—and often do—take the classroom viewer through a new threshold into an unexplored and fascinating world. Or they can—and most frequently do—take him to another classroom run by a camera conscious teacher who blinks and stares and talks too much and too fast.

**THE FILMS WHICH** take the student into unexplored worlds are—in the full sense of the word—entertainment films. As such, they satisfy the anticipations they arouse—and gain his undivided attention for their informational content.

The didactic teaching films, on the other hand, oppress the student by their drabness. His attitudes toward films and television have long since been conditioned by entertainment films and live shows: before a teaching film can get through to him as information, it first has to come alive as film. The "Great Teacher," on film, becomes a talky interloper in a private world; the teaching film itself a crudely constructed charade on the student's well-established image of what a motion picture should be. It offers neither the visual magic of a good movie nor the two-way communication a student enjoys with a real teacher.

Actually, the real value of a classroom film is that it can remove many of the barriers that normally stand between a student and the subject it illuminates. A four-week chemical reaction can be captured, via time-lapse photography, in four minutes of visually exciting film. The twenty-year-old Warner enter-

### The "GREAT TEACHER" Films

**ENTERTAINMENT FILM**. The Story of Louis Pasteur, still offers more insights into chemistry than a thousand lectures on "Why You Should Study Chemistry." A good animated film (with excellent art and music) on the principles of geometry can help the student achieve a quicker and better understanding of normal classroom and home study work in geometry.

**FILMS ARE VISUAL TOOLS**—and, as such, they are subject to visual techniques of construction, as well as the creative treatment of professional filmmakers. Where the classical description of the novelist is that of a man sitting on a high wall, describing the action he sees on one side of the wall to his audience on the other side, the filmmaker is a person who builds a window in this same wall. Through this window, the audience sees and hears the action itself, without the physical distraction of a visible interpreter.

The role of the teacher is similar to that of the novelist. To supplement his own words, he uses many tools: books, blackboards, laboratory benches, guided student observation of nature and art and now—the audio-visual media.

The audio-visual teaching tools—particularly motion pictures—succeed or fail as teaching vehicles in rigid ratio to their creative value as pictures. A classroom film demands the same standards of production, writing, direction, photography, sound recording, editing, and musical scoring, and color printing as does the most costly Hollywood entertainment film—for the simple reason that it is aimed at the identical audience. The further it falls below these film standards, the more a teaching picture fails to teach.

### CENTRON MOTION PICTURES

- **FOR BUSINESS**
- **FOR INDUSTRY**
- **FOR TELEVISION**
- Sound Slidefilms
- Specialized Photography
- Technical Services

**IN THE MIDWEST**

SALES OFFICE - 105 WARD PKWY
KANSAS CITY, MO. PL 3-1200

NINTH & AVALON ROAD LAWRENCE, KANSAS

**THE ACHIEVEMENT OF SUCH** creative levels in teaching films is not a matter of money but of the concepts, the insights, and the film experiences of the people who make them. In fact, many of the finest teaching films now available have been made on modest budgets by creative film people who understood their jobs.

These teaching tools speed student comprehension by carrying him forward to new thresholds of understanding—and by encouraging the student to do more independent work. Thus, the best teaching film is not the one which sets out to act as surrogate for the teacher, the textbook, the library and the laboratory but the film which, by adding to the student's insight into a subject, stimulates him to do more and better work in this subject.

**FAR FROM** demeaning the importance of the classroom teacher and the library, the good classroom film increases the need for good teachers and good books. The classroom film speeds up the normal learning process, but it is not a magic push button which injects wisdom into thousands of students at the flick of a wrist.

In short, the teaching film can be compared to a telescope or a microscope in the hands of a science teacher: without them he can still teach astronomy and biology—but not nearly as effectively as with these optical tools.

**THE AUDIOVISUAL MEDIA** here to stay in education—but it will take a lot more than a budget and a camera to turn Great Teacher into Big Brother.
Business Screen Salutes
A Farm Favorite

At family parties in rural America this year, hundreds of thousands of guests of local Texaco dealers are seeing the latest in the Texas Company's series of annual farm films. This one, all about the weather, is a colorful and highly useful sequel to previous films on bees, sheep, pigs, cattle, dairy cows, chickens and apples.

The eleventh in a series of farm films made by Audio Productions, Inc. for Texaco, is "You and the Weather." Every good farmer is a good weather prophet but he relies on the professional weather man, too.

Earth is surrounded by atmosphere 300-700 miles thick. There are two outer layers but—

The real birthplace of weather is the troposphere, inner layer of air averaging eight miles thick over U. S.

From 8 to 12 miles an hour, the breeze is "gentle" and it extends small flags.

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What's New in Sponsored Pictures

Recruits for Horticulture Goal of Canners' Picture

* Recruiting new talent for the field of horticulture, a new motion picture, The Story of John Porter, is designed to help the agricultural science depicted, budding horticulturists and the canning industry.

The vocational guidance film was sponsored by the National Canners Association with the cooperation of the National Junior Vegetable Growers Association. On behalf of the canning industry, the National Canners Association is interested in contributing to food production and in encouraging young people to enlist in agriculture's future.

In a film leaflet, the Canners Association notes:

"Because of the work of horticultural scientists, we have more flavorful fruits and vegetables, higher crop yields per acre of land, more efficient harvesting and distribution of perishable, insect- and disease-ridden plants, improved weapons with which to combat soil exhaustion and erosion. In short, better and more economical food is available to all."

Horticulture offers many worthwhile careers for young men and women interested in continuing the search that results in new discoveries in breeding, growing, harvesting and marketing fruits and vegetables, the Association points out.

The Story of John Porter was produced by Earl Fultz. It is available on a free loan basis from: Nelson Budd, National Canners Association, 1133 20th Street, Northwest, Washington, D. C.

16mm needs SPECIAL CARE too!

DU/ART gives your 16mm negative SPECIAL CARE with:

- **RESEARCH IN 16mm PROCESSING...**
  - Brought about the use of jet spray negative developing for faster—"bronze-develop-free" results.

- **CONSTANT LABORATORY SUPERVISION...**
  - Hourly temperature tests to maintain proper developing strengths, and constant chemical replenishing control assures proper processing for every foot of negative.

- **EFFICIENT LABORATORY ROUTINE...**
  - Every roll of 16mm film receives constant detailed attention from gamma strip and picture tests to special processing instructions to your individual negative.

No matter how large or small the job, your 16mm negative receives SPECIAL CARE at DU/ART.

**ALCOA Displays Aluminum on Football Field in TV Film**

* More than 60,000 pounds of aluminum were spread on the football field of Northwestern University's Dyke Stadium recently for a 1-minute, 45-second filmed television commercial sponsored by the Aluminum Company of America. The aluminum was moved to the stadium by the Corey Steel Company, Cicero, Illinois. Corey employees were featured in the film.

The commercial was designed to show the public just what an aluminum distributor must handle in supplying aluminum for different applications. The equivalent of 36 man-days of labor were required to unload and deploy the 30 tons of aluminum across the football field.

Seventy Corey Steel employees represented the departmental activities which process a single order for aluminum. A helicopter and two camera crews were utilized in the aluminum-on-the-gridiron production.

The demonstration of the vastness of aluminum pieces stocked by the distributor was created by Maurice Fisher and John Poister, vice-presidents of Wentzel, Wainright, Poister and Poore, Inc., Chicago advertising agency for Alcoa, and Henry Ushijima, director for Colburn Films, Inc., Chicago.

**Company Merger in TV Film**

* The merger of American Can Company and Dixie Cup Company has been dramatized in a 2½-minute commercial for network television presentation. It is believed to be the first time a corporate merger has been explained to the general public in a television commercial.

Produced by Robert Lawrence Productions, Inc., the commercial shows President William Stolk of American Can and Clarence Van Schack of Dixie Cup in an informal discussion of the merger. In a set representing Mr. Stolk's office, they answer questions put to them by an off-camera announcer.
Farm Wiring Pix Released by Film Productions Co.

* Today America's farms are 97 per cent electrified but much of the wiring is getting old. Wiring put in during the second world war and immediate post-war years often was of poor quality. Rural electric associations, private utility companies with rural lines, and farmers' mutual fire insurance companies are concerned with the rising rate of fire losses due to defective wiring and the increasing loss of lives because of improper grounding and other installation deficiencies.

Discerning the need for an up-to-date motion picture presenting in simple, clear fashion the basic facts on effective wiring for the benefit of farm users of electrical power, Film Productions Company of Minneapolis, Minnesota recently produced, without sponsorship, a film entitled Safe Farm Wiring—The Key to Efficient Power Use.

Rural electric cooperatives, farm fire insurance companies, safety training teachers and others are showing a great deal of interest in the film, according to Iver Lind, studio sales representative, who reports that "we are rather hard put to keep up with the demand for screening copies."

Many purchasers are using the film in their own limited areas as the nucleus of their safety and better wiring campaigns. Other organizations are making the film available on a loan or rental basis. At present such sources include:


Pan American Airways Assigns Hawaii Travel Films to Hartley

* Pan American World Airways has assigned Hartley Productions to produce three travel films in Hawaii this summer. Production is to consist of a 10-minute 16mm film for theatrical distribution, a 13'/2-minute b/w film for television, and a 30-minute 16mm color film for club and special group use.

“500 Americans Can’t Be Wrong”...

Of Fortune's 500 largest U.S. corporations, a goodly number use our services—regularly—the first seventeen, for example.

For one of them—over a period of 3 years—we have written more than 100 motion pictures, slide films, and meeting programs.

For another—over a period of 6 years—we have written more than 300!

The reason—they tell us—is that our work gets results . . . economically.

We can get results for you, too. Won't you call us?


guaranteed acceptability

SCRIPTS BY

Oreste Granducci

CREATIVE PLANNING FOR VISUAL PRESENTATIONS INC.

3401 Wisconsin Avenue, N. W. • Washington 16, D. C. • Emerson 2-8200
MEN Who Make PICTURES

Transfilm, Inc. Launches Major Sales Expansion Effort; Maitland Heads New Branch Office Opened in Pittsburgh

* Transfilm Incorporated has launched a major expansion program, encompassing an additional sales and production operation with branches in five major cities between New York and Chicago, to be known as the Midwest Division. First move in the program was the establishment, last month, of headquarters, under the direction of Ralph Maitland, at the Carlton House in Pittsburgh. Maitland will supervise a sales organization with offices to be opened in four more major cities in the midwest area.

The proposed production unit will be established as soon as the best strategic location can be determined. Depending upon the city selected for this unit, facilities will be rented, purchased or constructed. An element in the new move will be the placement of writers throughout the midwest to augment Transfilm's present Manhattan pool.

Maitland has resigned a managerial post in the Pittsburgh branch office of Wilding Picture Productions, Inc. to assume new responsibilities which began in midsummer. He entered the sponsored film industry in 1950 when he joined the sales force of the Jam Handy Organization. In 1952, he entered the Wilding Pittsburgh sales operation. From 1939 until 1946, he operated advertising agencies in Cleveland, either as the sole owner or partner.

Studio Headquarters in N. Y.

Transfilm, which was founded in 1941 by William Miesegaes, president, and Walter Lowendahl, executive vice president, has developed a sizeable eastern operation. Its studios occupy five floors in midtown Manhattan and are staffed by 100 creative and administrative personnel. Facilities are complete and company owned.

Perhaps most unique is Transfilm's producer-account executive system. These producers are four in number and report to Mr. Lowendahl, but they are empowered to handle production from inception through billing. They make and confirm bids as well as all the subsequent commitments regarding scheduling and delivery dates. Each producer-account executive is, in his own right, qualified to personally handle every phase of production. Their individual film experiences run the gamut of writing, direction and editing as well as production. Some have produced feature-length theatrical motion pictures.

Many on Staff Are Veterans

Nearly 50% of all Transfilm's personnel have been with the company six years or more while 15 persons, many in executive capacities, have been with it for more than ten years.

In addition to the company's immediate sales and production expansion plans for the near future include an industrial live show division and much greater activity in diversified training program materials.

Transfilm Appoints Cuddy to Manage Animation Production

* John Cuddy has been appointed production manager of the animation department of Transfilm, Incorporated, according to Walter Lowendahl, executive vice-president of the New York company.

Formerly assistant production manager, Cuddy has been with Transfilm for 14 years. His other film associations include John Suth-
Rod, D. Frazier to Direct Centron Sales Activities

- Rod D. Frazier has been appointed sales director for Centron Corporation, Lawrence, Kansas, producer of motion pictures and sound slide-films. He will direct a nationwide sales and client service, with headquarters in Centron's new Kansas City, Missouri office, at 105 Ward Parkway.

Frazier has an extensive background in the advertising field as a writer and film director, and in the

Fordel clients in solving their creative problems.

During the past 16 years, Livingston has directed some 70 training, industrial and documentary films and has written more than 20 scenarios. Award-winning films to Livingston's credit include The Next Ten, The Man on the Hill, To Hear Again, Schizophrenia, and Adjustment to Military Life. He is the author of 'Film and the Director,' a book on the technical problems of the screen director.

Livingston joins Fordel Films during a period of expansion. The company is occupying a new four-story fireproof studio. The new quarters include a 1,500 square foot sound stage, administrative offices, a large recording theatre, complete editorial and animation facilities and wood and metal workshops for new construction and repair and maintenance of studio equipment.

Roger Wade Productions Notes Three New Staff Appointments

- Three staff appointments have been made by Roger Wade Productions, Inc. Bill Buckley, former president of Buckley-Loomis Productions, has been appointed production chief. Frank Furio, former TV-art director of the Quality Bakers of America, has been made art director. David C. Bigelow, former production manager of L.L. Loft Productions and vice-president of R.C. Bigelow Company, becomes production coordinator.

Sidney Field Scripting for Golden Key Productions, Inc.

- Sidney Field recently joined the staff of Golden Key Productions, Inc. Hollywood, California, as a writer and associate producer.
Sound Slidefilm: a News Review

McGraw-Hill Announces Series on Office Supervision

under the guidance of a conference
leader. A Leader's Manual is prov-
vided with SET II of the Supervisory
Problems in the Office Series. Each
of the six slidefilms runs about 8
minutes and the set is accompanied
by three 11/3 rpm records which
supplement the sound in synchronization
with each frame of the film. The
complete set is available for $125.

First Series Still Available
The McGraw-Hill SET I Supervisory
Problems in the Office Series
still is available. This series includes
the titles: Understanding Employee
Viewpoint, Error-Correction Talk,
Motivating the Long-Serving
Employee, Orientation and Induction,
Combating Job Monotony, and Ex-
cessive Supervision. These six films
and corresponding records and man-
ual may be purchased for $75.00.

Sets I and II of the Supervisory
Problems series were produced in
cooperation with the Films Commis-
sion of the National Office Man-
agement Association. Technical ad-
visor for the series was John F.
Shafer, manager, Supervisor's De-
velopment Program, Personnel Di-
vision, Metropolitan Life Insurance
Company.

Where to Get Prices, Data
Those interested in obtaining the
supervisory training films may con-
tact: Text-Film Department,
McGraw-Hill Book Company, 330
West 42 St., New York 36.

in slide film recording—
ESI* means slide rule accuracy!

Universal's exclusive "Electronic Signal Inserter" means exact placing and exact timing of the picture. Does away with the human element of button pushing. With ESI, slide film pictures change where and when you want them to! Designed by Universal's own staff of engineers, ESI guarantees perfection in slide film production.

Universal's quality pressings on pure vinylite come in five different colors (red, black, green, blue and gold) at no extra cost.

Universal Recorders—home of the finest sound facilities for transcriptions, slide films and motion pictures.

Anne Koller

lacks a definite method of survey-
ing the needs of organizations for
audio-visual material. There are
many types of films and slidefilms,
and many uses to which they can
be put. The new department which
Mrs. Koller is managing will inten-
sively study desired objectives and
will make specific recommendations
which it will be prepared to carry
out. It can, if need be, rent or sell
the projecting equipment, service it,
train personnel to operate it, design
and produce printed material to
supplement the film, and otherwise
assist in getting the organization's
story to the right people at the right
time.

Mrs. Koller has been working for
Roger Wade Productions since
1955. She is a former assistant
merchandising editor of Look Maga-
zine and previously served in the
sales promotion department of Rem-
ington-Rand. She is also an active
volunteer for the American Heart
Association, being one of three com-


Wade Merchandising Dept. to be Headed by Anne Koller

A new film merchandising de-
partment has been created by Roger
Wade Productions, Inc. which will
concentrate on the practical prob-
lem of getting maximum results
from industrial, promotional and
educational motion pictures and
slidefilms. It will be headed by
Mrs. Anne Koller, who has been
elected a vice-president of the com-
pany.

Roger Wade, president, says that
he has realized for some time that
industrial film production often

Six new color sound slidefilms
have been added to the Supervisory
Problems in the Office Series
distributed on a scale basis by the Text-
Film Department of McGraw-Hill
Book Co., Inc.

The newly-released SET II series.
following the technique of McGraw-
Hill's SET I supervisory films, is
designed to train business office
supervisors. Each slidefilm in the set
dramatizes a human relations prob-
lem of the sort which disrupt offices.
Each film depicts circumstances that
lead to the supervisory dilemma and
ends with a question meant to pro-
vokes' a discussion of the problem.

In studying and discussing these
dramatized case histories, supervi-
sors are guided toward improve-
ment of their own relationships with
the persons they supervise. This
improvement can pay off in a more

efficient office staff.

Titles of Six Slidefilms
The six slidefilms in the new SET
II supervisory series are:

The Corrective Guidance Talk, in
which supervisor Joe Greer tries to
get two employees back to previous
performance levels, succeeding in
his talk with one worker, failing with
the other.

Developing Team Spirit, drama-
tizing the plight of supervisor Ida:
Ida is a demon for work, doesn't
understand why her group isn't;
she blames a number of factors but
misses the point that she may be at
fault herself.

Easing a Disappointment, depict-
ing Dick Lund's supervisory misad-
venture in telling an employee that
his expected promotion went to an-
other man: Dick tries to soften the
blow but something goes wrong.

Compliments and Common Sense
Making Compliments Count, a su-
ervisory facade; Joe Black tries to
compliment his staff to maintain
their performance but his praise has
more vigor than sense and it back-
fires.

Overcoming Resistance to New
Methods, spotlighting the inade-
quacy of supervisor Charlotte Ben-
sen's technique in trying to handle
the resistance of her girls to new
filing and posting systems—changes
which elsewhere proved satisfactory.

Rating Employee Performance,
wherein supervisor Bill Crawford
appears about to jeopardize the ef-
cectiveness of a new employee rating
system by allowing personal feelings
to affect his objective judgment on
the true performance of his men.

The distributor suggests that the
slidefilms be used with the confer-
ence-discussion method of training.
Butler Slidefilm Series Plays Major Role in Sales

* A world's leading manufacturer of pre-engineered buildings, the Butler Manufacturing Company, turned to the sound slidefilm medium in '56. Aubrey, Finlay, Marley & Hodgson, Inc., the company's advertising agency, commissioned Wilding Picture Productions, Inc., to produce a series of slidefilms as sales tools.

By mid-1957, the visualized selling tools played a major role in helping to record two milestones in the company's history:

(1) the greatest growth the company has experienced in 55 years, and—

(2) one of its greatest sales increases on record.

The Butler programs were utilized for field demonstrations, shown to contractors, prospective builders and architects throughout the U. S.

Anscocchrome Professional Camera Film

A new 16mm motion picture color film, Anscocchrome Professional Camera Film, Type 242, has been announced by Robert M. Dunn, general sales manager of Anscoc, Binghamton, New York.

Type 242 is described as a soft-graduation, fine-grain color camera film designed to yield the finest quality in 16 mm color motion picture prints. The new film has an exposure index of 10 under 3200K illumination. It may also be used at an index of 8 in daylight, with appropriate compensating filter.

Where subjects or light limitations do not permit the film's use throughout a production, Type 242 may be intercut with regular Anscochrome. According to Anscoc, most commercial printing laboratories can balance the intercut original without difficulty.

Marketing Assn. Issues Film Catalog

A new catalog of films on marketing has been published by the American Marketing Association. The booklet lists films by title, indicating length, free loan or rental terms and sources.

The first of a series of similar guides on "Marketing Education," it is available to members from the A.M.A offices, 27 E. Monroe St., Chicago, at 50c per copy.

GEO. W. COLBURN LABORATORY INC.
164 NORTH WACKER DRIVE • CHICAGO 6
TELEPHONE DEARBORN 2-6286
National Audio-Visual Convention:

"Gateway to Learning" Pictures A-V Values

* Coinciding with the call to a greater public relations effort voiced in the NAVA convention general sessions was the release of two publications stressing the need for audio-visual aids in education. These publications, "A Crisis in Education" and "Gateway to Learning," were issued by the Audio-Visual Commission on Public Information, a national action group holding their quarterly meeting at the convention.

The new circulars are designed to tell the a-v story to the public. "A Crisis in Education" is a graphic folder which briefly outlines problems faced by today's crowded schools and explains how audio-visual teaching can help solve the problems. There are 41 million pupils now in school, says the folder, "and more tomorrow." The 1957 curriculum totals 503 courses and there is a shortage of teachers. The folder presents research findings which show that a-v tools improve learning.

"Gateway to Learning" is a pictorial booklet which shows what a-v tools are and tells how they aid comprehension. The booklet also carries research findings and quotations of leaders in religious, educational, business and political fields advocating a-v use.

Above: (l. to r.) Dr. Clyde Miller discusses a-v surveys with Ann Hyer, Nat'l Ed. Ass'n, and Dr. Seerley Reid, U. S. Office of Education. (continued from page 13) plan a survey of audio-visual activities in 30 large city public school systems.

The conferences were directed by Dr. Seerley Reid, Chief, Visual Education Service, U. S. Office of Education. Commenting on the major blocks to the effective use of audio-visual tools in education, Reid declared that money always is "the number one problem." If you spend more money you get more and better materials, he pointed out.

Aimed to Improve Practices

The U. S. Office of Education surveys are for guidance in bringing about better a-v administrative practices in the school systems, Reid said.

In the national survey of state departments of education, audio-visual education was defined as the "classroom use of non-book instructional materials — charts, exhibits, filmstrips, maps and globes, models, motion pictures, posters, radio programs, recordings, slides, television, etc."

The survey disclosed that all states provide a-v education services to local school districts, though these services vary widely from state to state. All the states consider a-v instructional materials in the preparation of study and other curriculum materials.

How Active Are States?

According to the survey: 96% of the states make fiscal grants to local school districts which may be used for audio-visual education; 85% have units or individuals charged with a-v responsibilities for their states; 85% sponsored or participated in a-v conferences during the past two years; 79% have in their standards for school and college accreditation provisions for the classroom use of a-v equipment or materials; 57% distribute a-v materials free to local schools; 36% produce audio-visual materials for classroom use.

After examining the survey find-
Wilton Holm Named Du Pont Photo Products Sales Rep
*Three new appointments affecting sales activities have been announced by E. I. du Pont de Nemours & Company, Inc.

Wilton R. Holm, technical associate at du Pont's Parlin, New Jersey, Photo Products Research Laborato-
ries, has been named sales service representative for motion picture products.

Richard H. Pollock, sales supervisor. Atlanta district, Du Pont Photo Products Department, has been chosen as manager of the department's Trade Analysis Section, in Wilmington, Delaware. Pollock succeeds Stephen E. Magill, who has been transferred to a new territory in the Los Angeles district, as technical representative for industrial products.

J. G. McAllister Appoints Klinger as Sales Assistant
* Walter A. Klinger has been assigned as assistant to L. M. Combs, vice-president in charge of sales for J. G. McAllister, Inc. Klinger will help coordinate McAllister's expanding sales activity in Hollywood and surrounding areas. The firm manufactures studio lighting and production equipment.

Gerry Rich to Manage Sales for Florman & Babb, Inc.
* Gerry Rich has been appointed general sales manager of Florman & Babb, Inc., New York City, motion picture and television equipment suppliers.

The firm also has announced the appointment of Leonard W. Hollander to the sales staff. He will specialize in non-theatrical and audio-visual services.

Rich, formerly with Camera Equipment Co., Inc., has been in motion picture equipment sales for 10 years. He has equipped and installed motion picture production units in many industrial plants, colleges, and tv stations.

Hollander formerly was associated with Deluxe Laboratories in New York and has several years of film experience in laboratories and in production.

Paul H. Kreft Heads Compco Professional Photo Sales Div.
* Paul H. Kreft has been appointed manager of the Professional Photographic Sales Division of Compco Corporation, according to an announcement by S. J. Zagel, president.

Heading the newly formed division, Kreft will supervise national sales of Compco professional reels and cans to film producers, laboratories, libraries, government agencies, and projection equipment manufacturers, and distribution to audio-visual dealers.

Compco Corporation has offices in New York City, Hollywood, and Chicago.

Paula Mathews Joins Ad Staff of S. W. Caldwell, Toronto
* Paula Mathews has been appointed assistant in the advertising and sales promotion office of S. W. Caldwell, Ltd., Toronto, Ontario. Canada film producers.

Identify Films Instantly
Unnumbered films cause confusion and loss of time.

The MOY edge numbers every foot of 16, 17½, 35mm film and simplifies the task of checking titles and footage.

You can now save the many hours lost classifying films without titles. The MOY VISIBLE EDGE FILM NUMBERING MACHINE replaces cue markers, perforations, messy crayons, punches and embossing—does not mar film. Work prints showing special effects, fades and dissolves require edge numbering to keep count of frames cut or added. Both negative and positive films can be numbered. Multiple magnetic marks in CinemaScope stereoscopic recordings make edge numbering a MUST.

With the NEW Improved Non-Clog Inking System, Only $2475

Write for illustrated brochure • Convenient Time-Payment Terms Available

S. O. S. CINEMA SUPPLY CORP.
Dept H, 602 West 52nd St., New York 19—Plaza: 7-0440—Cable: S05Omond
Western Branch: 6331 Hollywood Boulevard, Hollywood 28, California—Phone: HO-71234

AMONG RECENT PURCHASERS ARE:
Walt Disney Productions, Burbank, Calif.; 8 machines.
Eastman Kodak Co., Rochester, N.Y.
General Film Labs., Hollywood, Calif.
Reeves Soundcraft, Springdale, Conn.
American Optical (Todd-AO), Buffalo, N.Y.
 Consolidated Film Labs., Ft. Lee, N.J.
Eagle Labs., Chicago, Ill.
Cinema Producers, New York
Columbia Broadcasting System, New York
Louis de Rochemont, N.Y.C.

numbered.

No.

SOUTHERN STATES

COLOR FILMSTRIPS FOR USE IN EDUCATION
Specialized equipment and the know-how of a group of specialists who have worked together in producing over 700 color films. If you want a complete production or require specialized assistance on any production problem, contact Henry Clay Gipson, President . . . .

FILMFAX PRODUCTIONS, 10 E. 43, N. Y. 17, N. Y.
WRITE FOR FREE BOOKLET: "The David and Goliath of Visual Education"

AMONG RECENT PURCHASERS ARE:
Walt Disney Productions, Burbank, Calif.; 8 machines.
Eastman Kodak Co., Rochester, N.Y.
General Film Labs., Hollywood, Calif.
Reeves Soundcraft, Springdale, Conn.
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Western Branch: 6331 Hollywood Boulevard, Hollywood 28, California—Phone: HO-71234
Along the Film Production Lines

News of Late Releases and Pictures in the Making

* Increased film activity by the U.S. Air Force's Civil Air Patrol has been noted with the release last month of a half-hour dramatic film for television stations, and the announcement of the impending production of a new film about the C.A.P., International Cadet Exchange to be sponsored by the Ex-Cell-O Corporation.

Simultaneous release was made to all television stations, on July 13th, of the half-hour documentary, Hero Next Door, which tells the story of the civilians in uniform who make up the Civil Air Patrol. Program directors had the film for a two-week period and were asked by the U.S. Air Force to screen it in the "best possible public service time."

A marriage between a dramatic production and a documentary, Hero Next Door, 29 min., b/w, and produced by James Love Productions, stars Melville Ruick, well-known television actor, and features the members of the Pennsylvania Wing of the C.A.P.

Following its television release, the film will be made available to public groups.

The Ex-Cell-O film will be called Ambassadors With Wings and is now being produced by Robert J. Eanders, Inc., of Washington, with the cooperation of the U.S. Air Force and the Civil Air Patrol. Location shots are being made of visiting cadets this summer in England, France, Germany, Italy, Switzerland, Belgium, The Netherlands, Denmark, Sweden and Monaco.

Standard Oil Picture on Advertising Goes Overseas

* The Man Who Built a Better Mousetrap, a 16mm color motion picture sponsored by Standard Oil Co. (Ind.), is to be distributed in English-speaking countries overseas, at the request of the Advertising Council. It has been certified by the United States Information Agency as an educational film.

Kling Film Productions produced the sparkling motion picture version, utilizing excellent color animation technique to clarify and enhance this important economic treatise on advertising.

Developed from an early Standard Oil filmstrip, The Man . . . is an 16½ -minute cartoon which shows why mass advertising is the fastest and most economical means of selling products, services and ideas. The original film was used to explain Standard's advertising program to the company's sales executives. In its present form, The Man . . . promotes mass advertising as an economic concept, serving Standard Oil for non-commercial industrial and public relations use.

As 12 prints of the film embark to tell the advertising story overseas, 36 free loan prints are being distributed in the U.S. to advertisers, newspapers, agencies, colleges and civic groups.

Narrated by Wesley I. Nunn, Standard Oil's advertising manager, The Man Who Built a Better Mousetrap depicts the theme that advertising stimulates the demand which makes mass production possible.

Along the Film Production Lines

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**SITUATION WANTED**

My recent sale of studio makes me available to accept assignments domestic or foreign. 25 years in Ilm and still photography, own complete Arriflex 16mm plus a large inventory of still and motion.

Will consider all offers and propositions.

Write Box 85-8A
BUSINESS SCREEN
7064 Sheridan Rd. • Chicago 26, Ill.

**SOUND RECORDING at a reasonable cost**

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

**ESCAR**

Motion Picture Service
7315 Carnegie Ave.
Cleveland 3, Ohio

---

**Fighter Jets Perform in New Air Force Films**

- Super speeds have not put an end to pilot and aircraft dexterity. This is proved by two motion pictures recently released by the U.S. Air Force through United World Films, Inc.

  The new films feature trick-flying sequences which demonstrate the skill of Air Force pilots and the maneuverability of the latest jet fighter planes.

  - **The Thunderbirds**, 14 minutes, color, shows a group of jets in barrel rolls, loops, corkscrew rolls and cloverleaves.

  - **Winged Wizardry**, 3 minutes, depicts the formation tricks of a quartet of jet pilots doing the corkscrew roll, the loop, and the single cloverleaf.

  Two other new releases portray less spectacular but interesting aviation subjects.

  - **Sentinels in the Air**, 15 minutes, reports on the part U.S. Air Force Reservists play in the nation's defense. It shows activities at Air Force reserve centers and flying centers.

  - **Techniques in Aircraft Fire-Fighting and Rescue**, 29 minutes, color, illustrates proper fire-fighting clothing, the components parts of an O-H-I-A fire-fighting truck and care of the truck. The film demonstrates use of the truck's twin turrets and ground sweeps, positioning of the truck for best results, making a path through a fire to the fuselage to rescue pilot and crew, and the use of hand signals to the truck control operator and the linemen.

  It also explains the use of different kinds of extinguishing agents for various types of fires: the use of conical, fog and straight streams, and precautionary measures to prevent re-ignition.

  Other films released for public use include Air Force News Reviews numbers 11, 12, 15, and 16. All of the Air Force films have been cleared for television.

  For information regarding the showing of these and other U.S. Government films, contact the distributor, United World Films, Inc. (Government Dept.), 1147 Park Avenue, New York 29, N.Y.

  **Bernard Aids Flood Victims**

  - First aid for Chicago's flooded damaged films—used hospitals and charitable institutions was recently offered by Jack Bernard of Rapid Film Technique. During the recent NAWA Convention in Chicago, Bernard offered to clean and restore the films free.
ALONG THE PRODUCTION LINE

Studio Crews Are Busy From Mediterranean to California

In Eastmancolor, the film features the Iowa football team's trip to the Rose Bowl last January and the Big Ten vs. Pacific Coast Championship game. Scenes include the city of Pasadena, Disneyland, the Rose Parade, and the Bowl game, played with Oregon State.

Twenty-five prints of the film are booked by Iowa theatres and a number of other Midwest houses. This type of distribution has been a custom for several years.

Ray produced the film for the university's Athletic Department under the direction of Francis Graham, business manager, Houston Color Film Laboratories, Inc., handled the color prints.

Filmline announces a new concept in developing film

CONTROLLED PROCESSING

from START TO FINISH

> EXCLUSIVE OVERDRIVE FILM TRANSPORT SYSTEM* —Eliminates film breaks, scratches and static marks.

> NO FLOATING ELEVATORS—Footage remains constant in all tanks at all times, ensuring consistent development from roll to roll, and enabling sensitometric control to be easily maintained.

> ONLY FILMLINE BRINGS YOU THE "TEMP-GUARD" SYSTEM —Automatically maintains temperature control for both heating and cooling of all chemical solutions.

NOW—with a FILMLINE Processor even an amateur can produce top quality footage. Just load the machine—"flip the switch and walk away"—FILMLINE Controlled-Processing does the rest. Choose from 14 standard models. All metal construction with heavy gauge, helical welded stainless steel tanks. Custom models built to specification. Write today for full information.

Playhouse Pictures Releases Sample Reel of Commercials

> A 16mm sample reel of animated television commercials produced during the past six months by Playhouse Pictures, Hollywood, is being loaned to advertising agencies and television advertisers. The reel includes the latest in animated openings, spot commercials and abstract designs.

Featured on the sample reel are 20 different commercials, among which are The Rope, New York Art Directors Club medal winner for 1957, created for the Tennessee Ernie Ford Show (NBC-TV), through J. Walter Thompson; Little Bill, Federated Chicago Advertising Club's 20-second winner, produced for the Commonwealth Edison Corporation through Leo Burnett; and Advertising Association of the West, best local commercial winner for Frank Taylor Ford agency.

Sample reels are available on a loan basis from A. H. Halderson, business manager, Playhouse Pictures, 1401 N. La Brea Ave., Hollywood 28, California.

* Patent Pending

SEN'S FILM EDITORIAL GROUP COMBINES WITH SOUND MASTERS

> In line with the modernization of its TV and industrial film production service, Sound Masters, Inc., has arranged with Charles R. Senf, Film Editorial Service, to occupy space adjacent to Sound Masters' general offices and studios at 165 West 46th Street, New York.

Senf's Film Editorial Services will perform all editorial work for the TV department of Sound Masters under the direction of Vice-President Howard T. Magwood, as well as for the Industrial Films department headed by Vice-President John H. Tolbin.

Charles Senf's long history as a top film editor includes six years with Selznick International Pictures, and he has edited 10 award winning industrial and documentary films. Among the many sponsors for whom Mr. Senf has edited TV commercials are Alcoa, American Machine & Foundry, Lincoln Mercury, Eastern Air Lines, United States Rubber, Knickerbocker Beer, Philco Corp., Chrysler Corp., General Motors and General Electric.

Filmline

FILMLINE CORP., Dept. BAG-57 MILFORD, CONN. *Pat. Pending

BUSINESS SCREEN MAGAZINE
Muriel Rukeyser Doing Script on Community Race Problem

Muriel Rukeyser, a leading poet and author, has been assigned by Dynamic Films, Inc., to write a script for a documentary film on the problems of changing racial characteristics of neighborhood communities.

The film will deal mainly with the problems of communities and the responsibilities communities have in protecting the fundamental rights of the individual. It will attempt to portray the ebb and flow of the feelings of various members of the community faced with racial change and how the unhealthy currents of misunderstanding and ignorance can jeopardize the stability of a community.

Aiding Miss Rukeyser as a script advisory committee will be a number of the nation's leading experts in the field of human relations. They include George Schermer, Chairman of the Mayor's Commission on Human Relations for the city of Philadelphia; Algrenon Black, the Society for Ethical Culture: Ed Rutledge, N.Y. State Commission Against Discrimination; Madison Jones, NAACP; James Schermer, City and Suburban Homes, Inc.; Galen Weaver, Congregational Christian Churches; Oscar Cohen, Anti-Defamation League; and Harold Lott, Division Against Discrimination, state of New Jersey.

The film will be released nationally in the fall.

Editing Film Center Expands

Construction has begun on a second-story addition to Editing Film Center's building in Hollywood, California. The project is set for completion in Fall, with all facilities to be in operation October 1, 1957.

Accessible by elevator, the new second story will contain 60 new film storage vaults, 25 editing rooms, two projection rooms and an office area. When completed, total facilities at the Seward Street location will include 150 film storage vaults, 35 editing rooms, plus the projection rooms and office spaces. The editing rooms, projection rooms and offices will be air conditioned.

8-G Music Library Adds 16 Background Recordings

Sixteen new selections have been added to the B-G Library of Mood and Bridge Music, produced by the Audio-Master Corp., of New York City. The new records have been created to serve as general background music, and are described as especially suited to synchronization with educational and industrial films.

The mood selections, most of 3 minutes playing time, range from the peaceful "Siesta," to the romantic "Under the Trees," to the spirited "Victory & Triumph," to the humorous "Sand in 'Surf."'

The B-G Library now consists of almost 600 tunes, recorded by top European orchestras.

Hollywood Film N. Y. Office Moves to Larger Quarters

The Hollywood Film Company's New York branch office has moved to larger quarters at 524 West 43rd Street, N.Y.C. The move was necessitated by the need for additional warehouse space.

The new location has offices, showrooms, and adequate space to warehouse the complete line of HFC products and to assure prompt delivery in the New York area. Customers in the Greater New York area are now assured of one day service and shipping time to the remaining Eastern seaboard has been greatly reduced.

Sheldon Kaplan is in charge of the New York office, and is assisted by Victor Thomas and Martin Katzen. The Manhattan telephone number is Longacre 3-1546.

N'tl Safety Congress, Chicago, Oct. 21-25

The National Safety Congress, annual convention of the National Safety Council, will meet in Chicago on October 21-23. Congress Headquarters will be in the Conrad Hotel, third floor. Some 12,000 are expected to attend the 200 sessions.

Our Specialty... SALESMANSHIP on film

As scores of top firms can tell you, there's no faster, more forceful way to put your message across than with a Holland-Wegman film.

For Holland-Wegman is a 5,000 square foot studio fully-equipped and manned to plan, write and produce top calibre films in any category ... product sales, public relations, training, documentary, television commercials.

What job do you have for Holland-Wegman salesmanship-on-film? Phone or wire us about it today!

COMPLETE MOTION PICTURE EQUIPMENT RENTALS

FROM ONE SOURCE

CAMERAS

MITCHELL 15mm
35mm Standard
25mm Hi-Speed
35mm NC • 35mm BNC

BELL & HOWELL
Standard • Eyemo • Film

ARRIFLEX
16mm • 35mm

WALL
35mm single system

ECLAIR CAMERETTE
35mm • 16/35mm Combination

AUERCONS
all models single system
Cine Kodak Special
Maurer • Bolex
Blins • Tripos

DOLIES
Fearless Panoram
Mc Allister Crab
Platform • Western
3 Wheel Portable

LIGHTING

Mole Richardson
Bardwell McAllister
Calotron
Century
Cobol
Spider Boxes
Bull Switches
Strong ARC-Trouper
10 Amps 110V AC 5000W-
2000W-750W
CECO Cone Lites
(Shadow-less lites)
Color Clip Lites
Barn Doors
Diffusers
Dimmers
Reflectors

EDITING

Movies • Ewiders
Tables • Splicers
Viewers (CECO)

GRIP EQUIPMENT

Parallels • Ladders
2 Steps • Apple Boxes
Screws • Flags
Gobo Stands
Complete grip equipment

SOUND EQUIPMENT

Magnasync-magnetic film
Reeves Magicarder
Mole Richardson Boom and
Perambulator

Portable Mike Booms
Portable Power Supplies to
operate camera and recorder

WE SHIP VIA AIR, RAIL OR TRUCK

F R A N K  C.  Z U C K E R
Dept. S 315 West 43rd St.
New York 36, N. Y. 200-1420

59
GRANT TRAINS TO SELL:
(CONTINUED FROM PAGE THIRTY-THREE)
an insight into the business over a period of years that it acts almost as an arm of the Grant Company.

Selected for Visual Presentation Showing
Typical of Grant sound slidefilms might be three which were recently selected to be shown at the National Visual Presentation Association's annual Day of Visual Presentation in New York. A Sale Can Be A Service is a ten-minute film in color, photographed on location in a Grant store, it emphasizes that suggestive selling is a service to customers that can also bring more sales. A Cute Dish Takes Over is an all-cartoon film which points up good selling points in luncheonette service. Clever and amusing, it is narrated by Arnold Stang. A third film shown at the NVPA was The Story of Two Sales Girls which demonstrates the principles of good housekeeping in the stores.

Wide Variety in Approach to the Subjects
While all Grant films fall generally into a definite format—10-12 minutes, color, embodying Grant "language" and philosophy—the approach has a wide variety. Some films are inspirational, others amusing; some are shot "live" in stores, others in studios; sometimes the films will combine straight photography, graphics, art and cartoons.

Top quality, art, photography and sound are achieved through the efforts of Susan Wayne, director in charge of slidefilms for Zeribel Productions. Sound engineering, recording and manufacturing of all Grant transcriptions is by RCA Victor.

30 Current Titles; Produce 12 Each Year
At the present time, 30 films are current and in regular use. As training sessions are generally held weekly, most Grant managers plan to use the regular new monthly film at one session and from time to time show an older film on an appropriate subject at other weekly sessions. 12 films a year seems to be the optimum number for greatest effectiveness in the continuing program.

While some product films have become outdated and are withdrawn, procedural films have almost unlimited life and are regularly shown.

Below: scene in a Grant slidefilm; subjects cover all phases of retail store problems.

MODERN SLIDE PROJECTION IS OF LARGER SCOPE
with Clarity of Detail
Intended to project to small screens—small audiences. New large-screen picture projection has been made possible by—

THE UNIVERSAL HIGH INTENSITY ARC SLIDE PROJECTOR
Ideal for sales conferences, technical meetings, conventions, school, churches and hotels and particularly where it is impractical, uneconomical or impossible to darken the room. Projects brilliant pictures up to 30 feet wide, using 3½" x 4" and 2½" x 2½" slides.

Write for free literature, prices or demonstrations.

THE STRONG ELECTRIC CORPORATION
29 City Park Avenue - Toledo 6, Ohio

Cinekad Synchronous Motor Drive for 16mm Projectors
Especially designed to drive all Bell & Howell, Ampico and Victor 16mm projectors at synchronous speed.
Projector is instantly attached to Synchronous Motor Drive and quickly detached at any time in a matter of seconds. An outstanding feature is the flexible shaft which connects motor with projector and permits smooth, quiet and steady operation. No special technical knowledge required for installation and mounting.

Write for more details and prices Available at leading dealers, or direct.
CINEKAD ENGINEERING CO.
763 Tenth Ave. New York 19, N. Y.
Plaza 7-3511

DESIGNERS AND MANUFACTURERS OF MOTION PICTURE-TV EQUIPMENT
Send for free folder of illustrated Motion Picture and Audio-Visual equipment manufactured by Cinekad.
Extra Quality

Guarantees
no warping
no binding
no rubbing
in...

Compco

professional reels & cans

Compco reels are sturdylly constructed of tough, special tempered steel. They won't warp or bend—eliminating film wearing and rubbing during projection and rewinding. Compco reels and cans are finished in scratch-resistant special baked-on enamel. You are assured a lifetime of protection with these extra quality products available in 600 ft. to 2500 ft. sizes.

Write today for Illustrated Circular on Reels and Cans

Compco CORPORATION
2275 W. St. Paul Ave., Chicago 47, Ill.

(continued from the opposite page)

to new employees and reShown at intervals to old employees.

Cost Shared by Headquarters, Individual Stores

The cost of Grant films averages about $7,000 each for production. This is paid by the company headquarters office, although a portion of the cost is amortized by print and record charges which individual stores pay.

While all Grant films are designed wholly for internal use, outside organizations are welcome to use them and are increasingly doing so. For example, U.S. Navy ship's service stores are now using some of the films for training purposes. Other stores loan films to local women's groups, or to schools.

Managers, Management Gratified by Results

After reviewing the results of the past four years training experience, the Grant organization from top management down to the newest store manager are enthusiastic. More and more well-trained Grant people are being promoted into the ranks of store managers. And more and more store managers are now asking for ever more films to help them in their important training jobs.

Editor's Note: Training 35,000 sales-people in 650 stores in 41 states is no easy job but top professional talent in these sound slidefilms is helping get it done; all Grant programs are handled by RCA Victor Custom Records
Cathedral Films Names Brock Regional Sales Manager

Appointment of Claude E. Brock as regional sales manager in the east and southeastern states for Cathedral Films, Inc., of Burbank, California, has been announced by James K. Friedrich, president.

Brock will work under the direction of Clifford Howcroft, Cathedral sales manager, supervising the rental and sale of Cathedral productions.

Previously Brock was southeastern regional manager for Encyclopedia Britannica Films, Inc. He is audio-visual chairman for the Georgia Council of Churches and serves on the official board for the Peeble Road Methodist Church in his home city of Atlanta, Georgia.

Jersey Bell Film Popular

To keep up with audience demand, the New Jersey Bell Telephone Company is showing its new film, This is New Jersey, three times daily in a Newark department store.

SALES REPRESENTATIVE WANTED

Sales representative wanted for fast growing production company. Will consider part time representative.

Write giving full details to:

Box BS-88
BUSEINESS SCREEN
7064 Sheridan Rd. • Chicago 26, III.
Harrogate covered the Special Sound 9" Sound 02. D. 63 the © FLORMAN Agricultural - free VOLUME Farm make pt. Aubrey resolving Tf « Ektar "Color" 16mm. i-Caterpillar handv small Recording 2.50 "agri- * sales [7x713] RIGHT film ¥ Gets Georgia (CONTINUED tificate, for tion of tion. Mrs. standing cational Athletic group. slidefilms motion A 1957 extension 1957 University certificate of [11x454] Film Pictures • * -r- • COMPLETE Live • AND FACILITIES Motion and FILMS ... from research to release for sales promotion • public relations • sales training • advertising • Industrial development Motion Pictures • Slide Films • Television Shows and Spots Trailers • 16-35mm • Color • B/W • Sound • Animation Live Action.

COMPLETE LABORATORY SERVICES AND FACILITIES FOR PRODUCERS Printing • Processing • Recording • Special Effects • Photo and Sound Editing and Cutting • Sound Stage. Company occupies 14,000 square feet and custom tailors services to meet your needs.

beeland-wood films, inc.
752 Spring Street, N.W.
Atlanta, Ga.

EQUIPMENT SALE

Our Sound Stage is being closed to make room for expanded sound recording facilities for producers. The following list is only a small part of the equipment that is available. Items will be priced on a negotiated basis.

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TELEVISION PLANNING AND PRODUCTION:

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202 - Movies for TV, by John H. Battison. A comprehensive technical guide to the use of films in television programming. Covers the basic principles of the medium, equipment, program planning. Macmillan Co., 376 pages $5.00

203 - Color Television Standards, edited by Donald G. Fink. A digest of the National Television System Committee's records on color television. McGraw-Hill Book Company, Inc. 520 pages $8.00

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-KNOWING'S NOT ENOUGH: Page 33

OTHER KEY FEATURES OF THE MONTH:
- The Christopher Film Story: Page 37
- Kaiser Aluminum Looks Ahead: Page 39
- Case Histories of New Films: Page 41
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Key Features in This Issue

* Take Caravel Films' million-dollar bet on the future of business and television films as an example of courage and imagination. That's the substance of this film pioneer's contribution to Eastern leadership as it prepares to open its mid-town Manhattan production center. Page 20 and continuation.

* One of today's most useful safety films is something more than that. U. S. Steel's very comprehensive, integrated promotion of Knowing's Not Enough is helping drive home vital safety thinking, not only among its own employees but among the hundreds of other plants and organizations which are sharing the benefits of this complete program. Page 33.

* A blue ribbon for premiere showmanship goes this month to the Borden Company's PR department for its recent unveiling of Hail the Hearty, an anniversary contribution to better understanding of nutrition, at New York's Essex House. The film and the show make our story on page 43.

* Hardest film job of all, perhaps, is the picture which involves those little "talks" by management. Kaiser Aluminum's The Next Ten, reviewed on page 39, works a miracle as its executives help weave a story of past, present and the future in a high-quality motion picture.

* There's much more, particularly in the important "Case Histories" of current films on pages 41, 42, 43, etc., but we want to mention the inspiring work of Father James Keller and his Christpher film program. "A profile" of that unequalled contribution to mankind's better life begins on page 37 but the Christopher program carries on deep into the heart of millions of our fellow Americans through 16mm groups and television.

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A.N.A. Surveys Film Usage

* A recent survey of membership media activities by the Association of National Advertisers discloses that 85% of the 500 A.N.A. member companies use films and other audio-visual media; 81% use films for training salesmen and dealers. In only nine of 200 companies surveyed was the purchasing department determined company film specifications; in 16% did the buying.

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"Relevance" the Forgotten Word in Television Shows?

* A while ago the Scherwin research people came up with some valuable thoughts about the "relevance" of tv, entertainment and the sponsor's commercial aims. What Mogen David found out about the use of mystery shows; what Philip Morris discovered about their 17% sales drop during their I Love Lucy sponsorship is being overlooked in today's flurry of "westerns," jazz spectacles, etc., is "relevance" the big Forgotten Word in television programming?

Films "Follow the Flag" in Helping Our World Trade

* A vital economic factor for this nation and for all the free world is world trade. Playing a key role in helping get understanding of new products, new methods are the films of U. S. companies now going to sales outlets overseas and those which foreign firms can use to develop sales markets in this country. A coming editorial feature.
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Life’s “World We Live In” to Hit Theatres This Fall

★ The Earth Is Born, the first installment of a filmed version of Life Magazine’s series, “The World We Live In,” is scheduled to reach theatres this Fall. The series, which ran for 13 weeks in print, is being condensed to four films, each running slightly under 30 minutes. Shooting of the other three films probably will be completed in less than a year.

The Earth Is Born, a 3½-years project, was produced by Transfilm, Inc., New York City; under the supervision of the studio’s executive vice president, Walter Lowenthal. Astronomers, geologists and geophysicists served as technical consultants for the production.

Much of the initial production time was spent devising new cinematic techniques to accomplish the difficult effects required in the film. In Technicolor, the film combines stop-motion animation and live action. Responsible for the film’s many innovations was Zachary Schwartz, who worked for a year in Holland during the production’s overseas shooting phase. The stop-motion sequences were made by loop Gesink in his Amsterdam studio.

The narrative script for The Earth Is Born was written by Arnold Sundgaard, a major furture contributor to television’s Omnibus program. Paul Stevens and theatrical actor, narrated the film. Editing was handled by Phil Rachlan, Transfilm staff.

The musical score for the picture was written by William Schuman, president of the Juilliard School of Music, Frederick Prausnitz, assistant dean at Juilliard, conducted the Juilliard orchestra at Carnegie Hall. The orchestral group is said to be the largest used for a film recording in New York in the last 10 years.

★ Mr. Withers Stops the Clock—Doing PR Job for Air Lines

★ Last year, the Air Transport Association of America released a public relations motion picture, Mr. Withers Stops the Clock. The sponsoring association’s main objective, according to John Hoving, vice president, public relations, was to “generate interest among all groups in the importance of an airport as a community asset.”

Since its premiere showings, the 21-minute color comedy using fantasy as an instructive device has been viewed by some 70,000 persons in adult audiences, colleges and universities—plus 6,300,000 television viewers, the ATA estimates.

Total public relations profits are impossible to compute but there is good evidence that the film’s message got across. Says Hoving:

“It is significant that Mr. Withers Stops the Clock has been used effectively to help create an awareness of local airport problems and, in actual cases, has been credited with helping in the furtherance of airport improvement programs.”

The association reports that in one area the county board of airport commissioners arranged for showings over local tv stations and used the film as a part of their campaign to raise funds for a runway extension project. Showings to municipal leaders of a midwest metropolis helped in the development and use of a major airport.

A western city used the film to help gain support for an airport bond proposal which passed by an overwhelming majority. Mr. Withers was written and produced by Paul Alley Productions, New York City.

★ ★ ★

1,800 Prints in First Weeks for This Coca-Cola Sports Film

★ Bounding through 1,800 print orders in the first weeks after release, a new 10-minute motion picture on football kicking technique evidently is scoring promotionally for the Coca-Cola Company.

The Kicking Game, arranged by Coca-Cola’s Bottlers Sales Development Department, is a training aid for a sport which draws large numbers of people—players and spectators—who are present or potential drinkers of Coke.

The black and white film consists of action shots of important games in which skillful kicking helped win. To demonstrate proper technique, parts of the film are in slow-motion. Bobby Dodd, athletic director and head coach at Georgia Institute of Technology, appears in the film and narrates the action.

Designed for use in training programs, The Kicking Game was shown at 32 clinics for high school coaches across the country, prior to the opening of the new school term. The picture was filmed by Dick Borden.

The sports film may be obtained through local bottlers of Coca-Cola. For details on availability, contact Wayne R. McConnell, sports program director, The Coca-Cola Company, P. O. Drawer 1751, Atlanta, Georgia.
“We picked DuPont ‘Superior’ 4 for the hard-to-make shots in our TV documentary”

says Michael Nebbia, Director-Cameraman of this public information TV film

The photo above is a blowup of one frame from the documentary film, “The Ordeal of Thomas Moon,” produced for Smith, Kline and French Laboratories by Gerald Productions in New York. The film, scheduled for national TV release, deals with the problems of an overweight man.

The film was shot on location in New York’s Pennsylvania Station. For the scene above, on the stairway leading to the main concourse, the lighting was particularly bad. “We were not able to set up lights on the platform,” says Mr. Nebbia, “and the existing light consisted of a small amount of daylight from a tunnel entrance 300 feet away, and a series of globe lights hung 18 to 25 feet apart. We did place lights near the camera but none of them reached more than a foot or two beyond the bottom of the stairs. But still, with the wide latitude of Du Pont ‘Superior’ 4, we got the quality of negative we wanted in both dim and light areas.”

Mr. Nebbia also adds that “Du Pont movie films provide better contrast when used under adverse conditions, and provide wider tonal gradation when exposed under flat light.”

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SIGHT & SOUND

Oscar Neu, Manufacturer of Film Equipment, Dies in East

Oscar F. Neu, owner and president of Neumade Products Corp., New York City, died on August 26 at his home in Crestwood, New York, at the age of 71.

He was co-founder of Theatre Equipment and Supply Manufacturers Association and served as its president from 1946 to 1951. In 1955, he was elected president emeritus, the only member of the organization to have been so honored.

As an actor, Mr. Neu played minor parts in silent movies and, in 1911 and 1912, he directed the Mutual Girl Series, a serial of the day.

In 1915, he became a broker of motion picture by-products, reclaiming silver in cellulose from film emulsion. That same year, he formed O. F. Neu Co., which later became Neumade Products Corp., manufacturing and distributing equipment for the motion picture industry and, eventually, serving the television industry.

Mr. Neu was a member of the Motion Picture Pioneers and Variety Clubs International. He was a fellow and governor of the Society of Motion Picture and Television Engineers.

Following Masonic Services at Bronxville, New York, Mr. Neu was entombed at Ferncliff Mausoleum, Hartsdale, New York. He is survived by his wife, Adelaide Reese Neu; a daughter, Mrs. Helene Elizabeth Jones; two sons, Edwin T. and Theodore Z. Richman, and six grandchildren.

Nat'l Visual Presentation Association Elects Officers

* The National Visual Presentation Association recently elected the following officers:
  President, Jacques Megroz, Ltd.; Magazine vice-presidents, Charles Corn, Master Prints, Phil Dodge, F. W. Dodge Corp.; Secretary-treasurer, Norman L. Rebell, Rebell & Rebell.
  A widely enlarged span of activities and meetings has been planned for the 1957-58 season.

U.S. Has Over Half of World’s 900 Television Stations

* Although 13 countries now have television, more than half of the world’s total of 900 TV stations are in the United States. More than two-thirds of the globe’s 63,000,000 TV receivers are in the U.S. Leading the world in telecasting, the U.S. has 305 stations and more than 45,000,000 receivers.

Outside the U.S., leading countries in telecasting facilities are: Great Britain, with 21 stations and 7,450,000 sets; Canada, with 40 stations and 2,652,000 sets; West Germany, with 39 stations and 1,100,000 sets; USR, 30 stations and 3,000,000 sets; Italy, 90 stations and 557,000 sets; Japan, 16 stations and 650,000 sets; Cuba, 18 stations and 300,000 sets; France, 19 stations and 600,000 sets; Mexico, 10 stations and 300,000 sets.

Western nations, not including the U.S., have 325 stations and more than 15,000,000 sets. The Communist world has 52 stations and 2,326,600 sets in eight countries.

As of July 1, there were 273 television stations in the United States equipped to broadcast in color. This figure denotes an increase of 21 stations since January 1, 1957.

Somerset Elected President of Hollywood AFL Film Council

* Pat Somerset, Screen Actors Guild executive, is the new president of the Hollywood AFL Film Council, succeeding Henry C. Wadsworth, business representative of Studio Utility Employees Local No. 724.

The Hollywood AFL Film Council is composed of unions and guilds representing 24,000 employees in the regional motion picture industry.

Canad'an Film Expenditures Rise to $6,210,467 in 1956

* Total production expenditures by Canada’s commercial motion picture producers rose from $3,916,450 in 1955 to $6,210,467 in 1956. This growth is shown in a report recently released by the Dominion Bureau of Statistics at Ottawa.

In 1955, Canadian film companies employed 445 persons and spent $1,464,421 on salaries and wages and $2,456,038 on production costs. In 1956, the film companies employed 1,372 persons and spent $2,433,910 on salaries and wages and $3,726,557 on production costs. The data on production in 1956 were obtained from 46 companies engaged in film production. The 1956 figures were gathered from 59 firms which included producers and companies with laboratory operations.

The statistical report noted that commercial companies and government agencies printed 67,323,332 feet of film. The footage printed by format included: 17,367,652 feet of (continued on page 9)
For an important conference aimed at its higher echelon of sales management Standard Oil (Indiana) commissioned Wilding to produce a three-day program. "The Big Change" was the basic theme and the conference included workshop meetings of motion pictures, slides, manuals and flip charts. Highlight of the conference was a musical play featuring 17 top-flight performers, elaborate sets and 16 original songs. So impressed were the executives of SO with the impact created by the play they asked Wilding to make a 35mm wide-screen color motion picture record of it. This was subsequently shown to all dealers and employees throughout the Standard Oil sales territory evoking excellent comments and results.
SIGHT & SOUND

(continued from preceding page) black and white and 5,234,256 feet of color in 16mm: 24,223,366 feet of black and white and 493,235 feet of color in 35mm.

The total number of Canada's commercially produced non-theatrical motion pictures (other than television, advertising, news) rose from 245 films in 1955 to 285 films in 1956. Television commercial production by private companies rose from 1,319 in 1955 to 2,121 in 1956. Commercial production of theatre trailers, newsclips and advertising pictures dropped from 1,534 films in 1955 to 875 films in 1956. Sound slidefilm production by commercial firms dropped from 65 films in 1955 to 26 films in 1956.

Canadian government production of non-theatrical films (other than television, advertising, news) dropped from 107 in 1955 to 70 in 1956. Government production of tv commercials doubled from 15 in 1955 to 32 in 1956. Government production of theatre trailers, newsclips and advertising pictures dropped from 12 in 1955 to 5 in 1956; sound slidefilm production by the government was cut from 66 in 1955 to 28 in 1956.

Of the total production of films of 5 minutes duration or longer, 71 non-theatrical pictures were adaptations or language translations of original films.

Canadian Office Opened by International Film Bureau

* International Film Bureau, Inc., has announced the opening of a Canadian branch office at 19 Fairmount Avenue, Ottawa, Ontario, Canada. This is the first branch to be established in Canada by the Bureau.

Managing the Canadian office will be Miss Margery Weiss, education director in the Bureau's Chicago office for several years. The Canadian office will maintain a complete preview library of IFB films produced by Pat Bowling Pictures and Maru Deusing Film Productions.

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Morrow to Develop Training Programs for Defense Agency

* John A. Morrow, audiovisual specialist with a governmental and university background, has been appointed training director for the Chief Signal Officer of the United States Department of Defense. In the newly-created position, Morrow will work in developing training programs on the university contract basis.

Morrow has been audiovisual director for the National Project in Agricultural Communications at Michigan State University for the last four years. Acceptance of the Pentagon assignment marks a return to Washington for Morrow, who spent most of his av career in the Capital.

During the World War II era, Morrow was chief of the audiovisual and motion picture division of the United States Public Health Service. He was audiovisual advisor for south Asia in the Point 4 Program and was special advisor on mass communications training for the overseas staff of U.S. specialists in Indonesia, Burma, India and Pakistan. He also served on the staff of the Army Pictorial Services, developing av training aids for U.S. troops.

At Michigan State University, Morrow assisted in the development of a program of communications training which has been adopted by landgrant colleges, universities and the U.S. Department of Agriculture. He has shared responsibility for conducting national clinics for farm and home radio and television programs and in general communications training efforts.

Norman Traynor Named Agency Radio-Television Director

* Norman Traynor has been appointed director of radio and television by Brooke, Smith, French & Dorrance, Inc., national advertising agency. Traynor has been serving as manager of the department since last November.

Traynor joined the agency in 1951. As writer and creative supervisor, he has written and produced radio and television shows for various accounts advertising automotive, appliance, beverage and food products.

Yeshiva Buys Columbia Films

* The Film Rental Library of the Center for Mass Communication of Columbia University has been sold to Yeshiva University.

The Columbia Center will devote its full attention to new production and to sales distribution. The Center for Mass Communication will continue to sell its own films as well as selected titles of especial merit from other producers.

The Film Rental Libraries will be operated as part of the new Audio-Visual Center of Yeshiva University.
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Studio A was designed and its construction was supervised by William H. Miltenburg, RCA Victor's Chief Engineer and Recording Manager. Following the present trend in recording studio design, Studio A is of the "dead" type—that is, it has practically no reverberation or echo factor of its own. The "dead" studio technique permits the recording engineer to "make" each section of the orchestra intimately. He is able to control the individual microphones, without interference from adjacent sections.

Greater Flexibility and Control

These then may be fed to various echo chambers, each having its own time delay characteristic. In this way, echo may be added selectively to the individual section of the orchestra. The result is a degree of flexibility and control in recording sound not previously available in recording studios.

Walls and ceiling of Studio A are "deadened" by the use of perforated transite and travertine acoustic tile, backed up by fiberglass for sound absorption, especially the troublesome low frequencies. A few poly-cylindrical panels for sound dispersal have been used.

Heart of the new studio is the control room. The recording console, twin track tape recording machine and associated equipment are on a raised platform, to separate them from the lounge for spectators.

The equipment is designed to accommodate sixteen microphone positions, each with its own equalization and reverberation (echo) control. The console is a four-channel type, equipped with limiting or compression facilities for each channel. Thus, automatic gain reduction is possible on each channel. It is possible to record sterophonically or monaurally with these facilities.

Rebuilding in Other Centers

RCA Victor's new Studio A is part of the complete rebuilding and re-equipping of its recording facilities that the company has been carrying out for the past three years, and that is now nearing completion in its studios in New York, Chicago, and Nashville.

Larger Plant Announced by The Harwood Company, Inc.

A new manufacturing plant has been opened by The Harwood Company, Inc., at 1245 Chicago Avenue, Evanston, Illinois. The new quarters were necessitated by the company's continued expansion and its recent acquisition of the Movie-Mite Hamm sound projector.

The new facilities will house The Harwood Company's general offices and manufacturing plant. The firm will continue to manufacture the Inspect-O-Film inspection machines and its line of film handling products.

Da-Lite Completes Move to Warsaw, Indiana

The Da-Lite Screen Company, Inc., has completed its move to a spacious new plant in Warsaw, Indiana, according to an announcement by Chester C. Cooley, president.

The company is rapidly resuming production of projection screens at the new plant and all communications to the manufacturer should be directed to Da-Lite's general offices and factory at Warsaw, Indiana. The plant is 120 miles southeast of Chicago.
Here's a Really Good Film

Not too long ago we had the pleasure of seeing, once again, the latest version of "The Man Who Built a Better Mousetrap," the discussion of the economic value of advertising which Standard Oil Co. (Indiana) first produced in sound-slide form some years ago.

The current version is a 16mm Technicolor movie, with commentary by Wesley I. Nunn, Standard's advertising manager, which runs 18½ minutes and is available for specific showings to interested groups without charge.

We have been more than usually critical of films which have attempted to explain advertising to the general public, or to position it in the economy, so when we say that we found this particular film technically excellent and educationally effective, we are voicing no idle endorsement.

We suggest that you check with Wes Nunn at 910 S. Michigan Ave., Chicago 80, on the possibility of showing it. Although sponsored and paid for by Standard Oil, it is not a Standard Oil film; it is applicable for showing to any group.

*and it's from KLING!

We're grateful to Standard Oil Company (Indiana) and the D'Arcy Advertising Company for the opportunity of producing another example of Kling creativity, quality, and service. If you are interested in advancing a product . . . a service . . . or an idea, find out how powerful an influence a Kling film is.
A good 16mm PRODUCTION

MERITS
COLOR REPRODUCTION
COMPANY’S PRINTS!

Color Reproduction’s eighteen years of specializing exclusively in 16mm Color Prints has developed a technique for guaranteed film quality which is the Standard of the 16mm Motion Picture Industry. For the FINEST in Color Prints—use COLOR REPRODUCTION COMPANY! Write for latest price list.

Color Reproduction
7936 Santa Monica Blvd., Hollywood 46, California
Telephone: OLdfield 4-8010

Building Material Concerns to Sponsor TV Film Series

Building America, a motion picture series on the $56-billion construction industry, will be used on television this Fall by the Producers Council, representing 200 building material and equipment producers and associations.

Asher H. Eikes Associates will publicize the series which will be distributed to more than 200 stations by Public Service Network, Princeton, New Jersey. Each of the tv programs will be composed of four 5-minute documentary films and one 3-minute building-field news-interview.

The Producers Council member organizations pay production costs of the film series but any tv time charges will be paid by local dealers or distributors for the participating companies. The Council has promised to help tv stations obtain dealer-distributor commercials.

* * *

Weather Hazards Shown in Air Force Training Films

* Weather facts and related information important in flight operations are visualized in six new filmstrips released by the United States Army Air Force for use in aeronautical and meteorological training programs. All of the filmstrips are in black and white.

Cloud Formations, 25 frames, depicts the major types of cloud formations as seen from an airplane in flight.

Weather: Fog, 46 frames, covers the nature, types and causes of fog.

Condensation Trails, 48 frames, describes three types of contrails, their nature and causes, shows how to avoid them and notes their tactical use in warfare.

Thunderstorms, 63 frames, deals with the types, recognition and hazards of thunderstorms and explains preflight planning and flight procedures recommended in regions of thunderstorm activity.

Turbulence, 51 frames, examines three types of turbulence, their causes and hazards, and outlines flight procedures in regions of turbulence.

Low Ceilings and Low Visibilities, 40 frames, pictures the hazards of low visibility and low ceilings and explains the necessity for preflight planning and precautions for flight over regions of low visibility and low ceilings.

The aeronautical filmstrips are available through United World Films, Inc. (Government Dept.), 1445 Park Avenue, New York 29, New York.
Public relations is an inside job—sort of like neighborhood relations which, as a good housewife will tell you, begins with good housekeeping. You couldn’t make a neighborhood relations motion picture for some families. You shouldn’t make a public relations motion picture for some companies. The old adage about not hiding your light under a bushel is another way of saying: Don’t remove the bushel unless you have the light.

Among our clients:

- American Telephone & Telegraph Co.
- Babcock & Wilcox Co.
- Carborundum Company
- Cast Iron Pipe Research Association
- E. I. du Pont de Nemours & Company
- Ethyl Corporation
- Ford Motor Company
- General Motors Corp.
- Merek & Co., Inc.
- National Board of Fire Underwriters
- National Cancer Institute
- Pennsylvania Railroad
- Sharp & Dohme
- E. R. Squibb & Sons
- The Texas Company
- Union Carbide & Carbon Corporation
- U. S. Navy
- Virginia-Carolina Chemical Corp.
- Western Electric Co.
- and many, many others

Audio Productions, Inc.
Film Center Building • 630 Ninth Avenue • New York 36, N. Y.
Telephone Plaza 7-0760

Frank K. Speidell, President • Herman Raessle, Vice President • P. J. Mooney, Secretary & Treasurer

Producer-Directors: L. S. Bennetts • Alexander Gansell
Sales Manager: Sheldon Nemeyer

Earl Peirce
Ervin Scharf
Along the Business Newsfronts

Close-Ups and Long Shots on Events from Coast-to-Coast
by Northern California Purchasing Agents Association and will be presented by Carl M. Wilesky, Ames Harris Neville Company, San Francisco.

Autonetics' Motion Picture Unit Is Headed by Jay Gordon

A separate motion pictures unit has been set up by Autonetics, a division of North American Aviation, Inc., Downey, California. Jay E. Gordon has been appointed supervisor of the new unit.

Autonetics' film section has more than 30 motion pictures scheduled for production this year—in addition to continuing documentaries which record Autonetics' research and development in the electronic and electromechanical fields.

Previously, Gordon headed motion picture operations in the company's former missile and control equipment organization. He wrote and directed production of Engineering for Tomorrow—a filmed description of a hypothetical missile's development which won honors at last year's Cleveland Film Festival.

Prior to joining North American, Gordon was a motion picture producer with the U.S. Naval Photographic Center. His Navy production, Origins of the Motion Picture, won recognition at the Venice and Edinburgh film festivals and at several American exhibitions.

Screen Directors Intl' Guild Formed in New York, Sept. 7

The Screen Directors International Guild, an organization representing nearly 300 motion picture directors in the east, middle west and Canada, was formed September 7 at a meeting of the New York Film Directors Organizing Committee, held at the Society of Illustrators in New York City.

Contract Talks Coming Up

Officers were elected and by-laws were adopted at the organizational meeting. It is expected that contract negotiations with film producers will get under way soon. The Guild is estimated to represent about 85 per cent of the eastern directors. A low initiation fee has been set until the end of the year, coinciding with a drive to organize the remaining directors working in documentary, industrial, theatrical, educational and television films.

Besides 250 members in New York, SDIG has members in Chicago, Detroit, Washington, Philadelphia and in Canada, where branches of the Guild will be established to serve the local membership.

Elect Magwood as President

Guild officers are: Howard Magwood, president; Charles Wasserman, first vice-president; Jack Glenn, second vice-president; Joseph Kohn, secretary, and Jean Lenauer, treasurer.

1 SOURCE—ALL SERVICES

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(The Only Complete 16mm "SINGLE-STOP" FACILITY)

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12. B/W REVERSAL & POSITIVE PRINTING AND PROCESSING
13. COLOR REVERSAL AND POSITIVE PRINTING AND PROCESSING
14. PROCESSING (B/W reversal, Sound Tracks)
15. REELS, CANS, CASES, PEERLESS FILM TREATMENT
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CAMERA EQUIPMENT—
Where the Pros go for
the World's Finest TV and
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to 1200 ft. capacity.

Includes torque motor for magazine takeup. This precision conversion permits attachment of 400 ft. magazine (11 min. running time) or 1200 ft. magazine (33 min. running time). Also INCLUDES installation of Veeder footage counter. We can convert your present Cine Voice or supply you with unit already converted for use with external magazines. Conversion-less magazines $450.00

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Complete line of 16mm and 35mm Cameras

3-wheel portable
COLLAPSIBLE DOLLY
Illustrated with BALANCED TV Head. Also takes Professional Junior and most standard tripods. You can't beat it for lightweight convenience.

750-2000-5000 Watt
CONE LIGHTS
Most versatile shadowless floodlight you can buy. Used extensively by film studios.
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*9.5mm Lenses in 16mm C mount. 18.5mm (extreme wide angle-flat field)
Lenses available in mounts for all 35 mm Motion Picture Cameras.
*PHOTO RESEARCH Color Temperature Meters. *Electric Footage Timers
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Complete line of Magnasync Magnaphonic Sound Recorders
Prices subject to change without notice

New SPECTRA
3-color METER

Only accurate meter that measures all light sources, including daylight. Measures the proportionate amounts of all 3 primary colors in the light source, and indicates the filters needed for positive color correction. Product of Photo Research Corporation.
With case and strap $316.25
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Adjustable Collapsible
ALUMINUM TRIANGLE
Insures rigid positioning of tripod legs. Prevents slipping and damage to floors.
Model C (illustrated) $32.00
Model B (less clamps) $26.00
Overlooking the Hudson River, on West End Avenue at 60th Street, stands today the first completely new film production center to be built in New York in over 30 years. It is the long-awaited studio and office home of Caravel Films, Inc., for 37 years one of the nation’s top producers of films for television, industry and government.

For David Pincus, veteran pioneer in the film industry and president of Caravel, and for the 50 permanent members of the Caravel staff, the fully equipped production center is an important step in its expansion program.

All Under One Roof

The objective was to have all facilities for production under one large roof in midtown Manhattan — stages, cutting and editing rooms, animation, opticals and special effects, carpentry shop, make-up, costume and dressing rooms, and offices for staff and clients. The fully equipped production center at 20 West End Avenue, which will open formally on October 23rd, is a million dollar endorsement of New York’s special qualifications for producing films that sell, train or convey some other business or public relations message. The large structure, opposite the site of the future home of the New York Times and adjacent to the proposed Lincoln Square cultural development.

Below: The Hoover Company sponsored this Caravel feature back in 1925. It played in theatres.

... president David Pincus heads growing organization.

This fully-equipped new production center in mid-town Manhattan will be formally opened by Caravel Films on October 23rd.

Right: executive conference at Caravel Films [l. to r.] Calhoun McKeon, v.p. in charge, television; studio mgr. David Kreegar, president Dave Pincus (seated); Lawrence Kreegar, sup'r. editor; and Mauri Goldberg, in charge of production.

Pioneering Firm Has Become One of Nation’s Top Producers

Move Dictated by Growth

The move was dictated by an increasing volume of business, particularly in television commercials which need the proximity of studios to advertising agencies to facilitate easier working relationships and faster production. This proximity and service, and of course the availability of New York’s creative and acting talent and technicians are the factors on which Pincus and his staff are banking to consolidate their position as one of the largest firms in the field of producing films for industry in all phases — public relations, sales, training and TV advertising.

For special, long-term projects such as TV film packages, Caravel will continue to use its Hempstead, Long Island, studios. All other production will be in the new midtown studio center, which has 25,000 square feet of working space. The main stage, 75 by 100 feet, has a ceiling of 26 feet and is the largest owned by an independent production company in the New York area. One other stage, 25 by 50 feet, has been completed, and a third is planned. The complete, modern installation provides for cost-cutting, straight-line production of TV commercials in as many as 10 or 15 sets without the necessity of striking.

There is also an elevator that can accommodate a car the size of a Cadillac or a small truck, a specially designed truck-proof floor; air-conditioning throughout; and sound-proofing specially designed by Johns-Manville.

There is sufficient electrical current to supply the studio with ample amperage for large-scale color photography, and complete projection equipment—16mm and 35mm—in the projection room.

* * *

An Eventful Background for This Trail Blazer

Caravel’s history is an interesting and dramatic one. It has been an innovator and trail blazer since it was organized in 1921, with a staff of six people. Two partners, David I. Pincus and Robert McKean, served as top director and sales executive, respectively. There were two other directors, an office secretary, and an office boy. The secretary, Claire V. Barton, remained through the years, and is today an officer of the company.

Robert McKean, who also served as Caravel’s first president, died in 1948. His son, Calhoun McKean, joined the firm in 1946 and is now vice president in charge of the television department. Others with long tenure in the firm are Mauri Goldberg, production manager, 30 years, and Jack Semple, head of animation, 20 years. Larry Kreegar and Dave Kreegar, heads, respectively, of the editing department and the studio, have over ten years with the firm, as have some ten other men and women. Thelma Allen, a vice president and sales executive, has been with Caravel for seven years.

* * *

The Early Years...

• David Pincus became president in 1943 and has served in that capacity ever since. He had started his motion picture career in 1915, at the age of 17, in the scenic department of the Universal studios in Fort Lee, N.J. By 1914, the feature (continued on page 22)
Millions of Americans will journey along "Freedom Highway," courtesy of Greyhound!

Greyhound movies are always in great demand by community organizations. For example, the 35-minute Technicolor production, "America for Me!" is an established favorite, having been shown 40,554 times in clubs, schools, churches and other community organizations to an audience of 3,156,840 persons.

Such outstanding performance attests to the large and growing potential for sponsors in the area of community distribution—where more projectors are being used by more organizations than ever before.

For almost 20 years The Greyhound Corporation has used Association Films exclusively to reach important community audiences. Additional millions of viewers will now be seeing Greyhound's "Freedom Highway"—a magnificent new production that pays tribute to the heroes and events that have forged the freedoms we cherish. It is a public relations and cultural contribution of major importance.

Big in concept, in ideas and potential—these are the films that deserve the best in film distribution. We are proud to be associated with The Greyhound Corporation in this endeavor.

If you would like to know more about our service—and of the exciting and challenging opportunities in Community Distribution and Television—please write Dept. B.

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A good film deserves the best—distribution by ASSOCIATION FILMS
CAMERA EQUIPMENT COMPANY

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For quality & economy
MAGNASYNC is the perfect answer—
to the needs of film producers,
large or small, feature or commercial, because—
• It delivers clean, distortion-free sound.
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BUT MOST OF ALL, the MAGNASYNC MAGNAPHONIC line contains exclusive features found in no other recorders, yet all carry low, low price tags.

Trust your own ears—trust your Sound Man’s judgment. Switch to MAGNAPHONIC SOUND.

THE NEW MARK IX MAGNAPHONIC SOUND SYSTEM, SYSTEM "A"

with built-in record-play amplifier and remote control assembly is an engineering achievement with exclusive features found in no other recorder. Hot recording, playback, and bias oscillator circuits enclosed in separate plug-in assemblies; easy accessibility to all amplifier components; push-button motor controls; remote control footage counter, record-play & film-direct monitor switches. Available in 16mm, 17½mm & 35mm priced from $2,145.00

OTHER MODELS:
MARK IX SYSTEM "B" includes Model G-933 microphone mixer with 2 channel slide wire attenuators. $2,820.00
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TYPE S features built-in Monitor amplifier, separate overdrive torque motor, record gain control, and playback control. Priced from $1,570.00

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Caravel: a Pioneer in Film Progress

(CONTINUED FROM PRECEDING PAGE) length picture had been well established, and Fort Lee was a boom center of production in the east.

But the growing popularity of California and a shortage of labor during 1918 brought an end to the Fort Lee heyday and by the middle Twenties only spasmodic shooting was done there. The old Universal studio became the home of Consolidated Film Industries; all others have vanished.

In these early days of movie making there was excitement in trial and experiment and lines were not too closely drawn. A writer could, and did in many instances, become a director. Dave Pincus' interest soon went beyond scenic design to camera, direction and editing, and he learned his medium.

Turns to Educational Field

Fully grasping the then-unexplored possibilities of film for teaching and training, he joined Fox in 1918 to make films for schools and other training purposes.

The highly inflammable 35mm nitrate film was a major obstacle, for George Eastman had not yet developed the 16mm non-inflammable film. But a start was made, while Pincus was with Fox, in the production of films for business.

Leaving Fox in 1920, Pincus went out to sell the concept of film as an educational and training tool, and to specifically make films of this nature.

The first studio of his fledgling company was that of LeJaren A. Hiller, noted artist and pioneer in photographic illustrations for magazines. Studios in Brooklyn and Long Island followed, and for several years offices were maintained at 350 Madison Avenue.

Move to 730 Fifth in 1939

Finally, in 1929, expanded personnel and the desire to have under one roof such facilities as cutting and editing, animation, opticals, special effects and projection, prompted Caravel to move to its most recent address, 730 Fifth Avenue (formerly Carl Laemmle's offices), and to take a long-term lease on its present Hempstead studios.

In the period between 1921 and 1939, Caravel explored and met success in a number of developments. Some of these were milestones in the business film industry.

Caravel helped lead the way in installing complete equipment for sound and talking pictures. A 1929 sales presentation informed prospective clients that "technical perfection of sound has reached the stage where production is fairly simple, though not inexpensive," and that "projection equipment and service for standard (35mm) size film may be had in or near large cities."

The piece went on to say that "the Caravel Studio is used regularly by some of the largest producers of theatrical pictures because it is one of the relatively few studios in which every need is provided for."

Made Hoover Feature in '25

And, in 1925, one of the earliest "story" films for industry was made by Caravel. This was also one of the first feature length industrial motion pictures to be shown in theatres. So This Is Eden extolled the merits of the Hoover Vacuum Cleaner and was described in the press sheets as "An Emotional Drama of Everyday Life."

After opening at the Capitol, it played theatres all over the country through the distribution efforts of Hoover district managers. As special promotion, actress Edna Murphy formed "The Women's League For the Abolition of the Broom!" This entertaining movie did a lot to convince business leaders over the country of the potential inherent in the film to do a first-class selling job.

First Travelog for Cunard

Caravel also made one of the first travelogs in 1921. This is the Life story was the first of three films created for the Cunard Steamship Co., Ltd. To prospective voyagers it brought the lure of the sea and pictured interesting places to visit in Europe and the British Isles.

Among the early conservation films was Caravel's Hunting and Fishing, produced in 1921 for the
When you produce your next slide film, remember... RCA VICTOR SOUND makes the picture complete!

RCA VICTOR recordings add exciting new dimensions to every slide film story. You can tell your story any way you choose without danger of your narrator or special sound effect missing a cue. (And because you're on record, there's never a chance of performers choking up with stage fright or laryngitis!)

You can be in 1 or 1,000 places simultaneously on record. And with every order from RCA Victor, you can choose from a unique library of more than 500 musical selections especially recorded for slide film presentations.

First quality recordings, careful handling and prompt delivery are a matter of record, too, with your order from RCA Victor Custom Record Sales. This complete service is competitively priced — the quality is RCA Victor's alone!

RCA Victor Custom Record Sales
New York 10, 215 East 31st St. 
Chicago 11, 111 N. Lake Shore Drive
Hollywood 29-50, 1161 N. Forman Ave.
Nashville 1, 1125 McGavock St.
Los Angeles, Sycamore 9-2100
In Canada, call Record Department, RCA Victor Company, Ltd., 901 Leomer St., Montreal, Quebec. For information concerning other foreign countries, write or phone RCA International Division, 30 Rockefeller Plaza, New York 20, N. Y.—JU 6-3400.
SMPTE Holds 82nd Convention
October 4-9 in Philadelphia

* Current technical developments and problems in the cinematic field will be examined at the 82nd Convention of the Society of Motion Picture and Television Engineers, to be held October 4-9 in the Sheraton Hotel, Philadelphia.

October 4 events include a session on general photography and a session on laboratory practice, emphasizing problems in the field of color motion pictures. Friday evening, the SMPTE Awards will be made and Dr. F. R. Parks of the Canadian National Research Council will present an illustrated lecture on “Photography and the IGY.”

Saturday, October 5, a general motion picture session will be held in the morning and in the afternoon conventioners will attend a session on closed-circuit television and video tape recording. Closed-circuit uses of tv will be presented from technical and economic points of view.

Problems of International TV

A full schedule on Tuesday, October 8, will include sessions on large-screen tv, color tv, film industry history, bilingual films and international tv. The CSIA international tv film network will be described and a BBC paper on international tv compatibility will be presented. Techniques of phonetic language translation as applied to bilingual films and simultaneous bilingual tv broadcasting will be discussed.

Wednesday, October 9, the convention features sessions on instrumentation and high-speed photography—covering missile and underwater photography, equipment, film and techniques.

The Association of Cinema Laboratories plans to meet during the SMPTE Convention, on Saturday morning, October 5.

Warner Medal to Col. Ranger

The Samuel L. Warner Memorial Award of the Society of Motion Picture and Television Engineers will be presented this year to Col. Richard H. Ranger, president of Rangertone, Inc.

The Warner medal, first awarded in 1947, is given for the most outstanding work in the field of sound motion picture engineering, in the development of new and improved methods or apparatus designed for sound motion pictures, including any steps in the process.

Col. Ranger will receive his award “for the invention, development and application of a method of electronically synchronizing...”
sound recorded on magnetic tape to the motion picture camera.

He is presently engaged in the development and application of stereophonic sound recording techniques for motion pictures.

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**Sponsor West Coast Studies on Use, Handling of TV Films**

*The Society of Motion Picture and Television Engineers will sponsor an extra-curricular course at the University of California at Los Angeles on "Use and Handling of Film in Television." The sessions will begin September 26 and continue for seven weeks. Ralph Westfall, of Eastman Kodak Company, is coordinator of the project.*

The course has been developed to assist those in the television industry who are responsible for the general handling and maintenance of film and the procedural techniques involved in the use of films in TV stations. Experts from the motion picture and television industries will discuss everything the station film user needs to know about picture and sound on film, recording and projection and the related equipment, in order to do a better job.

By encouraging higher standards of film use and care among station users it is hoped that this kind of course will ultimately benefit not only the networks but film distributors, producers, advertising agencies and sponsors.

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**Beeland-Wood Films Names Burris as Business Manager**

*Charles N. Burris has been appointed business manager of Beeland-Wood Films, Inc., Atlanta, Georgia film production and laboratory firm.*

Burris has been president of Vision Films, New Orleans, Louisiana, for the last two years. Previously, he was affiliated with Telenews Film Corporation in New York City as general manager. Burris is a member of The Radio and Television Executives Society of New York.

---

**FilMagic Pylon**

*Automatic Silcon LUBRICATION
CLEAN AND LUBRICATE YOUR TAPES AND FILMS WHILE THEY PLAY!*

*Guaranteed Better, Cleaner, Cooler Reproduction on any equipment. Complete Pylon Kit (specify suction-cup or permanent flange-type mounting) with reloader bottle and six FilMagic Cloth Sleeves $2.95 from your dealer or THE DISTRIBUTOR'S GROUP, Inc.

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---

**Hollywood Film Company**

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Branch office: Hollywood Film Company

524 W. 43rd St., New York, N. Y. 6/9198

WRITE FOR FREE CATALOG
RIGHT OFF THE REEL:

An Editorial View of the News

Those films based on the launching of the U.S. earth satellite are going to be a little dated, judging from the news as this issue was about to mail. The measure of our progress in this phase of the International Geophysical Year should cause some hard thinking as to what the Russian satellite whirls about the globe. Will the next one carry a camera "eye" and be capable of a safe return to land territory?

According to pronouncements, the Geophysical Year was to show the friendly relationships of international science, to provide a "free" exchange of data beneficial to all mankind. Like in everything else, the Russians have vetoed this idea, announcing in late September that we would learn of the satellite when it happened. Will we share its secrets from a divulged code of those radio signals?

The American people had better understand the meaning of this affair. To "bone up" on satellites, we refer you to Business Screen, No. 5, 1957 and the story of A Moon Is Born, the 4-minute animated film sponsored by International Business Machines. This "preview" should make interesting screen fare in theatres and via television...a U.S. satellite out in space...pretty soon would make an even more interesting picture.

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"Sound and Vision as a Tool" Theme of Industrial Audio-Visual Exhibition

A first annual "Industrial Audio-Visual Exhibition" is being publicized for November 13th to 15th at the New York City Trade Center. Its program, according to the sponsor, Industrial Exhibitions, Inc., will parallel diversified exhibits. The first day will feature public relations; second day activities will be devoted to sales promotion, etc.; the third and final day will embrace industrial and business training.

The National Visual Presentation Association will hold its monthly luncheon at the exhibit on November 14th, followed by a program of lectures and demonstrations during the afternoon. Exhibits are limited to manufacturers of audiovisual equipment and producers of AV services. For details concerning exhibits and admission write Industrial Exhibitions, Inc., 17 East 45th Street, New York 17, N.Y.

CONTINUED ON PAGE SIXTY-SEVEN

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VIDEART INC.
California Industry Filmers
Unite to Improve Work, Status

Film makers who work in major southern California companies have formed an Industrial Film Producers Association. Organized early this year, IFPA is composed of professional writers, directors, cameramen, editors, sound engineers and other members of industrial motion picture departments.

Though a preponderance of aircraft industry members is apparent, IFPA's roster has been growing steadily and the group is making an effort to attract film makers from other industries. Association membership is extended to those engaged in activities related to motion picture production and those who are interested in the advancement of the profession.

Association members aim to improve the standards of their film product and their own professional standing by sharing areas of common interest and mutual benefit. According to Dan Downer, of Aerojet-General, IFPA president, The Association urges the free exchange of ideas, techniques and services and intends to promote studies and surveys useful to the organization's objectives.

Regular meetings are held the first Monday of every month with programs planned to stimulate interest and arouse constructive thinking. At the last meeting, held at the Institute of Aeronautical Sciences in Los Angeles, Norman Dyhrenfurth, explorer-producer, told of his film adventures in the Himalayas. Dyhrenfurth took more than 30,000 feet of spectacular footage depicting the lives of the Sherpas, Himalayan mountain climbers.

Other meetings have been held at Lookout Mt. Laboratories, the U. S. Air Force motion picture production facilities and various film service companies in the Hollywood area. Vice-president of the group is Jay F. Gordon, supervisor of motion pictures at the Downey plant of North American Aviation, Inc. Julian Elv, writer-director at the Burbank plant of Lockheed serves as treasurer.

Gene Burson, of Hughes Aircraft motion picture department, heads the membership committee and Betty Jane Williams, writer-director with the Lockheed California Division, is publicist chairman.

United Names Bryan Wright

Bryan A. Wright has been appointed head of the Film & Sound department of United Film & Recording Studios, Chicago, according to William L. Klein, president. New equipment is being installed.

Versatile New Projector for Filmstrips or Slides, Bell & Howell's Specialist multi-purpose projector handles a variety of requirements: single or double frame filmstrips or 2x2 slides. Runs manually or accepts Selectron tray-loading changer. Adapts quickly to sound with DuKane Recordmaster.

Here are the latest developments in fine selling tools

Bell & Howell

Filmosound 385 Specialist is famous for amplifier and speaker power, jeweled parts for longer life, flickerless projection.

Bell & Howell JAN shines in auditoriums, throws twice as many light units as a standard 1000-watt, 25-hour projector.

Bell & Howell Specialist tape recorder has "Miracle 2000" sound system with 4 speakers, powerful 8-watt amplifier.

New Robomatic projector changes slides automatically at the interval you select, remotely controlled from any position.

See your Audio-Visual dealer or write Bell & Howell, 7108 McCormick Road, Chicago 45. In Canada: Bell & Howell Ltd., Toronto.
The only efficient, accurate Director's View Finder. Used in all leading studios —
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35mm Model—Focal Length 25 to 200mm
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All Models provided with Leather Case and Neckchain.

The only precision timer completely designed to front time and back time for minutes and seconds. Other features:
* Film meter for 16mm & 35mm
* Luminous hands & dial
* Anti-magnetic, double-cased, dustproof, pre-set on highly polished movement.
* Split second timing.

The only 35mm splicer built to last. The Sprocketed Squeezer, for 16mm & OPAQUE—Magnetic Film
16mm $5.60 Roll
48mm $6.90 Roll

Send now for your FREE F& B EQUIPMENT CATALOG and F & B RENTAL PRICE LIST...
... gives all the information, description and prices you need if renting or purchasing motion picture equipment.

Looking Into Pictures
Pros and Cons of the Psychological Trend in Films
by Nancy Lou Blitzen

PSYCHOLOGY, once the realm of the specialist, is now in the public domain. Its influence is everywhere. It is a deciding factor, for many organizations, in hiring new employees. Salesmen use it in their strategy to overcome sales resistance. Employee relations training programs stress its application in solving personnel problems.

This influence is reflected in films, whose subject matter may range from family problems to traffic safety. Treatment is dramatic, comic, or straight. The story is directed to the individual himself or society as a whole. Wherever the subject, treatment, or audience appears susceptible, the psychological approach is in growing favor these days.

The “Inner Man” Theme
Self-analysis is a popular theme. General Electric’s The Inner Man Steps Out uses it for supervisory training. When Jerry complains to his doctor that he gets no cooperation from his men, or even from the front office, and cites examples to prove it, the doctor tells him about the basic needs of individuals, especially for security. He compares these needs with “inner men,” each representing a different security—one for group security, the other for individual achievement as security.

Jerry doesn’t quite understand this, but when he gets home he meets his “inner man” at the door who represents his common sense. He makes Jerry look at the difficult situations at work as they really happened, not as Jerry thinks they did. Jerry sees that he was high-handed with his fellow workers and men. Naturally, he begins to understand and promises reform. It is assumed he does because of basic personality changes.

Finley’s Emotional Problem
Another aspect of this theme is seen in Mr. Finley’s Feelings, Metropolitan Life Insurance Company’s new release. The emphasis here is on discovery of the emotional problem rather than its solution. Animation is used to present the action, seen through Mr. Finley’s eyes although he is never shown.

A complete day of his life is followed, from the moment he gets angry at his boss for asking him to work at home until he lands in jail after wrecking his car. Mr. Finley goes through this day in varying states of anger and resentment, each caused by little incidents which irritate him, aggravate or annoy him.

It isn’t until his friend, visiting him in jail, points out calmly that he has always reacted that way (antagonistically) to anyone in authority that Mr. Finley begins to feel his reactions aren’t normal.

He implies he will do something about it when he can. Just what he will do to get himself straightened out isn’t stated nor is the outcome ever indicated.

The color artwork does not detract from the seriousness of the subject. The production is designed to promote discussion and, if what happened when I saw it is any indication, may even start some heated ones at that.

The individual’s emotion and its effect on others is dealt with in Anger at Work, cosponsored by International Film Bureau, Inc., and the Oklahoma State Department of Health. The subject is anger and its control. The film shows how anger is transferred from one person to another person or situation. The form this transfer takes for different people makes up the story.

The Transfer of Anger
After Ed Wilson loses his stake when his boss carelessly ruins his draft, Frank McCoy shows him how to avoid doing this by pointing out the way other people around them transfer their anger. Some do it sensibly, like O’Shea, who makes selling a game using the customer as the opposing team, and works off...
Look at Pictures:
(Continued from facing page)
any excess energy or resentments on the golf course: Frank himself who turns his anger into jokes, laughs it off.
Some do it foolishly, like Mrs. Nugent whose headaches she attributes to typing are really the result of her jealousy of Miss Howell who got the job she wanted; Carter, who suffers from a chronic ulcer because his nagging wife calls him every hour. By watching these people, Ed learns how to improve his attitude and reactions to anger and, naturally, also improve his work.

What About Deeper Causes?
The techniques presented for controlling anger are extremely simple and nothing is mentioned about possibilities of deeper causes for the various harmful reactions shown.
A fertile field for the psychological approach is safety. Evident in all its areas, it is particularly noticeable in traffic safety films. Aetna Life Affiliated Companies' Look Who's Driving uses it to expose uncontrolled emotion as a major accident cause. The treatment is semicomic because of the type of animation used to portray the theme.

Charlie Younghead wonders about other drivers he sees who exhibit the selfish, undisciplined behavior often seen in young children before they learn self-control. Then he suddenly behaves the same way when he gets angry with another driver and chases him. A lucky escape from a near fatal accident convinces him of the folly of such attitudes and actions.

Emotions of a Speeder
Sid Davis Productions holds a psychological inquiry into the emotional reasons for the speed habit resulting in the death of a teen-age boy in their 16mm release What Made Sammy Speed? Progressive Pictures' The Human Factors In Driving studies, in a semi-documentary style, the emotional limitations (stress, anger, competitive urge, etc.) which are often factors in traffic accidents. And so it goes.

Personnel relations lends itself to a psychological touch. GE- All I Veed Is A Conference, produced by Henry Strauss & Co., Inc., tells how to conduct meetings by observing individual differences and reactions.

(Continued on the next page)
Some overexposures can be corrected with proper processing.

Look at Pictures:

(CONTINUED FROM PRECEDING PAGE)

then using these observations as a guide to directing the group. The simplicity of this technique is sharply stressed by the skill with which the group leader manages to handle the difficult people who come to his meetings.

Tongue-in-cheek humor keeps this from appearing as the ultimate answer to problems of this type.

The Communications Casebook, Henry Strauss & Company's four film series, illustrates problems encountered when speaking to personnel without considering their individual differences, emotional reactions and sensitivities. Each film pictures a specific instance and tells how to avoid it.

One of these, The Case of the Chain Reaction, suggests ways to give orders without incurring ill will or hurt feelings. The Case of the Wrong Wave Length cautions against talking without thought to the listener's emotional sensitivity.

On Emotions and Retirement

Films on emotional problems not related to specific occupations or activities abound. Coronet Instructional Films has a series of such productions, two of which are Control Your Emotions, showing psychological concepts of stimulant-response applied to practical work of emotional control. Developing Self-Reliance needs no description as the title adequately covers the subject.

Even retirement gets its share of psychology. Two Oklahoma State Department of Health films deal with emotional problems of that subject. Retire To Life follows one man's struggle to find direction in what he feels is a useless life after he stops working. The other, Adventure In Maturity, shows a woman discovering that she has much to contribute to herself and the community, although her family responsibilities are over.

The list of films using or presenting a psychological approach is lengthening. How many more will appear depends on how much longer the unabated layman can apply psychology without doing any tangible damage to himself or others. I will let the experts decide the eventual outcome, good or bad.

Films in the Limelight at 45th Nat'l Safety Congress

* A closing note to all those interested in films on safety. During the 45th National Safety Congress and Exposition, October 21 through 25 in Chicago, two major film showings will be presented at the Conrad Hilton Hotel.

The National Safety Council will have a continuous showing of their industrial, commercial, vehicle, and school safety films in the North Exhibition Hall Annex. This will start at 8:30 a.m. and continue until 5:30 p.m. each day except Friday. Requests for particular titles will be accepted and staff from the Council will be present to give information on availability and answer any questions regarding these productions.

On Tuesday evening, October 22, starting at 7:30 p.m. the National Committee on Films for Safety will show the nine winners of their 1957 contest. This will be in the Grand Ballroom. Presentation of plaques to the sponsors of these films will be made during the program.

The films to be honored are Knowing's Not Enough (U.S. Steel), Go To Blazes and First Aid for Aircrews (National Film Board of Canada), How To Have an Accident in the Home And I'm No Fool As A Pedestrian (Walt Disney), Falling and Bucking Timber (Pacific Northwest and British Columbia Loggers Associations), Trains, Tracks and Safety Facts (Pennsylvania Railroad), The Two Sleeping Lions (AAA Foundation for Traffic Safety), Traffic Action Series of eight films (President's Committee for Traffic Safety).

Vital Statistics

* Information on type, time, and color of films mentioned in the body of this article. Also the names of the organizations distributing them. Unless otherwise noted, all films are available on a free loan basis, involving only transportation charges.

The Inner Man Steps Out—black & white motion, 27 minutes. General Electric Company, Apparatus Sales Div., Publication and Film Distribution Unit, 1 River Road, Schenectady, New York. Also available for print sale via Henry Strauss & Co.

Mr. Finley's Feelings—color motion, 10 minutes. Metropolitan Life Insurance Company, One Madison Ave., New York 10, N.Y.
ANGER AT WORK—black & white motion, 21 minutes. International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4. (Rental and sale)

LOOK WHO'S DRIVING—color motion, 8 minutes. Aetna Life Affiliated Companies, Public Education Dept., Hartford 13, Conn.

WHAT MADE SAMMY SPEED?—black & white or color motion, 10 minutes. Sid Davis Productions, 2350 S. La Brea, Los Angeles 16, Calif.

THE HUMAN FACTORS IN DRIVING—black & white motion, 11 minutes. Progressive Pictures, 6851 Thornhill Drive, Oakland 11, Calif.

ALL I NEED IS A CONFERENCE—black & white motion, 30 minutes. General Electric Company, Apparatus Sales Div., Publication and Film Distribution Unit, 1 River Road, Schenectady 1, New York.


CONTROL YOUR EMOTIONS AND DEVELOPING SELF-RELIANCE—color motion pictures, about 10 minutes each. Coronet Films, Coronet Building, Chicago 1, Ill. (Sale only)

RETIREE TO LIFE—black & white motion, 22 minutes. ADVENTURE IN MATURITY—black & white or color motion, 22 minutes. International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4, Ill. (Rental and sale)

...and Worth Seeing

FIRST AID FOR AIRCREW—extreme realism used to illustrate on-the-spot first aid for injured airmen. Sponsored by Canadian Dept. of Defense (Air), produced and distributed by National Film Board of Canada, 3255 Cote de Liesse Rd., Montreal, Quebec or 630 Fifth Ave., New York City. A 28-minute color film.

PRODUCER DIRECTOR

Excellent experience in industrial, educational and documentary motion picture and audio-visual production, utilization and communication. Good technical background. Master of Arts degree in audio-visual communication. Young. Currently on staff of leading film company.

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Showing the complete Radiant line, giving full specifications and sizes. It will enable you to select the right screen for your needs!

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There is a type and size screen that is most efficient for every projection need. To get the most out of any projection program—it is extremely important that the right screen be employed. Out of many years of experience in working with all types of projection—under every possible condition—Radiant has compiled a basic set of guiding principles in screen selection that have proven a great help to thousands of projection screen users.

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From the compact little table model to the huge Sky-lift Screen, including triped, wall, wall and ceiling screens—the Radiant line in sizes, types and fabrics is the most comprehensive on the market today. There is a Radiant Screen for every projection need!
INDUSTRY’S USE OF 16MM CAMERAS BROADENS

Northrop Aircraft Demonstrates Expanded
Industrial Use of Mitchell Cameras

Over 100,000 feet of film were shot last year by two 16mm Mitchell cameras operated by a full-scale motion picture unit at Northrop Aircraft. Operating daily throughout the year, these 16mm cameras provide impressive evidence of the rising role of professional motion picture equipment in American Industry today.

Northrop, a leader in airframe and missile manufacture, makes diversified use of their Mitchell cameras. Motion pictures range from employee activities to engineering test films—where re-shooting is impossible and where steady, accurately-framed film of superior quality is consistently delivered by Mitchell cameras.

No other single camera is today used by American Industry for such a broad range of filming requirements as is the Mitchell camera. Easy operating Mitchell cameras help create sales, meet delivery schedules, and systematize and accelerate research and development. For details about Mitchell equipment that will meet your specific needs, write today on your letterhead.

*85% of professional motion pictures shown in theatres throughout the world are filmed with a Mitchell
Reminds Workers to Think Safety

The United States Steel Corporation Combines a Prize Motion Picture With a Memorable Campaign of Reminder Devices to Prove "Knowing's Not Enough"

How many companies today are getting full value in utilization from their investments in industrial motion pictures? Technically, of course, they get their money's worth. Specializing film producers, working with today's improved color, sound, and photography, turn out films of the highest technical quality.

But getting out a good picture and getting the good out of a picture are two entirely different things—and it is here that companies short-change themselves.

They produce a film for training, public relations, advertising, or some other purpose, and assume that, because the film itself has impact, they have done their jobs. Actually, of course, they have just begun.

Part of Over-All Motivation Program

To be really effective, a film must be designed, not as an isolated presentation, but as part of an over-all program of motivation or training; and that program, in turn, should incorporate reminder devices lifted from the picture.

During the past year, United States Steel has been conducting a successful experiment with an employee safety program designed along these lines—and the results have exceeded the highest hopes of even the most optimistic of those who have been working with it.

Film Awarded National Safety Plaque

The program is based on a 27-minute color motion picture titled Knowing's Not Enough which was awarded a plaque in the 1957 non-theatrical film competition of the National Committee on Films for Safety.

Since KNE was introduced, about a year ago, safety performance has been the best in the Corporation's history. In addition, the program is developing into a full-depth nation-wide industrial and public safety campaign which, as nearly as can be determined, is unique in the history of safety promotions.

In fact, the people in USS are quick to admit that, as the saying goes, they have "a bear by the tail and can't let go"—and, of course, they are delighted.

First Safety Picture Made in 1912

It all began quietly enough. United States Steel, with many of its quarter of a million employees engaged in potentially hazardous occupations, has long been a leader in industrial safety. It was an affiliate of U. S. Steel which, 50 years ago, originated the slogan "Safety First!," and another affiliate which produced what is apparently the first industrial safety motion picture—a 35mm thriller called The Workman's Lesson—in 1912.

In recent years, their safety campaigns have run the gamut of conventional media—posters, banners, comic books, contests, slide films, scoreboards, analyses, and so on. But about two years ago, they reached another of the recurring plateaus which are characteristic of safety. Everyone agreed that it was time to produce a top-flight full-color safety motion picture.

They also agreed on two other points: (1) a motion picture by itself could not possibly do the whole job, and (2) the program would have to be at least Corporation-wide to achieve the desired results.

Safety Advisory Committee Set Goals

The project was assigned to the Safety Advisory Committee, a permanent coordinating body made up of representatives of the 13 operating units of the Corporation. This committee drew up a statement of objectives, together with a list of "Film Requirements," stating in part that the film should be in sound and color, with a minimum of speaking parts in addition to the narration: that it should include music.

Not Just a Film
-a Real Campaign!

★ Think of this U. S. Steel employee safety program as a prize safety film...and you're right! But its real value, as this article discloses, is in the motivating reminder devices built-in and around the motion picture for a complete integrated campaign.

Right (and above) a nasty spill in the kitchen is about to happen as Helen tries to IMProve by using a drawer as a step-ladder to reach the light fixture overhead.

Continued on the following pages...
Above: IMPatience tries to get Dave to work on a "hot" control panel without locking out the switch...but he sees a yellow flag in time.

(Continued from the preceding page)
and other elements designed to aid recall and retention of the safety message; that its approach should be motivational rather than instructive; and that the treatment should assure the film's suitability for nationwide public and industrial distribution as well as for Corporation use.

As one of the characters was later made to say, "This is not for our plant alone, but for every plant in town. In fact, for the whole community, because it applies to everyone. no matter what his job."

Aimed to Motivate—Not to Instruct...

The third item was particularly important—that the film should motivate rather than instruct. U. S. Steel believes that people know the safe practices to follow on the job, in traffic, at home. But mere knowledge cannot protect—safety must be practiced as well as learned. As the film's title puts it, Knowing's Not Enough.

A professional producer, Wilding Picture Productions, Inc., was called in and asked for script suggestions. The plot which evolved was based upon a sports car race which was later filmed, on location, at a Connecticut track.

Eddie, the driver, harries his three buddies in the pit to get him into the race on time. Each knows the precautions he should have taken but, after the race starts, each wonders if he has checked the car properly.

Eddie holds the lead for several laps, then loses control of the car and crashes. At the hospital his condition is listed as "critical." The safety message of the racetrack is carried into everyday situations as the other three go back to their homes and jobs. The climax comes when they are finally allowed to talk to Eddie in the hospital.

Build In Retention and Recall Devices

Three "recall and retention" devices were built into the film. One is the five-note musical theme which is repeated over and over when the track announcer, excited by the crash, bums his record player.

The second, which has been the easiest to adapt to a wide variety of uses, is the yellow flag used by track officials to signal "Emergency—Hold Your Places—Reduce Speed—No Passing—Exercise Caution."

The Four IMPS Make Their Appearance

And when his buddies report Eddie's injuries to their boss at the plant, the third recall device is introduced—a group of four IMPS whose full names are IMPatience, IMProviding, IMPurity, and IMPulsive. Their significance is explained and, thereafter, when any of the men is about to do a job improperly, he hears the five musical notes, and sees both an IMP urging him toward the hazard and a phantom yellow flag warning him of the danger.

Closed Circuit TV for Premieres

* The film was first shown in June, 1956, as the highlight of a 12-city coast-to-coast two-hour closed-circuit telecast to which 30,000 members of U. S. Steel management and their wives were invited. Fourteen auditoriums, each equipped with a giant theatre-size TV screen, were used.

C. F. Hood, president of U. S. Steel, presided from a studio in New York. Geor-

Hicks, longtime U. S. Steel commercial announcer, was mc at a "live" program telecast from the Syria Mosque stage in Pittsburgh and featuring top Corporation operating and safety officials. Knowing's Not Enough, on 35mm Eastman color film, was projected directly onto the screen in each auditorium. At the end of the safety portion of the show, the audience saw the regular United States Steel Hour dramatic program, which originated from its usual studios in New York.

Full Campaign Unveiled for Plant Use

Following this premier, top executives of the Corporation attended a meeting in Pittsburgh during which the entire campaign was displayed. It included, in addition to the film, 16 different 17 x 22" posters, eight different 24-sheet posters, a series of 10-foot yellow banners, small yellow flags for supervisors' desks, large yellow flags for meeting rooms and outdoor locations, 60 cut-outs of the four IMPS, a condensation of the film scenario in comic-book format, 16 different Safety Facts folders (printed on yellow paper, of course), and two sizes of yellow Scotchlite flags for car bumpers and similar uses.

Since the program was planned to run for eight months, this quantity of material made it possible to expose the personnel of each plant and office to a new poster and a new Facts folder twice each month, a new billboard once each month, and the yellow flag almost continuously. Recordings of the five-note musical theme were also made available for loudspeaker use near plant gates and at other heavy traffic points.

Over 2½ Million Pieces Were Ordered

As a result of this introductory meeting, orders were received for more than 2,500,000 items, including 110 16mm prints of the film, 300,000 comic books, 20,000 desk flags, and a total of nearly 2,200,000 posters, folders, Scotchlite flags, and other pieces.

Coverage within U. S. Steel has been almost

Right: IMPulsive is the IMP who tries to talk Sy into taking a dangerous short cut between two gondolas...
courtesy of the United States Steel Corporation. Here are examples of the banners, “Facts” folders, Scotchlite flags, posters, flags, cutouts and other reminder pieces (such as a cartoon booklet) available as “reminder pieces” which should accompany every industrial and community showing of the prize safety film Knowing’s Not Enough. Banners may be ordered from L. G. Harkins & Co. (see address within) and all other material should be ordered from the P.M.A. Corporation at the address within the brochure.
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We know, ahead of time, when and why an accident can happen, explains plant manager Hanson, but knowing's not enough... 

Plant bulletin board poster, featuring the four IMPS (Impulsiveness, Impatience, Improvising & Impurity) is "built into" this film scene.

The three friends wait out the verdict on Eddie in the hospital lounge. He was badly hurt when Impunity caused his racing car to crash.

"Speaking of IMPS, looks like the boss is already at work (note billboard) telling people about them, to practice what we know."

100%. The film was screened during working hours for more than 250,000 employees in conference rooms, training centers, dining rooms—even, at one plant, in a special 200-seat tent.

The Reminder Pieces Are Proving Value

Audience reaction has been uniformly favorable. People find the picture both entertaining and stimulating. Subsequent spot checks have confirmed beyond doubt the value of the reminder pieces. Folders are distributed in safety huddles; posters, flags, banners, and Scotchfile pieces have appeared throughout the community as well as in the plants; comic books go home in employees' pockets.

In fact, the program has been so successful and popular that it is being extended for nine months beyond its original eight-month run. Eighteen new banners, 18 new Facts Folders, 18 new 17 x 22" posters, and nine new 24-sheet lead pencils carry a Knowing's Not Enough reminder.

At the supervisory level, there are yellow flag cuff links and tie bars for those who complete their programs. Other gimmicks are being considered, adopted, and distributed as rapidly as practical.

The scheduling and handling of these items has been a gigantic job. At present, it is being channeled through 80 sub-shipping points in Division and Subsidiary offices and plants. All materials are paid for by the Corporation units using them; re-orders are routine on almost all pieces.

Public Industrial Showings Under Way

Tremendous as this program has been within U. S. Steel, this is only the first phase of the much larger objective—public distribution, which is now picking up speed. This involves two groups of audiences—other industrial organizations, and the general public, with much of the latter coverage coming, of course, as a by-product of the wider industrial use.

In making the full program available to other industries, all U. S. Steel salesmen have been encouraged to show the picture to their customers, and have been supplied with sample kits containing the full line of recall materials. Two 17 x 22" broadsides, printed in four colors and describing the entire presentation, have also been distributed.

Distributed by U. S. Steel Film Libraries

After U. S. Steel employees had seen the picture, 100 16mm prints were purchased by U. S. Steel's film library which lends films, free of charge, to industrial, civic, educational, and public service groups.

Prints for permanent use are available to customers of U. S. Steel at cost. They may be ordered directly from the producer, Wilding Picture Productions, Inc., 1345 Argyle Street, Chicago 40, Illinois. Be sure you have 16mm sound equipment for their use.

The four-color illustrated brochure bound in above is provided to our readers through the courtesy of the United States Steel Corporation. Here are examples of the banners, "Facts" folders, Scotchfile flags, posters, flags, cutouts and other reminder pieces (such as a cartoon booklet) available as "reminder pieces" which should accompany every industrial and community showing of the prize safety film Knowing's Not Enough. Banners may be ordered from L. G. Harkins & Co. (see address within) and all other material should be ordered from the P.M.A. Corporation at the address within the brochure.
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Emphasis has shifted, as planned, from largely in-plant use to take-home reminders and family acquaintance with the program. The original 35mm prints are being shown without charge in plant town theatres. A hundred thousand yardsticks, printed in brilliant IMP colors, are being distributed to employees as they leave the plants, thus creating an immediate multi-color impact as well as guaranteeing home exposure to the message.

Soap, Pencils and "Flag" Award Pieces
Cakes of soap, printed with IMPs (which last as long as the soap does), are being used in some places. Regular yellow Corporation lead pencils carry a Knowing's Not Enough reminder.

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In making the full program available to other industries, all U. S. Steel salesmen have been encouraged to show the picture to their customers, and have been supplied with sample kits containing the full line of recall materials. Two 17 x 22" broadsides, printed in four colors and describing the entire presentation, have also been distributed.

Distributed by U. S. Steel Film Libraries
After U. S. Steel employees had seen the picture, 100 16mm prints were purchased by U. S. Steel's film library which lends films, free of charge, to industrial, civic, educational, and public service groups.

Prints for permanent use are available to customers of U.S. Steel at cost. They may be ordered directly from the producer, Wilding Picture Productions, Inc., 1345 Argyle Street, Chicago 40, Illinois. Be sure you have 16mm sound equipment for their use.
Safety Campaign Is Getting Results . . .

AS COMMUNITIES AND PLANTS ADOPT THIS INTEGRATED PROGRAM

* Reaction among outside organizations has been enthusiastic and, although this promotion has barely started, these groups have already purchased more than 100 prints of the picture and hundreds of thousands of recall pieces.

One of the first outside users was the highway patrol of a metropolitan area some distance from Pittsburgh. Within hours, police vehicles in an entire county were sporting yellow Scotchline flags.

In Use Among Other Steel Companies

Several other steel companies have purchased the entire program and at least one has shipped a new leader onto the film, giving U. S. Steel credit for the production (the film itself carries only a brief mention of USS sponsorship) and explaining that, rather than produce a new program of their own at this time, this company is picking up Knowing's Not Enough intact.

There has also been an interesting side-effect which USS people predicted a few months after Knowing's Not Enough got under way: its success has stimulated other companies to begin production of their own safety films. Organizations which have never used motion pictures before are making inquiries about the procedures for producing them and about the integration of the follow-up techniques.

Follow-Ups Help Keep Ideas Alive

And it is here—on the follow-ups—that steel officials place their major emphasis. The film by itself does not and cannot do a complete job. The ideas which the picture presents must be kept alive in the minds of the viewers. After all, repetition is a cardinal principle of advertising, and what does anyone try to do in a safety campaign—or a sales training program—or a public relations presentation—but sell ideas?

The secret of success is in keeping the important points everlastingly before the people you are trying to convince.

This is what USS believes it is accomplishing with Knowing's Not Enough, and why they think that, with the help of well-designed recall devices, they are getting their investment value out of the picture—not once, or twice, but many times over.

How to Obtain This Safety Film

★ Prints of this prize safety motion picture, Knowing's Not Enough, are now being distributed on a free loan basis through the six U. S. Steel film distribution centers. Apply to source nearest you or write the Industrial Relations Department, U. S. Steel Corporation, 525 William Penn Place for further details.

Since the film is especially popular and prints are limited, it has been necessary to limit bookings to one-week maximum periods. Borrowers are asked to give at least one month's advance notice when requesting a booking.

A Salute to United States Steel

for the Year's Best Safety Campaign

★ Speaking to a group of industrial audiovisual executives, a top authority in the field of safety education recently cited Knowing's Not Enough as the best current motion picture available to "affect attitudes among workers" and called this a most important and frequently overlooked goal.

We share his high regard for this United States Steel film and especially for the very complete campaign which has been built into and around the picture. The reminder pieces cover almost every imaginable item, from 24-sheets posters to the soap in employee's washrooms. They drive home the film's key theme: safety is a never-ending personal fight against our own laxities.

Steel merits a salute from this corner for its unselfish sharing of this campaign with industry, its customers, and the public. The millions lost annually in avoidable accidents are overshadowed by the wasteful loss of life and crippling injuries this program will help to avoid wherever it is used.

—OHC

Red: it's the moments when there's something in your mind . . . stronger than what you know. Stronger than your own habits . . .

Designing tomorrow's cars . . .

a scene in the "Ford Stylist"

Important Role of Designer

Pictured in the "Ford Stylist"

Sponsor: Ford Motor Company.

Title: Ford Stylist, 30 min. color, produced by MPO Productions, Inc.

★ Ford recently let a quarter of a billion dollars on the success of the new Edsel. It did so in the hope that the public would not only accept the new car's engineering advances, price and prestige quotient, but would be finally won by its style.

Manufacturers know that of all criteria of judging automotive commercial success, style is probably the most important and certainly the most imponderable. GM discovered, with dismay, in 1957,

What will it be in '58 and '59? Will Ford bet on gremlins or slots or fins? Will the new cars look like birds or turtles? Ford Stylist doesn't give this answer, but it does underscore the importance of the styling department, and let's it be seen that Ford is second to none.

No dream cars are dreamier than the futuristic versions seen in a symbolic spy sequence of this film. Yet, the picture points out, that styling is more than dreaming, and stylists are much more than wide-eyed visionists.

No "plant tour." Ford Stylist more often resembles the film of the future as it peers through "inner eyes" to visions of '60 or '61. '57?

Ford will distribute the film through its own film libraries.

International Advertising Association

Notes Films' Gain in Overseas Budgets

★ A survey of international advertising expenditures conducted among 3,000 U. S. companies by the International Advertising Association of New York reveals that motion pictures were among the first ten media used for overseas promotion. A total of $145 million dollars was expended among the companies surveyed. The figure was only one decimal point below the $148 million expended in each case for advertising in U. S. international trade journals and for U. S. international consumer magazines. In addition, the overseas television expenditure of $22.3 million, probably included film commercials provided by these companies for foreign advertising programs.

BUSINESS SCREEN MAGAZINE
THE IDEA which launched the Christopher movement a dozen years ago was Father James M. Keller’s philosophy of awakening people to a sense of personal responsibility toward bettering the world through their individual actions.

The inspiration which turned him to the film medium as a vehicle to illuminate this idea and to inspire its emulation was a dual victory: for the screen has gained immeasurably by his efforts and his message is reaching countless millions around the clock via 16mm group showings and television. There is probably no other individual or group, religious or even government, doing as much with the film medium.

Over 300 Filmed Programs

The Christophers have found that the most effective way of reaching millions with this positive, constructive idea is by a combination of movies and television. To date, the Christophers have produced 26 half-hour dramatic films, 103 quarter-hour filmed informal TV programs, and 163 half-hour informal TV films. 16 of the dramatic films are available to group audiences for sale at print cost ($300), or through rental libraries ($5). All the films can be scheduled as free public service programs by television stations. It is difficult to pin down exactly how many prints of Christopher films have been made, but the number must be approaching close to 30,000. Over 3,000 prints of the first film, You Can Change the World, are in circulation, and some 1,200 of the second, Government Is Your Business, 337 television stations now schedule the Christopher program 52 weeks a year.

His Mission for 20 Years

Prior to the beginning of his work in the Christophers, Father Keller had been traveling all over the country for 20 years on behalf of Maryknoll missions, meanwhile working towards his present simple formula of getting “little people” to do “big” things. The Christophers’ motto is well expressed in the ancient Chinese proverb: “Better to light one candle than to curse the darkness.”

Although under Catholic auspices, the Christopher movement reaches out to people of all races, colors and creeds, Protestant, Jews and those belonging to no church, as well as Catholics, have either appeared in the films, or have helped in their production. The movement itself has no chapters, no meetings, no memberships, no dues. From a central headquarters in New York at 18 East 48th Street, monthly News Notes are mailed to over one million interested persons. This is the sole financing contact. Funds for the production of films, TV programs and literature are mostly provided by small contributions from the average man and woman to help make a better world.

Within less than a decade, one man with a mission has helped to create more than 300 filmed programs, using over 30,000 prints via 16mm and television, to inspire the average man and woman to help make a better world.

Mrs. Anne Keller appears in another filmed interview with Father Keller to tell of her civic leadership.

Right: a scene from one of the 26 half-hour dramatic films made by Christophers. This one is titled “Lincoln Speaks for Himself.”


d the world.

You Can Change the World, was just a gleam in Father Keller’s eye, he just showed up in Hollywood determined to believe there would be enough actors of good will to take part in the movie as a personal Christopher project. And he was right—they included Eddie “Rocky” Anderson, Jack Benny, Ann Blyth, Bing Crosby, Paul Douglas, Irene Dunne, William Holden, Bob Hope and Loretta Young. The film cost just $30,000 and has been seen by about 20,000,000 people.

Spurs Interest in Politics

Government Is Your Business, the second film of the series, was devoted to encouraging everybody to take an active interest in government. This film inspired countless people to participate every mon day in politics. One of these was Mrs. Anne Keller, of Yonkers, N.Y., who shoulders the multiple role of housewife, mother, county committee woman for her party, and vice-president of Roger Wade Productions, Inc. Mrs. Keller made government her business by working so hard in getting out the vote in her precinct that 906 out of 909 registered voters appeared at the polls in the last election.

In addition to Mrs. Keller, 93 other individuals who have made personal activity at community, national or world betterment part of their life will appear in the 1957-58 series of Christine programs, as well as 42 stars of the theatrical world who have donated their talents.

How the “Doers” Are Found

How does Father Keller find these people who have shown themselves as Christophers — whether unknown to them or not? According to his assistant, the Rev. Robert G. Howes, and his film distribution (continued on page 56)

NYBER 6 • VOLUME 18 • 1957
Candid Films Aid to Research

Saturday Evening Post Uses "Candid Camera" Techniques for Interviews with Typical Readers in Morristown, N. J.

A STRANGE EXPERIMENT was recently completed in Morristown, New Jersey. One hundred readers of the Saturday Evening Post in that area were surprised to discover no magazine in the mail for two weeks in January. There was no explanation, no warning, the copies just did not arrive. Shortly thereafter, each subscriber received a telephone call inquiring about the missing issues. Behind this strange circumstance was Allen Funt, producer of the Candid Camera Films for television, theatre, and recently for industry. Working with the Curtis organization, it was part of his assignment to secretly interview and photograph a group of typical Post readers to learn their deepest and most sincere feelings about the magazine.

Invite Subscribers to Office

It was one of Funt's assistants who telephoned the subscribers about their missing magazines. An appointment was arranged with each to discuss the problem. These people were asked to come to an office in Morristown to help in this independent investigation. Little did they suspect that the office was completely wired for sound, and that the Candid Camera was completely out of sight and ready to roll.

Funt spent about a half-hour with each of the Post readers. Always the starting point of each conversation was what were missing copies. But the readers were soon telling the entire story of the Post as it affected their lives. The subjects were of all ages and all income groups. They were all chosen at random, but the experiment continued until a completely rounded sample was assembled.

Edited Into 25-Minute Film

The results of all of this were finally edited into a twenty-five minute film. This special edition of the Camera reveals with remarkable insight the relationship between a magazine and its readers.

Whenever the interview was completed, the subjects were informed about the hidden camera and the line experiment was explained. If anyone had the slightest objection, his or her film would not even be developed. One part of the happy result of this Candid experiment was that not one single person withheld consent.

Shown by Sales Organization

In all, 24,000 feet of film was exposed which was at great difficulty reduced to 300 feet. The film is being distributed by the Curtis Publishing Company coast to coast through its sales organization. The Post film is the thirteenth business project which producer Funt has completed. A relative newcomer in this field, he now believes it is worth serious attention. In the past three years he has done similar films for such companies as Kelvinator, Bristol Meyers, Schenley, and Simmons Mattress. Each film tackles a special sales or trade relations problem, and in each case an enormous amount of planning precedes the hidden camera photographer.

After having photographed more than a million people for television and motion pictures, the techniques are second nature to the Candid Camera Organization. By now that is the least of problems. Funt now concentrates on the concept of a business film which will bring new insight to an industrial problem and greater impact to a business message.

This is indicated in a variety of problems he has tackled. A film for the Schenley Company is an interesting case. Schenley was about to introduce a completely new package, bottle, and label for its entire line. Having invested millions in this packaging change, they were anxious to have full trade acceptance and enthusiasm.

The film was based on the following idea: A few months before new packages were introduced to the trade, he and the Candid Camera crew were to work in package stores throughout the country. Posing as a clerk, Funt would serve those people who called for Schenley whiskey. He would offer them a choice of the old bottle or the new. The universal preference for the new bottle and label were captured on film.

When Schenley was ready to distribute its newly-styled line, the candid Schenley film was shown to dealers everywhere. It gave them assurance that the public would not only welcome the change, but it would mean more Schenley business.

Sponsor: Chrysler Corporation.


* People and Profits, 25 minutes, is a candid-camera-type motion picture of the Chrysler Training Center, which is why it was shot on high-speed black and white film instead of color film.

Purpose of the film is to show the Chrysler Training Center in action and thereby to persuade Chrysler dealers to visit the center and send more of their employees to the Chrysler training program.

People and Profits shows the advantages to be gained by attending courses offered at the training center on all phases of a Chrysler dealership operation. An internal newsletter, the film stresses the importance of finding and training the right persons for the right jobs. The picture was produced for Chrysler Corporation by Raphael G. Wolff Studios, Inc., Hollywood.

Planned for internal showing only, People and Profits may be obtained by special request to sponsor's Motion Picture Dept.

Federal Civil Service Jobs Examined in Army Picture

* Information on securing a job in the federal civil service is provided in Working for the U. S. A., a 14-minute motion picture recently released by the U. S. Department of the Army.

The film explains the nature and significance of civil service employment, how positions are obtained, wage scales, opportunities for advancement and fringe benefits. Attention is given to the requirements for qualified clerical, technical and professional employees in the various departments.

Working for the U. S. A. is distributed by United World Films.
KAISER LOOKS Ahead to “The Next Ten”

Films Designed for both employee and general public showings usually have one strike on them before they ever get into production—in trying to appeal to two essentially different audiences, compromises must be made in writing or production to include material specifically good for one audience and often not so good for the other.

When Kaiser Aluminum started planning a tenth anniversary film it looked as though the odds would be even more stacked against a dual-purpose product since one of the main objectives of the proposed picture was to introduce the top management of the company to the employees, usually a dull prospect for a disinterested public!

Production Growth Creates An Acute Need

The need for such a picture was acute. Kaiser Aluminum in the ten years since its entry into the aluminum business as the old Permanente Metals Corporation had grown so that it now accounted for close to thirty per cent of the nation’s aluminum producing capacity, third largest in the industry.

Permanente Metals had just a few employees in 1946 when Henry J. Kaiser decided to make his bold entry into the business—his was the only offer of hundreds of qualified companies solicited by the government to buy the deserted war-time plants in Spokane, Washington, no longer needed by an overproduced industry that had “aluminum coming out of its ears.”

Few of 20,000 Employees Knew the Story

Ten years later there were close to twenty thousand employees scattered from the office in Oakland to plants from Spokane, Washington to Chalmette, Louisiana, from Erie, Pennsylvania to Jamaica, B.W.I. Most of them knew little of the tremendous story of this new giant of American industry and its spectacular ten-year developments. (107th on Fortune’s 1957 list of America’s largest companies.

More serious, the growth had been so rapid and the pressures on the management so constant, that many employees barely knew the names of the small group of men who had guided the company from its inauspicious beginnings and still headed its rapidly expanding management.

A Film to Get Everybody Together . . .

As Jack W. Watson, then the company’s PR and Advertising Director, laid out the problem at one of the early meetings: “The film ought to be something of an organized evolutionary file of the past ten years to give our new people a sense of the whole . . . we have a lot of new key people who are very green about Kaiser and its spirit and they need this . . . it’s a thing we ought to do by personal contact and assimilation but that’s impossible and film gives a way to get everybody, the new people and the old people, together in one place.”

Additionally, the company needed a vehicle which could take its story to those specific groups, such as its distributors, who had a more than casual interest in it, and also to the general public, to whom the name Kaiser was probably still more closely associated with ship-building than with aluminum. But it is conceivable that the general public couldn’t care less about meeting five vice-presidents.

“First Pour” Film

Cutting off electricity to the potlines of molten aluminum too long time could cost millions. The crew was given 60 seconds during which power was diverted to film this scene.

Largest lighting setups at Trentwood were for the 112” hot mill and the 5-stand, five separate rolling mills in tandem, reducing metal from three-quarters of an inch to a tenth of an inch.
Cameras record progress reports to Kaiser people

Left: D. A. Rhoades, (far left, seated at desk) was pictured during shooting of lip-sync sequences on set built to represent the plant manager's office of Mead reduction works.

Above: here's the closeup of Mr. Rhoades, Kaiser vice-president and general manager, as he says: "It's been a Kaiser principle to take a young man with ability and give him the ball . . . load him up . . ."

Above: T. J. Ready, Jr., vice-president, said: "the key to any planning . . . faith. This company was founded on faith, when not many people saw a future in aluminum. . ."

Left: speaking to the camera is S. S. Iuch, vice-president, who recalls "First order I ever took was from the Glenn L. Martin plant at Baltimore. It was for 2 million pounds of aluminum. One objective would be well fulfilled if this was the concept to come to people's minds when they thought of the name "Kaiser Aluminum" and if so it would fulfill a broader corollary purpose—to provide a compelling counter-attack on the stereotype of the "predatory capitalist" by showing an actual team of big business managers in their true light, as decent men and builders—and the thing they built as honest and useful—and along the way to demonstrate that opportunity for new things in this country, and for new growth, is still alive and open.

Longer Appearances in Employer Version

Lip-sync shooting sessions with vice-presidents are often productive only of woe, but the five sequences with the Kaiser Aluminum men rough cut with such compelling interest that it was decided to make a separate and longer version of the film for employees which would include much more of this personalized material than had been planned on or that could ever go into a public interest film. Thus the first production emerged at 52 minutes running time.

Half of the making is in the showing and The Next Ten was given a full "family night" treatment in cities and towns where Kaiser Aluminum has plants or major offices. Employees and their whole families were invited to see the film and a first-run feature at major theatrical motion picture houses on any one of several nights the program was presented. A significant plus developed in Ravenswood, West Virginia, where the corporation is building its new reduction works and rolling mill, currently estimated at more than $200,000,000, and to employ between 4,000 and 5,000 when finished. There, after enthusiastic response by employees and their families, and the townspeople of Ripley and Ravenswood in general, the picture (together with a feature in 16mm) was taken to outlying areas within a radius of fifty miles. Wherever a projector could be set up, The Next Ten was screened to show the people upon whom the plant would be drawing for a significant part of its labor supply what Kaiser Aluminum is and what it expected to do in its new plants.

Awarded "Golden Reel" at Film Assembly

Once the major employee showings had been completed, the 52-minute version was shortened to one more suitable for general public distribution, the half-hour film now being distributed by Modern Talking Picture Service. Its first public showing, other than that of the answer print for the company management, was before the screening committee of the American Film Assembly—and in the final judging The Next Ten was awarded the Golden Reel as the best picture in the Industrial Processes category.
Chemistry and America's Future —a Cyanamid Anniversary Theme

Sponsor: American Cyanamid Company.

Title: The Man in the Doorway. 31 min. color, produced by MPO Productions, Inc.

* The Man in the Doorway sounds a little like the title of a mystery play. What man? What doorway?

The Man in this film can be any of three men—a bewildered ghost from the pre-Christian era: a prospering farmer in Pennsylvania or an experienced scientist representing the modern chemical industry in the United States.

The Doorway can be any of three doorways—the crumbling entrance to what once was a farmer's house in the Mediterranean hills: a barn door in the Nittau Valley of central Pennsylvania or a modern arch symbolizing all the doors behind which the chemical industry conducts helpful research.

The scientist in this doorway is not a salesman for Cyanamid, though perhaps he could have been. He takes his illustrations, for the most part, from Cyanamid's operations, but his story has a wider scope. Cyanamid has sponsored this film on the occasion of its corporate 50th anniversary to salute the industry of which it is a part and, in doing so, it acknowledges the contributions of its competitors to a continuously better life for people everywhere.

The ghost in the film appears briefly as a witness to the fact that ignorance of the laws of conservation is suicidal. A Roman, he starved on scenic terrain. Vast areas of once fabulously productive Mediterranean lands have been buried under sand, eroded beyond reclaiming, or totally denuded of topsoil.

The farmer sees from his barn door an eyeful of abundance. He knows how to protect his land from depletion. He understands crop rotation, soil fertilization, contour plowing and the rest.

But, unfortunately, things don't look as heartening in all parts of the nation as they do from our farmer's doorway. With axe and plow, our colonial forefathers began, and successive generations continued, a vast clearing and cultivating spree that was founded on the assumption that forests and grasslands were inexhaustible. That fantasy is exploded by the cold facts about our diminishing resources of land and our multiplying need for products of the earth.

The scientist defines his purpose as he is seen for the first time: "I stand in this doorway because the ghost in the ancient doorway still haunts us."

Speaking for science in general and chemistry, in particular, he demonstrates some of the ways that chemistry has bridged the lengthening gaps between nature's yields and man's needs. The key is conservation—for increased supply, for better usage, for better salvage of the things we discard, and conservation by searching out "man-made" products even better than those nature provides.

The Man in the Doorway will be distributed to non-theatrical groups by Modern Talking Picture Service, and to television stations by Sterling-Movies U.S.A.

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**Squibb Helps the Pharmacist to Increase Sales of Vitamins**

Sponsor: E. R. Squibb & Sons, Division of Olin Mathieson Chemical Corp.

Title: Vanishing Vitamins? 20 min. color, produced by Fordel Films, Inc.

* Impressive pharmacists with the average person's need for vitamins and teaching the pharmacist how to sell vitamins are the promotional objectives of this sales instruction film.

In planning the production, it was decided that an actual pharmaceutical salesman, rather than a professional actor, could do the most effective job of teaching other pharmacists to sell vitamins—providing the right salesman could be found.

The right man would be a salesman who had experienced the kinds of sales problems to be portrayed and had solved the problems. But the real-life sales-man also had to be a photo-genic fellow with the personality and voice to register his sales know-how on film. Professional actors were to be used as clerks and customers in the selling demonstrations and the lead had to be a salesman-actor who could shine among the pros.

To discover their natural star and to gather information for an authentic script, Squibb executives conducted a combination research and casting session with the aid of long-distance conference telephone calls.

Present at the conference was Don Livingston, director of the film. The general problem of vitamin selling was discussed and sales techniques from all over the nation were evaluated. The voices and telephone personalities of many pharmacists were considered. One personality stood out: that of Dave Peterson, operator of four pharmacies in Lewiston, Idaho. Peterson was asked to send a photo of himself.

Information from the numerous sources was turned over to Scripts By Oreste Granducci, Inc., for use in the creation of a scenario.

Peterson's photo was persuasive. He was asked if he would come to New York and play the part. He accepted the role and the Squibb reps had their pharmaceutical man. In the film, Peterson wanders around the pharmacy set explaining various selling situations as they occur. Sometimes he does the selling personally and the audience sees and hears sales resistance overcome.

Vanishing Vitamins? will be distributed to pharmaceutical groups through Squibb offices.

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**Sharon's "Steel Valley" Shows Making of Stainless and Alloys**

Sponsor: Sharon Steel Corp.

Title: Steel Valley. 18 min. color, produced by Industrial Film Producers, Inc., through Arthur Schmidt & Associates, Inc.

* Sharon, a leading producer of specialty steels, has sponsored this, its first motion picture, to show how fine stainless and special alloy steels achieve their special qualities.

From plant scenes of the blast furnaces and open hearths in Sharon's plants in the Youngstown area, the film moves on to show a few of the finished products which are produced, such as appliance shells, fuselages, titanium parts for jet engines, functional trim on automobiles.

Particularly noteworthy are several sequences where the narrator is tacit and the special music score and music score do effectively dramatize the action on the screen.

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**CASE HISTORIES OF CURRENT BUSINESS FILMS**
management man's drive to broaden his horizons.

As the executive prototype in the film explains it: "Since the end of World War II, companies of every size—from banking to auto-making—steel to supermarkets—have set up stock-room ownership plans for executives. And believe me—when you own a piece of the business, no matter how small—your job takes on a new dimension.

"You're not longer simply a vice-president, a department head. You've got a personal stake in the way the whole company's run.

"What's all this got to do with NATION'S BUSINESS...and with your advertising to business?" the film asks its audience. The answer is plenty..."because NATION'S BUSINESS concerns itself precisely with these new dimensions of business...with the motivations, needs, and interests of the men who are your best potential customers."

They not only read the magazine, they use it to get the information they need to perform more knowingly and effectively. The proof? During the past year alone, more than 19,000 business firms bought 663,000 reprints of articles. Because its editorial ear is tuned to the new dimensions of modern management, the magazine offers a new dimension in selling—selling in depth—to the business market.

The visual program is aimed to accomplish two basic objectives:

It informs the advertiser...gives him a valuable insight into the character and outlook of the men he wants to reach.

It develops in the advertiser acceptance of the idea that the magazine has a finger on the pulse of the market...that it provides a direct channel to the men who own and operate American industry.

As one prospect remarked to a sales representative after a recent showing: "This thing makes sense..."...a sentiment we think sums up a very major aim of any sponsor of business films."

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"Share in America" Delivers Basic Truths of Free Enterprise

Sponsor: Sunray Mid-Continent Oil Co.

The "big boss" of industry is discovered to be a man who works as hard or harder than his so-called "slaves," a man who raises a family, pays taxes, goes to church and is respected by his associates in all echelons of life.

A rebuttal to criticism of capitalism, Share in America interposes a young dark-haired fellow with horn-tinned glasses who seems at American business. The critic is answered by Walter Kronkite, CBS newsmann, who narrates the film.

Kronkite's retorts are supported by sequences depicting the oil industry and an oil corporation—Sunray Mid-Continent and D-X Sunray—as examples of American business in operation. The viewer sees how the shareholder's investment enables the company to find new oil reserves, lay new pipe lines, construct research laboratories, expand refinery operations for the improvement of petroleum products and expand marketing facilities.

Share in America was produced by The Calvin Company of Kansas City, Missouri. Sponsor executives guiding the production were Clarence Niessson, D-X advertising manager, and Luther Williams, public relations manager. Film crew traveled more than 500 miles during the production. Publicizing the picture to the corporation employee family, The Sunray News, house publication, utilized a series of scenes from the film matched with photos showing how the scenes were produced.

The documentary is being shown to Sunray and D-X employees in the organization's 24-state area of operations and to sales groups in the company's 17-state marketing territory. The film has been shown to numerous civic clubs, men's groups, professional societies, stockholders and investment analysts, teachers and students. D-X Sunray's Advertising Department, Box 331, Tulsa, makes a print of the film available to any recognized group which is interested.

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"Your Attitude Is Showing"

A new 47-frame sound slidefilm titled Your Attitude Is Showing is part of an employee motivation kit for "behind the counter" retail sales training use. For information on the new package program contact United World Films, Inc., 1445 Park Avenue, New York 29.
**Borden Premiere Hails the Hearty**

**Centennial Salute to Nutrition Progress**

As part of its 100th birthday anniversary celebration, the Borden Company, on September 9th, premiered its new motion picture, *Hail the Hearty*, in the Colonnades of the Essex House, in New York. The film traces the significant progress made by this country over the past century in solving its dire nutrition problems.

The film cites the achievements of such scientists and inventors as Louis Pasteur; Lord Joseph Lister who introduced antisepic surgery; Gail Borden, inventor of condensed milk and founder of the Borden Company; Dr. Stephen Babcock, inventor of the butterfat tester; Dr. Henry Sherman, whose calcium balance studies paved the way to better national health; Dr. Elmer McCollum, discoverer of vitamin A; and Dr. Harry Stroebel, whose work led to the fortification of milk with vitamin D and contributed to the eradication of rickets.

**Film Graphics for Historical Sequence**

The techniques used in *Hail the Hearty* make it an unusual motion picture. To give the flavor of America of a hundred years ago, excellent stylized use is made of film graphics. And being based on authentic documents and objects of the times obtained from leading libraries, museums and private collections, the film presents a true pictorial history of the development of nutrition and the mass availability of foods. It should prove an important contribution to public knowledge of nutrition and its progress.

Written and Directed by George Stoney

Produced by Charles Palmer and Parthenon Pictures. *Hail the Hearty* has a running time of 28 minutes, color. It was written and directed by George C. Stoney. The film will be distributed by Sterling-Movies U.S.A. for both television and home group showings.

**Attentive film viewers are Sigurd S. Lorman, president of Young & Rubicam, Inc. (left) with Borden's president Harold W. Comfort.**

**Premiere guests [l. to r.] were actress Kitty Kelly; film-maker Shirley Clarke; P. Johnson, museum film head; George Stoney; Mr. Korsen.**

**Distinguished nutritionist Dr. Harry Steenbock of John Hopkins University (left) discusses film with Steve Korsen of Borden p.r. staff.**

**Borden's chief executive Comfort (left) listens as Charles [Cap] Palmer of Parthenon Pictures talks about high spots in the picture.**

**Borden PR Staff Sets an Example in Showmanship**

* When time was nearing for release of the new Borden film, *Hail the Hearty*, the company was sure it really had a picture that would be interesting not only to nutritionists, schools and other groups, but also to magazines, newspapers and book publishers because of the wealth of authentic materials used in the film and now available to publishers as background material on the America of a century ago.

In addition, it was thought that a successful launching of the film might continue the good will work of the company, not only among food and women's page editors, who are always a special concern of Borden public relations efforts, but to business, education and film editors of the press, as well.

A "First" for Management Guests Also

*Hail the Hearty* was so new at premiere time that none of the company officials had seen it, and the project committee in charge of the film thought that a first showing for management could not come at a better occasion than in the midst of a large and enthusiastic (it was devoutly hoped) audience.

So, as the film took final shape, just two weeks before the target release date, the project committee, composed of Stuart Peabody, director of advertising; his two aides, Lyle Smith and Thomas Niles; Milton Fairman, director of public relations; Stephen E. Korsen, assistant director of public relations; and Edward J. Murphy, of the public relations department, decided to introduce the film at a gala premiere. Stephen Korsen was handed the job of coordinating the premiere events.

After visiting 15 hotels, Korsen selected the Essex House, based on its good sized rooms, the Colonnades; its good atmosphere; and the management's evident desire to offer complete cooperation.

**Catering Cooperation Was Exemplary**

Catering cooperation is especially important to a food company, and the Essex House went all out in this department by using all Borden products, and dispensing them so assiduously and gracefully that no Borden product manager could complain that his particular items were receiving less than top billing.

530 invitations went out on Wednesday, August 28, for the premiere to be held on Monday afternoon, September 9th. By Friday, the 30th, 191 acceptances had been received, and by the following Friday, 318 acceptances were in. Contrary to some opinion that newspaper and magazine people are lax in responding to invitations, Mr. Korsen found that almost all of them did respond to the invitation, and most of them came. And although 318 responses to 530 invitations is a fine batting average, the company probably could have done better amongst educators if the premiere had not come at such a busy time.

(CONTINUED ON THE FOLLOWING PAGE)
**Borden Hails the Heartly:**

CONTINUED FROM THE PRECEDING PAGE

Good Planning and Hard Work Help Make a Premiere Success

*As we followed Steve Korsen about on the day of the premiere, it was evident that the affair had been thoroughly timed and organized. As coordinator, Korsen was able to start the waiters, signal a PR man to greet an important guest at the door, all by the glance of an eye. Although everything was laid out in advance before the first guest arrived, Korsen managed to recheck the lectern, the projector and projectionist, the public address system sound level, the receptionists, the hotel banquet manager, while personally greeting 57 guests and making short conversations with 19 of them.

All the planning and hard work on the spot paid off. The Borden premiere clicked. Milton Fairman, Borden director of public relations, and Mr. Korsen's hosts, greeted the company's guests on the button at 4:15, spoke for two minutes, the film came on in sharp focus, proper sound level, and the audience loved it. Borden executives got their first look at the film, and they not only liked it, but rather enjoyed being congratulated en masse and individually for presenting it.

And that is not only good public relations, but good company relations.

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**PR MAN KORSEN CHECKS DETAILS THAT HELP MAKE A PREMIERE CLICK**

Below: Korsen checks lectern, lighting for PR director Milton Fairman's premiere talk.

Below: the projectors which will show Borden's new film are carefully checked by Korsen before the guests arrive.

Below: Mr. Fairman (left) discusses timing with Steve Korsen and a member of the Essex staff in a final review.

Above: Borden employees handled the reception desk . . . where PR really begins.

Above: sound level of public address is checked by Korsen from every angle of the Colonnades.

Above: guests arrive and Korsen's on hand to greet Kitty Kelly, Perez Johnnes, film director of City of New York Museum.

On the bridge of a modern U.S. merchant vessel, in a scene from film "Lifelines U.S.A."

**American Steamship Lines Show Story of the Merchant Marine**

*The story of U.S. merchant ships, the areas served, and the role of international commerce in the country's economy and world relations is told in this new 26-minute color motion picture, Lifelines U.S.A.*

The film shows many of the exciting and exotic ports-of-call where American shipping helps maintain and expand world economies, bringing together in international "lifelines" the peoples of the world in a common enterprise. Among these "silent partners" in international commerce, the film points out, are merchant seamen, farmers, factory workers, ship-owners, businessmen and all those who provide goods, services and facilities for world trade.

Presented as an informational service by the Committee of American Steamship Lines, a group of 14 steamship companies in foreign trade, Lifelines U.S.A. is the most recent attempt to show the world-wide operations of American-flag ships and how essential such shipping is to our own economic welfare and to improved cultural and economic relations among all the free peoples of the world. Using a new-tied format, the film moves from port-to-port, bridging several sequences with on-the-spot interviews with some of the "silent partners": at their jobs helping to maintain the "lifelines" of commerce.

Produced by Dudley Pictures Corporation, in association with Film Counselors, Inc., Lifelines is available on a free-basis from the offices of Association Films in Ridgefield, N.J., La Grange, Ill., San Francisco, Calif. and Dallas.

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**Postscript on the Borden Films**

*Borden's Hail the Hartly was the company's first for public showing during the year but actually, the third film made in connection with the dairy firm's 100th anniversary. President Harold W. Comfort told employees what was being planned for the Centennial in a first film titled Our Great Big Birthday. The second film, Elsie & Co., Borden told the story of the company's divisions and featured new operations, special products, etc. Elsie is expected to serve as a useful indoctrination tool for workers.*

BUSINESS SCREEN MAGAZINE
It's the picture that counts
SkiIs helped to enliven the Edsel 57 Dealer Announcement Shows...

The inaugural of an entirely new automobile line, from basic styling to the organization of a worldwide dealer set-up, also involves an almost effort in sales promotion. The Edsel Division of the Ford Motor Company is meeting that rugged assignment with a program of multi-purpose sales aids that serve its dealers, their salesmen and Edsel prospects.

First, however, came the nationwide series of traveling road shows at which company officials introduced the new car to the dealer family. For this key operation, Edsel turned to Regan Film Productions, Inc., of Detroit and what was basically a "business meeting" with original music and skits was created. The show carried a 23-piece orchestra, involved 12 actors and singers in addition to a panoply of Edsel "top brass."

On September 8th, Edsel began unveiling its first year's sales training program. Here a unique combination of audio and visual tools is being put into effect for what the Division calls its "Green Line Program," consisting of seven primary promotional media.

Three of these are visual tools: (1) Two color sound slideshows, designed for the basic presentation of new product features, created from the customer's viewpoint. (2) Stereo viewers for Edsel salesman's "preview" in the customer's home or office of the five distinct Edsel models. (3) A series of six "comparison" sound slideshows (b/w) and including meeting guides and "retention" material. This series will not be released until after competitors announce theirs.

Eleven newspaper-style bulletins will be issued monthly to follow the release of the comparative slidefilm packages. Each of these will also be accompanied by a meeting guide. Other material includes a dealer showroom display rack on which inside pages of the Green Line newspaper are mounted back to back and plastic coated for ready reference; slide rule type "Fact-O-Graphs" will also give Edsel salesmen a point-by-point competitive analysis; finally, the seventh weapon in the Edsel selling arsenal, a series of six Tabular Data Sheets, designed to fit the salesman's guide book. These also provide comparative data.

The entire "Green Line" program was developed by Regan Film Productions, Inc., in cooperation with the Edsel Division. DuKane "Micromatic" sound slidefilm equipment was selected for the visual presentations, incorporating both desk-top presentations via built-in screen and sufficient illumination and sound volume for sales meeting use. In addition, every Edsel Field Office is equipped with Bell & Howell Filmosounds for projected 16mm media and this equipment is also being offered to the dealers.

The Edsel Makes Debut on the Stage and Screen...

Green Line Program Uses Audio and Visual Media

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Print Promotes Economics Pictures

Illustrated booklets and local television broadcasts are being utilized to promote the circulation of two new motion pictures which dramatize studies of complex economic problems—farm surpluses and the easing of import controls. The multimedia effort is sponsored by the Twentieth Century Fund, Inc.

The Twentieth Century Fund project was developed from two full-scale studies in book form: "Can We Solve the Farm Problem?" by Murray R. Benedict, and "American Imports" by Don D. Humphrey. These source books translate the work of expert committees. To verify the information in these books and carry it to more people, the Fund sponsored two new motion pictures bearing the book titles.

Stanley Neal Productions, Inc., New York City, produced the two 12-minute films, designating them to trigger discussion in adult and youth groups throughout the nation. A broad promotion and distribution program got under way when the Fund assigned the job of reaching the national audience to Public Service Network, Inc., of Princeton, New Jersey.

In accelerating local group use of the 16mm films, Public Service Network is making use of booklets and tv programming as preview aids.

To cut the expense and time involved in sending and returning regular "preview" prints of the films to local circulating libraries, Public Service Network is substituting paper previews in the form of 32-page booklets which reproduce the storyline with scenes from the film and text from the sound narration. These Filmtex booklets are meant to function as previews on paper for the film library and for group discussion leaders. The booklets also are suggested as take-home reminders for audiences.

As another part of the promotion — preview campaign, Public Service Network has arranged for television premieres of the Twentieth Century Fund films in more than 300 regularly scheduled telecasts during the next few months. Public Service Network has established several weekly public service tv series, shown via film.

Transition, one of Public Service Network's tv series, each week features film stories from the output of associations, industrial and governmental sources. The Network is employing the Transition show to introduce each Twentieth Century Fund film at local tv time periods—scheduled four or more weeks in advance.

The Network can alert local film libraries, group leaders and others interested in using the films later for local showings. Notified of the specific telecast dates and times, the local film users can preview the films on their own tv sets.

Samples of the new Filmtex preview booklets and information about the dates and times of telecasts of the films, Can We Solve The Farm Problem and American Imports—A New Look, may be obtained by contacting Sherman Price, president, Public Service Network, Inc., Princeton, New Jersey. The films are sold in color and in black/white.

Booklets, like this help to "preview" new 20th Century Fund films.

B U S I N E S S  S C R E E N  M A G A Z I N E
Set these few controls and...

make your own sound movies

These few knobs and jacks give you full control of a precision magnetic recorder—a recorder that lets you add your own commentary to any 16mm film!

You'll find this tidy control panel on a new kind of 16mm sound projector—the Kodascope Pageant MAGNETIC-OPTICAL Sound Projector.

This is a brand-new communications tool... two machines in one—a magnetic recorder, as we said, and a superb sound and silent 16mm motion picture projector as well.

All you do is have a lab apply the magnetic stripe along one margin of the film... Kodak Sonotrack Coating costs 2.5¢ per foot, after photographic processing... then you're ready to add sound.

Same principle as a regular tape recorder... you record, play back, add sound effects or music, erase and re-record as often as you wish.

The short check list at right suggests a few of the ways you can use this remarkable new machine. Discuss it with your Kodak Audio-Visual Dealer. Or write for your copy of Bulletin V3-44. It's free. No obligation.

How many ways can you use this flexible communications tool?

☐ Training and safety education
☐ Sales presentations
☐ Engineering and research progress reports, records, reviews
☐ Public and community relations films
☐ Foreign language presentations
☐ Filmed technical lectures
☐ Dealer promotions and helps
☐ Films for stockholders' meetings
☐ Personal messages from home office to branch or district personnel

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

Please send me complete information on the new Kodascope Pageant MAGNETIC-OPTICAL Sound Projector, and tell me who can give me a demonstration. I understand I am under no obligation.

NAME

ORGANIZATION

ADDRESS

CITY

STATE

ZIP

VOLUME 18

1957

47
"You and Labor Law" Sheds Light on History, Purpose, Principles

Sponsor: Employers Labor Relations Information Committee, Inc.

Title: You and Labor Law, 30 min., sound slide-film, produced by Trans-Film, Inc.

★ Surviving the cry of "slavery," the Taft-Hartley Law became the labor law of the land. The changing national conditions and moods which encouraged the law's passage helped to sustain the law but the day could come when the national labor law again would be loudly and bitterly assailed. It could be strengthened by amendment and equitable interpretation or it could be reread into its antithesis. Any national labor law could fail because of public ignorance.

You and Labor Law, a 30-minute sound slide-film interpreting the history, purpose and principles of our present labor law, is being distributed on a sales basis by the Employers Labor Relations Information Committee, Inc. Produced by Trans-Film, Inc., New York City. You and Labor Law, a color film, is in two parts.

Tracing the evolution of labor law philosophy and precepts, part one shows the judiciary's resort to property and criminal laws in the labor cases of the early 1800's—when there was no specially written labor law. The film outlines the development of labor laws through World War I, the NIRA, the Norris-LaGuardia Act, the Wagner Act and the Taft-Hartley Law. The growth of labor unions is chronicled.

Part two of You and Labor Law portrays the present law in action. The slidefilm reviews the law’s objectives and principles and summarizes more than a decade of its interpretation. Effects of the Taft-Hartley Law on employees, unions, employers and the public are explained. The second section also points to provisions of the law dealing with free speech, the right to organize, responsibility to bargain and right to work, recognition of picketing, welfare funds and secondary boycotts.

You and Labor Law is designed to stimulate discussion in company and employee groups, community organizations and schools. Prints are available for sale through; Employers Labor Relations Information Committee, Inc., 33 East 18th Street, New York 10, N.Y.

"The Magic Box That Remembers" Dramatizes Photography's Growth

Sponsor: Eastman Kodak Company.

Title: The Magic Box That Remembers, 16 min., color, produced by Informational Films Division, Eastman Kodak.

★ Responsible for much of photography's development, Eastman Kodak Company is an enthusiastic historian of film methods and the camera's role in American life. The Magic Box That Remembers, a 16-minute Kodachrome motion picture, is Eastman Kodak's latest addition to its record of photography's saga.

A promotional film, The Magic Box That Remembers depicts old and new techniques of picture taking as it dramatizes photography's growth since the 19th century. Exploring the heritage of the pleasure which American families find in the magic memory box, the film ranges from 60-pound cameras to Brownies, from flash powder to midget bulbs, from wet plates to today's color film and paper, new still cameras and motion picture cameras.

The film shows some of the intricate machinery used in the manufacture of modern photographic products.

The Magic Box That Remembers is being made available to camera clubs, youth groups, schools and other organizations. Loan prints may be obtained by writing to the Audio-Visual Service, Eastman Kodak Company, Rochester 4, New York.

★ Write the Business Screen Bookshelf for free list of useful film reference books and guides.
Does Your Slide Projector Give You Pictures —

THIS SIZE . . . . . OR THIS SIZE?

You probably are restricted to this small size because you are using an incandescent projector. Consequently, you are also restricting the size of your audience because of the small picture.

Are Your Pictures —

LIKE THIS . . . . . . . . . . . . . . . . . . OR THIS?

CLEAR & FULL OF DETAIL

You must be using a Strong Universal Arc Slide Projector. Then you have sufficient illumination to project pictures even when it is impractical, uneconomical or impossible to darken the room, or where it is desirable to maintain room illumination as for taking notes.

DARK & FLAT

You are probably restricted by the use of an incandescent projector.

THE STRONG ELECTRIC CORPORATION

"The World's Largest Manufacturers of Projection Lighting Equipment"

30 CITY PARK AVENUE

TOLEDO 1, OHIO

( ) Please send free literature and prices on the Universal High Intensity Arc Slide Projector.

( ) I would like a demonstration.

NAME

STREET

CITY & STATE
The "GREAT TEACHER" Films

What Kinds of Films Do Our Schools Need? Bruce Findlay, Los Angeles Educator and A-V Pioneer, Offers a Rebuttal

By DON CHASE

The Student's Effort Counts

Most educators maintain that the great lesson is not that in which the instructor makes the maximum effort; rather it is that in which the student makes the maximum effort. Schools are not striving to hire teachers or secure materials that can give exceptionally fine recitations and demonstrations. Education needs instructors and materials that can inspire students to make exceptionally fine recitations and demonstrations.

Education doesn't need Bob Hope and Gracie Allen on its classroom television and educational screen; there are enough of them in the classroom. Occasionally a Greer Garson and a Robert Donat portray a Mr. and Mrs. Chips, but even at that do you recall learning much subject content from either of them?

No one will deny the inspiration received from a great personality, the lasting impression made by a dedicated teacher possessed of that rare quality which is caught, not taught. If in one's entire education he teaches two or three such rare souls, that student is indeed fortunate. It is doubtful if any actor, a Ronald Coleman or a Helen Hayes, could reproduce such a character.

On the scale of teaching, the lecture-demonstration method is considered close to the bottom. Even those who, because of large classes or other circumstances, are forced to use the lecture method rarely com-

Forestalling damage is better than repairing damage

PEERLESS TREATMENT

—after 24 years, still the best way to protect and preserve film.

Get longer life from your prints!

PEERLESS

FILM PROCESSING CORPORATION

165 WEST 46TH STREET, NEW YORK 5, NEW YORK

959 SEWARD STREET, HOLLYWOOD 38, CALIF

Write for brochure

pointing to pictures, moving gadgets, blinking lights, to the accom-

ranny of a hundred piece orches-

tra that often at critical moments dows out the speaker and thor-

oughly confuses the student.

The good teacher uses many tech-


iques to bring her students along with her. She pauses occasionally. We are grateful for pauses. They add rhythm to music and to educa-

tion, too. The excellence of her teaching can be measured directly in proportion to her ability to get her students into the eternal try-

angle: Observation plus participation plus application. These three equal learning for keeps.

How does the good teacher do this? She uses combinations of techniques that encourage the stu-

dents to think, to compare, to analyze, to discern, to identify, to supply missing items, to solve problems, to show relationships, and to recall items. And, she does so while the presentation is in progress; not only when the lesson is over. This same procedure can and should be used in television and film lessons.

Please don't say this can't be done. It has been done successfully. The fact that we have seen few, if any, television presentations and few, if any, educational movies or still films, or have heard few, if any, transcriptions that use these techniques, is short of tragic.

Make Films Do More Teaching

Producers are "tryin' their eyes out" because they can't sell more "teaching films." They could if they would only make the films do more teaching instead of having the instruc-

tors do it all. Evidently producers would rather see teachers worn out than films worn out. Why? Who can tell? Perhaps this is be-

cause many producers have been primarily successful in the story or "commercial" film field where excellent technical production may cover poor script.

While it is true that all great teachers have been story tellers, it does not necessarily follow that all story tellers are great teachers. The film producer would do well to apply to his script the educational pro-

cesses and techniques just men-

tioned. He should and can do this in a search and competent a man-

ner as he does direction, photog-

raphy, sound recording, editing, musical scoring, and color printing. If because of excessive costs something must be sacrificed, let it not be the preparation of the script.

For every hour devoted to produc-

tion, ten hours should be devoted to the preparation and editing of the
Projector rides along to sell tires

Aboard 3 giant trailers of The Firestone Tire & Rubber Company ride 3 RCA 16mm Sound Projectors. They bring to dealers across the country the latest sales training films on tires and all the many other products in Firestone's varied line.

*Your* film programs may sell or train, inform or entertain. They do it perfectly every time on an RCA Projector. Engineered with all the steady dependability of RCA's famed theatre line, an RCA Projector operates like a breeze. Thread-Easy film path helps you get the show going in a jiffy. Extremely quiet operation keeps attention on the film. Precise sound reproduction gets the most out of every film's sound track.

For firsthand proof of the simplicity and efficiency of these projectors, call in your RCA Audio-Visual Dealer. He'll be glad to demonstrate, glad to let you run your films on one. Look him up in the Yellow Pages under "Motion Picture Equipment and Supplies"... very soon! Radio Corporation of America, Dept. P-283, Building 15-1, Camden 2, N.J.
Caravel: a Pioneer in Progress

A spokesman on behalf of keeping these types of production in the New York area.

"With animation, cutting, editing, opticals, sound effects, carperter's shop and studio stages all in one building," says Mr. Pincus, "the time element can be very closely controlled. We don't have to depend on these suppliers and their problems. Any production can be done there that can be done in any Hollywood studio."

Prospects for the Future

Asked about future prospects of film and its uses, Mr. Pincus has this prophetic view:

"We have helped to pave new ways in our field, but there are still uncharted areas in producing films for management, employee-public relations, in sales training and particularly in the merchandising of products. We found out that any business has to know what its various departments are doing, so we made films on this inter-relationship. We have to find better methods of disseminating top-management policy throughout a given organization, and for instruction at a supervisory level. We are constantly creating new uses of the film medium in dealer meetings, both live and on film, in the introduction of new products, in the researching, writing and production of engineering and other technical films.

"New York is a logical place to produce these films, close to both the creative and business centers of the country, and all that has been needed to develop this close understanding of the problems and challenges of business is the kind of new, completely-integrated film production center we are now opening.

"Although our films have won awards, the important award of a motion picture is that it do the job it was designed to do, and do it well. We measure accomplishment in the results from the pictures in terms of sales. Better relations and more efficient personnel—not in the honors it receives.

"With respect to government films, the need for effective films that train or educate, and especially influence, is greater today than when we first made them in 1932. The complications of modern armaments make it increasingly important that films be more efficient and less superficial in their approach than ever before.

"We feel we are on the threshold of a new era in films for industry and other sponsors. We have made tremendous gains in techniques and in understanding our clients' needs, but the secret way to success in making any picture is as true today as it was in the past: to work with a financially sound film company, complete facilities, a permanent staff, and a superb technical crew."

As in the past, Caravel and its new "one-stop" production center promises to meet these qualifications.

Above: modern animation equipment serves both industrial and television clients.

16mm needs SPECIAL CARE too!

DU/ART gives your 16mm negative SPECIAL CARE with:

RESEARCH IN 16mm PROCESSING...
Brought about the use of jet spray negative developing for faster—"bromide-drag-free" results.

CONSTANT LABORATORY SUPERVISION...
Hourly sensitometric tests to guarantee proper developing strength and constant chemical replenishing control assure proper processing for every foot of negative.

EFFICIENT LABORATORY ROUTINE...
Every roll of 16mm film receives constant detail attention from gamma strip and picture tests to special processing instructions for your individual program.

No matter how large or small the job, your 16mm negative receives SPECIAL CARE at DU/ART.

DU/ART FILM LABS, INC.
245 West 55th Street, New York 19, N.Y.
Auricon proudly presents “Filmagntic” High-Fidelity sound-on-film Recording, for lip-synchronized Talking Pictures and Music of Quality, on 16 mm black and white or color film pre-striped for magnetic sound before it is exposed to light. “Filmagntic” sound and optical picture are recorded Single-System on the same film at the same time! The “Filmagntic” Unit, installed at the Factory in any Auricon Camera, can be temporarily removed without the use of tools, thus providing a choice of High-Fidelity Optical or Magnetic sound-tracks. Your pre-striped film with magnetic sound lip-synchronized to your picture, passes through the normal picture-development and is played back on any 16 mm Magnetic Sound Projector, including the Ampro, B&H, RCA, and others.

“Filmagntic” Outfit complete ...$87.00

PLEASE MAIL COUPON BELOW FOR FREE INFORMATION...

"Filmagntic" Twin-Head Camera Recording Unit, with Record and Instant-Monitor Magnetic Heads, which automatically open for easy threading...complete with Model MA-10 Amplifier, $870.00 installed on any new Auricon Camera at the Factory. Small extra installation charge on existing Auricon Cameras.

"Filmagntic" 3 Input Amplifier, Model MA-10, with High-Fidelity Microphone, complete Cables and Batteries, in a Cowhide-Leather Carrying Case. Super-portable, weights only 7 pounds, carries easily with shoulder-strap during operation!

AURICON Division BERNDT-BACH, INC. 6910 Romaine Street Hollywood 38, California

Please send me free information on "Filmagntic" equipment for Auricon Cameras.

Without obligation, please send me cost of installing "Filmagntic" on my Auricon Model ....... Camera.

NAME..................................TITLE..........................

FIRM..................................................STREET....................

CITY..................................................ZONE......STATE...........

GUARANTEE

All Auricon Equipment is sold with a 30 day money-back guarantee

You must be satisfied!
A. O. Johnson Appointed Kodak's Advertising Manager

Appointed as advertising manager of Eastman Kodak Company has been announced by W. B. Potter, Kodak director of advertising. Edwin L. Grael has been named assistant advertising manager.

Johnson and Grael will be responsible for the advertising department's general operations. Potter, in his directorial post, will devote more time to advertising policy, agency relations and new promotional projects.

Johnson joined Kodak in 1921. He organized the exhibit division of the ad department in 1923 and later was given responsibility for display and dealer advertising operations. Since 1939, he has supervised the Kodak Colorama in New York's Grand Central Station. In 1952, Johnson was named assistant director of advertising. In 1956, he became acting general manager of Kodak's Pacific Northern Sales Division in San Francisco, returning to his duties at Kodak's Rochester, N.Y. headquarters early this year.

Grael joined the Kodak advertising department in 1929, later becoming business manager of the department. His responsibility has included budget planning, accounting and cost control, media buying, and other business operations. He was named assistant director of advertising in 1952.

Edward J. Pechin Appointed Du Pont Assistant Ad Chief

Edward J. Pechin has been appointed assistant director of the Du Pont Company's advertising department. He had been a division manager of product advertising since last year.

Pechin started his career at Du Pont in the exhibit section of the advertising department in 1936. Progressing through advertising and sales assignments, he was appointed manager of the plastics sales section in the new polychemicals department in 1950.

Moc Sroge to Direct Sales for Bell & Howell Company

The appointment of Marc Sroge as director of sales for Bell & Howell Company has been announced by Carl Schreier, marketing vice-president of the Chicago motion picture equipment manufacturing concern.

In his new assignment, Sroge is responsible for sales and distribution of all Bell & Howell products involving district manager contacts.

Previously, Sroge was Bell & Howell's district manager sales. He joined Bell & Howell in 1950. In 1952, he was appointed district sales manager for New York State and New Jersey. In 1953, he was named sales promotion manager. Sroge is a charter member of the Sales Promotion Executives.

Staff Vice-President at Bell & Howell to F. C. Waller

The election of Fletcher C. Waller as a vice-president of Bell & Howell has been announced by Charles H. Percy, president. Waller will serve as staff vice-president available for special assignments, reporting to the president.

He has been vice-president for personnel and public relations for Rigelow-Sanford Carpet Company, Inc., New York City, since August 1952. From 1947 to 1952 he served as director of organization and personnel for the Atomic Energy Commission in Washington, D.C. Prior to that time he was director of mailing order training at Montgomery Ward & Company, Chicago. During World War II he served as director of civilian personnel and training in the Office of the Secretary of War.

Darstein Named Plant Mgr. of Hollywood Film Company

R. A. Darstein has been appointed plant manager of Hollywood Film Company's main office in Hollywood, California, according to an announcement by Ben and Harry Teitelbaum, heads of the company.

Darstein's duties include management and supervision of the accounting, sales, shipping and administrative departments. Prior to joining Hollywood Film Company, Darstein spent 16 years in association with Fine-Thomas Productions in the capacity of business manager.

Audio Devices Elects Badge Vice-President; Heads LA Sales

Alan H. Badge has been elected as a vice-president of Audio Devices, Inc., New York City. Badge will continue as head of Audio Devices' Los Angeles office, in charge of West Coast sales. He joined the company in 1947.

Audio Devices manufactures magnetic tape for sound recording instrumentation and magnetic film for the motion picture and television industries.

Understanding Maturity Experience

These are the ingredients that make successful pictures.

And these are the things you will find at IFPI—first-hand knowledge of merchandising—sales training sales promotion—public relations—backed by a long record of experience in the writing and production of motion pictures and sound slide films for such clients as:

ANTHRACITE INFORMATION BUREAU
ARTHUR SCHMIDT & ASSOCIATES, INC.
BLUE COAL CORPORATION (SINCE 1935)
ETHYL CORPORATION (SINCE 1939)
GENERAL TELEPHONE COMPANY
SHARON STEEL CORPORATION
WESTINGHOUSE ELECTRIC CORPORATION
(Since 1946)

INDUSTRIAL FILM PRODUCERS, INC.
624 Madison Ave., New York 22, N.Y. • ElDorado 5-5877
Alfred M. Evans
William Alley
Byron, Inc., Establishes a Technical Counsel Service

A new Technical Counsel Service to aid 16mm motion picture producers has been established by Byron, Inc., Washington, D.C. film laboratory.

Having previously combined producer and lab services under one roof, Byron, Inc., saw the need for answering technical questions which occur before a film reaches the finishing stages. The new Technical Counsel Service has been organized to answer such questions and provide the producer with expert guidance.

Byron's Technical Counsel Service is directed by Paul Christman, who will have his headquarters in Washington but will work in the field in direct consultation with film producers.

Christman is experienced in film lab operation, printing and processing, film analysis, optics and production lighting. He was with Ansco Division of General Aniline & Film Corporation for 15 years and has been eastern regional manager for Motion Picture Products.
The Christopher Film Story

Above: Father Keller on set with Jimmy Cagney, producer Jack Denove during recent filming.

Father Keller takes a most active role in all the films, by appearing as interviewer in the informal TV programs, and by careful supervision of the dramatic films.

While top actors who appear in the Christopher pictures contribute their services without fee, the supporting cast of approximately 15 persons in each dramatic movie are paid.

The Screen Actors' Guild, the American Federation of TV and Radio Artists, and the American Federation of Musicians have made generous allowances due to the fact that no charge is made to television stations, and no income is derived from showings in schools, clubs and other groups.

The results of the simple Christopher approach through films have been unusually encouraging. Yet, Father Keller believes the surface to be scarcely scratched. Perhaps a few of the thousands of examples may give some idea of the tremendous possibilities of this affirmative, constructive approach.

...A remark made by a Communist labor leader in California surprised and encouraged the Christophers. He said: "The one group giving us more trouble than any other from coast to coast, border to border, is that Christopher movement." He claimed that constant repetition by the Christophers of the reminder "if you belong to a union make it your business to attend the meetings and take a stand" had been heeded by so many rank and file union members all over the country that it was making it difficult for the Communists to push through their ideas.

...David Foley, a 17-year old high school boy living in Charlotte, N.C., began taking a positive and constructive attitude toward politics as a result, he says, of the Christopher film, You Can Change the World. He has spoken to thousands of teenagers in various parts of North Carolina, reminding them that they can start right now to bring about a more efficient and positive politics in public affairs by learning the processes of government, as well as by studying political issues and candidates.

...A leading movie director said the Christopher idea had made him

"Government Is Your Business" has reached millions via 1,200 prints.

so aware of his responsibility to the public that he consciously strives to make each scene in his pictures suitable entertainment for the entire family.

...One businessman, who resigned as president of his tool company in order to accept a position with the federal government, persuaded eight other men in similar jobs to do the same thing. Each one took a considerable loss in personal income, but they all feel that their decisions were worth the sacrifices since they have already introduced economies into government that will save the taxpayers tens of millions of dollars.

Stars Light 52-Film Series for Christophers TV Programs

Continuing to make the most of the "star system," Father James Keller, director of the Christophers, is lighting his missionary candles with 42 theatrical luminaries in a new series of 52 half-hour Christopher television programs recently filmed in New York and Hollywood.

These TV films will be presented by the 373 stations which schedule the program as a public service for the full 52 weeks of the year.

On TV for nearly five years, the Christopher program dramatizes the importance, for everyone, of showing personal responsibility and individual initiative in raising the standards in such areas as the home, government, education, entertainment, literature and labor relations.

The TV program is part of the larger effort of the Christophers organization to encourage people in all walks of life to make use of God's help and their own actions to change the world for the better. The Christophers' theme is that it is "better to light one candle than curse the darkness."

Help Exert Good Influence

Eight programs in the new star bright series outline specific ways the average man can light a candle, exert a good influence. The practical suggestions are presented by Ann Blyth, Ray Bolger, Barbara Britton, John Daly, Irene Dunne, Julia Meade, Pat O'Brien and Basil Rathbone.

A special presentation filmed with Lawrence Welk, the Lennon Sisters, Buddy Merrill, Larry Hooper, producer Ed Sobol and director Jim Holson, stresses the important service rendered by high quality family entertainment. Another program introduced by Yul Brynner, features Cecil B. DeMille, together with those primarily responsible for The Ten Commandments: Henry Wilcoxon, associate producer, and script writers Jesse L. Lasky, Jr., Aeneas MacKenzie, Jack Gariss and Frederic M. Frank.

In 13 programs of the latest TV series, Sir Cedric Hardwicke nar-
"Monganga" Wins Award at Missionary Film Festival

Monganga, a motion picture showing the work of a medical missionary in Africa, which was sponsored by Smith, Kline and French Laboratories, of Philadelphia, won the top documentary film award at the Missionary Film Festival, held during the Annual Conference of the United World Mission at the Winona Lake Christian Assembly, July 22-25.

A 26-minute color film, Monganga, records the daily activities of Dr. John E. Ross who serves as mission doctor at the Disciples of Christ Mission in Lotumbi, Belgian Congo. The film was presented last fall on the Smith, Kline and French March of Medicine television program. Subsequently, it has been circulated for local TV programming by Association Films, Inc.

Winner of the top award in the festival's dramatic film category was Unfinished Task, produced by Concordia Films. Awards to the top winners were presented by James Cannon, of the Double Sixteen Company, Wheaton, Illinois. Laymen, pastors and missionaries attended the Film Festival and viewed the 24 missionary films submitted by sponsors and producers.

Honoring and publicizing missionary films produced since January, 1956, the festival was sponsored for the second time by the Missionary Digest.

Navy Picture Explains Meaning of Memorial Day

Memorial Day, a new motion picture released by the U.S. Navy, dramatizes the meaning of the nation's annual salute to those who have died in the armed forces.

The 21-minute documentary expresses the memorial idea by attending a simple, patriotic observance of Memorial Day in Stonington, Connecticut.

The film is available from United World Films, Inc. (Government Dept.), 1445 Park Avenue, N.Y.

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What's New in Sponsored Pictures

Gardner-Denver Film Shows Blasting of Pipeline Path

How a path is cleared for the laying of a pipeline through rocky country is shown in a new motion picture. Overland Underground, sponsored by the Gardner-Denver Company of Quincy, Illinois, Gardner-Denver manufactures portable rock drilling equipment used in the cutting of routes for pipelines.

Overland Underground, 19-minute, color, focuses on a rugged section of terrain between Ignacio, Colorado and Moab, Utah, part of the path of a pipeline stretching from Farmington, New Mexico to Bellingham, Washington. This pipeline carries natural gas to the Pacific Northwest, serving several cities on the way.

Along the 160-mile Ignacio-Moab segment, surface rock necessitates special construction techniques. Gardner-Denver drilling equipment is used to drill millions of holes in the rock. The holes are filled with explosives, the rocks blasted loose. Experienced crews then push the pipeline through. The film shows various types of pipeline machinery in operation.

Chalk, schools and other organizations may obtain Overland Underground from the Film Library, Gardner-Denver Company, Quincy, Illinois.

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Slidesfilm on Patient Care

A new sound Slidesfilm, Brighter America, is being produced, as a part of a continuing series for the National Foundation for Infantile Paralysis by United States Productions.

The film deals with the new philosophy of comprehensive patient care and will be distributed by the Foundation for viewing by doctors.

"Dynamic Southeast" a Progress Report

A new 15-minute motion picture, The Dynamic Southeast, shows the growth patterns in commerce, industry and agriculture of this U. S. region as well as its cultural and sports resources. It is available on free loan from United World Films; groups East of the Mississippi should write to U.W.'s Free Film Dept., 542 S. Dearborn, Chicago 5, Ill.

"Ideas and Film" Shows the Broad Uses of 16mm Medium

Two new 16mm sound films which should be of practical aid to business men and educators interested in film use now are available on loan from Bell & Howell Company audio-visual dealers.

Ideas and Film, one reel, in color, illustrates various industrial applications of motion pictures. Actual examples of the use of telephoto, microscopic, time-lapse, and high-speed cinematography are employed in the film. Sequences show the shattering of a lamp bulb in slow motion, the action of a guided missile from launching to landing, the testing of a new automobile model, and an industrial time and motion analysis.

How to Operate the Bell & Howell Sound Projector, a 400-foot black/white film, is intended for use in school systems, colleges and training situations where a number of projectionists are to be trained rapidly. The film demonstrates how to set up and operate a Bell & Howell Filmsound Projector and gives pointers on the changing of amplifier fuses, lamp replacement and other minor maintenance details.

In addition to being available on loan from Bell & Howell dealers, prints of both films may be purchased from the producing studios, Ideas and Film may be obtained for $79.95 per print from Tele-Cine Studios, 100 South Northwest Highway, Park Ridge, Illinois. How to Operate the Bell & Howell Sound Projector is available at $36 per print from International Film Bureau, 57 East Jackson Blvd., Chicago, Illinois. Orders for purchase should be sent direct to the studios.

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Distiller's Film on Jamaica Depicts Island, Rum Industry

**Jamaica Flavour,** a new 24-minute color documentary sponsored by Captain Morgan Rum Distillers Ltd., Montreal, Canada, focuses its audience with visual drafts of scenery, culture and history from the tropical Caribbean island home of a famous rum which, like this film, bears the island's name.

The film dips into Jamaica's history—back to Christopher Columbus—who claimed the island for Spain. The portrayal moves through the days of the Spanish Main when the island was a hideaway for buccaneers, after it was taken by the British in 1655. The film shows how African slaves, freed in 1834, made possible the development of the sugar cane and rum industries.

One part of the film describes the process by which Jamaica rum is made from the sugar cane, using the age-old methods enhanced by modern science. Two new major industries today enlarge Jamaica's economy—alumina refined from Jamaican bauxite and a booming tourist trade. Contrasting elements of Jamaican life are covered: the fashionable resorts such as Montego Bay, the traditional mas-blowing native culture.

**Jamaica Flavour** was produced by Crawley Films, Ltd., Ottawa, Ontario. It is available from Captain Morgan Distillers Ltd., 1430 Peel Street, Montreal, and it will be distributed in the United States and England.

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**Horley-Davidson Sponsors Film**

* The 1956 models of the Harley-Davidson motorcycles are depicted in a new 16mm color film, *Out of This World.* The promotional film was produced by Film Arts Productions, Milwaukee, Wisconsin.

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**This Is Recomp** Explores Autonetics Digital Computer

* Smart as they are, electronic computers appear rather on the blank side when left to their own devices. Pressed into service, their submerged performance, though mathematically informative, is enigmatic. With a modesty admirable in genius, they are silent on the subject of themselves.

Because of these secretive characteristics, a motion picture, *This Is Recomp,* has been produced to speak for the electronic computer product of Autonetics, a Division of Downey, North American Aviation, Inc., California.

Designed to catch and hold the attention of prospective customers in an open convention hall, *This Is Recomp* demonstrates the value, action and charm of Recomp (Reliable Computer). Recomp is a transistor digital computer credited for its high capacity, flexibility, low power requirements and portability.

Facts about Recomp are asserted during a humorous playlet featuring Sterling Holloway and a humanized computer. After the film builds a case for electronic brains, the Recomp Computer is presented as a baby in the family, then as a little giant. This personification is maintained even when the actual electronic hardware is introduced. Art directors help tell the stories and live action demonstrates the operation, nomenclature and application.

*This Is Recomp* was produced by the motion picture department of Autonetics. The script was written by Bob Strickland who also directed the film. Jay E. Gordon supervised the production. The picture was selected for honorable mention at the Seventh International Display of Cinematography for Publicity, Industry and Technics Use at the Milan (Italy) Fair.
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New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

Slide-Filmstrip Projector Announced by Bell & Howell

- Sales trainers and others who conduct demonstration meetings in large rooms will have use for the new "750 Specialist" multi-purpose slide projector recently introduced by Bell & Howell Company, Chicago.

- Projecting with a 750-watt lamp, the Specialist will show single or double-frame filmstrip sizes, printed vertically or horizontally on the roll. Furnished with a manual slide changer, the unit is equipped with the Sematic changer and an electric changer which provides automatic and remote-control operation with 2 x 2 slides.

- The projector has an improved 5-inch f/3.5 lens which rotates easily to keep the screen image sharp. Projection is such that there is less need for room-darkening; the manufacturer states. The Specialist can be used with the Record Master, a three-speed record and transcription player, for soundslide and soundstrip presentations.

FilMagic Pylon Lubricates Film, Tapes at Point-of Use

- FilMagic Pylon, a new product for automatic silicone lubrication of recording tapes and motion picture film at point-of-use is being marketed by The Distributor's Group, Inc., Atlanta, Georgia.

- Point-of-use silicone lubrication results in better sound reproduction, reduction of "wows," less head wear, and smoother, cooler operation, according to the manufacturer.

- The FilMagic Pylon is a windowed acetate tube filled with silicone-imregnated FilMagic Cloth. After activating the filler by means of a silicone fluid, the lubricant is fed in controlled amounts through a sleeve of FilMagic Cloth onto the tape or film. The pylon is mounted between feed reel and reproducing parts of the equipment for continu-
Kodak's new Model 25B sound projector is pictured above.

Eastman's New 16mm Projector Provides Added Illumination

A new model of Eastman Kodak Company's 16mm motion picture projector for auditorium and theater use is described as providing 20 per cent more illumination.

The heavy-duty Eastman 16mm Projector, Model 25B, features the Eastman Optical-Magnetic Pre-Ampifier, which accommodates the signal outputs of a magnetic sound head as well as the standard optical system.

Magnetic sound reproduction with the projector may be accomplished by the field installation of another new device, the Eastman Magnetic Sound Playback Kit offered as an accessory. Installed in an adjustable mount on the projector, the kit converts the Model 25B for interchangeable or simultaneously mixed handling of magnetic or optical sound tracks.

Power output for the projector's main amplifier, manufactured by Alter-Lansing, has been increased from 15 to 30 watts, with a reduction in harmonic distortion.

The Model 25B is available with either tungsten or arc illumination. With the tungsten model, minimum illumination is 550 lumens. The arc model has a minimum illumination of 3,400 lumens for color film (without heat glass) and 2,400 lumens for black and white film (with heat glass).

Model 25B retains such features of the previous model as the Kodak Projection Ektar Lens, the 16-ampere Strong Electric Corporation arc lamp, microphone or photograph input and the Alter-Lansing "Voice of the Theatre" speaker.

The Eastman Optical Magnetic Pre-amplifier and the Eastman Magnetic Sound Playback kit are being made available as accessory items for field conversion of Model 25 projectors to interchangeable handling of magnetic or optical sound tracks.

Craig Projector Provides Desk Top Motion Pictures

A new tabletop motion picture projector, the Craig, is being suggested as a visual aid for managers of regional sales crews who hope to speed the product indoctrination of their trainees. The Craig editor-projector is manufactured by The Kalart Company, Inc., Plainville, Connecticut.

Described as easy to set up and operate, the Craig weighs 10½ lbs. and fits into a small carrying case. The motion picture action is viewed on a 31/2" x 41/2" ground glass screen.

The showing room need not be darkened. Any sequence of the film requiring extra review can be shown frame by frame; scenes can be run repeatedly to emphasize a strong selling point.

Camera Tripod Brace Is Designed by Cinekad Co.

A new shoulder Tripod Carrying Brace for carrying a camera mounted on a tripod has been announced (continued on the next page)
New A-V Products:

(Continued from page sixty-one)

by Cheeked Engineering Company, New York City. Using the brace, the cameraman’s hands are free to carry other equipment while he carries the camera and tripod.

The Tripod Carrying Brace is made of lightweight cast aluminum and is rubber cushioned for easier carrying. The unit can be mounted on any professional 16mm camera tripod and can be taken off in a few seconds. Weighing 2.4 lbs., the brace is small enough to fit any tripod carrying case.

* * *

Da-Lite Screen Manufacturer's Improved Silver King Models

* Production of new model Silver King projection screens is in progress at the Warsaw, Indiana plant of Da-Lite Screen Company, Inc. The new Silver King affords wider angle viewing than previous Silver King screens and provides sharper pictures, the manufacturer states.

In the latest model, the screen fabric is set at the desired height and the user, by pressing down on the case handle, can stretch the fabric to a uniform smoothness. The roller lock used for tensioning the fabric on the previous model has been eliminated.

The Silver King screen also features an octagon flat-back case, replacing the round case of the earlier model.

* * *

“Moviola Insurance” Plan Is Announced by Florman & Babb

* Florman & Babb, Inc., has announced a new plan for “Moviola Insurance,” which encompasses complete overhaul, monthly maintenance and emergency service on producer-owned Moviolas.

Some of the features of this service contract are completely guaranteed repairs, parts at factory prices, free loan of replacement Moviolas as well as a complete preventive maintenance checkup every month.

Remote Control Slide Changer Announced by Genarco, Inc.

* Slide Changer Model No. 6900, a slide changer for 3½” x 4” slide projectors, has been announced by Genarco, Inc., Jamaica, New York.

The slide changer takes up to 70 slides in its compact magazine. Slides are changed by push-button remote control. The unit provides a “curtain” effect as the slides change. During a presentation, the lecturer or his assistant presses the changer’s remote control button on cue and a new slide appears.

Slide Changer Model No. 6900 can be mounted on most of the existing 3½” x 4” slide projectors. Illustrated literature is available from Genarco, Inc., 97-48 Sutphin Blvd., Jamaica 35, New York.

* * *

RCA Shows Tape Recorder Models for Educational Field

* New sound units for training and educational use have been announced by the Radio Corporation of America. The new “Scholastic” instruments designed by RCA include a high-fidelity tape recorder and two all-speed record players. They are built for long term use in auditoriums, lecture halls and classrooms.

The High-Fidelity Tape Recorder (Model AVT-1) is a three-speaker unit with push-button controls. Its features include two-speed recording, a safety interlock to prevent accidental erasure, a footage counter, an overload indicator, a voice-music switch and storage space for reels and tape. The tape recorder also has a plug-in receptacle for an external speaker and may be used as a public address system. It has a metal reinforced grille, a shock-mounted chassis and a self-resistant case.

* * *

Mary Cain, Animal on Service, Moves to Larger Quarters

* Mary Cain, animation and paint service, 719 N. Highland Avenue, Hollywood 36, California, has moved to new, larger studio quarters at 7107 De Longpre Avenue, Hollywood 46.

The new acquisition increases the studio space to 3,000 square feet.

* Speed of production, a recognized advantage in business photographic slide-application, is greatly increased in a new photo system recently introduced by the Polaroid Corporation of Cambridge, Mass.

The new system utilizes Polaroid Land Projection Film which has a speed of 1000 (ASA equivalent). Two minutes after the user snaps the shutter of his camera, he lifts out a transparency photo which is ready to be mounted and projected.

The Polaroid panchromatic film produces a virtually grainless image, permitting sharp projection, over a large surface, the manufacturer notes. The film's high speed facilitates picture making in low light levels and allows the use of small lens aperture to keep detail clear from the foreground to the horizon of the scene.

Functioning with a new 500-watt portable projector, a Polaroid Copymaker and slide mounts, the photo system arms business and educational users with fresh visual aids as needed. Pre-market tests conducted by Polaroid Corporation indicate the value of the journalistic speed of visual production possible with the Polaroid system.

Among users cited is a sales manager who conducts district meetings across the nation. Arriving in a city in the morning, the sales manager tours retail outlets of his company and those of his competitor, making slide pictures of their outlets' displays and the competing displays. Addressing his salesmen later in the day, the manager projects his comparative pictures to prove his sales promotion points.

Close-Ups at Fashion Show

Another report concerned the sponsor of a New York fashion show who wanted to emphasize the models' coiffures as well as their dresses. Transparencies of the models' coiffures were made shortly prior to the program. Just before each model stepped on stage, a close-up picture of her head was projected and the commentator discussed the hair-do before the model displayed the dress.

The Polaroid Land Projection Film is available in two sizes, both of which can be used in any Polaroid Land Camera, except the smaller Highlander (Model 95). Type 16 Land Projection Film produces 2" x 2½-inch slides for the new Polaroid Projector. Type 100, makes 3½ x 1-inch slides for other lantern slide projectors.

The Polaroid camera is loaded, the picture is taken and a tab is pulled as with regular Polaroid Land Film. When the transparency is removed from the camera it is inserted into a hand-held "Dipit" unit which hardens the emulsion. The transparency is practically dry when pulled from the Dipit and can be mounted and projected immediately.

500-Watt Versatile Projector

The new Polaroid 500-watt projector (model 610) is designed so that slides cannot be projected upside down or backwards. The projector has an American Optical lens of 6-inch focal length, coated and color corrected. It projects an 8-foot-square image at 20 feet.

The Polaroid Copymaker fits all Polaroid Land Cameras using the new film. It is used in making pictures of documents, photographs, books, titles and other objects that will fit into the 1½ x 1½-inch space of the Copymaker's easel. A title and chart-making kit, plastic slide mounts and slide film kit complete the basic Polaroid system equipment.

For additional details and prices, contact Polaroid Corp., Cambridge, Mass., Mention BUSINESS SCREEN.

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MEN Who Make PICTURES

News of the Studios and of Executive Staff Appointments

Hilly Rose to Manage Sales for Kling Film Productions
♦ Hilly Rose has been appointed as vice-president and sales manager of Kling Film Productions, Chicago, according to Harry Longe, executive vice-president.

Rose will retain his duties as creative director at the studio. Jack Thrall has been assigned as creative coordinator.

A veteran of 14 years in film, television and radio production, Rose joined the Kling staff in 1954. He became creative director in 1956.

Veteran Film Maker Forms Tiesler Productions in N. Y.
♦ Tiesler Productions has been formed in New York with offices at 112 West 44th Street. President of the new company is Hans Tiesler, for the past seven years part owner and vice-president of Loucks & Norling Studios, Inc. Mr. Tiesler's interest in L & N has been sold to Robert Lawrence Productions, Inc.

Mr. Tiesler is a pioneer in the motion picture industry, having formed his first production company in Hollywood in 1925. Following active army service overseas in World War II, he joined Audio Pictures, Ltd. in Canada as vice president. The new company will specialize in business film production, furnishing specialized production service.

Mueller Named Kling Director
♦ Ray Mueller has been appointed a film director at Kling Film Productions, Chicago. For the last 10 years, Mueller has served as a director for Sara, Inc., Chicago, where he has directed numerous industrial and television motion pictures.

David Dowling to Direct Dephure Industry Service
♦ David F. Dowling has been appointed director of industrial services at Dephure Studios, Inc., Boston, Massachusetts. The announcement was made by Joseph Dephure, president. Dowling will coordinate all activities of the division to provide added services to the company's industrial motion picture accounts in New England.

Dowling formerly was a supervisor of Station WBBR. His background in the communications field includes work in photography, sound and sales. He is a graduate of the School of Public Relations and Communications, Boston University.

Herbert Ihrig Joins Staff of Florez Inc., Detroit
♦ Herbert E. Ihrig has joined Florez Incorporated, Detroit, Michigan sales training producer, as a staff consultant on marketing manpower development.

Ihrig formerly was with the metallurgical products department of General Electric Company. He has been responsible for sales personnel development and customer training schools for the General Electric division for the last 10 years. He is a lecturer on training techniques and a consultant to accredited colleges offering industrial distribution degrees, the curriculum sponsored by the American Machinery Manufacturers Association.

Tantamount Pictures Names Daniel Grice Exec Producer
♦ Daniel Grice has been appointed executive producer of Tantamount Pictures, Inc., Richmond, Virginia. The announcement was made by Donald T. Martin, president.

Grice has been associated with the Game and Fish Commission of Tennessee, where he produced 20 sound and color films for television on wildlife management and "nature in miniature."

Grice was also in the Massachusetts Division of Fisheries and Game prior to his association with the State of Tennessee. He has produced pictures for various independent studios in the east and his still photographs of wildlife have been used for illustration by Audubon societies, the Smithsonian Institution and state research departments.

Industrial Film Producers Observes 9th Month in Field
♦ Industrial Film Producers, Inc., organized in New York last January, is now observing with some satisfaction its ninth month in business with several motion pictures completed, a volume of sound-slide films and TV commercials in the can, and a sizeable backlog of current production which promises a busy winter season.

IFPL, with offices at 624 Madison Avenue, is headed by Alfred M. Evans, president, and William Alley, executive vice-president, both with long experience in the film production industry.

Mr. Evans, whose career encompasses 23 years as a newspaperman, has been in film production with several New York producers since 1936, handling both sales and production. During the war, Mr. Evans was a Seventh Air Force lieutenant colonel in charge of public relations in the Burma-China Theatre.

Mr. Alley has been in film production for 22 years. Among his other achievements, he was one of the first to produce a training pro-

President Alfred M. Evans

Vice-Pres. William Alley

♦ William Boyd is now business manager of Terrytoons, division of CBS Tele Film Sales, Inc.

Join SVE Editorial Staff
♦ The Rev. Weldon T. Johnson and Mrs. L. B. Waterfield have been appointed to the editorial staff of the Society for Visual Education, Inc., Chicago. The appointments were announced by John C. Kemman.

Business Screen Magazine

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Leon A. Kreger

Wilding Picture Productions Forms Creative Marketing Unit

* A new creative marketing services department has been formed at Wilding Picture Productions, Inc., according to an announcement by C. H. Bradfield, Jr., Wilding president.

Leon A. Kreger has been appointed to manage the new department and will have his headquarters in Chicago. Kreger has been a creative writer and merchandising specialist with Wilding since 1948.

The creative marketing services department will function with the general sales department, being responsible for research, analysis, recommendation, implementation and follow-up in the creation and development of training, sales promotion and merchandising programs for Wilding clients on a national basis.

Southwest Film Laboratory Announces Staff Appointments

* Two staff appointments have been announced by Irvin Gins, vice-president and executive producer of Southwest Film Laboratory, Inc., Dallas, Texas.

William Mitchell has been appointed art director and Joe Harris, Jr., has been named head of the animation department.

Mitchell formerly operated his own art studio and was associated with Coffinman Film Company and Preston Sturges Enterprises, Hollywood, California, in art director capacities.

Harris joins Southwest Film Laboratory after a two-year association with Jamelson Film Company, Dallas. Previously, he was an illustrator and cartoonist in the United States Air Force.

S. W. Crampton Joins Owen Murphy Productions as V.P.

* S. W. Crampton has joined Owen Murphy Productions, Inc., as vice-president.

Mr. Crampton has been in the audio-visual field for 25 years. Some of his past activities include seven years with J. Walter Thompson as supervisor of the Lux Radio Theatre; radio director of Wm. Esty Co., eleven years with the Hutchings agency in charge of all film and TV commercials for the Philco account.

Mr. Crampton has also been a staff writer on Fortune, a foreign correspondent for the Associated Press and Foreign Editor of Fox Movietone News.

Morrie Roizman is Appointed Transfilm Editorial Director

* Morrie Roizman has been appointed director of the editorial department of Transfilm Incorporated, New York City, according to an announcement by Walter Lowendahl, vice-president of the studio.

Roizman also will assist Lowendahl in the production of theatrical and television properties.

Roizman formerly was with National Telefilm Associates where he produced the George Jessel Show TV series. He also co-produced Africa, a feature length documentary.

* Rosemary Ashton, a stylist, has been added to the creative staff of Transfilm.

Miss Ashton will advise Transfilm producers in the styling of sets, fashion, food and home furnishings. Her services also will be available to advertising agencies in the pre-production planning of TV spots.

Our Specialty...

SALESMAHSHIP on film

As scores of top firms can tell you, there's no faster, more forceful way to put your message across than with a Holland-Wegman film.

For Holland-Wegman is a 5,000 square foot studio fully equipped and manned to plan, write and produce top calibre films in any category...product sales, public relations, training, documentary, television commercials.

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ESCAR
Motion Picture Service
7315 Carnegie Ave.
Cleveland 3, Ohio
CASE HISTORIES OF CURRENT FILMS

Phoenix Film Takes Audiences Inside City Government, Services

Sponsor: Phoenix Chamber of Commerce.

Title: Phoenix—Your City. 27 min. color, produced by Canyon Films of Phoenix.

"Is it possible for me to have the opportunity of seeing the film in Des Moines again? The picture is... very interesting and has been well liked wherever shown."

This inquiry in a letter from Bert L. Zuer, city assessor of Des Moines, Iowa, recently was quoted in the City Manager's News Bulletin of Phoenix City, Arizona, as typical of the wide interest in Phoenix—Your City, a new promotional documentary.

Designed to explain the Phoenix city government and services to local citizens and prospective citizens, Phoenix—Your City, released in 1955, has been reaching audiences far from home—as far away as Banff, in Alberta, Canada. In its approximately 300 showings, the motion picture has played to groups in such municipalities as Winston-Salem and Greensboro, North Carolina; Glendale and Riverside, California; Claremont, New Hampshire; New Orleans, Louisiana; St. Louis, Missouri; Las Vegas, Nevada and Ogden, Utah.

The film has been telling the story of Phoenix governmental operations to television audiences, business organizations, luncheon clubs, Air Force base personnel and school students. It has been used to recruit workers for Phoenix industries.

A 27-minute color and sound film, Phoenix—Your City was authorized by the Phoenix City Council and paid for by the Phoenix Chamber of Commerce out of an advertising fund appropriated to the Chamber by the City of Phoenix. The film was produced by Canyon Films of Phoenix. Elected city officials were portrayed by local citizens but not by the actual office holders. This was to avoid dating the film and to prevent it from being a vehicle of personal publicity.

The film is booked through the Phoenix city clerk's office in the city hall.

Each year since we began producing our distinctive TYPE TITLES we have served an ever-increasing number of the world's leading producers

There must be a reason!

KNIGHT STUDIO
159 East Chicago Avenue, Chicago 11, Illinois
**Extra Quality**

**Guarantees**

- No warping
- No binding
- No rubbing

**Compco**

Professional reels & cans

Compco reels are sturdily constructed of tough, special tempered steel. They won't warp or bend—eliminating film wearing and rubbing during projection and rewinding. Compco reels and cans are finished in scratch-resistant special baked-on enamel. You are assured a lifetime of protection with these extra quality products... available in 600 ft. to 2500 ft. sizes.

Write today for Illustrated Circular on Reels and Cans

**Compco Corporation**

2575 W. St. Paul Ave., Chicago 47, Ill.

---

**RIGHT OFF THE REEL:**

(Continued from page twenty-six)

**Sponsors Make News at Presstime**

- Cameras are currently rolling at Wilding Picture Productions, Inc., where Champion Paper & Fibre Co. execs are supervising production of 1104 Sutton Road, a new film on a "personal motivation" theme, scripted by Sam Beall. Four previous Champion films out of Wilding have been award winners, including the current Production 511B. The latest is scheduled for general release in August '50 and will have both standard and wide-screen prints.

- Leo G. Willette has been appointed supervisor of program films for the public relations department of the Chrysler Corporation.

---

Will Audiences Develop Immunity to Those "Invisible" Screen Commercials?

- The news that the Subliminal Projection Company has tested "invisible" commercials in a New Jersey theatre, flashing words onto the screen and leaving them at a light intensity below that of the picture being shown made interesting eyes last month. For six weeks, it seems, the commercial "out popcorn" was flashed frequently throughout the feature film and short subjects. Although the patrons were unaware of the message, the sale of popcorn was said by the experimenters to have increased 57 per cent.

A Michigan State University expert in communications research, Dr. Paul J. Deutschmann, director of the MSU Communications Research Center, believes that people can be trained to spot the hidden messages or build up psychological immunity to them. He compares this to teaching people to detect aircraft during the war years. "When you know what to look for and know that they are there they are easier to spot," he explains. Once aware that it is being subjected to "invisible" messages, the public will be able to cope with them, says Dr. Deutschmann.

MASSACHUSETTS

NEW JERSEY
Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.
Association Films, Inc., Broad at Elm, Ridgefield, N. J.

NEW YORK
Buchan Pictures, 122 W. Chippewa St., Buffalo.
The Jam Handy Organization, 1775 Broadway, New York 19.
Ken Killian Co. Sd. & Vis. Pdts., 723 Prospect Ave., Westbury, N. Y.
Training Films, Inc., 150 West 54th St., New York 19.
Visual Sciences, 599 BS Suffern.

PENNSYLVANIA
J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
The Jam Handy Organization, Pittsburg. Phone: Zenith 0143.

WEST VIRGINIA
B. S. Simpson, 818 Virginia St., W., Charleston, 2, Dickens 6-6731.

SOUTHERN STATES

FLORIDA
Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville.

GEORGIA
Colonial Films, 71 Walton St., N.W., Alpine 5378, Atlanta.
Stevens Pictures, Inc., 101 Walton St., N.W., Atlanta 3.

LOUISIANA

MISSISSIPPI
Herschel Smith Company, 119 Roach St., Jackson 110.

TENNESSEE
Southern Visual Films, 687 Shrive Bldg., Memphis.

WESTERN STATES

CALIFORNIA
LOS ANGELES AREA
Chasontune Audio Visual, 1572 E. Walnut St., Pasadena.

SAN FRANCISCO AREA
Association Films, Inc., 799 Stevenson St., San Francisco.
Photo & Sound Company, 116 Natoma St., San Francisco 5.
Westcoast Films, 350 Battery St., San Francisco 11.

COLORADO
Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

OREGON
Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

TEXAS
Association Films, Inc., 1108 Jackson Street, Dallas 2.

UTAH
Deseret Book Company, Box 958, Salt Lake City 10.

Metro Productions, Dallas, Renamed Plax Productions

Plax Productions is the new name of the firm formerly known as Metro Productions, according to an announcement by Dwight Plackard, president of Metro Associates, a management corporation based in Dallas, Texas. One of Plackard's firms, Plax Productions, is a motion picture and telefilm company engaged in producing films for public relations and advertising in the Southwest.
The studio was renamed to avoid confusion with Metro-Goldwyn-Mayer, which had protested the original name, Metro Productions.

Insurance Films Productions Formed by Hollywood Group

Insurance Films Productions, Inc., is the name of a new film company formed to specialize in films for the insurance business, according to an announcement by Martin Bersh, of Universal Records, president of the new firm.

Insurance Films Productions will have its offices at 6757 Hollywood Blvd., Hollywood, California. The corporation will use the production facilities of Family Films, Inc., in a special arrangement with Martin Bersh, president of Family Films.

Charles Brown, of Bing Crosby Enterprises, will be the new organization's vice-president in charge of sales and promotion; E. H. Leftwick, of Emperor Productions, has been chosen as vice-president in charge of production and Martin Ross, Emperor Productions' president will be secretary of Insurance Films Productions.

Mid-America Films Appoints Stevens a Regional Mgr.

Harlow D. Stevens has been appointed as a regional manager by Mid-America Films, Lyons, Wisconsin film center. Stevens will be responsible for Mid-America activities in Illinois, Iowa and Nebraska.

Mid-America distributes 16mm sound films and equipment through the middlewest area. Harlow formerly was associated with Encyclopaedia Britannica Films, Inc.

Close and Patenaude Name Segel a Creative Director

Close and Patenaude, Philadelphia film and visual aids production firm, has announced the appointment of Edwin Man Segel as account representative and creative director for its Wilmington, Delaware, office. Segel comes to Close and Patenaude from Petrlik and Stevenson Advertising Agency.
NOW in the East it's...

MOVIELAB

for

COLOR

- 16mm-35mm EASTMAN COLOR
  Negative-Positive Processing

Plus exclusive ADDITIVE
scene to scene—color balanced
KODACHROME printing.

MOVIELAB BUILDING, 619 W. 54th ST, NEW YORK 19, N. Y., JUDSON 6-0360
First Award

IN SALES TRAINING*

"For outstanding achievement in the development of a visual presentation which reflects the best principles of effective communications . . ."

"A New Sales Key for Irv McDee"

part of a visualized package program which

SAFE COMPANY

is using to train and stimulate its salesmen.

For dramatized presentations—for visual supports for speakers—for meeting programs that get results, engage the services of

JAM HANDY

Organization

*Presented by The National Visual Presentation Association and the Sales Executive Club of New York

FOR . . . Dramatizations
CALL . . .

FOR . . . Dramatizations
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Judson 2-4060
NEW YORK, 19

Visualizations

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HOLLYWOOD, 28

Presentations

Trinity 5-2450
DETROIT, 11

Motion Pictures

ZEnith 0143
PITTSBURGH

Slides Films

ENterprise 6289
DAYTON

Training Assistance

STate 2-6757
CHICAGO, 1
Special Report

FILM: a Soviet Strategic Weapon in Science Effort and in Communist World Propaganda
THE Modern NETWORK OF FILM LIBRARIES in 28 major U. S. Cities provides first class service to sponsors and audiences.

Modern has the EXPERIENCE, ORGANIZATION, PERSONNEL, FACILITIES, KNOW HOW to successfully perform the marketing responsibility of distributing your sponsored film to 16mm audiences, television stations, theatres, rural roadshow audiences.

To get the facts about sponsored film distribution in the U. S. (and Canada) call or write the nearest MODERN regional service office at the addresses listed below.

NEW YORK
3 East 54th Street, New York 22, N. Y. PLaza 8-2900
CHICAGO
1 Prudential Plaza, Chicago 1, Ill. DElaware 7-3252
DETROIT
1224 Maccabees Building, Detroit 2, Mich. TEMple 2-4211
LOS ANGELES
612 S. Flower Street, Los Angeles 17, Cal. MAdison 9-2121
Yes, we have a hit on our hands — facilities that give our clients a guarantee of the best possible productions for their Industrial Films and Television Commercials.

CARAVEL offers the finest permanent staff of creative talent for producing motion pictures for Industry and Television — in its production center specifically designed and constructed for the efficient and economical production of YOUR films.

THE MAJOR FILM STUDIO THAT NEW YORK HAS LONG NEEDED

- 26,000 Sq. Ft. of working space
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- Optical and Special Effects
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- Projection Room (35mm & 16mm)
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245 West 55th Street, New York 19, N.Y. • JUdson 2-4355
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DEDICATED TO ASSISTING BUSINESS AND INDUSTRY IN PLANNING AND EXECUTING ALL TYPES OF VISUAL PROGRAMS

Our Services Include—

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- Charts and Posters
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NEW YORK
405 Park Ave. • Plaza 9-0854

HOLLYWOOD
5981 Venice Blvd. • WeBster 3-0183

WILDING Picture Productions, Inc.

SALES AND SERVICE BRANCHES IN

CLEVELAND
1010 Euclid Bldg. • Tower 1-6440

CINCINNATI
617 Vine Street • Garfield 1-0477

PITTSBURGH
3 Gateway Center • Grant 1-6240

ST. LOUIS
3940 Lindell Blvd. • Jefferson 5-7422

ST. PAUL
1821 University Ave. • Midway 6-1053
The TSI Movematic, with built-in folding screen, weighs less than 25 pounds including the film. Use it in lighted and darkened rooms. Repeats the same film black & white or color, without rewinding.

The power of motion pictures is now yours to employ virtually anywhere. There's a TSI projector for every use — desk top, office, shop, or auditorium, with standard projection, repetitive projection, and built-in, TV-type screen. All are light weight, and of unique design for economical upkeep. TSI users comprise a blue ribbon list of businesses and educational institutions in the Americas and overseas. Let us arrange a demonstration through our dealer. No obligation to you. Write or call direct to:

Wally Moen

The TSI Deckplate, small and light weight, provides tautly stretched screen used for exhibition and classrooms. Accommodates up to 2000 feet of film.
CASE HISTORY
OF AN OUTSTANDING
SCIENCE FILM

is for atom
Produced for the General Electric Company
Length: one reel
Full Animation, Color

In film theatres
from January, 1953 to January, 1956
by 7,812,223 persons
Non-theatrically
from June, 1953 to December, 1957
by 4,888,554 persons
(GE estimates the film will be shown for many more years)

a is for atom
... has been seen by
12,700,000 individuals

a is for atom
has won the
following
major awards:

First Prize
First Prize
First Prize
Oscar Award
Merit Award
Second Prize
First Prize
Golden Reel Award
Second Grand Award

Freedoms Foundation, 1953
Columbus Film Festival, 1953
Turin (Italy) Festival, 1953
Cleveland Film Festival, 1953
Scholastic Teacher, 1953
Boston Film Festival, 1953
Stamford Film Festival, 1954
American Film Assembly, 1954
Venice (Italy) Film Festival, 1954

John Sutherland Productions, Incorporated
Business Screen Camera Report:

ON the MAKE

Visual Review from "Behind the Production Lines" Shows the New Films and Commercials; the Men Who Help Make 'Em

To keep our readers posted on studio developments, previewing the latest in forthcoming pictures and tv commercials, BUSINESS SCREEN eastern editor Bob Seymour lensed these widely-varied Manhattan glimpses from the Polo Grounds to the mid-town 40's, inaugurating an important and lively new editorial feature for these pages.

Photographic crews on these productions are members of Local 644 (IATSE) of New York City.

Animating for Texaco

The Texas Company has a long and laudable record as a film sponsor, listing numerous credits, including a widely-used Farm Film Series and many technical motion pictures.

Keeping pace with current progress in automotive engineering via vivid education on new fuels and lubrication products is the task assigned a technical animation film being made by Audio Productions, Inc.

These "on the make" glimpses afford some idea of the precise care which goes into each detail for an animation sequence, particularly one dealing with engineering.


Left

With infinite attention to vital detail, the animator works up a sequence for new Texaco technical film at Audio, N.Y.

Business Screen Magazine
For ANY or ALL Producer Services

... it's **byron**

*across the board!*

For information and quotations on ANY or ALL of these Producer Services, write, phone or wire . . .

**byron** laboratory

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SPECIALISTS IN...

Lighting and Grip Equipment ... Props and Generators

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lights
inkies
arcs
dimmers
cables

boxes
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stands

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rental rates on request

333 West 52nd Street, New York City, Circle 6-5470
Here's a Really Good Film*

Not too long ago we had the pleasure of seeing, once again, the latest version of "The Man Who Built a Better Mousetrap," the discussion of the economic value of advertising which Standard Oil Co. (Indiana) first produced in sound-slide form some years ago.

The current version is a 16mm Technicolor movie, with commentary by Wesley I. Nunn, Standard's advertising manager, which runs 18½ minutes and is available for specific showings to interested groups without charge.

We have been more than usually critical of films which have attempted to explain advertising to the general public, or to position it in the economy, so when we say that we found this particular film technically excellent and educationally effective, we are voicing no idle endorsement.

We suggest that you check with Wes Nunn at 910 S. Michigan Ave., Chicago 30, on the possibility of showing it. Although sponsored and paid for by Standard Oil, it is not a Standard Oil film; it is applicable for showing to any group.

* and it's from KLING!

We're grateful to Standard Oil Company (Indiana) and the D'Arcy Advertising Company for the opportunity of producing another example of Kling creativity, quality, and service. If you are interested in advancing a product...a service...or an idea, find out how powerful an influence a Kling film is.

KLING FILM productions

1058 w. washington blvd., chicago 3Eeley 8-4181
1416 n. la brea, hollywood hollywood 3-2141
Your 16mm Color Prints will tell you...

Color Reproduction's 18 years of Specialization has developed a technique for film quality which is the Standard of the 16mm Motion Picture Industry.

For Guaranteed Quality order your 16mm color prints from COLOR REPRODUCTION COMPANY!

Write for latest Price List.

Color Reproduction Company
7936 Santa Monica Blvd., Hollywood 46, California
Telephone: OLdfield 4-8010

Hold Ag Film Workshop Jan. 27
The Sixth Annual U.S. Department of Agriculture Visual Workshop is scheduled to be held in Washington, D.C., January 27 through 31, 1958. The program will include how-to-do-it audience participation sessions for producers of visual aids; panel and audience discussion groups for administrators, supervisors and users of visual aids, and inspirational presentations on creativity for all attending.

Programs and registration forms will be ready in early December. Requests for these and information on participation should be sent to Motion Picture Service, Office of Information, U.S. Department of Agriculture, Washington 25, D.C.

Photo Equipment Technicians Elect Association Officers
The National Association of Photo Equipment Technicians, formed to improve the caliber, efficiency, and quality of photo equipment repair and maintenance organizations, has elected officers. Named president was George Licroix, Strauss Photo-Technical Service, Washington, D.C. Other officers include Vice-president, Marco DiGiovanni, Mack Camera Service, Union, N.J.; Pacific Region Director, Daniel Meyers, Pacific Photo Products, Los Angeles; Rocky Mountain Region Director, Howard Lowe, Rocky Mountain Camera Repair, Denver; Midwest Region Director, Joe Price, International Service Corp., Chicago; and Southeast Region Director, C. S. Smith, Jr., Camera Service Co., Atlanta.

Established in Washington, D.C., during the IPEX convention, the NAPET has been assisted in its development by The National Association of Photographic Manufacturers, Inc.

Bluenose Film Festival Honors Alcoa's "Color and Texture"
Alcoa's recent 16mm film, Color and Texture in Aluminum Finishes, has been named "first in its class" at the Bluenose Film Festival, international competition now annually held at Mahone Bay, Nova Scotia, Canada. The Alcoa film was one of 10 entries submitted in the agriculture and industry film category.

Produced in color, this film has been described in the New York Times as "probably the most strikingly imaginative industrial short subject ever filmed in the United States."
Farm pictures are no longer tailored for farmers. If you've been carrying around a mental image of a farmer, you'd better get rid of it. There are few business men who are not farmers, at least, at heart. Good agricultural motion pictures are simply good motion pictures on farm subjects. People, generally, just happen to like good pictures about the biggest, the most important and the only factory in the world which operates without a roof.

Among our clients:

American Telephone & Telegraph Co.
Babcock & Wilcox Co.
Carborundum Company
Cast Iron Pipe Research Association
E. I. du Pont de Nemours & Company
Ethyl Corporation
Ford Motor Company
General Motors Corp.
McGraw-Hill Book Co.
Merek & Co., Inc.

— and many, many others
The Law Behind the Screen
by Howard Newcomb Morse*

The following is a hypothetical case of interesting application and consequences to producers of business films. A grocery company contracts with a film producer to install hidden motion picture cameras in its supermarkets to photograph the shopping activity of its customers so as to study and better understand the food buying habits of the public. Would this project be unobjectionable and devoid of risk from a legal point of view or would it impinge upon the right of privacy and thus subject the company to the danger of court action?

There is no problem in the twenty-five states in which the legal right of privacy is not recognized—Colorado, Connecticut, Delaware, Idaho, Iowa, Maine, Maryland, Massachusetts, Minnesota, Mississippi, Nebraska, Nevada, New Hampshire, New Mexico, North Dakota, Oklahoma, Rhode Island, South Dakota, Tennessee, Texas, Vermont, Washington, West Virginia, Wisconsin and Wyoming. But there is a very definite problem in the three states in which the right of privacy is established by statute—New York, Utah and Virginia—and in the twenty states in which the right of privacy has been developed by judicial decision—Alabama, Arizona, Arkansas, California, Florida, Georgia, Illinois, Indiana, Kansas, Kentucky, Louisiana, Michigan, Missouri, Montana, New Jersey, North Carolina, Ohio, Oregon, Pennsylvania and South Carolina.

Establish Right of Privacy

The right of privacy was first advanced in an article in the Harvard Law Review co-authored by Louis D. Brandeis in 1890—twenty-six years before his appointment by President Woodrow Wilson to the Bench of the Supreme Court of the United States. The justification for the right of privacy has been that it is based on natural law. The Supreme Court of Georgia in the land-mark case of Pavesich vs. New England Life Insurance Company declared that: "Each individual as instinctively resents any encroachment by the public upon his rights which are of a private nature as he does the withdrawal of those of his rights which are of a public nature. A right of privacy in matters purely private is therefore derived from natural law."

What is the purpose of the right of privacy? To this question the Court of Appeals of Kentucky in the case of Maysville Transit Company vs. Ort answered: "... to protect the feelings and sensibilities of human beings, rather than to safeguard property, business or other pecuniary interests."

The preeminence of human values over property values permeates all avenues of the law, as witness its recognition in a totally unrelated type of case—the Supreme Court of New York in the case of Application of Sacer Realty Corporation stating that: "... the court would... be hesitant to permit consideration of property rights to weigh more heavily in the scale of values than a consideration of human lives."

Case of Kunz vs. Allen

Reverting to our hypothetical case, perhaps the nearest actual case to it was that of Kunz vs. Allen, in which the Supreme Court of Kansas recounted the principal facts in the case thusly: "While plaintiff was in the dry goods store of defendants for the purpose of making some purchases, the defendants without her knowledge caused moving picture films to be taken of her face, form, and garners, and afterwards procured the films to be developed, enlarged, and used to advertise their business." The Court held this to be an infringement of the woman's right of privacy.

What is the reasoning behind the holding by the Kansas court and like holdings by other courts? The answer lies in the following extract from the opinion of the United States Court of Appeals for the Tenth Circuit in the case of Donahue vs. Warner Brothers Pictures, Inc.: "... this statute does not undertake to forbid any, every, and all use of the name, picture, or personality of an individual without written consent being first obtained. It is expressly confined to the appropriation of the name, picture, or personality of an individual for advertising purposes, or for purposes of trade... It does (continued on page 14)

* This new Business Screen editorial feature is prepared by legal scholar and author, Howard Newcomb Morse, a member of the bar of the U. S. Supreme Court, and contributor to many journals and law publications.
In the studio, the camera crew goes over the camera angles before filming Art Linkletter's TV show, "People Are Funny," Director of Photography Alan Stensvold finds that Du Pont "Superior" 4 motion picture film best solves the problems caused by the lighting requirements of this show.

"The exceptional speed of 'Superior' 4 gives Art Linkletter freedom of the entire theater"


"Filming an audience participation television show such as 'People Are Funny' poses many technical problems," Mr. Stensvold says. "The audience, as well as the stage, must be illuminated during the show as Mr. Linkletter works in both areas. With the audience involved, it is important to keep light levels as low as possible for reasons of comfort. At the same time, it is necessary to work with apertures small enough to get the required depth of focus."

Mr. Stensvold found that DuPont "Superior" 4 negative met all requirements and has been using it on this popular TV series since the start of the 1956 season.

"I have exposed several hundred thousand feet of 'Superior' 4 and am delighted with its exceptional speed, latitude and dependability.

"With this film I can work at F3.6 with light levels of 100 foot-candles, or less, getting the necessary depth of focus at this comfortable illumination level. I am very grateful, too, for the service provided by the DuPont technical representatives."

For more information about Du Pont motion picture film and the service that comes with it, call or write the nearest Du Pont Sales Office, or write the Du Pont Company, Photo Products Dept., Wilmington 98, Delaware, In Canada: Du Pont Company of Canada (1956) Ltd., Toronto.

SALES OFFICES
Atlanta 8, Georgia 805 Peachtree Building
Boston 10, Mass. 140 Federal Street
Chicago 30, Ill. 4500 Touhy Ave., Lincolnewood
Cleveland 14, Ohio 20900 Center Ridge Road
Dallas 7, Texas 1628 Oak Lawn Avenue
Los Angeles 38, Calif. 7301 Santa Monica Blvd.
New York 11, N. Y. 274 West 18th Street
Philadelphia 8, Pa. 256 E. Lancaster Ave., Wynnewood

Export Representatives:

Better Things for Better Living
... through Chemistry
Law Behind the Screen:

(Continued from page 12)

not undertake to forbid publication... of matters essentially educational or informative, even though the name or picture of an individual is used incidentally in connection therewith. Neither does it undertake to prevent the dissemination of news in which the public has an interest... on the motion picture screen... even though the name or picture of an individual is used incidentally in that connection."

Reverting again to our hypothetical case, even though the grocery company is having the films made for purposes of research—the findings and results of the research being "essentially educational or informative"—nevertheless the research is for the advantage and benefit of its management personnel rather than "the public" so that, as a result, the superseding and transcending purposes of the project are "purposes of trade."

Insofar as our hypothetical case is concerned—as well as similar situations—it definitely would seem to be the best policy in those twenty-three states legally recognizing the right of privacy to procure from the subjects photographed either:

(1) prior written consent, or
(2) subsequent written ratification.

N.A.M. Donates Industry Series to Library of Congress

☆ Motion picture stories of more than 1,500 American companies have been donated to the Library of Congress by the National Association of Manufacturers.

In more than 350 prints, the filmed stories compose the Industry on Parade series, a newsreel shown on television since 1950. The series has received 14 national awards.

The films were presented to L. Quincy Mumford, librarian of Congress by Charles R. Sligh, Jr., executive vice-president of the National Association of Manufacturers.

Mumford said the films were a major contribution to the collection of the Library of Congress and would be an excellent source of research material on American industry.

Sligh said the films would serve "as valuable material in providing for us in the present, and posterity, a true understanding of how the American free enterprise system works to benefit everyone."
PROBLEM:
How to provide large quantities of 16mm release prints in color from original 16mm Kodachrome Commercial... at lower cost

SOLUTION:
New Eastman Kodak Color Internegative (type 7270) and Eastman Color Positive (type 7382)

Right now, film producers can photograph on 16mm Kodachrome Commercial... and get 16mm release prints with the added brilliance and realism of Eastman Color Positive. Credit for this important processing advance belongs to the new EK Color Internegative. With it, laboratory technicians can now achieve individual scene-to-scene color correction, integrate all effects, assure full protection for original footage, and provide clearer, more luminous release prints... all at lower cost!

For details on how to make the most of this new method, write or call Consolidated Film Industries in Hollywood or New York.

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Looking Into Pictures

Notes About Noise, Traffic and Atomic Safety Films
by Nancy Lou Blitzer

With Every New Advance in scientific research, there follows hard on its heels a new technological advance to make life better and easier for us. Unfortunately, something not at all beneficial often shadows this advance—new accident hazards.

Such hazards are sometimes called "the price of progress," a fatalistic outlook happily not shared by those responsible for developments causing them. They feel the opposite; the more progress, the fewer accidents. Constant work is done to eliminate potential hazards and the public is warned against them.

Meeting Challenge of Progress

Let's see what is being done film-wise to counteract the "price of progress" in this era of jet planes, fast cars, and, naturally, the atom.

This is the jet age. However, many rockets, missiles or satellites may be flying around, for us the latest means of air transportation is and will be for a while, the jet plane. Any kind of that means going up, and since what goes up must come down, with "up" getting higher all the time, an aviation accident is usually pretty final for all involved.

The easiest way to prevent such accidents is to make sure pilots are correctly trained, particularly in safety precautions, and that safety features are built into planes themselves. The easiest way to do this is by learning the capabilities and limitations of modern aircraft and study the human factors associated with aviation accidents and their prevention. No Margin for Error, an Aviation Safety Division, U. of Southern California film, describes this type of educational program conducted for pilots and those associated with the field. The film outlines a course of study with special emphasis on investigation of past aircraft accidents to determine cause for preventive measures for the future. Jet planes are the aircraft pictured. Both professional and lay audiences will find it interesting.

Noise Can Be Lethal, Too

The airplane, especially jets, brought to attention another hazard which has actually been around for a while—noise. Noise is something we're used to. We associate it with progress. We hear whistles, roars, whirs, squawks, thumps, bumps, and lately, beep-beeps.

Certain noise is not only hazardous but downright lethal. High intensity sound is one of these noises. It can kill, but is more apt to only deafen.

Other Pictures About Noise

In case you aren't aware of what high intensity noise is, the U. S. Navy film Medical Aspects of High Intensity Noise: Ear Defense will give an ample sample. This film was produced to alert naval personnel to the danger of noise from jet engines, ship engines and other machinery giving off high pitched, intense sound. It also tells them how to guard themselves from it.

It starts by using simplified animation to explain generation of sound in terms of frequency and intensity, with a potent sound track accomplishment. Even turning the sound on your projector as low as possible, I still had ringing in my ears from what I heard. Imagine a high scream moving up fast to a shrill, ear-splitting, spine-tinging EBBE and you'll have a good idea of high intensity noise.

After this brief, nerve shattering demonstration, the film goes on to show where such noise is likely to be found (ship's engine rooms, jets, etc.) and the effects—numbness, temporary deafness, dizziness, permanent deafness and disability—on individuals exposed to it. Protective devices are pictured, with detailed instruction on how to use them. Special attention is given to various types of ear plugs, when and where they are most effective.

The film is available for non-military use. Industries manufacturing jet engines or using machines which emit high, intense sound will find this film useful to indoctrinate employees on the use of ear protection.

Films on Noise Aid Industry

Of equal interest to organizations or industries with noise problems are two more films, The Effects of Noise on Man and The Ear and Noise. The first, a non-teaching production shown on The Search, a TV program, pictures the...
...not of the body, but of the mind.

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Look at Pictures:

(CONTINUED FROM PAGE 16)

research being done to discover how certain noises affect not only man's hearing, but his general physical condition as well.

The second, more technical, would be particularly interesting to industrial hygienists with noise problems to solve or architects trying to design noise-prevention into new homes. Sponsored by the American Academy of Ophthalmology & Otologyngology (structure, function and diseases of the eye and ear) Sub-committee on Noise in Industry, this short film deals with the ear's structure and its reaction to various noises, with stress on possible injury.

The Sounds of Collisions . . .

★ While on the subject of noise, have you ever heard the awful sound of steel crumpling and bodies smashing when a car hits something? Rather horrible, isn't it? And no amount of noise control will stop this sound. Only safe drivers can do that.

If there were a "price of progress," we are paying it with our yearly toll of automobile accidents. Much is being done through education and films, to make drivers conscious of their part in cutting down these payments. At the same time, many organizations are doing research to discover how to build cars in a way that accidents won't be so costly in terms of human suffering and lives (until we learn to drive in such a way that the only accidents will be real "Acts of God")

A very new film on this research is University of California's Impact. It is a bit different from others on the subject because it shows collisions at what is considered a safe speed; 25 miles an hour. After looking at the stop-action shots of test head-on collisions at this low speed, it becomes very apparent that "any speed can kill" if conditions are right. The cars used in these tests were occupied by unrestrained life-like dummies and the effects of the crashes on them give a clear picture of what would have happened had real people been in the cars.

Only general findings from these tests are reported in the film, but seat belts are discussed as a good protection for car occupants. The film does stress the one best safety feature any car can have—a safe.

(CONTINUED ON PAGE 20)

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Look at Pictures:
(continued from page 19)
careful, well-trained driver with respect for his and others’ lives.
Ford Motor Company’s Crash and Live is another film on the subject. It is a documentary of their research and gives a look at some safety devices they’ve developed from conclusions drawn from the test crashes. Still another film is For Whom the Traffic Tolls showing research conducted by the State of Indiana, only scale models instead of real cars are used. These are just a few of the many titles available.

Problems of An Atomic Age
Having left the peaceful invention which has become a lethal weapon, let’s look at the wartime weapon rapidly becoming a peace-time miracle—atomic power. The atomic age has brought us miracles of power, cures for diseases, and research developments only dreams. It also brought the danger of radioactive poison. Workers are constantly in proximity to this potential killer when they work with or near such materials. To protect them from this danger is the constant aim of engineers in this field of safety.

Two films dealing with radiological safety, produced by the Army for the Surgeon-General, were released for general use because of the growing use of radioisotopes and similar material in industry, medicine, and agriculture.

The first film, Principles of Radiological Safety, introduces concepts of internal, external, acute and chronic radiation exposure through an historical sequence on hazards of X-ray and radium therapy. It goes on to explain new sources of radioactive hazards from atomic particles and ways to measure their activity. Safe and dangerous dosages are discussed. The responsibility of users of radioisotopes to others is stressed.

Two Films for Work Safety
In 1955, Handel Film Corporation, assisted by the Atomic Energy Commission, produced a series of films called The Magic of the Atom. Two of those films dealt with safety for workers with atomic materials. Atomic City is both for public relations and safety training. It tells of special safety measures devised to safeguard the worker and his family from stack gases, waste and other potential hazards caused by radioactive materials used by industries and research laboratories.

The other, Practice of Radiological Safety, is a film specifically showing the manufacture of radioisotopes in labs, preparation for therapeutic use, handling and shipment, all in respect to various protective measures and safety precautions necessary. Both films are 1952 productions.

“Protecting the Atomic Worker”
Protecting the Atomic Worker is for management and employees. It details devices necessary in atomic research plants to keep workers from being exposed to hazardous particles, etc. Guards, protective clothing, remote control equipment, other protective measures and devices are pictured.

Because public utility companies are building atomic reactors for electric power as fast as they can, the AEC’s Safety Experiments With a Boiling Reactor would be a good indoctrination film for employees who will be working with such equipment. It shows how boiling (concluded on page 22)
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Look at Pictures:

(Continued from page 20)

water reactors can be made self-regulating against overpower explosions. The reactor used in the tests was designed to harmlessly explode steam whenever such a danger point was reached. Since the atomic matter is buried well below the ground level of the machine, only water is sprayed and that isn't radioactive. The narration explains the tests in non-technical language so a general audience can understand what's happening.

Vital Statistics

★ Information on time and color of films mentioned in the body of this article. They are all 16mm sound motion pictures. Also the names of organizations which distribute them. Unless otherwise noted, all films are available on a free loan basis, involving only transportation charges.

Atomic City, 12½ min., b/w. Handel Film Corp., 6926 Melrose Ave., Hollywood 38, Calif.—purchase, rent.


The Ear and Noise, 10 min., color. American Academy of Ophthalmology & Otology Society, 111 N. Bonnie Brea St., Los Angeles 26, Calif.—purchase.

Effects of Noise on Man, 29 min., b/w. Young America Films, Inc., 18 E. 41st St., New York 17, N. Y.—purchase.

For Whom the Traffic Tolls, 18 min., b/w. Indiana State Police, Safety Education Div., Stout Field, Indianapolis, Ind.

Impact, 12 min., b/w. Educational Film Sales Dept., University Extension, U. of California, Los Angeles 24, Calif.—purchase, rent.


No Margin For Error, 23 min., color. A-V Services, Dept. of Cinema, U. of Southern California, University Park, Los Angeles 7, Calif.

Practice of Radiological Safety, 33 min., b/w.—Principles of Radiological Safety, 51 min., b/w. AEC regional offices.

Protecting the Atomic Worker, 12½ min., b/w. Handel Film Corp., 6926 Melrose Ave., Hollywood 38, Calif.—purchase, rent.

Safety Experiments With a Boiling Reactor, 20 min., b/w. AEC regional offices.

★ ★ ★

TV-Radio "Friendly Group" Buys Into Colmes-Werrenrath

‡ WSTV, Inc., operator of the Friendly Group of six radio and three television stations in Missouri, Ohio, Pennsylvania, and West Virginia, now have a 50-per cent interest in Colmes-Werrenrath Productions, Inc., Chicago.

Jack Berkman, president of the Friendly Group stations, and Walter Colmes, president of Colmes-Werrenrath, made the official announcement.

Berkman will serve as chairman of the Colmes-Werrenrath board, along with new vice-presidents John Laux, now executive vice-president of WSTV, Inc., and Fred Weber, a vice-president of WSTV, Inc. The companies will share the Friendly Group's New York offices and the Colmes-Werrenrath facilities in Chicago and Glenview, Illinois.
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35MM ALUMINUM SPLIT REELS

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Categories in which recognition will be given are: Theatrical, Shorts and Features; Non-Theatrical, Arts and Experimental, Children's, General Information, Public Relations, Sales and Promotion, Training and Instruction, Travel and Recreation; Television, Films for TV and TV Commercials.

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Films released since January, 1956, are eligible for award. Entries close Dec. 31, 1957. Films will be received by the awards committee until Jan. 15, 1958, at 122 Sparks St., Ottawa, Ont., Canada.

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ACL Sets Recommended Practices for Television Films

Answering requests from ad agencies and television stations, The Association of Cinema Laboratories, meeting in Philadelphia recently, has adopted a set of recommended practices for handling film material for TV use. Headed by William Gephart of General Film Lab, Hollywood, a committee submitted a report which will be revised, published and circulated to motion picture labs, TV networks and stations, film producers, advertising agencies, and users of films for TV.

The report covers black and white and color films and should result in optimum quality film for broadcast. Included among recommendations are camera area dimensions, review room projector apertures, and comments on set lighting technique. Control of negative and positive prints is outlined with instructions and photographic measurements for each type of film stock used. Nomenclatures are defined and recommended for universal use.


Also considered by ACL members at this meeting was a report by Neal Keehn, head of the committee on nomenclature to standardize terminology used in the lab industry.

ACL officials announced future publication of a world-wide directory of processing laboratories.
NEW!  A color material that gives you the ultimate in carry-through of every subtle tone and gradation in the original scene.

ANSCHROME PROFESSIONAL CAMERA FILM TYPE 242

Now you can profit from Ansco's years of intensive research dedicated to produce the finest possible 16mm low contrast originals with the best possible print-through characteristics.

Balanced for tungsten—the new ANSCHROME PROFESSIONAL CAMERA FILM TYPE 242 captures a full scale image that is designed to yield final release prints of unparalleled brilliance, color saturation and flesh tones on 16mm Ansco Type 238 Color Duplicating Film.

Types 242 and 238, when used together, form a combination that provides "that Anscochrome look"—color saturation, balance, and uniformity—in the final release print. Ansco, Binghamton, New York, A Division of General Aniline & Film Corporation.

Ansco...the finest compliment you can pay your skill.
RIGHT OFF THE REEL

Industrial Audio-Visual Exhibition
Attracts 3,000 at N.Y. Inaugural

With recent developments in the news centering on the need for rapid and effective training of the nation's manpower, the pooling of a large store-house of audio-visual knowledge, methods, services and equipment at this time seemed most appropriate. The first Industrial Audio-Visual Exhibition, held at the New York Trade Show Building, November 13-15, provided several thousand visitors from the most important firms and organizations in the country with a good look at the latest in the field of sound and vision.

Every type of equipment could be found in the exhibition, covering the entire fifth floor of the building, and representing many leading companies in the field.

A special attraction was the famous and valuable collection of Irving Browning, president of the Society of Cinema Collectors and Historians, containing early magic lanterns, stereo apparatus, antique movie cameras and other forerunners of today which provided an interesting contrast to the modern a-v equipment displayed.

A program of prominent speakers covering most facets of the industry filled the lecture hall in the center of the exhibition to capacity at each session. John Flory, Advisor on Non-Theatrical Films, Eastman Kodak Company, spoke on "The Economic Impact of the Audio-Visual Field on Industry" and reported that films and audio-visual equipment is now an annual quarter-billion dollar industry in this country. Lt. Col. R. A. Bassler, USAF, of the North American Air Defense Command, flew in from Colorado especially to present "The Practical Applications of the Audio-Visual Techniques in High Level Military Headquarters."

Willis H. Pratt, Jr., Film Manager, Amer-

(Continued on page fifty-nine)

ART BY VIDEART

ANIMATION

TITLES

OPTICAL PHOTOGRAPHY

COLOR or B&W — 16 or 35MM

343 LEXINGTON AVE.
NEW YORK 16, N.Y.
LEXINGTON 2-7378

WALT DISNEY'S
BUSINESSLAND

Two years before "Sputnik" began ominously circling over our heads, Walt Disney and his creative staff had already completed their artificial satellite. After launching it they went a step further and built a four stage rocket which sent a volunteer crew on man's first flight to outer space.

Of course it was all done by animation but the scientific data involved was identical to the scientific explanations of Sputnik, now common knowledge to the American public.

This was all part of the Disneyland television program, MAN IN SPACE. In the light of current events it now becomes a most appropriate release to the 16mm field. We've edited it to a convenient 35 minutes of running time and the prints are in exciting color by Technicolor.

Already extensive use is being made of the film by business organizations.

1. Companies which loan films free of charge to the public find "Man In Space" an excellent addition to their film library.

2. Extensive employee screenings are being held in companies whose products or services relate to scientific advances.

3. Educators are on record attesting to the motivational quality of the film—its ability to stimulate the thinking of young people toward future careers in science. This is of vital interest to American business which faces a critical shortage in this field. "Man In Space" becomes extremely valuable in "school relations" programs with many companies donating prints to local schools and colleges.

Prints are available under long term lease (with some limited rentals). Please address your inquiry to my attention and I'll be delighted to send you complete information on MAN IN SPACE.

CARL NATER, DIRECTOR
EDUCATIONAL FILM DIVISION
P.S. The second film in the "Science-Factual" series—"Our Friend the Atom" is also now ready for 16mm distribution.

*2400 W. Alameda Ave., Burbank, Calif.
We wish to express our gratitude for the whole-hearted cooperation of the diplomatic and home officials of the following countries:

ENGLAND  AFGHANISTAN
FRANCE  PAKISTAN
SWITZERLAND  INDIA
ITALY  BURMA
YUGOSLAVIA  MALAYA
GREECE  THAILAND
TURKEY  CAMBODIA
IRAN  SOUTH VIET NAM
UNITED STATES

The World Highways Expedition, organized for the Ford Motor Company and J. Walter Thompson Company by Filmways, has just completed its history-making, round-the-world test drive of the 1958 Ford car. A distinguished series of television commercial films and a major documentary film, "One Road," will soon bring the exciting story of this expedition to millions of people the world over.

WORLD HIGHWAYS EXPEDITION, Inc. is a wholly-owned subsidiary of

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INCORPORATED
241 WEST 54TH STREET, NEW YORK 19, N. Y.
ANYTIME, ANYWHERE

For quick service, expert advice and one low price for equipment, installation and removal, call on one of the nation's largest suppliers of temporary lighting facilities—Jack Frost. His lighting equipment inventory is unequaled. Below are just a few of the many items available for quick delivery whenever and wherever needed.

DOLLYS
Fearless and
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Dollies

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EQUIPMENT

Motion Turntable
for Cars and Displays
Male Richardson
Beam and Perambulator
Parallels
Ladders and Steps
Scrim caps and Flags
Dots and Stands

Write or Wire for Catalog and FREE ESTIMATES!

U. S. Film, Equipment Export Drops in First Half of '57

† Exports of motion picture film stock and equipment from the United States in the first half of 1957 were valued at $20,315,207. This was about 15 per cent below the exports in the first half of 1956, valued at $24,043,809, according to a report by the Business and Defense Services Administration, U. S. Department of Commerce.

Made from preliminary figures of the Bureau of the Census by BDSA's Scientific, Motion Picture and Photographic Products Division, the report included data on 16mm, 35mm and 8mm film stock and equipment exports.

Negative Exports On Upgrade

Bucking the downward trend, export of 16mm negative rawstock film rose to $4,716,620 linear feet valued at $1,472,482 in the first half of 1957, topping the 1956 first half export of $1,011,896 linear feet valued at $1,346,475. Export of 16mm positive rawstock film was reported as 60,818,794 linear feet valued at $641,142 in the first half of this year—a linear decline from 61,274,452 feet (valued at a lower $553,208) in the first half of 1956.

In the first half of 1957, the report shows, the number of 16mm cameras exported was 2,528, valued at $427,229. In the first half of 35mm, a reported 2,906 16mm cameras, valued at $445,509 were exported. This year, 35mm camera exports numbered 92, valued at $199,839. In the first half of 1956, 125 35mm cameras, valued at $502,168, were exported.

3,386 Sound Projectors Sent

The 1957 first half, export of 16mm sound projectors was reported as 3,386 units, valued at $1,101,841, a decline from the 4,340 projectors, valued at $1,485,159, exported in the first half of 1956.

Sound recording equipment exported in the first half of 1957 was valued at $463,144—an increase from the $290,480 worth of sound recording equipment exported in the first half of 1956. Sound reproducing equipment exported in the first half of 1957 was valued at $72,065, as compared to the reproducing equipment, worth $732,361, exported in the same period in 1956.

Motion picture screens exported in the first half of 1957 were valued at $480,281, a drop from the screen export of the 1956 first half, valued at $611,634.

PARTHENON PICTURES

Hollywood

A FILM PROGRAM FOR THE BORDEN COMPANY

"HAIL THE HEARTY"—Enough of the right foods for everybody—a century of progress in mass nutrition. (Sterling-Movies, U.S.A.)

"ELSIE & CO."—An I. R. film to bring scattered employees into unity by showing them the whole company. 4600 ft. Color.

"GREAT BIG BIRTHDAY"—A special-occasion film to feature the employees' parties inaugurating The Centennial Year, featuring Elsie in the boardroom.

"THE SECOND AMERICAN REVOLUTION"—A one-occasion tool, quickly and cheaply produced to stand in for an officer's personal appearance at an important Convention. 18 minutes.

AND A LETTER FROM THE BORDEN COMPANY

New York, Oct. 14, 1957
To: Parthenon Pictures, Hollywood.

Dear Cap,

Here's a long overdue letter to get on the record some observations on our recent experiences in the filmmaking business. It is overdue because three films in a year—with no prior experience in this activity—is quite an experience, and it takes time for recovery. In addition, the new job has kept me hopping.

First, let me say that we are happy—all of us. Everyone likes all three pictures. That's quite an accomplishment in a complicated company like this.

Second, we all liked doing business with you. This is due partly, I believe, to the initial policy of knowing what we wanted. But giving you a pretty free hand in developing the pictures. The fact that we now have what we wanted is largely because you have a sound grasp on what a business should spend money for, and can develop it without violating the integrity of a picture.

Finally, we enjoyed working with you and your group, and there's a fine difference between doing business with someone and working with him. I'll miss these spirited conferences, and the lively encounters with all of you—Palmer, Stoney, Meskin, Millington and the sundry Hollywood characters who brightened our days. So will my colleagues in the Executive Suite, as well as those in this Department.

The miracle of it, my friend, is that we spent so much time and so much money without any blow-ups or anyone going home mad. Quite an accomplishment! Should you need testimonials at any time, steer your prospects our way and we shall testify cheerfully and without fee.

Sincerely,

Milton Fairman
(Asst., V.P.—Adv. & P.R.)

PARTHENON PICTURES

2625 Temple St. • Hollywood 26

B U S I N E S S S C R E E N M A G A Z I N E
want "Stick-to-it-ive" salesmen?

put on this

PREPARED SALES MEETING

Title:
"Close Isn't Closed"

Here, in one package, is everything you need to stage a hard-hitting sales meeting—at small cost and with extremely little preparation. Dramatic film highlights create deep, lasting impressions of successful selling methods. Used by leading companies the nation over. Effective for any type of business.

ALL FOR JUST $35.00

1 COMPLETE TEXT—for step by step guidance. Contains instructions, remarks which you may read or improvise upon, questionnaires that reveal individual selling weaknesses, sales problems to stimulate discussion, summarized highlights, and send-home follow-up material.

2 STRIPFILM—proves, with realistic situations, how closing starts at the very beginning of the interview. Illustrates how it's possible to ask for the order again and again—sticking until it's signed.

3 SOUND RECORDING—Narration by Harlow Wilcox puts the message across clearly, forcefully, convincingly.

ORDER NOW

Send us your check for $35.00 now and save shipping costs (or we can bill you if you prefer). If material does not meet your needs you may return it and pay only the small service charge of $10.00 to cover the cost of handling, plus postage both ways.

Better Selling Bureau
6108-B Santa Monica Boulevard
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A Division of Rocket Pictures, Inc.

SIGHT & SOUND

Award Plaques for Outstanding Safety Pictures at Congress

☆ The National Committee on Films for Safety held their 14th Annual Award Presentation and Film Showing in Chicago's Conrad Hilton Hotel on Tuesday evening, October 22.

The Committee's Chairman, John McCullough, Technical Services Director, Motion Picture Association of America, presented bronze plaques to the sponsors' representatives of the nine winners of their 1957 contest for films produced or released in 1956.

Among those accepting these awards were Mr. G. A. Newman, Consul General of Canada and W. Hewitson, producer director, for the National Film Board of Canada; Harry I. Kirk, President, American Automobile Association, for the AAA Foundation for Traffic Safety; J. T. Williams, Manager of Safety, for Pennsylvania Railroad; Robert S. B. Holmes, Asst. Director of Safety, for U. S. Steel; and Ed Rasch, Eastern Manager, 16mm Film Division, for Walt Disney.

The major portion of the evening was devoted to showing the winning films. Attendance at this event, open to delegates of the 45th National Safety Congress and other guests, was about 900.

* * *

"Best Three-Quarters" in Sales Earnings Reported by Kodak

☆ Eastman Kodak Company sales and earnings for the first three quarters of 1957 showed a steady upswing and provided the best totals the company has ever had in these categories for a similar period in previous years. Thomas Hargrave, chairman of the board, and Albert Chapman, president of the company, said.

Consolidated sales reported by the firm's U.S. facilities for the 36 weeks ending Sept. 8, 1957, revealed an increase of 8 percent over $500,699,837 for the same period in 1956. Net earnings after taxes amounted to a rise of about 8 percent over $60,968,204 in 1956.

"Sales of photographic products in total were at a high level, showing an increase over the first three-quarters of last year," Hargrave and Chapman said.

Total sales of professional motion picture films declined moder-

(continued on next page)
Some overexposures can be corrected with proper processing.
Available for the Production of Industrial Films!

Under one roof, within the walls of the M-G-M studio, are all the creative resources and technical facilities that could conceivably be required for the production of industrial films. Here can be found the talent, the know-how, the showmanship to create a superlative shooting script. Here are the facilities that will glamorize a product, or present a corporate story and MGM-TV can meet the total requirements necessary to produce an interesting and informative industrial motion picture.

Sets? Anything from a castle to a Caribbean isle. Props? A warehouse with over 160,000. Costumes? About half-a-million. Music, make-up, sound-effects...there is no other studio in the world with comparable resources.

Together with the most modern camera equipment, the fastest processing in black-and-white or color, the most efficient, creative and experienced personnel in every department—MGM-TV is in the ideal position to produce an outstanding industrial film for your company or client.
BIG ROLE FOR U.S.C. CINEMA DEPARTMENT

University Benefits From Greatly Extended Use of 35mm and 16mm Mitchell Motion Picture Cameras

One of the most startling developments among the cinema departments of colleges and universities is the increased contribution which the campus film unit has made to the field of higher education.

A leading example is the University of Southern California where students using professional Mitchell motion picture cameras film a remarkable range of subjects. Films are created for classroom instruction, public relations, sports events, campus activities, scientific research, audience reaction research, entertainment, television and industry.

Mitchell cameras meet an extreme range of filming requirements. No other single camera has proven so flexible in use as these easy-operating, trouble-free 35mm and 16mm cameras which consistently deliver the highest quality film.

For information about Mitchell cameras, write today on your letterhead.

Widely diversified filming conditions are covered in instruction in which Mitchell cameras demonstrate their great flexibility.

Mitchell Camera
Cable Address: "MITCAMCO"

Mitchell Camera focuses on operating room as medical instruction film is made by Department of Cinema at U. S. C.

Peabody and TV "Emmy" award winner, Dr. Frank Baxter, being filmed for the education TV and Radio Center at Ann Arbor.

Students from all over the world attend U. S. C. to learn the latest techniques of 16mm and 35mm cinematography.

*85% of professional motion pictures shown in theatres throughout the world are filmed with a Mitchell Camera.*
FILM: a Communist Weapon in Science and Propaganda

WHENEVER Soviet-produced motion pictures appear on the screen, the image of international Communism emerges. In the present cultural offensive being waged by Communists throughout the world and including the United States, there is the outward appearance of the arts and entertainment but the Comintern-dominated film industry which centers in Russia has only one real purpose—the psychological and physical invasion of the free world as a prelude to ultimate ideological conquest.

To understand the Soviet film industry as it is today inevitably reveals the complete totalitarian domination of what the Communists have always regarded as a most vital instrument of political influence. The motion picture became a tool of the Communists when Lenin’s decree of 1919 transferred “the entire photography and cinematography trade and industry to the jurisdiction of the People’s Commissariat of Education.”

Film Progress Behind the Iron Curtain

How are Soviet films doing today? These revealing paragraphs show how thoroughly the Communists have mastered the medium which an American businessman once called “the most powerful tool for putting ideas into men’s heads” and what Pope Pius XII regards as “that most potent influence, penetrating the inner recesses of the mind . . . your films.”

The All-Union Institute of Cinematography in Moscow, offering a tough six-year course in film-making, is graduating hundreds of technicians and craftsman from Asia, the Middle East and Europe each year, sending them back to their countries as skilled propagandists dedicated to the aims of Communism.

Well over 100,000 people are employed in film production in the Soviet Union. Since not a single foot of negative is exposed without having a Communist purpose, the world’s largest army of “mass communicators” is engaged in the internal and external thought control of peoples everywhere, armed with the most powerful weapon of idea communication mankind has yet created.

“More than 62,500 projectors are being used day and night within the Soviet Union to reach audiences from children to the aged; 50% of these are “mobile units” going from town to town and reaching compulsory audiences in every one of the Soviet Republics. Most of this is now 16mm sound equipment, for the Soviet Union has only a few thousand regular cinemas in larger cities.

Two Plants Turn Out 57,000 Projectors

That this is an exceedingly low estimate is shown from Soviet literature revealing that the Odessa plant alone provided more than 23,000 16mm sound projectors within seven years; the Leningrad plant “gave the cinema network nearly 34,000 electro-acoustic arrangements and tens of thousands of loud-speakers.” And we quote again:

“The sound movable 16mm projector 16/ZPS, which was worked out and mastered in 1937 by the Odessa plant, still plays an important role owing to its high projection quality and its reliability and convenience in spreading out the network of cine-installations in village localities and particularly in the remote regions.”

What Stalin has called “the greatest means of mass agitation” has clearly been taken into the hands of Party bosses.

“Four years ago the Communist film industries presented no competition to the film producing countries of the free world. By a seeming modification of the requirement that all films must have a strong political message and concerted promotional efforts, the Communists are gaining wider acceptance of their motion pictures and distributing them to the free world with such success that these industries must now be recognized as a factor in the world film market.”

In most countries, including the U.S., such Soviet films as Romeo and Juliet, Othello. The (continued on the following page)

FROM THE PAGES OF “SOVIET CINEMATOGRAPHY”

“The history of Soviet cinematography begins from August 27, 1919, when V. I. Lenin signed the historic decree, On the transfer of the entire photography and cinematography trade and industry to the jurisdiction of the People’s Commissariat of Education, thereby laying the foundation of a Soviet cinematography, developed and controlled by the Soviet government.

“V. I. Lenin gave a historic formulation of the significance of the cinema as the most important of the arts. He pointed out its truly popular character and great role in raising the cultural level of the Soviet boiling mass.”

“J. V. Stalin, the great continuator of Lenin’s work, in his speech at the XIIIth Congress of the Party pointed out that ‘the cinema is the greatest means of mass agitation. The task is to take it into our hands.’”

“Soviet scientific and educational cinematography has been rightly recognized as the most advanced and the most progressive (sic) in the world. Soviet people are proud of it, because it is exactly this kind of art which realizes the noblest task of popularizing the advanced materialistic science through the powerful medium of the screen.

“The sphere of Soviet scientific cinematography is very wide, Soviet cinema industry produces scientific films of the most varied kinds. The following are the four basic categories: “1. Films of scientific research in which cinematography is used as a method of research and study.

“2. Educational films for schools, technical colleges and universities where cinema is used as an auxiliary means of education, as the instrument of visual instruction.

“3. Instructional films for workers’ circles, workers’ courses, and for the wide circle of the collective farmers where cinema is used as the means of raising their productive capacities.

“4. Popular scientific films for the general spectator, serving as a powerful factor in the popularization of science and the dissemination of knowledge amongst the most varied strata of the town and village population.”

“The Party and the Government pay great attention to the question of propaganda and the dissemination of scientific, technical and political knowledge. The existence of a great fund of cine-films has made it possible for Soviet cinematography to participate actively in this work. The cine theatres organize cinema shows on a very broad scale, helping to master the Socialist culture and study the past history of Russia.

“In order to use on a still bigger scale the educational and scientific popular cine-films for raising technical knowledge, the Government of the Soviet Union decided in June 1949, to show free-of-charge educational and short-length popular scientific and chronicle documentary films, and to arrange for educational work and lectures.”
According to my scientific friends, one of our greatest, and most glaring, deficiencies is the failure of us in this country to give high enough priority to scientific education and to the place of science in our national life.

—President Eisenhower, speaking to the people of the U. S. on Thursday evening, Nov. 7, 1957.

The Communists' Worldwide Film Festival Offensive

☆ Despite its overt aims of Communist education, Communist indoctrination and Communist direction, the Soviet film is a definite "success story" in recent international film festivals as it is in all lands where Communist influence prevails, such as Red China, Eastern Europe, the Middle East and in many parts of Asia. It will get stronger there.

In 1953, after a long period of non-participation, Communist Bloc countries reappeared at the major official international film festivals. The Soviet Union, Czechoslovakia, Hungary, and Poland entered films and sent official delegations to the XIV International Exhibition of Cinematographic Art at Venice and VII International Film Festival at Edinburgh. In 1954, Communist films appeared at the Cannes International Film Festival for the first time in the post-war period.

Since that time, the Communist Bloc countries have shown increased interest in foreign film festivals. During 1956 and 1957, the Soviet Union and its satellites participated in every official international film festival in the free world, except one in West Berlin. Communist films have been among the prize-winning productions at every official festival in which they competed.

One aspect of this participation is the Soviet aim to penetrate "avant-garde" and art film groups, including those in the United States, and to have its most concentrated effort in this fertile ground where social upheaval can be encouraged.

Soviet films have been making special headway in the "soft underbelly" of Asian countries and have sent films of their partners in Red China. Forty Communist films a year have been showing in the 700 theatres of Indonesia: 14 films were used within six months in the Japanese schools. A strong appeal to Moslem interests and an "understanding of the people who will view them" is encouraged at Alma Ata in the Soviet Moslem area, where a modern "Hollywood" of the USSR was built.

Contrasting sharply to the large official Soviet delegations in attendance at these festivals (at one the USSR claimed an entire theatre and limited admission to its "friends" and delegates), the United States has sent one government representative, provided meagre expense allowances and depends on the entertainment industry's Motion Picture Association as host.

U.S. 16mm non-theatrical participation, outside of a few government films from Agriculture, the Veterans Administration, Army and the Navy, is practically non-existent. During the period when the non-government 16mm films were entrusted to the Film Council of America, large shipments of 16mm titles went overseas, leaving the final selection to harassed festival authorities at Edinburgh and Venice. Their "selections" were "random" at best and U.S. business, educational and documentary films have been very poorly represented at these events in recent years.

This is not a task for government alone but calls for the cooperative effort of every phase of the 16mm and 35mm film industries from coast-to-coast, working with government to achieve a critically needed defense of the free world wherever "men's minds are being influenced" by the powerful medium of the screen.

In the coming years the Russians will forge ahead of us in science, and in the field that science generates, namely, technology. If that should come to pass, I think there can be no doubt who will determine the future of this world. We have suffered a very serious defeat in a field where at least some of the most important engagements are carried on: in the classroom.

—Dr. Edward Teller, eminent scientist and "father of the H-bomb.

Speaking to the Northern California Section of the Elementary School Science Association, Nov. 2, 1957.
The Emerging Answers—

A First Comprehensive Instructional Science Course Brings Schools 162 Filmed Lectures and Lab Demonstrations for Physics Teaching

R epports of progress made by the Soviet Union in training scientific manpower reserves have alerted many segments of U.S. industry and education.

On the return of former Senator William Benton, board chairman of the Encyclopaedia Britannica and Encyclopaedia Britannica Films, from a visit to Russia in 1955, his research associates reappraised statistics that have since become a matter of widespread national concern:

Critical Lack of Teachers

About 14,000 of the country’s 28,000 secondary schools do not offer courses in physics, basic to the study of science. The reason stems from an insufficient number of science teacher graduates elective to teach science, much less physics.

Britannica researchers found that in a recent five-year period the number of our college graduates in science declined 53 percent, while total school enrollments increased 16 percent. Only one in five of these graduates chose to teach. The other four sought positions in government and industry.

Only 5% Now Study Physics

Of 4,320 college graduates certified for the teaching of science in 1956, a token total of only 130 physics teachers took positions in the country’s high schools. Compounding this situation, only 5 percent of recent high school students now study physics compared to 20 percent of 50 years ago.

These facts eventually led to a working arrangement between the Fund for the Advancement of Education, the National Academy of Sciences, Educational Television Station WQED of Pittsburgh, and Encyclopaedia Britannica Films, Inc.

The Fund, a Ford Foundation-supported entity, provided a $500,000 grant. Dr. M. H. Trytten, director of the Office of Scientific Personnel at the National Academy of Science—National Research Council, coordinated an advisory committee to look into the feasibility of a filmed course in physics instruction and to select the man who would teach it. Pittsburgh’s Educational Television Station WQED would introduce the course over its facilities. And, through arrangements with Maurice B. Mitchell, president of EB Films, the daily lessons were filmed in color.

Major 16mm Science Project

This fall the results of the “partnership” labeled the largest single 16mm project ever attempted in the field of science education, are available as a complete, one-year course in introductory physics, on both black and white and color motion picture film.

Qualitatively, the weight of the new EBF physics course is even more promising than its half-ton bulk of film cans stretching ceilingward in an impressive 16-foot stack. The 162 hour sessions, combining lecture-demonstrations with laboratory-experimentation periods over a standard 36-week school year, will enable high school teachers to instruct:

Mechanics, heat, sound, atomic physics, quantum optics, properties of matter, light (optics), electricity and magnetism, electronics, and nuclear physics. Four introductory sessions go into units of measurement and the purposes of studies in physics. Three additional segments probe the manipulation of a slide rule, algebra and powers of 10, and trigonometry.

Prior to its commercial availability, the series was tested in Chicago and Pittsburgh.

Last February, Chicago’s Educational TV Station, WTTV, beamed the physics films to an area-wide audience in 20 public high schools. The second semester’s programs went out over the air in succeeding summer months. So well-received was the course that evening telecasts for adult educational purposes gained signed enrollments, with high school credit awarded to those completing the course via written examination.

100 Schools Are Using Series

With the project just out of laboratory print stages and entering school curriculums for the first time this fall, already more than 100 schools are using the course. Consisting of 10 separate and complete teaching film units, the course can be offered simultaneously at 16 different schools in one area through adequate scheduling of distribution, EBF officials maintain.

Experimentally, 36 Wisconsin communities now are offering the course to individual classes in their high schools. The University of Wisconsin promotes the course.

In fact, W. A. Wittich, professor of education at the University Extension Division, recently rushed an order for more study guide ma-

Dr. Harvey White, mentor of filmed physics course, has taught the subject for the past 25 years.

First Aid for Science Study

Half of Nation’s Schools Without Physics Instruction, Basic to Science Study, As Encyclopaedia Britannica Films Completes One Year Visual Course
try to catalog the series, the college handles rental and distribution of the course to at least 10 schools in the immediate district.

The man chosen as mentor for this film series was Dr. Harvey White, professor of physics at the University of California, Berkeley, and a teacher of introductory physics to freshmen for the past 25 years.

Adds Ingenuity to Experience

By injecting a quarter-century of experience and ingenuity into the course, Dr. White seems to have answered in advance such laments as those made recently by one eastern-U.S. science equipment maker:

"The high school is the place to sell our youth on science and we're not doing it. Too many high schools teach science in a dull way, often without laboratory facilities."

Dr. White, according to EBF officials, combines an interesting personal performance with $250,000 worth of demonstration and experimental equipment. He is not only that high school and few universities could ever duplicate.

Eases Burden for Teachers

The project is designed, not to make life harder for the country's educators, but to supplement classroom efforts. Study guide materials supplied with each film will further ease teaching burdens.

Where an individual teacher formerly required hours to prepare and demonstrate physics lectures and labs, the filmed equivalent does it for him. He can then devote his classroom activity to more effective, personalized help in discussions and other post-film needs.

Below: David Ridgeway, producer for EBF Films (left), is shown with Dr. White, mentor of the historic physics film series.

of his students. Trainee teachers, part-time instructors, or full-time educators qualified in other fields and helping out in physics can use the films profitably by watching a top professor in action.

As Dr. White has observed, each student receives from the films a much clearer, close-up view of every experiment, even to reading minute figures on apparatus. The pupil sees only what is on the screen and is not distracted by other equipment in the room. Students studying with the series, feel the professor is speaking directly to them, providing greater retentive impact than in standard school-room environments.

Decade of Useful Service

Obviously, a course of these proportions isn't the accumulation of haphazard cuttings on the editing-room floor. Altogether, the package adds up to 160,000 feet of film in each series, good for 10 years' service. EBF officials said:

"Priced at $13,000 for a black and white set (which contains color sequences where necessary as in study of the spectrum) and $25,000 for a color set, the logistical efforts leave in their wake some factually stimulating statistics:"

A typical film load is designed for 162 sessions and 7 complete retakes, totaling 162 program sequences in all, were: kinescope, 185,900 feet; magnetic tape, 185,900 feet; two Kodachromes, 371,800 feet. The total for this group was 743,600 feet of film negative.

For 162 sessions, 178,000 feet was necessary in preprint and sample footage for each of the following: A wind optical tracks, color internegatives, black and white dupes, color samples, and black and white samples. Totals for this category reached 890,000 feet.

This, added to footage used in shooting, tallied 1,633,600 feet.

A Thousand Miles of Film

In the first run of 30 black and white prints of the course, a total of 5,340,000 feet of film were used. In color prints, a total of 356,000 feet of film went into the operation. And, as an operation, it involved long and complicated major surgery, after equally lengthy preparation.

For instance, a day at the Pittsburgh TV studio-classroom usually started at 11 a.m. (Dr. White had preceded this activity with a 8 to 12 hours of preparation the previous afternoon and evening."

(continued on page 69)

Dr. Frank Baxter (left) and Richard Carlson play "Dr. Research" and "Fiction Writer" in Bell's "Strange Case of the Cosmic Rays."

"We Need to Encourage Interest in Science—"

Industry Takes a Hand

Bell System's "Science Series" Reaches a National Audience With Three Film Programs on Television and 16mm Release

At a Time when specters of Russian scientific supremacy drift over the nation, the question evolves: Is it lack of money or motivation that threatens America's educational dikes?

Wealth Secretary Marion Forsom said last month: "It is conceivable that we may have to get along with a little less chrome and perhaps a few less country clubs in order to have more classrooms and more and better paid teachers."

"To Elevate Young Minds"

A keenly-interested bystander with its telephone networks, the Bell System chooses to look at national progress in science in terms of youth motivation. Distilled, this concept involves an officially-approved, two-part Bell formula: To elevate young minds to a surface acquaintance with science, while simultaneously urging young people and adults to elect scientific careers.

Pursuing this approach, Bell officials several years ago contracted with Frank Capra, Hollywood veteran of World War II motivational film techniques, to produce the Science Series for television use. He has produced four hour-long color, sound film programs to date.

"Cosmic Rays" Latest Film

Last month, The Strange Case of the Cosmic Rays delved into man's search for the celestial origins of cosmic rays and the effects of these rays on himself. It was telecast on 168 NBC-TV stations and affiliates. In the past 12 months Capra has also supervised the production and video presentation on CBS-TV of Our Mr. Sun, reviewing man's efforts to harness solar energy, and Hemo the Magnificent, concerning blood and circulation.

Weather Program in February

The fourth and last of Capra's current responsibilities to the Science Series is The Unchained Goddess, a weather program, slated for NBC-television this coming February. Sprinkled with delicate precision through each of this quartet of films is the motivational theme promoting science careers.

Capra's craftsmanship and clarity in combining documentary film methods, cartoon animation, and a live story line are not Spumoni-like surprises. In fact, a case in point is his often-honored World War II motivational series, Why We Fight films, in which he created a similar campaign to explain World War II issues to GIs and the American public.

Board Chairman Conceived Idea

With a fast-paced eye to the future, Capra has adapted a 1951 idea of Cleo Craig, board chairman of AT&T. Mr. Craig suggested a show on science that would hold appeal for youngsters as well as persons of professorial caliber. The tangible result is the current Bell Science Series. His four offerings filmed and telecast, Capra figuratively will turn over his light meter to Warner Brothers.
Moving Youth to Science

"Man in Space" and "Our Friend the Atom" Initiate Series

THROUGH our country's need to develop future well-springs of scientific manpower, there has evolved an incentive to orient the nation's young people on acceptance of and enthusiasm for the scientific world in which they live. Junior and senior high school students are particularly significant targets. For it is at this age level that many of our youth make their first decisions on the major academic courses they will study, courses on which most future scientific specialization rests.

First Films of a Series

To interest this group as potential career-scientists, and at the same time to inform a curious public, Walt Disney Productions has produced and released two 16mm sound films in Technicolor: Man in Space and Our Friend the Atom. Combining live action and cartoon animation, these films are the

Space rocket leaves hangar in preparation for launching as pictured in "Man in Space."

flight, and Dr. Wernher von Braun, renowned rocket engineer who discusses mechanics of man's first space flight and what is involved in putting a hypothetical space satellite 1075 miles above the earth.

Our Friend the Atom runs 50 minutes but is available in two parts of 25 minutes each, if desired. Narrated by Dr. Haber, the film humanizes the lives of science pioneers in atomic energy development. These portrayals are coupled with an animated sequence on the order of "The Fisherman and the Genie" of Arabian Nights to demonstrate the moral responsibilities and opportunities before man regarding use of the atom.

"Explains the Most Complex"

Jay Nelson Tuck of the New York Post wrote that Our Friend the Atom "explains most complex subjects in a manner that fascinates and edifies the small fry without violating the sensibilities of the

first two segments of Disney's Science-Factual film series. Man in Space, initial film in the series, deals with historical development of modern missiles, predicts establishment of a man-made satellite, and indicates the techniques by which man will make his first flight to outer space. Our Friend the Atom, second and most recent addition to the series, depicts the search made by man into concepts of atomic energy and illustrates possible peace-time applications of the atom.

Authorities Do the Narration

Man in Space runs 35 minutes. Its narrators are Dr. Heinz Haber, aviation medicine authority who describes problems and experiences to be encountered by man in space.

These Walt Disney Pictures Can Help in

(continued on page 72)
Training Like This Helped Add Millions in '57 Sales as

Republic Builds Order-Makers

Success of Steel Corporation's First Order-Makers Institute in Pipe Field Leads to Second Comprehensive Visual Program for Building Material Dealers

Three Years Ago, the Republic Steel Corporation of Cleveland, O., discovered an urgent need, expressed concretely by its pipe division distributorship, for more product know-how and detailed information on current sales techniques.

Alerted, the company commissioned Wilding Picture Productions, Inc., to conduct an independent survey. In effect, Republic requested this company to send its interviewers to Republic pipe distributors, salesmen and customers across the country, asking:

"What product facts do you need? In what form do you want them? And what sales reminders do you think would help you?"

The answers, correlated by Republic and Wilding, resulted last year in the first Order Makers Institute; a six-part project, unique in the basic steel industry for its clearly presented facts and sales methodology as related to Republic pipe products. Incidentally, but very much to the point, Republic pipe sales made impressive and tangible gains following the first OMI program:

In the first five months of 1957, largely due to OMI training of pipe distributors, Republic's sales increased an extra $750,000 per month by operating well over the industry's average for butt weld pipe.

This month, Republic's Truscon Steel Division, in collaboration with Wilding, has unveiled the company's second OMI; a three-year course in product knowledge and salesmanship. Aimed at the building materials industry the new OMI program is calculated to increase Truscon's metal building product sales.

This project adds up to an impressive campaign involving thousands of man-hours in dealer sales training by 140 Truscon district salesmen. These men, conducting approximately 3,000 meetings among building materials supply dealers annually for the next three years, are helping them to sell, not only Truscon products, but their entire lines. That, in broad essence is the real meaning of the OMI contribution to better selling.

Directed toward expected business booms in the early 1960's, the new OMI combines effective 16mm sound color films, turnover and fold-open charts, meeting guides, take-home pieces, sample products, printed data, group discussions, and quizzes. Prospective audiences will be a composite of building supply dealers and their salesmen, office and warehouse personnel, plus builders and architects.

Backbone of this behemoth-like project, of course, is the collective impact of 140 Truscon district salesmen, trained in a four-week OMI course conducted by Truscon at Youngstown, New York, Charlotte, N.C., Dallas, Tex., and San Francisco this past summer. The district salesmen learned group leadership, sales techniques, product details, and operation of visual-aid equipment, such as the self-contained 16mm suitcase film projectors used so effectively in the first OMI.

Oversimplified, the goals of Truscon's OMI courses are: To give useful product information; to provide selling methods that work; to offer time management procedures; to suggest...

Above: an introductory film welcomes OMI "students." Featured are (1 to r): Republic's Thomas Paton and Truscon sales officials, C. B. McGehee and "Al" Mansell, and their salesmen, office and warehouse personnel, plus builders and architects.

Below: starting a simulated OMI meeting, a "Truscon district salesman" introduces Republic and Truscon officials.

Above: sales resistance of hard-shelled cellular weaken, as he hears and sees Truscon OMI grad demonstrate a portable door.

Above: an OMI "interviewer" (right) finds that Truscon "dealer" needs more product know-how and aids for his salesmen.
effective sales tools; and to build enthusiasm for the selling job ahead.

In the Truscon OMI these sales principles again are underscored with meeting topics geared to specific needs of the audience. The training sessions will consider consecutively: What is a window; the quality story; aluminum windows; installation; adjustments; metal lath and reinforcing products; answering sales objections; steel doors; steel residential windows; managing selling time; commercial-industrial windows and doors; metal vs. wood; care and handling of buyers.

As with the Pipe OMI, the Truscon course had to be sold in package form to dealers before it could be presented to the larger Truscon audience. To attain this objective, a five-week tour of 15 cities from coast to coast has just been completed this month by company officials from Republic and Truscon, accompanied by a professional acting troupe, and their visual aid equipment.

For seven hours at a time, interrupted only by luncheon, this group appeared before Truscon dealers in Philadelphia, Boston, New York, Jacksonville, Atlanta, Richmond, Cleveland, Cincinnati, Detroit, Omaha, Chicago, St. Louis, Dallas, Los Angeles, and San Francisco.

A sample gathering of over 100 dealers from the Lake States and Iowa attended one of the presentations of the OMI program in Chicago's Drake Hotel. Evaluation of this meeting is possible by a glance at its results: A total of 85 percent of the dealers present requested the OMI program for their home area.

The day began with Truscon and Republic sales officials introducing slide-projected statistics on future prospects in the building materials industry. The subject narrowed, as professional actors presented in skits the reactions of Truscon dealers, salesmen, and builders to queries of OMI interviewers.

Dealers indicated a lack of product knowledge, competitive fire, and basic selling awareness in their workers. The salesmen pleaded for more product ammunition. Builders wanted additional window and door know-how from salesmen, suggestions on new product uses, and better service in post-delivery installation and adjustment of Truscon items.

In each such portrayal during the morning the actor-interviewer extracted detailed complaints and recommendations from interviewees. Off-stage testimonials, via tape recording, enabled typical dealers, salesmen, and builders to underline and give impact to the interviews.

Afternoon presentations established mood with humorous but factual playlets that visualized roles of the dealer, in stimulating interest about OMI among his employees, and of the district salesmen from Truscon in preparing with his Meeting Leader's Guide book for the initial session of the series.

In a simulated "kickoff" meeting the dealer endorsed the total OMI program and, explaining its effectiveness as he knew it, turned the group over to the Truscon man. Introductory remarks on the perspective of the course preceded the making of a seating chart and projection of the 16mm color sound film, A Welcome to OMI.

This is a five-minute greeting and analysis of OMI purposes by Thomas Patton, president of Republic Steel Corp.; C. B. McGehee, general manager of sales for Truscon Steel Division; and "Al" L. Munsell, assistant general manager of sales at Truscon. It was made clear that OMI would contribute toward transforming Truscon dealers and salesmen into "order makers...and not merely order takers!"

Manipulating a flip chart, the Truscon meeting leader announced the slate of 13 session subjects, before launching into an informal question-answer period on the theme of the first meeting: What is a window. Follow-up to this provocative discussion was a 35-minute, 16mm sound projection of The Hole In The Wall, with actor Lyle Talbot presenting and describing Truscon products. First of the 13 films in the course, this production offered fundamentals on components, uses, and types of Truscon steel and aluminum windows and doors.

Division of the simulated audience into two groups, each headed by an impromptu leader, enabled them to compile queries during an intermission after the film. Reconvened into one large unit, individual groups presented their comments for analysis, based on the film.

Flip charts, again under control of the meeting leader, presented illustration and data on (continued on page sixty-eight)

Below: "Al" L. Munsell, Truscon sales manager for dealer commodity products, underlines key points from podium as simulated OMI session is shown in action.
MEMBERS of the Industrial Audio-Visual Association held the 11th Annual Fall Meeting of the organization at the Beekman Towers Hotel in New York, October 28-31. Theme of the meeting, arranged by program chairman Don Y. Pendras, of the Pfizer Laboratories, was “Communications in Business Growth.”

Sixty members of the business audio-visual users’ group heard case histories on successful film projects and took part in discussions with panels of producers, distributors and equipment manufacturers.

Communication’s Vital Role
Principal speakers on the program included Thomas W. Phelps, Assistant to the Chairman of the Board, Socony Mobil Oil Company, who delivered a banquet talk on “Challenges of the Next Few Years”; and Dr. Carl H. Rush, Jr., Advisor on Electronic Data Processing, Standard Oil Company (NJ), whose topic was “The Impact of Automation in Our Time.”

Mr. Phelps described the vital necessity for business to make itself more understood in today’s economy, to explain how and why it functions in the public good. He said that communications men must take an important role in this task.

Automation vs. Imagination
Dr. Rush, speaking of the change in automation in making the business, said, “It is my contention that most routine decisions in business are based on the reception of data and the conformity to a predetermined set of rules. In most of these instances, decisions can be perfectly well performed by automation.”

Dr. Rush forecast a different role for management men in tomorrow’s business. They must be more imaginative and more creative. “Too many departments in business today are mere pigeon holes for the accumulation of data, but with no creative function,” he said.

John Flory, Advisor on Nontheatrical Films, Eastman Kodak Company, presented data on the growth of visual communication in business. He estimated the current expenditure for films and other audio-visuals by business at $156,000,000 annually; 16mm sound projectors in use as of January, 1957, at 505,000, with annual production between 38,000 and 45,000 per year.

Two panel discussions involved members of the Film Producers Association of New York, in one case, and representatives of major film distribution concerns in the other.

Representing the FPA were Roger Wade (Roger Wade Productions), Robert Lawrence (Robert Lawrence Productions), Harold Wondsel (Wondsel, Carlisle & Dunphy), Nathan Zucker (Dynamic Productions), and Thomas Craven (Craven Productions).

Banquet speaker Thomas Phelps cited the “Challenges of the Next Few Years” for business.

Moderator of this panel was Fred Beach, Manager, Visual Aids Department, Remington Rand.

The distributors’ panel, moderated by Tom Wilson, Customer Relations Manager, New York Telephone Company, consisted of Frank Aurlinghaus (Modern Talking Picture Service), Charles Dolan (Sterling-Movies—U.S.A.), and Ray Bingham (Association Films).

Other Key Program Topics

Distribution panelists (l to r) Frank Aurlinghaus, MTPS; Charles Dolan, Sterling-Movies USA; and Ray Bingham, Association Films.
Program chairman Don Y. Pendas, of Pfizer Laboratories, set up the fall meeting agenda...pany ("Sound Slidefilms in Sales Training").

Other key topics were presented by Paul Petrus, Assistant Advertising Manager, Mobil Overseas Oil Company, ("International Film Distribution—A Case History"); Harold Dafer, Staff Film Producer, Minneapolis-Honeywell Regulator Company ("A Tailor-Made Slidefilm"); E. B. Whitecraft, Socony Mobil Oil Company ("Bicycle Safety Program for Schools"); Alden Livingston, Manager, Motion Pictures, E. I.

Panelists from the N.Y. Film Producers Assn. pictured below (l to r) are Roger Wade, Robert Lawrence and president Harold Wondsel.

were invited to show new developments were the Sub-Liminal Projection Company, Eastman Kodak Company, Universal Screen Company, California National Productions, Roger Wade Productions, and Wilding Picture Productions, Inc.

Effect of Population Shifts

Speaking on the distribution panel, Frank Arlinghaus, president of Modern Talking Picture Service, said that a most important consideration in present day distribution methods are population shifts, particularly from state to state, and from city to suburb. He pointed out the rapid growth of population in California, and in the Southwest states, which are also reflected in a similar growth of projector-equipped audiences. While 400,000 of these now number, by his estimate, 148,920, as against 58,984 in 1952. Suburban audiences, growing so fast, are much more the "joiner" group and are able to see films much more easily than strictly urban populations.

Charles Dolan, vice-president of Sterling-Movies U.S.A., Inc., pointed out the receptivity of television stations to the shorter industrial news films. He said there are now 600 daily programs which use the 5-minute featurette type of public service program.

More Prints Are Needed...

Ray Bingham, president of Association Films, Inc., said that the demand for sponsored films is so high this year that industry should make it a point to provide more prints to meet the demand. He said that with the growth of school TV it would be often possible to provide far greater audiences for films than in the past. Mr. Bingham said that he had noted a new look in the sponsored film in the past few years—they have become far superior in technical quality and in subject matter.

Asked about the elusive "women's" audience for films, all participants on the panel agreed that as far as reaching them only in women's clubs it was difficult. But, the women are definitely there—in 39,634 self-equipped churches, for one example, and in the many thousands of PTA groups, 80% of which are attended by women.

Moderator of the producer panel was Fred Beach (left) Remington-Rand; other participants below are studio heads Nat Zucker and Thomas Craven.
A Clear, Mutual 
UNDERSTANDING

To publication in our field has excited more interest or proven of greater value than the recently-released report of the Association of National Advertisers on "Responsibilities of the Film Producer and Sponsor."

On the theory that any business needs the salt of humor to season its serious interests, BUSINESS SCREEN illustrates key passages from this report with pictures taken on location in the South Pacific during the shooting of a major Pan American World Airways film.

"The sponsor should consult a competent producer... he cannot afford to make the selection on the basis of personal friendship..."

"Some producers feel their responsibility goes further than merely producing a film."

"Unless the film is for internal distribution, it is well to avoid a 'speech by an executive' particularly if (he) has had little experience."

"By selecting a few facts and presenting them attractively with emphasis he (the sponsor) is more likely to have an attentive audience..."

"It is not unusual for producers to call in high-priced creative and technical talent only as needed."

"The sponsor normally provides the producer with necessary electric power for lights..."

*THE SPONSOR: PAN AMERICAN WORLD AIRWAYS.  THE PRODUCER: HENRY STRAUSS PRODUCTIONS, INCORPORATED.
“JONAH and the Highway”

U.S. Steel Sponsors a Theatrical Short to Recruit Civil Engineers

Difficulties in securing young men to serve in the highway engineering profession may impair this country’s 15-year program to build a 41,000-mile network of interstate and defense roads.

Aware of this danger, the United States Steel Corporation this month introduced a 27-minute, black and white, non-commercial film titled *Jonah and the Highway*. The picture now is being offered for public service 35mm wide-screen commercial theater screenings across the country as a tribute to the highway engineer and contractor, key men in construction of the multibillion-dollar network of roads.

Purpose of the film is two-fold: to explain to the American public the importance of the future highway system and the engineers responsible for its completion; and to attract young prospects into the profession of civil engineering.

Now restricted to presentation in commercial theaters, *Jonah and the Highway* will be released in standard 16mm print format in mid-1958. Part of U.S. Steel’s “Keep Our Roads On The Go” campaign, the film will help recruit technically-trained manpower, not only for the highway program, but for affiliated industries, according to Bertram Tallamy, Federal Highway Administrator of the U.S. Bureau of Public Roads.

These demands for human resources with technical know-how will involve: 50,000 highway engineers to supervise road specification, design and construction; 6,000 contractors bidding on individual jobs; 15,000 to 20,000 personnel on prime contracts to be negotiated annually, and experts on steel, cement, and highway construction equipment.

The film has been screened for technical evaluation before groups of the National Highway Association, professional and governmental officials. These men awarded various accolades to the film which was produced by John Sutherland Productions, Inc.

William Wisely, executive secretary for the American Society of Civil Engineers, said: “The picture is unique in my experience in that it portrays an engineering story with emphasis upon the fact that ‘engineers are people.’

“The prime values are in the entertainment aspects but those who compiled the film have been remarkably successful in interweaving a forceful and accurate portrayal of the relationship between the engineer and the projects which mean so much to the public interest and welfare.”

C. D. Curtiss, commissioner of the U.S. Bureau of Public Roads, commented that the film is: “Excellent in every way, I hope it can be shown in senior high schools and colleges. I am certain it will stimulate interest in civil and highway engineering.”

A. L. Atherton, owner of Atherton Construction, pointed out that the picture is a: “Very good presentation of contractor engineer problems. Not too long. Not an overdose of USS. Enough to give credit to a fine corporation.”

F. W. Heldenfels, vice-president of Associated General Contractors of America, and a partner of Heldenfels Bros., Corpus Christi, Tex., said the film does: “An excellent job of dramatizing the engineering profession from the position of inspector and construction engineer to the top position of the design and planning engineer.”

F. S. Oldt, owner of F. S. Oldt Company, Dallas, Tex., said that the production is: “Very good—showing the public the engineering resources involved in building modern road systems.”

While highway scenes were photographed from coast to coast, the producers chose to film real-life construction shots on local projects in Los Angeles county. Professional engineers assisted as technical consultants. Actual highway-building equipment was operated during the shooting of sequences. (Cont’d on Page 71)

Below: a young assistant and the taxpayer’s watchdog look on as engineer White solves his problem in “Jonah and the Highway.”

CAST: Henry Strauss, as Producer; Frank Howe, PA’s Director of Sales & Service Training, as Sponsor.

“Unless special arrangements are made, producers do not ordinarily assume responsibility for distributing sponsor’s films.”

“The fewer the changes, the more expeditiously (the) production can be carried on...”
Firestone Talks Tubeless to the Truckers

Field Showings of Filmed Demonstrations, Testimonials Help Spur Tire Sales

Sponsor: Firestone Tire and Rubber Company

Title: The Word Is Spreading, 28 min., color, produced by Owen Murphy Productions, Inc.

“The Word” is that after a few early disappointments, truck operators are switching to tubeless tires. And this film is designed to speed the process.

Tubeless tires would seem to be a natural for truck use. The tubeless principle is that a punctured tire may leak, but very slowly, and trucks with punctured tires can usually make it to a depot without being “down” on the road. A flat tire on a big tractor trailer is not something that can be fixed with a five pound handy jack. Unfortunately, before the major truck manufacturers got into full production on tubeless, a number of wildcat models were sold which failed to stand up to hard truck usage.

But the first big reputation of tubeless has been more and more countered, not to a little extent by Firestone’s complete success in producing tires which have topped mileage records of tubed models with no flats on the road.

The Word Is Spreading demonstrates the Firestone “balloon” test showing how a tubeless tire with a spike driven through it still doesn’t go flat, and can be repaired at the truck operator’s convenience.

Production scenes were made of truckers testifying on the new tires in seven states from California to New Jersey.

Firestone field men will show the film to truck operators, and several truck manufacturers will also show the film to customers to explain the merits of the factory-equipped Firestone tires.

Water Resource Answer: Visual Record of Colorado Dam Project

Sponsor: Gardner-Denver Co.

Title: A Cup for Adam’s Ale, 33 min., color, produced by Gardner-Denver and Calvin Co.

America’s imminent water shortage problems give urgent purpose to this on-the-spot filming of construction at Colorado’s Gross Dam near Denver. Stressing economics of dam-building, the educational documentary points a photographic finger at one answer to skyrocketing consumption and loss of water.

Dams become more important, the film indicates, with the daily water requirement of each American (1500 gallons) expected to double by 1980. Evaporation and run-off can take away as much as 75 percent of this nation’s surface waters.

In this perspective, A Cup for Adam’s Ale dramatically covers the three-year span needed for building the dam. The Cup is one of 13 man-made lakes near Denver that, with the dam, store 42,000 acre-feet of Adam’s Ale water from mountain streams.

Aerial and land photography show workers hand-drilling mountainsides to smooth, solid rock for good adhesive contact with concrete. The drilling of thousands of holes prior to blasting rock formations provides other excellent camera targets.

The film is available to schools, clubs, and other groups on free loan. Contact: Film Library, Gardner-Denver Co., Quincy, Ill.

Left: Gross Dam site in Colorado mountains.

CASE HISTORIES

The Sound of Blasting

Hercules Powder Company Film Shows Cause & Effect of Blast Operations

Sponsor: Hercules Powder Company

Title: Blasting Vibrations: Cause and Effect, 26 min., color, produced by Farrell & Gage Films, Inc.

During the next five or ten years there will be a lot of blasting going on around the country in connection with the national highway development program. It is probable that people in some communities may become startled at the unexpected noises in their midst.

This film traces the background and the causes and effects of blasting. It describes how dynamite is used in earthmoving and quarrying operations. Then it goes on to explain the safety precautions continually undertaken in all blasting activities.

To scotch complaints of householders at the shock of nearby blasts, the film demonstrates in an actual household that blast noises and vibrations are much less than most people realize. For instance, the auto horn outside is noisier and the slammed front door creates more vibration. The picture explains that it is the suddenness and unexpectedness which alarm people at first.

H. Don Leet, Professor of Geology at Harvard University, and a noted seismologist, appears in the film both as narrator and demonstrator of equipment for testing blast noises and vibration.

Hercules will make the film available to anyone interested in the subject. It is offered particularly to road construction companies and quarry operators.

Despite its unwieldy title this film should actually be of much more than routine interest to the general public. It is especially well made.

Prints of the new Hercules film are available from the sponsor’s film library at Wilmington, Delaware.

BUSINESS SCREEN MAGAZINE


SAFETY FOR GAS WORKERS

Memorable New Slidefilm Shows Seven Most Common Types of Fatal Accidents

Sponsor: American Gas Association
Title: Seven Doorways to Death, 18 min., color, sound slide film, produced by Animatic Productions.

The aim of this film is to present to all gas industry employees—from supervisor to the man in the trench—the facts from a ten year analysis and summary of employee fatalities in the industry. These facts are presented in a manner calculated to best penetrate the consciousness of each individual employee.

The American Gas Association chose a sound slide film to do this job because it believes that the medium is unsurpassed in creating visual images which remain in the minds of viewers as memory hooks for the data the images symbolize.

It was in line with this basic concept that the figure of G. Reaper, Esq. was conjured out of the verbalized and subconscious folklore of gas industry audiences. He is the film’s primary spokesman. G. Reaper, Esq., is close enough to the standard image to be, unmistakably, the figure of Death. He is also, in the film, portrayed as a fellow who actually hates his job.

G. Reaper, Esq., is assisted in the telling of his story of the seven most common types of fatal accidents in the gas industry by use of mood music, clever cartoon art, accurate technical drawings and by other people seen and heard. These include eye-witnesses, safety engineers and insurance claim agents and finally, by the widow of an employee killed in a fall from a poorly placed ladder. Charts are also effectively presented to pinpoint and summarize the ten year employee fatal accident experience of the industry.

Seven Doorways to Death is being distributed by the American Gas Association. Purchase price is $30. It was written by Allan Chase. A film loop version will also be available.

Below: Grim Reaper, Esq., is the leading character in the American Gas slide film.

BROWN “SHOWS TO SELL” ITS PAPER PRODUCTS

Company’s Second Film Aims to Help Distributors, Salesmen Sell Paper Towels

Sponsor: The Brown Company
Title: Paper for a Purpose, 18 min., color, produced by Audio Productions, Inc.

A few years ago, the Brown Company, by experiment, sponsored a motion picture on its brand of sewer pipe, called Bermico. It was successful in the place where all films must eventually be judged—in the cash register. The film demonstrably sold sewer pipe.

Based on this success, the Brown Company has now called in the same producer, Audio Productions, to make a film to sell paper towels. By all indications, the picture will do an equally profitable job.

Brown’s Nibroc towels are sold through distributors throughout the country. The film is designed to tell distributors and their salesmen more about paper towels. It will have the added use of being a direct sales tool that salesmen may put before purchasing agents.

Paper for a Purpose is an interesting, “shirt sleeve” sort of picture. It shows the natural and physical resources of one of the country’s earliest manufacturers of paper and pulp, and the technical progress the company has made to become the largest industry in New Hampshire. Besides Nibroc, Brown makes hundreds of other paper products from caps visors to welding rod covers.

The film documents the many advantages of Nibroc, principal of which are wet strength and pure whiteness achieved through a revolutionary bleaching process.

Also described are the company’s industrial wipers and such out-of-the-ordinary products as “Kovtowels” for sanitary wiping of udders.

TRANSIT NAMESAKE SPONSORS OFFICIAL FILM OF MAYFLOWER II’S VOYAGE

Sponsor: Aero Mayflower Transit Company
Title: The Mayflower Story, 25 min., color, produced by Paul Alley Productions.

It would hardly be possible to imagine a more fortuitous public relations opportunity than the combination of the Mayflower Transit Company with the recent historic voyage of the Mayflower II. Fortunately, the opportunity was not overlooked. When motion picture rights to the story were in the process of negotiation, Mayflower Transit was at the head of the queue.

The film depicts in narrative form the construction and sailing of the Mayflower II, the ship’s brief stop at Provincetown, Mass., for the re-enactment of the signing of the Mayflower Compact, and finally the landing at Plymouth Rock.

One of the high points of the film is the scene in which the sturdy little square-rigger runs full tilt into an Atlantic gale when she’s almost within sight of her goal.

Almost equally effective, though in a much different way, are the unusual shots of the Mayflower II becalmed in the South Atlantic. Vivid, too, are the shots of Captain Alan Villiers and the crew aboard ship.

Narration is by radio and TV commentator Robert Trout; the story by Maitland A. Edey. Life correspondent who made the trip aboard the Mayflower II.

The film has a minimum of commercial mention. Only in the final scenes showing the ship’s cargo of treasure chests being loaded into Aero Mayflower moving vans for distribution throughout the country is there oblique reference to the sponsor. The end title, superimposed over the Mayflower II at sea, is a one-sentence statement from the company president, John Sloan Smith, mentioning the company role in the Mayflower project.

Because of the film’s historical theme, as well as its educational and entertainment value, The Mayflower Story already is creating widespread interest throughout the country. Modern Talking Picture Service is the distributor.

N E W B R E 7 • V O L U M E 1 8 • 1 9 3 7
CASE HISTORIES:
Films Train Medics, Combat Troops
How to Fight in Chemical Warfare

Chemical warfare, ghastly weapon of
World War I, was kept under wraps
during World War II, presumably because of the
enemy's fears of retaliation in kind. Development
of contamination technique has continued
however and chemical warfare remains a lethal
possibility. Obscured by feverish preparations
for nuclear-missile war, special units of the
U.S. armed forces continue to prepare for
defense against chemical attack.

Much of the anti-chemical effort of the U.S.
Marines is the job of the Marines' medical
service, which is provided by the Medical
Department of the U.S. Navy. To train Marine
medics and combat troops in anti-chemical
procedures, a series of motion pictures have
been put into production at Camp Lejune,
North Carolina.

The films are being produced by Sound
Masters, Inc., New York City, under the
supervision and technical direction of the U.S.
Naval Photographic Center and the Navy's
Bureau of Medicine and Surgery through its
special weapons division and audio-visual
training section.

The series will be composed of four films:
(1) Basic Plan for Handling Casualties, black
white, to be used by the medical service; (2)
Gas Attack: Self Aid, black/white, for use in
troop training; (3) Detection of Contamina-
tion: Water in Eastman color; and (4) De-
tection of Contamination: Food, in Eastman
color, both the latter films for use in training
medical personnel.

The productions, under Sound Masters' pro-
ducer-director, Jack Tobin, involve intricate
filming of the wiring of jet air attacks by gas,
exploding artillery shells and operations under
field conditions. To chief cameraman A.R.
Mariner, the training film project might seem
like old times. Mariner first photographed
military action in the Balkan wars of 1912, using
a British color process of the time which neces-
sitated processing in the field.

An important visual detail in the films is the
work of make-up man Rudolph Liszt, who has

Above: on location with U.S. Marines for new
chemical warfare films are chief cameraman Al
Mariner and Sound Masters' Jack Tobin (sight-
ting through camera).
a medical background. Liszt has simulated
gas explosive wounds so accurately that one
Navy doctor said, "It almost made me feel
I ought to operate immediately."

Public Hearings on New Highways
Reviewed in a Dow Chemical Film

SPONSOR: Dow Chemical Company.

TITLE: Highway Hearings, 29 min., color, pro-
duced by Universal-International.

* The Federal Highway Act of 1956 gave Dow
Chemical Company, with its past history as a
major construction material supplier, the op-
portunity to serve the highway construction
industry with the production of a public relations
film.

Obtaining the service of Oeveste Granducci,
well-known script writer, Dow asked him to
find out what problem might come up which
would most need public explanation or clarifi-
cation to smooth the progress of faster con-
struction of better roads.

The answer was found in a new provision in
the Act itself. For the first time it provided
that public hearings must be held by highway
officials whenever a part of the new interstate
highway system is to be-by-pass or go through any
community. Here would be a potentially big
problem, as each meeting would likely attract
large attendance of those opposed to proposed
construction.

The final result is Highway Hearings, an at-
tempt to present the variety of viewpoints as
they might be aired at a typical public hearing
on some planned highway development. The
film emphasizes the necessity of the highway
engineer's constant consideration of the greatest
good for the most people when planning high-
way locations.

Dow plans to release prints to all TV stations
and general interest private groups. They also
hope to provide prints to state and local high-
way officials for their own use. To do this,
Highway Challenge, a shorter version of High-
way Hearings, was produced as a "film within
a film." Distribution will be made through
Modern Talking Picture Service, Inc.
Are you overlooking this important business convenience?

This is for the man who flies in order to get more done in the course of his day... who looks to the telephone and the dictating machine to transmit his thoughts. For this is the man to whom films are an important business tool—the man to whom the convenience of a Kodascope Pageant Sound Projector, 16mm, means much.

TIME SAVERS
With a Pageant there's never any fuss or fumbling, no matter who's running it. Reel arms fold out; drive belts are attached. To thread, just follow the path printed right on the machine. The plug is always at hand, no searching for it.

And with single-switch reversing, you can check focus, framing and sound—be ready with the opening scene in a matter of minutes.

READY TO GO
A Pageant helps keep your busy schedule flowing right along because it's lubricated for life. This ends the most common projector problem—improper oiling and resultant schedule disruptions.

GOOD SHOW, TOO
And the reason for all this fine machinery—the movies? They come through with a sparkling brilliance that preserves every detail, keeps your audience interested.

Sound is excellent, too, because the Pageant has a complete sound system—separate bass and treble controls—in 15-watt model—plus an independently housed baffled speaker.

P.S. The Pageant with speaker that fits into a single case is really portable, measuring and weighing about the same as a man's suitcase.

Kodak

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.
Take the President to the People

In 1938 it was a matter of principle with W. A. Patterson, president of United Air Lines, to talk to each employee at least once a year. The company had less than 2,000 on its payroll. To perform his annual stint in direct communications, Patterson sometimes visited 18 cities in 13 days.

Later in the 1940's when United's Main Line system grew to include 80 cities and the employment total passed 10,000, individual chats were impossible. As a substitute, employee meetings at which Patterson spoke were held annually in various cities. But, with continued company growth, the meetings became increasingly difficult to fit into the busy executive's schedule.

Pressure of business in the last several years curtailed Patterson's activities to the point where he could calendar only a dozen or so major employee addresses annually—and those largely for management personnel. Aware that many of United's work force of more than 20,000 had never met their president, it recently was decided to bring his personal message to all employees by way of a filmed speech.

Ted Cate and E. D. (Mac) McGlone were chosen to produce the motion picture. This Hollywood team previously had supplied United with prize-winning travel films, such as Holiday in Hawaii and California—World in a Week. On arriving at the company's headquarters in Chicago, they were informed Patterson would ad lib his speech. Furthermore, his timetable was such that there could be no rehearsal or retakes. Only 45 minutes of his work day were to be allotted for the film.

After inspecting the executive office building, Cate and McGlone decided the most likely location was a basement auditorium. Several conference rooms were good possibilities, and, in fact, any room with an overall size of 20 by 35 feet would have been suitable. The basement auditorium was chosen because it was fairly well sound-proofed and had no windows to be blocked out.

Since simplicity of setting had been stipulated, the only prop consisted of a podium. It was placed in front of a backdrop made by draping neutral gray fabric over theatrical flats. The width of the set was 16 feet to give protection for side angles. Two Senior Spots provided the key lighting on the podium, with a 5,000-watt Sky Pan for full light. Three Junior Spots were used to light the backdrop and backlight the speaker.

Diagram shows compact, efficient lighting, camera arrangements for filming talk.

Above: W. A. Patterson, president of United Air Lines, chats with 20,000 employees on a 14,000 mile system via sound motion picture presentation.

Above: producer team of E. D. McGlone (left) and Ted Cate, creators of several prize United pictures, supervised filming of president.

Two 16mm BNC cameras were set in place. Each had a special 1,200-foot magazine to supply enough film for 33 minutes of continuous shooting. Camera One had a 25mm lens, Camera Two a 50mm. Camera One was positioned directly before the podium on a Houston dolly mounted on tracks which provided a forward movement of about 10 feet. Camera Two rested on a fixed tripod about three feet left of the dolly tracks and approximately 10 feet from the podium. Both were loaded with Commercial Kodachrome.

The production crew consisted of a director, director of photography, chief electrician, sound recordist, grip, two camera operators and two camera assistants. The recordist was stationed in the projection booth of the auditorium. A portable Magnasync unit was used with one-fourth inch sync tape.

Patterson arrived promptly on the set at 9:15 a.m. He received a light make-up and a briefing on his role. Both cameras began to roll at 9:30. The speech was picked up by a directional mike placed on the podium in view of the cameras. Hand signals were used throughout to direct the camera and dolly operators. Patterson spoke extemporaneously for 24 minutes. He left the set at 9:55 with plenty of time to keep a 10 o'clock date.

The sound track was played back to a stenographer who transcribed the speech. Eight minutes had to be excised, since maximum running time had been set at 16 minutes. E. A. Raven, United's director of advertising, and Robert E. Johnson, vice-president and assistant to the president, edited the transcript. Use of two different camera angles simplified the cutting. The camera angles were merely switched at the points where material was eliminated.

The finished film was shown to employees at New York, Chicago, Denver, San Francisco, Los Angeles, Portland and Seattle. Since Patterson had not been tied down to a script, the speech had the desired warmth, informality and spontaneity. Good planning and the use of film spared him from losing time at his desk, yet brought his message to employees with first-person impact.
For some years, Dartnell has been carefully developing a library of outstanding sound motion pictures and sound-slide films on salesmanship. These films deal with tested techniques of proven value and can easily be adapted to almost every line of business. Among our customers, you will find small independent business organizations and great corporations; manufacturers and distributors; wholesalers and retailers; those who render services and those who sell tangible items. All have used Dartnell films to better prepare salesmen for increased selling power in a highly competitive market.

Each Dartnell film is based on material prepared by leading figures in the world of selling—Richard C. Borden, Frank Bettger, J. C. Asley. These men have spent the greater portion of their lives watching the selling winners work. They know from experience which techniques are basic to sales success and they have the ability to present their ideas and methods in a manner that allows for clear understanding and easy adaptation to most every line of business.

Final scripts are prepared by writers skilled in the methods of film production and professional film studio shoots the picture and makes the final prints. From start to finish, the best talent available is employed to assure you a truly effective and superior sales training film.

How to Rent a Dartnell Film
Let us know the date and location of your meeting together with the approximate number of salesmen who will attend. We will deliver a print of the film you select well ahead of your meeting date. Included in the package will be a colorful set of display posters and a comprehensive meeting guide which will supply specific suggestions to help you plan an effective showing. Billing is based on the number of salesmen actually present at the showing. The rate is $1 per person, with a $40 minimum charge for each showing, plus transportation both ways. This rate applies to all the motion pictures described in the column at the right.

How to Buy a Dartnell Film
Firms with large sales organizations or with wide dealer distribution will have repeated use for these films and outright purchase is the logical choice. Cost depends upon the film you choose. "The Better Story," "Closing the Sale," "Overcoming Objections," "Presenting Your Sales Case Convincingly," and "How to Sell Quality" are each $250, plus postage. "Opening the Sale" and "The Power of Enthusiasm in Selling" are each $290, plus postage. This includes the film, display posters, meeting guide, reel, film case, and a sturdy shipping container.

How to Preview a Dartnell Film
Interested executives are cordially invited to visit our offices during visits to Chicago. Any or all of our films may be previewed here in our comfortable projection room. In those instances where this is not possible, we will gladly ship any film direct to your office or an executive preview booth. A nominal $5 charge per film is made to defray the costs of transportation and handling. This charge will be credited toward your rental or purchase order of the film in question up to 60 days following preview. In this way, a private showing can be arranged at your convenience in your own office.

Write for Free Film Catalog
To help plan future sales meetings, a copy of the Dartnell film catalog will prove most helpful. It describes a series of the finest motion pictures and sound-slide films available for your use and provides complete rental and purchase information. A copy is yours for the asking.

OPENING THE SALE
A brand new motion picture featuring Borden and Busse in demonstrations of five key opening techniques. "There's only one failing worse than the inability to close a sale. That's the inability to begin."

PRESENTING YOUR SALES CASE CONVINCINGLY
Many salesmen and dealers fail to win more business because they lack skill in presenting their sales story with conviction. Until the prospect is convinced, nothing happens sales wise. Features Borden and Busse.

OVERCOMING OBJECTIONS
Borden and Busse concentrate on basic techniques that make any objection lose force without making a customer lose face. This Dartnell film won the Oscar at the 1941 Cleveland Film Festival.

CLOSING THE SALE
In this hard-hitting, action-packed film, Borden and Busse demonstrate in their own inimitable way those techniques which make the difference between an average salesman and a top producer. This is one of the best.

HOW TO SELL QUALITY
This film will make salesmen conscious of the importance of quality and the sales opportunities it offers. Four dramatic episodes illustrate time-tested techniques to help close more quality business.

THE POWER OF ENTHUSIASM IN SELLING
At last, a believable and powerful film on an important aspect of salesmanship. A sincere presentation which shows what the important personality factors in selling are and how to develop them.

THE BETTER STORY
Here are the techniques and philosophies a master salesman developed to build a spectacular career in selling. A different kind of sales film that always makes a strong impression.

HEADQUARTERS FOR THE FINEST SALES TRAINING FILMS

DARTNELL CORPORATION
4680 RAVENSWOOD AVENUE - CHICAGO 40, ILLINOIS
U. S. Bureau of Mines Film Depicts Copper Wire Making

The manufacture of copper electric wire and cable is depicted in The Copper Network, a new 25-minute color motion picture just released by the Bureau of Mines of the U. S. Department of the Interior. A sequel to the film, A Story of Copper, the new picture was sponsored by the Phelps Dodge Copper Products Corp., which paid all production costs and provided the Bureau with prints for distribution. It is available nationally on short-term free loan for showings at civic, business, service, professional and scholastic organizations.

The Copper Network was produced by The Jam Handy Organization, Inc., which has made several films in the Bureau's motion picture library of more than 60 subjects dealing with mineral resources.

The film shows the versatility and endurance of copper through the education of a young mayor who finds he needs copper wire and cable for electric power to help modernize his town. As the mayor tours a mill, the audience learns with him the complexities of wire and cable production.

Scenes of the mining, milling and processing of copper into wire bars lead into wire-making sequences in which the metal is rolled into rods, then drawn into special wire for telephone, telegraph and power lines, stranded into huge electric cables, and drawn into hair-like fineness for tiny electric motors and small appliances. There are shots of the intricate machines that draw, strand, restrand, insulate, coat, and sheathe the wire.

The Copper Network can be obtained from one of the many cooperating depositories in 39 states, listed in the Bureau's film catalog, or on free loan from Graphic Services, Bureau of Mines, 4800 Forbes St., Pittsburgh 13, Pa.

"Ore in Sight" Shows Progress on Canadian Mining Operation

In northern Ontario, Canada, part of Seep Rock Lake is being drained and dredged to uncover enormous high-grade iron ore deposits. This six-year job of preparation for mining is half completed.

Ore in Sight, a new 20-minute motion picture, has been released by Caland Ore Co., Ltd., to tell the story of the project. A visual engineering progress report, the film is designed for showings to stockholders, engineering groups and other audiences the sponsor may wish to reach.

Produced by Crawley Films Limited, Ottawa, the film shows how the project is going forward under extremely adverse conditions, including 60-degree-below-zero weather and three-foot-thick ice during the winter months.

Inventor of Modern Photography Pictured As Pioneer in Plastics Field

Portrait In Plastics, produced as part of the program commemorating Eastman Kodak Company's first 25 years in Tenite plastics production, shows George Eastman, noted for his contributions to photographic technology, as a pioneer figure in the history of plastics.

Produced by the plastics division of Eastman Chemical Products, Inc., the picture takes the viewer back as far as 1889 when George Eastman first began investigating plastics in his Waterville, New York home. The action traces his eventual development of a plastic film base and his further research resulting in developments of techniques for making plastics, to the company's introduction, in 1932, of their first plastic, Tenite.

From this point, the story is of the growth of the Tenite plastic family and the Tennessee and Texas Eastman Companies, manufacturing divisions of Eastman Kodak Company. Sequences filmed in the production departments and the testing, color and application laboratories give the viewer an idea of the facilities behind modern plastics production and the many end products evolved. One of the highlights of the production are the scenes of technicians in the Kingsport, Tennessee lab using a file of over 38,000 color samples to adapt Tenite plastics to functional and decorative purposes.

Portrait In Plastics was filmed in Kingsport, Tennessee, Longview, Texas and Rochester, New York. The 24-minute, color film is available to the general public on a free loan basis from Eastman Chemical Products, Inc., Plastics Division, Kingsport, Tennessee.

"Machining Stainless Steels" Released by Armco Steel Corp.

How Armco Steel Corporation engineers and metallurgists developed free-machining steels that can be worked at high rates of production is shown in Machining Stainless Steels, a 30-minute motion picture which Armco has released for free loan to all interested groups.

Tool composition and proper use for different kinds of tools are demonstrated. Tool grind principles are outlined, and proper setups to insure rigidity and to prevent vibration and shock to tools are depicted.

Machining Stainless Steels, said to be the first film dealing solely with the subject, may be obtained by writing to the distributor, The Jam Handy Organization, 2821 East Grand Blvd., Detroit 11, Michigan.

Condor Film Checks Dealers

Minneapolis-Honeywell Regulator Company is the latest firm to use the candid photography system of Allen A. Funt Productions. The Funt organization is beginning a 25-minute film to be photographed in New York, Indianapolis and Los Angeles. The film will use concealed cameras and microphones to capture dealers in the heating control business and to show the strong position of leadership which Honeywell enjoys in this field.

This is the twelfth "candid" industrial film for Funt Productions. Other clients have included Curtis Publishing, Bristol-Myers, Nash-Kelvinator, Ronson, Schenley and Seagram.
New and better teaching tool from Bell & Howell

Famous “Specialist” multi-purpose projector now 750W!

Today's brighter classrooms and larger lecture halls call for equipment to match. Bell & Howell's brilliant new “750 Specialist” meets this need... and exceeds it! Every feature is made for modern teaching.

- Throws more light than any other 750-watt multi-purpose projector...a full 950 lumens.
- Has rugged die-cast aluminum housing. Unit weighs only 9 1/2 lbs. without case.
- Filmstrip moves on ceramic tracks...nothing touches picture area.
- Metal instruction plate permanently mounted on projector is always handy, never gets lost.
- Projects single and double frame filmstrips or 2x2 slides...easily converts for automatic slide projection.
- Big 5" fan assures efficient, full-time cooling.
- New design “smooth-focus” lens gives razor-sharp pictures.
- Costs only $129.50 with “air-flow” case and slide changer. 500-watt “Specialist” multi-purpose projector, $9.50.

Available through Bell & Howell Audio-Visual Dealers

Write Box BS-11B

ATTENTION

Owner of small southern movie production firm would like to JOIN SALES FORCE of larger company to attain more security; 5 years sales and some camera experience. Will sell present studio or integrate into larger firm and travel South.

Write Box BS-11B

BUSINESS SCREEN

7064 Sheridan Rd. • Chicago 26, Ill.

Bell & Howell
FINER PRODUCTS THROUGH IMAGINATION
Nearing the end of his term as chairman of the Society of Motion Picture Engineers, Kenneth Cullen has recounted his own gradual success in freeing himself from heavy labor and calls attention to the widely-used mobile materials handling equipment which does much to aid the modern worker. Clark Equipment Company is mindful of the story told because it manufactures such muscle-extenders as fork-lift trucks, over-the-load carriers, towing tractors, automotive drive units, tractor shovels, cranes, dozers and scrapers.

The film begins with scenes of Egyptian slaves constructing aqueducts, buildings and pyramids. It recounts the centuries of hard physical labor and the development of mobile machines which wonderfully increase the amount of lifting and hauling a man can do—with an effort which would look like utter relaxation to his ancestors.

Moving Mountains is available on a free loan basis. Requests for its use should be addressed to: Community and Industrial Relations Department, Clark Equipment Company, Buchanan, Mich.

Foreostalling damage is better than repairing damage

PEERLESS TREATMENT
–after 24 years, still the best way to protect and preserve film.

Get longer life from your prints!

PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46TH STREET, NEW YORK 36, NEW YORK
969 SEWARD STREET, HOLLYWOOD 38, CALIF.

Write for brochure

Paper Mill Power Measure Explained in Research Film

A method of computing loss of power caused by friction in paper mill pipes will be presented in a motion picture sponsored by the hydraulics committee of the Technical Association of Pulp and Paper Industry. The film, now in the final editing, will be shown at the 1958 national conference of the Association, next July, in Portland, Oregon.

The picture has been prepared through the cooperation of the hydraulics committee and Frank R. Forrest of the Allis-Chalmers Manufacturing Co. Chairman of the TAPPI committee is Kenneth J. Mackenzie, superintendent of the paper mill at Eastman Kodak Company, Rochester, New York.

Seven years of research at the University of Maine yielded the information upon which the power-loss calculation method explained in the film is based. The research was based on the fact that paper pulp is moved in paper mills by pumping it in the form of slush. Mackenzie said. He pointed out that such pumping involves costs in equipment and in power.

To develop a means of determining the amount of power loss through friction of the paper stock, TAPPI organized a study of the world literature on paper-making in 1948. When the literature research ended, University of Maine chemical engineers under the supervision of Dr. Richard E. Durst, began work on the problem. Later, a $40,000 pumping system was installed at the University and additional funds were provided by TAPPI for the study.

This long-term study has resulted in a small unit which enables engineers to calculate pipe friction and measure for power required to pump stock through mill pipes.

The TAPPI committee agreed that a motion picture was the way to present the results of the research. Following its premiere at the TAPPI conference during 1958 Paper Week, the film probably will be circulated for other screenings among industry members.

** Film Associates of California Make Muscular Dystrophy Film

Film Associates of California is cooperating with the Los Angeles chapter of the Muscular Dystrophy Association in production of a 10-minute color film, produced by Josef Lesser.
SALES TRAINING

"Opening the Sale" Released by the Dartnell Corporation

Getting his "foot in the door" is a tactical problem which often troubles the trainee salesman. Opening the Sale, a new 30-minute motion picture released for rental and sale by The Dartnell Corporation, Chicago, is designed to help salesmen through the barrier of strangeness that stands between them and their prospects at the beginning of a sales interview.

Opening the Sale is the fourth in Dartnell's series featuring Richard C. Borden and Alvin C. Busse, who teach sales technique by enacting typical interview situations. Borden and Busse combine humor with sales skill to make their points.

Shows the Door-Openers

In black and white, the training film presents five door-opening techniques that move the salesman past hazards and equip him with a pattern which he can adapt to the sales time, place and prospect. The five techniques demonstrated are:

1. "VIP your way in with the appearance and manner of the very important person you really are;"
2. "Schedule your way in with the power of appointment;"
3. "Ask your way in with a lid-lifting question;"
4. "Attract your way in with the magnet of motive;"
5. "Blast your way in with the dynamite of an attention-getting visual exhibit."

How to Get This Film

Opening the Sale is available on a rental print basis and new prints may be purchased outright. Both rental and purchase prints are accompanied by a set of display posters and a comprehensive meeting outline. For details on obtaining the film, write to The Dartnell Corporation, 4660 Ravenswood Avenue, Chicago 40, Illinois.

WANTED
HOT PRESS
TITLE EQUIPMENT

Prefer used equipment in good condition accepting card sizes up to 16" x 20". State price, availability date for immediate cash offer.

Write Box BS-11C
BUSINESS SCREEN
7064 Sheridan Rd. * Chicago 26, Ill.
Production Lines

Dynamic Films Sets Executive Office Move to Park Ave., N.Y.

Dynamic Films, Inc., has leased space for executive and sales offices and screening rooms in a new building at 405 Park Avenue, New York. The company will move into the new offices about December 15.

Nathan Zucker, president of Dynamic, said that his company will expand its sound stages and editing rooms at the Dynamic Films Building, 112 West 89th Street, and that it will also handle there its research and development work in video tape.

* * *

Pathescope to Modern Setup at New York Coliseum Building

The Pathescope Company of America, Inc., now in its 43rd year, is working out of new offices in the New York Coliseum Building at 100 Columbus Circle.

In one of the most modern buildings in town, president Edward J. Lamm has installed complete new office equipment, projection facilities and screening room, making Pathescope at once one of the oldest producers in the country in one of the most up-to-date office set-ups.

Pathescope is, of course, retaining its expansive and recently improved studio facilities in Long Island City.

* * *

Lawrence Forms Hollywood Unit as 5th Affiliate Since '54


The new company is the fifth branch of affiliate acquired by the Lawrence organization since 1954, when an expansion program was inaugurated to provide the company's clients with one-stop film service.

Today the company, with main headquarters and studios in New York, has a production company in Canada, an animation affiliate in New York, an industrial and special effects division in New York, an animation affiliate in Hollywood, and now a production company in Hollywood.

In charge of the new operation is Gerald Schnitzer, vice president, a motion picture producer, director and writer for 17 years. Mr. Schnitzer has written, directed or produced for studios and agencies.

Hosts at recent Manhattan preview of "Steel Valley" were (l to r) A. M. Tredwell, president, Sharon Steel Corp. (sponsor); James A. Roemer, board chairman; W. T. Blair, v.p., treas.; and producer William Alley.

"Our Filmline Processor gives us theater-quality footage automatically, FREES US FOR OTHER WORK."

— says Leo Alexander of Sports Film Labs, Inc.

CONTROLLED PROCESSING makes the difference!

42,000 feet in one continuous 8 hour operation with their new R-90 Processor, proved to Sports Film Lab, Arlington, Mass., just how easy and economical FILMLINE Processors are to operate. Simply load the machine, push button, and walk away. Immediately ... Controlled Processing gives the difference. The exclusive Overdrive FILM Transport System prevents film breaks, scratches and static marks. Film Footage remains constant in all tanks at all times assuring consistent development roll after roll. And Filmline's Precision-Engineered "Temp-Guard" system automatically provides proper heating and cooling of all solutions. Choose from 14 standard models. Stainless Steel construction, precision parts and bearings. Long Life operation.

Illustrated: Model R-15 16mm Reversal & Positive-Negative Processor. Variable speed to 1200 ft. per hr. from $995.00 Mfrs., List Price Subject to Change.

Recent Filmline Installations:
- Atomic Energy Comm. - Du Pont
- G.E. - I.B.M. - Union Carbide

DEPT. BN-57 *Post. Pending

FILMLINE CORP., MILFORD, CONNECTICUT

Consolidated Film Industries Starts Building Lab Annex

In early November, Consolidated Film Industries broke ground for construction of a new two-story addition to the laboratory's 35mm building in Hollywood.

Completion of the annex, in an estimated five months at a cost of approximately $500,000, will mark the third major structure that has been erected on the CFI lot since 1952. The new building will provide additional color processing facilities in anticipation of increased demand on the part of industrial, educational and religious film producers.

Supervising construction of the air-conditioned, fully sprinklered building will be Ed Reichard, CFI chief engineer, who served as consultant to Bell & Howell Company, Chicago, on the design of the new additive color printers which will be installed on the ground floor.

Additional color facilities will provide for timing, inspection, densitometry, matte assembly and quality control. Enlarged drafting and engineering accommodations also will occupy the first floor. The second floor will contain 14 additional cutting rooms and provide for expansion of CFI's title & optical department.

* * *

RCA Custom Record Sales in Nashville Recording Studio

RCA Custom Record Sales has opened a new recording studio-building in Nashville, Tennessee. The new studio, of modern design, is equipped with the latest in recording equipment. It is designed specifically for "dead-type" recording and eliminates acoustical problems normally inherent in buildings not so designed. The entire studio-building is constructed of concrete block whose soundproofing and structural characteristics are ideal for studio construction. The extensive use of perforated transite, acoustical tile and fibersglas eliminates low and high frequency reverberation problems.

* * *

Niles Announces Exec Staff for Rural TV Film Projects

Cross-Country, a new television film program being developed for rural America by Fred A. Niles Productions, Inc., will be headed by R. W. O'Brien as director of marketing and Patricia J. Trumbull as program coordinator, according to Fred Niles, president of the Chicago-Hollywood film company.
Super Anscochrome Film
Available in 16, 35, 70mm

* Super Anscochrome Daylight Type Color Film now is available in 16mm, 35mm and 70mm sizes, according to the manufacturer, Anco, Binghamton, New York.

Said to be 10 times faster than previous color films, Super Anscochrome Daylight has an official exposure index of 100 with normal processing. Super Anscochrome in 70mm width will make it possible to utilize fully the modern cameras used in supersonic missile tracking and sequence-type photography.

Anco recommends the film for use in professional equipment only where fast shutter speeds permit full utilization of the film's extreme sensitivity to light.

Socony Mobil Initiates Fall Production at Caravel Center

* Socony Mobil, a client of almost thirty years' standing, initiated Caravel's fall production activities in the new production center with a TV film commercial for its Mobilheat fuel oil, one of a series being made for various Socony products through Compton Advertising.

At the same time, Caravel began shooting on location for another old client, American Can Company, on a series of institutional TV film commercials, also through Compton.

Other recent production on Caravel's new 75 ft. x 100 ft. main stage has been a series of commercials for Pharmaceuticals, Inc.'s Sominex, through Parkson Advertising.

Majestic Midtown NY Office

Majestic Motion Pictures, Inc. has opened new midtown offices at 15 East 48th Street, New York.

In addition to the new offices, Majestic will continue to maintain production studio facilities at 338 East 74th Street.

SALESMAN WANTED

Exceptional opportunity for salesman who has agency and industrial contacts, and can sell animation and live action film production, with entire producing force. Inquire —

REPUBLIC FUNDING CORPORATION

New York City MU 8-3733

When you produce your next slide film, remember...RCA Victor sound makes the picture complete!

When your slide film turns out to be an uphill grind, RCA Victor sound can ease you over the top. On record, there's no need to look for a narrator. At a moment's notice and there's no chance of missed cues. Your story is ready to sell for you whenever your audience is ready, wherever it is.

Recorded special effects bring vitality, life, and impact to your story — and with every order from RCA Victor, you can choose from more than 500 musical selections recorded specially for slide film presentation.

First quality recording, careful handling and prompt delivery are a matter of record, too, with every order from RCA Victor Custom Record Sales. This complete service is competitively priced — the quality is RCA Victor's alone!

RCA Victor Custom Record Sales

New York 10, 116 East 54th Street Murray Hill 2-7200
Chicago 11, 433 N. Lake Shore Drive Whitehall 3-7233
Hollywood 38, 1014 N. Vermont Ave. OLd 4-1660
Nashville 3, 1521 McGavock St. ALpaca 5-4081
In Canada, call Record Department, RCA Victor Company, Ltd., 241 Mutual Street, Toronto, Ontario. For information concerning other foreign countries, write or phone RCA International Division, 30 Rockefeller Plaza, New York 20, N. Y. JU 8-2500.
What's New in Sponsored Pictures

American Dietetic Association Recruits Dietitians Via Film

"The American Dietetic Association is planning the production of a film, aimed at recruitment of hospital dietitians, according to Miss Lucille M. Refshauge, president of the association.

"The national shortage of dietitians is so critical that three out of every five hospitals in the U.S. today are without qualified dietitians," she said.

Although hospitals are growing in number and in patient-load, at the present rate only 600 dietetic interns are preparing annually for careers in dietetics, whereas 15 years ago more than 900 young

BAY STATE FILM PRODUCTIONS, INC.
SPRINGFIELD * BOSTON, MASSACHUSETTS

Quality . . . and dollar for dollar value are New England Traditions —

There is no substitute for experience —

More leading business and industrial organizations have chosen BAY STATE than any other film producer in New England.

BAY STATE FILM PRODUCTIONS, INC.
SPRINGFIELD * BOSTON, MASSACHUSETTS

Coravel Public Service Spots Aid Pedestrian Safety Drive

Five public service television spots commercials for use by Manhattan television stations in promoting Mayor Robert F. Wagner's year-long Pedestrian Safety Campaign, commencing November 18, were recently filmed at Caravel Film's new production center at 20 West End Avenue under the direction of Calhoun McKeen, vice president in charge of television for the New York City studio.

Appearing in short filmed speeches to urge cooperation with the safety campaign were NBC-TV star Alice Faye; Westinghouse's official hostess, Betty Furness; CBS-TV sports announcer Phil Rizzuto; prizefighter Sugar Ray Robinson, and CBS Radio singing star Lanny Ross. Their services were donated as a personal contribution to the safety campaign.

Heading the Mayor's special citizen's committee to direct the safety campaign is Mr. Jack J. Strauss, President of the R. H. Macy & Company. McCann-Erickson, Inc. contributed its services in advertising and publicity arrangements.

Pure-Pak Sponsors Boy Scout National Jamboree Picture

"In July, 1957, over 50,000 Boy Scouts from all over the country pitched their tents on ground already famous for another encampment 180 years before. Valley Forge was appropriate locale for the Scouts national Jamboree, an impressive demonstration of the American ideal fought for those many years ago; individual initiative combined with teamwork and group cooperation.

Pure-Pak, manufacturer of paper cups and other eating utensils, was there with producer Robert Enders to capture this event.

The picture conveys an impression of the many activities during the Jamboree, from log-rolling contests to songs around the evening campfires. The film attempts to express the spirit of Scouting and character building phases of the whole program through these scenes. The title, For God and My Country, was taken from part of the Boy Scout Oath.

Prints are available from Modern Talking Picture Service, Inc. to private groups and TV stations nationally on a free loan basis.

The Wears 10 Hats Suggests Appliances for Busy Housewife

When a modern homemaker is called on to serve as maid, house-dress, cook, chauffeuse, accountant, Girl Scout leader, PTA member, nurse, hostess, and wife, figuratively she Wears 10 Hats.

In a 12-minute, black and white, 16mm film produced by Fred Niles Productions, Inc., for National Presto Industries, this woman is portrayed as constantly looking for developments to help her perform her many duties. One such development, the film's sponsor maintains, is the application of controlled heat in separate appliances.

The production goes on to illustrate Presto's Control Master unit, a separate detachable device housing a thermostat. Attached to seven Presto appliances, the unit enables each to become electric and automatic.

In addition to telecasts of the film on 75 TV stations from now until mid-December, Presto will distribute the film to 125 other TV stations between January and October, 1958.

The film will augment Presto's campaign in consumer and trade magazines during the firm's national fall and winter promotions. Guaranteed TV showings permit merchandizing of film on local levels through post-showing, follow-up spot commercials of one-minute length promoting dealer participation in the campaign. Fifty-second commercials, with 10-second dealer mention, will be used in the national TV spot campaign supplementing the film.

The script was written by Niles' creative director Ruth Ratny, Tom Rook directed. Howard Siemon and A. E. Stacey handled photography.

Maine Agricultural Department Releases Film, "Potatoland"

Bronco, a new color motion picture sponsored by the State of Maine's Department of Agriculture, was premiered at the National Marketing Service Workshop held at Memphis, Tennessee during the first week of November.

The film tells the story of Maine's modernization of its potato industry—from selection of varieties for various household uses to improvements in handling and packaging. Starring Sally Knapp, New York soprano, "Potatoland" was filmed mostly in northern Maine, during 1956 and in the spring of 1957.

At the premiere, the film was introduced by George H. Chick of Monmouth, department commissioner of the Department. Earlier, William P. Charron of Brunswick, in charge of marketing activities under Chick, spoke on the marketing of Maine chicken and showed the Department's theatrical documentary, "Maine Barbecue," which features Miss Knapp and Dorothy Raderl's American Savoryads.

Charron said that 1,211 New York and Boston theatre showings, in July, August and September had been coordinated with market service work and other promotional activity conducted by the Department and poultry processors.

The Department's publicity director, H. G. Hawes, who produced "Potatoland" now is distributing "Maine Barbecue," and 12 other films which he has made on different segments of Maine's agricultural economy to television stations throughout the eastern United States.

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RIGHT OFF THE REEL:
(continued from page twenty-eight)
can Telephone & Telegraph Company, spoke on "The Industrial Film Sponsor and his Problems." Closed-circuit television for industry was covered by W. P. Rosensohn, TelePrompter Corporation, and by J. B. O'Connor, of T.N.T. Tele-Sessions, Inc.

The last day was devoted to lecture and film presentation for employee training under the supervision of Dr. Robert L. Cantor, Director of Training of the Ronson Corporation, assisted by Wilbur H. Hanawalt, of Rutgers University, and W. J. Glennon, Jr., Manager of Education and Training, Equitable Life Assurance Society. Their theme was "The Effective Use of Audio-Visuals in the Field of Training in the Industry of Today.

* * *

Film Council of America Board Votes to Dissolve Corporation on Nov. 15th

The process of liquidation of its physical assets which began several months ago was culminated last month (October) when the Board of Directors of the Film Council of America voted to dissolve the organization as of November 15th. Remaining assets, including rights to the American Film Assembly, were to be used to meet outstanding obligations.

Preparations were also made to handle existing film circuit projects and to safeguard return to print owners of films submitted for the recent Edinburgh and Venice Film Festivals. Apparently ended was a decade-long program, largely supported within recent years by the Ford Foundation Fund for Adult Education.

* * *

Sixth Annual Columbus Film Festival

The Film Council of Greater Columbus, Ohio, has announced the Sixth Annual Film Festival of that organization will be held on Wednesday and Thursday, April 16, 17, 1958. Preview films will be accepted for judging now and until March 1, 1958. Inquiries concerning the affair should be directed to Daniel F. Prugh, president, Film Council of Greater Columbus, Memorial Hall, 280 East Broad Street, Columbus 15, Ohio.

Each year since we began producing our distinctive TYPE TITLES we have served an ever-increasing number of the world's leading producers There must be a reason! KNIGHT STUDIO

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Rapid Colorprint's extensive color film production facilities assure you of cleaner, sharper, dust-free unmarred filmstrips.

We make the complete color filmstrip from your art, printed matter, color negatives, color transparencies or black and white negatives. We duplicate your existing filmstrip with utmost fidelity.

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Your SALESMEN GET IN STORY GETS TOLD...

Your SALESMEN'S PAL

Your customer enjoys a theatre presentation on his desk. Sets up easily ... in three minutes or less. You're in with your story — You're out with a sale.

Ideal for large screen projection too.
Complete with screen ....... $298.50

- INSPECT-O-FILM
Saves FILM Saves LABOR Saves the SHOW
Automatically inspects and cleans film. Easily pays for itself. Trial plan $75.00 per month.

- THE NEW ADMATIC
Sells and Tells your story continuously with 30 color slides.

- New CINEMATIC
continuous trouble-free cabinet projection for your 16mm movies. Rent or Buy.

- SPLICE-O-FILM
In 3 seconds a perfect splice within 1/10,000 of an inch.
Only $99.50

- Horwold STORAGE CABINETS
for Beauty—Safety Convenience Efficiency Economy.

Please check squares above for complete information on any or all items shown and mail this ad to:

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Phone: Davis 8-7070
BUSINESS SCREEN EXECUTIVE

United World Films Names
John Desmond Vice-President

F. Stanton Webb Sales Chief for Jerry Fairbanks' Studio

Appointment of F. Stanton Webb to the newly-created executive post of national director of sales has been announced by Jerry Fairbanks Productions, Hollywood.

Although his headquarters will be in Hollywood, Webb plans to concentrate on the New York sales area. He will also direct activities in Fairbanks' Chicago and San Antonio offices.

For 10 years, Webb served on the executive staff of the Research Institute of America. More recently, he has been vice-president of the Paper Mate Pen Company, in charge of the midwest division.

Art Wright Joins Frank Block Associates as PR Vice-President

Frank Block Associates of St. Louis and New York has appointed Arthur Wright, Jr., as the firm's vice-president in charge of public relations. Wright also will work in the agency's film activities.

He comes to Block from Condor Films, Inc., of St. Louis, which he headed since its founding six years ago. Prior to his association with Condor, Wright was an account executive with Fleishman-Hillard, Inc., St. Louis.

Charles Wasserman to Transfilm, N. Y.

Charles Wasserman, motion picture director, is a new member of Transfilm, Inc., N. Y. studio organization, according to Walter Lowendahl, president.

He has been a free lance director in Hollywood and New York. Since 1946 Wasserman has worked on more than 100 film programs.
Phil Frank Joins Caravel's Sales Staff at N. Y. Center

Phil Frank, veteran television sales executive, has joined Caravel Films, Inc. His appointment is the first made by Caravel since it has occupied its new film production center at West End Avenue and 60th Street, New York.

Prior to his new position, Mr. Frank was sales and account executive for Peter Elgar Productions, Screen Gems and George Blake Enterprises.

Hicks Named Account Executive at Wilding Picture Productions

Robert B. Hicks has joined Wilding Picture Productions, Inc., as an account executive in Wilding's Midwest Sales Division, headquartered in Chicago. Hicks has a background in advertising, public relations and sales. He formerly was sales manager of Colmes-Werrenrath, Inc.

Holas & Batchelor N. Y. Office

Holas & Batchelor Cartoon Films, Ltd., British animation studio, has opened a production and liaison office at 11 West 42nd Street, New York City. In charge of the branch is Irene Lee, who comes from Holas & Batchelor's offices in Soho Square, London.

Stanley Wynett to Direct Promotion for Modern, N.Y.

Modern Talking Picture Service, Inc., New York, has named Stanley Wynett, New York, as the firm's director of sales promotion, a new position involving advertising, sales promotion, and public relations. Wynett has been a media promotion writer with Royal and de Guzman Advertising, Inc., New York. Previously, he had worked as assistant sales promotion manager of Stein Printing Co., Atlanta.

Rudy Nelson Joins Reid Roy

R. (Rudy) Nelson, formerly of Paramount's special effects department, is now a director at Reid H. Ray Film Industries, Inc., St. Paul, Minn.

Also an arrival from Hollywood for conferences with Navy personnel on naval films being produced by Ray is A. Kirsanoff, director in the firm's Hollywood animation department.

Andrew Gold on Executive VP at Vidicam Pictures Corp.

Andrew Gold is now executive vice-president of Vidicam Pictures Corp., New York, according to Al Justin, president of the firm. Gold will handle consolidation and supervision of production activities and the expansion of commercial and industrial film production.

He was a free-lance motion picture cameraman for major producers from 1938 to 1941. Gold joined the New York staff of RKO-Pathe in 1946. When Pathe became a part of Warner Brothers in 1947, Gold directed Warner Brothers features and shorts. He was appointed eastern chief of production for Warner in 1950.

Bill Lane Returns to Video

William E. Lane has rejoined Video Films, Detroit, as production manager after a brief association with Haig and Patterson, Detroit, according to Clifford Hanna, founder of Video.

COLOR FILMSTRIPS FOR USE IN EDUCATION

Specialized equipment and the know-how of a group of specialists who have worked together in producing over 700 color films. If you want a complete production or require specialized assistance on any production problem, contact Henry Clay Gipson, President...

FILMFAKX PRODUCTIONS, 10 E. 43, N. Y. 17, N. Y.
WRITE FOR FREE BOOKLET: "The David and Goliath of Visual Education"
Thanks to a “Hot” Idea and a Mighty Production Effort —

Ford TV Goes 'Round the World

Mammoth 40-Foot Rotating Globe Just One Example of All-Out Film Techniques

The '58 Ford, “proved and approved around the world,” is being nationally heralded on TV screens, in newspapers and magazines as “the first car ever to use the whole world as a test track.” Behind that slogan and the entire campaign in fact is the story of the million dollar “round the world” film project recently completed for the Ford Motor Company by Filmways, Inc. (through the J. Walter Thompson Company, Ford’s advertising agency).

Probably the biggest single element in the visual part of this program is the huge 40-foot rotating globe, called “the largest television set ever constructed.” The only site large enough to contain the set in the East was an armory in Jersey City. Filmways photographed the new 1958 Fords in front of the rotating globe with commentary by such performers as Arthur Godfrey and Tennessee Ernie. These scenes, made at a cost of $40,000, are being integrated into Ford TV commercials, feature and public relations films to be released throughout the 1958 car year.

Martin Ransohoff, executive vice-president of Filmways, Inc., and Karl Heuglin, set designer, supervised the mammoth project. A 20-ton electric turntable which rotates the globe gives some idea of the engineering details involved in this production effort.

In the pictures: (panel at left, top to bottom) Filmways’ executive vice-pres. Martin Ransohoff and Karl Heuglin, set designer, examine scale model of globe; other pictures show segments being laid out on armory floor, gradually rising to completion and below, what the home viewer will see on a Ford TV commercial. Globe rotates as do other spheres.

A “Holiday Package” of Business Screen Editorial Features

Some outstanding editorial events are coming up in our annual year-end issue of Business Screen. There’s a great story titled “Show Business, 1958” in which we detail the many live and filmed programs recently employed by leading companies to introduce ’58 products and services. To bring you this we covered the events with reporters on hand for such presentations as the 1958 Ford Product Inaugural (at Milwaukee, Wis.); the nationwide Frigidaire product shows (seen at Chicago and Hinsdale, Ill.) and many others, from New York to the Coast.

The General Mills’ shareholder meetings, with another visualized annual report film, will also be reported by the man who was there... and we’re reviewing the American Feed Manufacturers’ new film Old MacDonald’s Farm.

Preview details on our own 20th Anniversary publication program will also be provided in this “holiday” number. We’re introducing new staffers; a new magazine format (note the special body type already in use throughout this issue). Continued attention will be given the nation’s urgent need for scientific and technical leadership and films’ related role. 

BUSINESS SCREEN MAGAZINE
Preview People

Pictured at N. Y. screening of the Aero Mayflower Transit Co. film were (l to r) Frank Arlinghaus, pres.; Modern Talking Picture Service; Gilbert Fuller, vp. Selc. Organization: prod. Paul Alley.

150 Airline Films Listed in New Air Transport Guide

† Some 150 motion pictures produced for the international airlines are described in a 40-page guide just published on behalf of the industry by the International Air Transport Association (IATA), Montreal, Canada. The "IATA Directory of Airline Films" will be circulated to film distribution agencies and television outlets.

Complete descriptions of more than 100 tourist and travel pictures and some 40 special interest films, together with geographical and topical indexes of the places and subjects they illustrate appear in the directory. The guide's contents represent the work of more than 20 airlines.

Most of the films listed have been produced in 16mm.

The IATA intends to keep the directory up to date and to issue supplements or revised editions as the need arises. Copies are available to film, tv and other directly interested agencies and may be obtained on application to: The Public Relations Office, International Air Transport Association, Terminal Centre Building, 1060 University Street, Montreal 3, Canada.

PROFESSIONAL

MATTES • INSERTS • FADES • DISSOLVES
WIPE • SUPERIMPOSITIONS
MOTION PICTURE & TELEVISION

SPECIALIZED TITLES
Ray MERCER & CO.
ESTABLISHED 1928

PHONE OR WRITE FOR SPECIAL PHOTOGRAPHIC
OPTICAL EFFECTS CHART & INFORMATION
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EDSEL
sells with DuKANE AUTOMATIC sound slidefilm projectors

To introduce the new addition to the Ford family of fine cars, Edsel, like hundreds of American industries, large and small, chooses the DuKane Micromatic. For solving sales and training problems of all kinds, the compact, portable Micromatic provides perfect coordination of sound and pictures, automatically.
JUDSON Price addition Alan member 16-35mm District the Chicago Sound Slide photographic sold? Fully production the Animation been.

Metzger to Anso Sales Service
☆ William H. Metzger has been appointed sales service supervisor of professional motion picture products for Anso, Binghamton, New York. From Anso's New York City office, he will supervise sales activities in the company's Atlanta, Binghamton, Boston, Chicago, Detroit, Dallas, New York and Toronto sales districts. Metzger has been a member of Anso's professional motion picture department for five years.

3 District Sales Managers Appointed by Radiant Mfg. Co.
☆ Richard O. Mantz, Charles P. Adams and George C. Noble are new district sales managers for the Radiant Manufacturing Corp. Mantz will represent the Chicago area projection screen manufacturer in eight southeastern states. Adams will manage the company's middle-eastern sales territory.
Mantz comes to Radiant after 10 years with Anso Corp., where he served as technical and sales representative. Previously, he did sales and promotional work for other firms in the photographic industry.

In the photo trade for 23 years, Adams formerly was with Bell & Howell Company as a district manager. He served for five years as photographic supervisor of the U.S. Securities and Exchange Commission.

Ken Dobbs Joins Kling Film Productions as Account Exec.
☆ Ken Dobbs, formerly associated with Sarra, Inc., is now an account executive with Kling Film Productions, Chicago. Dobbs's experience includes servicing of agency and direct client accounts, in addition to a production background, according to Hilly Rose, sales manager and creative director of Kling.

J. W. Edwards Named to Represent Animation, Inc.
☆ Representative of Animation, Inc., in Chicago, Milwaukee, St. Louis, and Texas will be Joe Edwards of Chicago, according to Animation's president, Earl Klein.

Edwards has worked in advertising and public relations for Wells Organizations, Inc., Chicago. He has also been associated with Southwest Outdoor Advertising Co., Houston; Erwin, Wasey and Co., Houston; Texas State (radio) Network, Fort Worth; and Tracy-Locke-Dawson, Inc., Dallas.

Alexander Film Co. Appoints Anderson as Production Chief
☆ James A. Anderson has been appointed vice-president in charge of production for Alexander Film Co., Colorado Springs, Colorado. He previously was production manager. Jay Piccinati, formerly a sales rep for Alexander, has been named to the new post of director of marketing at the studio. Piccinati's appointment figures in an effort to expand sales and promotional activities.

MR. PRESIDENT
... are you interested in creating a national sales organization by establishing branches throughout the country to sell Business Films the same way advertising is sold? If the answer is yes and your company is not broke, please write...

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BUSINESS SCREEN
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FOR SALE
BELL & HOWELL
35mm to 16mm Reduction Printer
☆ Like New
☆ Fully Guaranteed
☆ Price Reasonable

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FILM SHIPPING CASES

Did you ever consider the mileage per dollar you get out of a shipping case? We have! That's why we've built these new cases with more than usual care. They're made of best quality non-vulcanized fibre, strongly fabricated, and reinforced with steel corners. Here is low-priced protection for your films in transit. Also available in hard vulcanized fibre.

See your nearest dealer or write direct to manufacturer for catalog.

W.M. SCHUESSLER
361 W. SUPERIOR ST.
CHICAGO 10, ILLINOIS

interests and good relations between Chicago firms and their affiliates in Canada and encourage greater two-way trade between Chicagoland and that country," according to Thomas H. Coulet, chief executive of the association. "It will also discuss and make recommendations on trade and economic problems concerning the two countries."

In 1956, there was a total U.S. private investment in Canada of $12.1 billion, including manufacturing investment of $3.2 billion, an increase of $50 million over 1955. Some 25 firms from the Chicago area established branch plants in Canada each year, and it is estimated that there are now close to 300 Chicagoland firms with affiliates in Canada. This is a larger proportion than any other area in the United States. In 1955 Canada exported through the Chicago customs port goods valued at $51,607,244.

Leila Virdone to Guide Kalart Sales Service, Promotion

Mrs. Leila A. Virdone is now assistant sales manager of The Kalart Co., Plainville, Conn. She will supervise sales service and sales promotion for Kalart photo flash and movie editing equipment. Victor 16mm motion picture projectors and Soundview slide and slidefilm apparatus.

Formerly in charge of sales and production for the Automatic Projection Corp., New York City, Mrs. Virdone also has served as executive secretary of the Stenson Export Trading Corp.

William Pedersen to Manage Ansco Advertising Department

Appointment of William K. Pedersen as manager of the advertising department of Ansco, Binghamton, New York, has been announced by Con Donovan, Ansco's director of advertising and promotion. Ansco is the photographic manufacturing division of General Aniline and Film Corporation.

Pedersen will plan, schedule and supervise all of Ansco's advertising department activities. He has been a member of Ansco's advertising department staff for the last three years.

Ely Heads Market Research for Bell and Howell Company

New manager of market research for Bell and Howell is Paul F. Ely, Jr., of Chicago. Carl Schreyer, marketing vice-president of the firm, made the announcement.

COMPLETE SERVICES TO PRODUCERS OF 16mm
MOTION PICTURES, 35mm SLIDE FILMS AND SLIDES

Pre-production Planning
Research and Script
Photography, Studio and Location
Processing
Edge-numbered Work Prints
Sound Recording and Rerecording
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Our Specialty...
SALESMANSHIP on film

As scores of top firms can tell you, there's no faster, more forceful way to put your message across than with a Holland-Wegman film.

For Holland-Wegman is a 5,000 square foot studio fully equipped and manned to plan, write and produce top calibre films in any category...product sales, public relations, training, documentary, television commercials.

What job do you have for Holland-Wegman salesmanship on film? Phone or write us about it today!

HOLLAND-WEGMAN PRODUCTIONS
197 Delaware • Buffalo 2, N.Y. • Telephone: Madison 7411
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

RCA Adds 16mm Projectors Designed for 1200-watt Lamps

Projection of more light on the screen and longer operating life are advantages noted for two new 16mm sound motion picture projectors manufactured by the Theatre and Industrial Products Department, Radio Corporation of America. The new RCA projectors are designed to utilize the recently developed 1200-watt lamps which send more light to the screen than the conventional 1000-watt lamps. The models include a dual-case 15-watt unit with a 12-inch separate speaker for audiences of approximately 1,000 and a single case 7-watt unit with built-in speaker for audiences up to 400 persons.

Both projectors have a loading capacity of 2,000 feet of 16mm film. They are provided with a field-flattener type two-inch f:1.6 coated lens. They operate direct from a 110-volt AC wall outlet.

The projectors feature built-in lubrication, a blower rotor for aperture plate cooling, nylon sprocket shoes, synthetic sapphire film-pressure shoes and scuff-resistant casing. Both models can be plugged into existing sound and public address systems.

Da-Lite Screen Company Announces Two New Models

Two new tripod-type portable motion picture screens have been marketed by Da-Lite Screen Company, Warsaw, Ind. Named “Flyer” and “Pacer,” the new models both feature Da-Lite’s White Magic glass beaded fabric.

The Flyer is available in four screen sizes, ranging from 30” x 40” to 50” x 50”. Its 2-inch round case has a green hammer-lod baked finish, and is attached to the center tube with Da-Lite’s regular band assembly to prevent any loosening of the stand. The Pacer is a fully automatic push-button screen available in eight models ranging in screen size from 30” x 40” to 70” x 70”. In these models, the pressing of one button causes the legs of the tripod or stand to automatically glide open and set in place. The extension tube pops up in place at the same time. The Pacer has a large, round 2 inch-diameter case with dome-type Cyclocad end caps and center band construction.
Rapid Film Processor
Introduced by Fairchild

A new self-feeding rapid film processor, the "Mini-Rapid 12" portable, has been unveiled by the Industrial Camera Division of Fairchild Camera and Instrument Corporation, Sycoset, L. I., N. Y. It is expected that the television industry will be interested in the processor because black and white negative film can be made positive electronically while being transmitted to the TV audience. Prime users of the new equipment will be photo laboratories and engineers on military, industrial and college research programs.

1958 A-V Equipment Guide

A comprehensive Buyer's Guide to all audio-visual projection equipment and accessories is being completed for early 1958 publication by BUSINESS SCREEN.

An Extra Dividend For YOU...

In the writing of more than 1,000 motion pictures, slide films, and meeting programs, we’ve helped our clients:

Teach salesmen, submariners, auto mechanics;
Recruit high school grads, engineers, nurses;
Sell automobiles, appliances, ball bearings, antibiotics, industrial chemicals, steel, herbicides, guided missiles;
Improve public relations, highways, national defense;
Teach doctors, surgeons, radio technicians, pilots, farmers, the physically handicapped;
Promote vaccination, fluoridation, safety, home buying, thrift.

guaranteed acceptability

SCRIPTS BY

Oreste Granducci
CREATIVE PLANNING FOR VISUAL PRESENTATIONS
5408 Wisconsin Ave., N.W. • Washington 16, D. C. • Emerson 2-8201
REPUBLIC BUILDS A SECOND "OMI"

(continued from page forty-one)

window types. Truscon literature and nomenclature aids provided further stimulus to the session. Kinds of doors, through the medium of the versatile flip chart, generated additional interest, climaxing in a written quiz, not handed in for grading but with answers on its last page, that permitted each participant to test himself on meeting subject matter.

The theme of the second meeting, announced in bold print across the flip chart, was The Quality Story, merchandizing the quality aspect of Truscon products. As part of this promotion the second film in the series, A Name You Can Build On, was slated for viewing at the coming get-together. This point made, the meeting leader distributed OMI booklets and binders for permanent record-keeping in the course. The simulated session then adjourned.

Thespian dealers, salesmen, and the builder demonstrated their enthusiasm for the OMI program, including a sale of metal doors by the dealer's salesman to the hard-bitten builder. In this sequence the well-informed Truscon man skillfully used a portable metal door to illustrate his product.

Dramatics concluded, the real-life dealers (continued on page seventy-one)

Extra Quality
Guarantees
no warping
no binding
no rubbing in...

Compco
professional reels & cans
Compco reels are sturdy constructed of tough, special tempered steel. They won't warp or bend—eliminating film wearing and rubbing during projection and rewinding. Compco reels and cans are finished in scratch-resistant special baked-on enamel. You are assured a lifetime of protection with these extra quality products... available in 600 ft. to 2500 ft. sizes.

Write today for Illustrated Circular on Reels and Cans
Compco CORPORATION
2275 W. St. Paul Ave., Chicago 47, Ill.

They Bought With Their Eyes Open
Instead of assuming that all machines are alike except in details, they compared. Of course the result was they chose the Picturephone. And they wrote this letter:

"We were very much impressed with the tone qualities of the speaker, even when volume was stepped up, and with the clarity of projection. Your Picturephone Model L is indeed a compact, light and attractive unit."

Mc CLURE
1115½ W. Washington Boulevard
CHICAGO
Phone: CANal 6-4914

A SUPERB COLLECTION OF
Mood and Bridge Music
For Details Write:
Audio-Master Corp.
17 East 45th St. • New York 17, N. Y.

MODERN SLIDE PROJECTION IS OF LARGER SCOPE
with Clarity of Detail
Incandescent projectors restrict projection to small screens—small audiences. New large-screen picture projection has been made possible by—

THE UNIVERSAL HIGH INTENSITY ARC SLIDE PROJECTOR

Ideal for sales conferences, technical meetings, conventions, schools, churches and hotels and particularly where it is impractical, uneconomical or impossible to darken the room. Projects brilliant pictures up to 30 feet wide, using 3½" x 4" and 2" x 2" slides.

Write for free literature, prices or demonstrations.
THE STRONG ELECTRIC CORPORATION
39 City Park Avenue • Toledo 1, Ohio
Dr. Harvey White demonstrates a physics experiment in EBF series.

**EBF Physics' Films:**

(continued from page 38)

ing). First, workers moved demonstration equipment into place, this gear having been made by Dr. White and his assistant, or purchased locally, or borrowed on split-second scheduling from: the University of Pittsburgh; University of California: Carnegie Institute of Technology, Westinghouse, GE, Mellon Institute, and others.

Produce a Picture Each Day

A conference between Dr. White, his assistant, the EBF producer, and the TV crew straightened out any photographic puzzlers relative to the day's program needs. An hour-long rehearsal at noon put the show "on the air" at 1 p.m.

This procedure went on for 162 consecutive school days.

Format for each program varied, depending on whether the program was a lecture-demonstration (Monday, Wednesday, and Friday) or a laboratory-experiment session (Tuesday and Thursday). Lecture format usually included blackboard diagrams and one or many demonstrations.

Lab periods began with a brief review by Dr. White of the theory under experiment, with a showing of diagrams on apparatus to be used. The professor then presented the actual apparatus with explanation. Classes in distant school-rooms copied information from pre-drawn data sheets displayed on a studio blackboard and slowly-moving roll titles. In conducting the experiment, Dr. White arranged for close-ups of equipment, so students would be able to record data from the apparatus. On completion of the experiment the audience scanned a resume of calculations on a studio blackboard for later comparison with their own figures.

During the live WQED telecast, two complete Telecom units handled color close-ups and color-long-medium shots. A 16mm synchronous recorder obtained one sound track, while a "protection track" recorded on 1/2-inch tape. A chest microphone spotted under Dr. White's tie provided the sound. These efforts produced a daily yield of two Kodachrome color originals, one black and white kinescope, and two sound tracks.

If an experiment failed to come out properly or better close-ups were indicated, the experiment was reshot and inserted in the print. Observable sound errors were corrected and spliced into the original sound track. The end product, whittled down from more than a million feet of film and sound track, is the first complete motion picture physics course for high school audiences.

Admiral Richard Strauss, chairman of the Atomic Energy Commission, has said:

"The demand for new graduate engineers has been calculated at 45,000 to 50,000 per year. About 16 percent of the high school graduates entering college last year enrolled in engineering courses—or about 66,000 of them. More than half of these hopefuls will flunk out along the way or switch to other, easier courses. The reason is poor high school preparation in science and mathematics."
NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES

• MASSACHUSETTS •

• NEW JERSEY •
Science Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

• PENNSYLVANIA •
J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

• PENNSYLVANIA •
J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

• PENNSYLVANIA •

• PENNSYLVANIA •
The Jam Handy Organization, Pittsburgh, Phone: ZEnith 0143.

• WEST VIRGINIA •
B. S. Simpson, 818 Virginia St., W. Charleston 2, Dickens 6 6731.

SOUTHERN STATES

• FLORIDA •
Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville.

• GEORGIA •
Colonial Films, 71 Walton St., N.W., Atlanta 3578, Atlanta.

• GEORGIA •
Colonial Films, 71 Walton St., N.W., Atlanta 3578, Atlanta.

• GEORGIA •
Stevens Pictures, Inc., 101 Walton St., N.W., Atlanta 3.

• LOUISIANA •

• LOUISIANA •
Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

• LOUISIANA •

• MISSISSIPPI •
Henschel Smith Company, 119 Roach St., Jackson 16.

• TENNESSEE •
Southern Visual Films, 687 Shrine Bldg., Memphis.

• TENNESSEE •

• VIRGINIA •
Tidewater Audio-Visual Center, Cameraland Bldg., 229 Southern Shopping Center, Norfolk 5. Phone JU 31181.

CENTER STATES •

• ILLINOIS •
American Film Registry, 24 E. Eighth Street, Chicago 5.

• ILLINOIS •

• ILLINOIS •
Atlas Film Corporation, 1111 South Boulevard, Oak Park.

• ILLINOIS •

• MICHIGAN •
Midwest Visual Equipment Co., 3548 Devon Ave., Chicago 45.

• MICHIGAN •

• MICHIGAN •
The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

• OHIO •
Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

• OHIO •
Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

• OHIO •
Fryan Film Service, 1810 E. 12th St., Cleveland 14.

• OHIO •
Sunset Films, Inc., 2108 Payne Ave., Cleveland 14.

• OHIO •
The Jam Handy Organization, Dayton, Phone: Enterprise 6289.

• OHIO •
Twomar Films, Inc., 400 West First Street, Dayton.

• OHIO •
M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •
Los Angeles Area
Claremont Audio Visual, Sales and Service, 310 S. La Plata St., Covina.

• CALIFORNIA •
San Francisco Area

• CALIFORNIA •

• CALIFORNIA •
The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

• CALIFORNIA •
Rale Company, 829 S. Flower St., Los Angeles 17. Phone: TR 8604.

• CALIFORNIA •

• CALIFORNIA •
Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

• CALIFORNIA •
San Francisco Area
Association Films, Inc., 799 Stevenson St., San Francisco.

• CALIFORNIA •
Photo & Sound Company, 116 Natoma St., San Francisco 5.

• CALIFORNIA •
Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •
Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• COLORADO •
Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OREGON •
Moore's Motion Picture Service, 35 N. W. 9th Ave., Portland 9, Oregon.

• OREGON •
Association Films, Inc., 1108 Jackson Street, Dallas 2.

• TEXAS •
Texas Education Co., 1108 Jackson Street, Dallas 2.

Bell Science Series:

(continued from page 39) that the series would be less useful if offered as "short subjects" with commercials. Bell decision-makers altruistically chose the 56-minute format minus promotion to the System.

The Series can be obtained easily by the organizations for whom it was created, but use of the films in 35mm commercial theaters where admission is charged is not permissible due to restrictions in Capra's contract.

To further acquaint potential users with individual films in the series, Bell personnel have conducted several previews for teacher audiences. Authoritative accuracy for each production is, and will be, essential. Bell realizes. To gain this element, the organization has appointed a permanent advisory board of 10 scientists.

Added to this impressive weight are the special advisors for each presentation based on a specific field. For instance, the special staff of experts, outside of the permanent advisors to the series, for The Strange Case of the Cosmic Rays included: Dr. Carl Anderson, professor of physics at California Institute of Technology; Dr. Bruno Rossi, professor of physics at Massachusetts Institute of Technology; and Dr. Marcel Schein, professor of physics, University of Chicago.

Our Mr. Sun will be repeated Dec. 15, 1957, on NBC-TV. Public reaction again will be significant, not only to Bell officials but to national educators and government experts. If the size of the video audience for a repeat performance of Our Mr. Sun gives evidence of sustained public interest, the Science Series can be credited more seriously as a long-term technique for providing this country with scientific human resources.

Bell Science films like "Our Mr. Sun" may be obtained from all Bell System local phone managers.
Cinekad Synchronous Motor Drive for 16mm Projectors

Especially designed to drive all Bell & Howell, Ampex and Victor 16mm projectors at synchronous speed.

Projector can be instantly attached to Synchronous Motor Drive and quickly detached at any time in a matter of seconds. An outstanding feature is the flexible shaft which connects motor with projector and permits smooth, quiet and steady operation. No special technical knowledge required for installation and mounting.

Write for more details and prices Available at leading dealers, or direct.

CINEKAD ENGINEERING CO.
763 Tenth Ave., New York 19, N. Y.
Plaza 7-3511

DESIGNERS AND MANUFACTURERS OF MOTION PICTURE-TV EQUIPMENT
Send for free folder of illustrated Motion Picture and Audio-Visual equipment manufactured by Cinekad.

REPUBL!C BUILDS A SECOND "OMI"

(CONTINUED FROM PAGE SIXTY-EIGHT)

viewed excerpts of films planned for the course. Next, company officials told dealers how they could obtain the 13-session course, complete with gratis services of the Truscon district salesman. Taking advantage of dealer reaction to the stimulating seven-hour effort, the entire road-show group passed among the audience with "authorization sheets" for dealer signatures in requesting OMI for a specific locality and number of persons.

Actual results of the OMI promotion can only be measured by the expected increase in future sales of Truscon and its dealers. Yet, two salient facts about OMI at this stage might be mentioned:

★ OMI has proved itself to Republic through the 1956 sales record of its pipe division.
★ The major role of audio-visuals in selling OMI to Republic and Truscon dealerships and potential customers is a distillation of research blended with experience.

Equally significant, perhaps, is the foresight and confidence shown by Republic and Truscon in developing a program such as OMI.

Such a testimonial in money and manpower seems a genuine tribute to audio-visual in general and to the OMI concept in particular.

Of "Jonah and the Highway" (CONTINUED FROM PAGE FORTY-FIVE)

The acting cast includes: Craig Stevens as Bill White, a highway engineer with a poor run of luck; Lola Albright as his wife; Alan Hale as a government engineer; Robert Armstrong as a contractor; and Hal Stalmaster as a young highway worker on his first job.

The John Sutherland Productions, Inc., staff for this film included: Howard Roessel, assistant director; Charles Bordwell, film editor; Irving Gertz, music director; and Jerry D. Lewis, who authored the script.

Automatic Daylight Processing

DEVELOPING TANK
• Processes up to 400 ft.
• 6mm—16mm—35mm
• Movie, X-Ray, Microfilm
• Motor driven portable
• Tough plastic tanks
• Uniform density assured
• 70mm tank available

FILM DRYER
• Motor driven—Heated
• Speedy drying
• Automatic shrinkage allowance
• Stainless steel and aluminum construction
• Easily assembled without tools
• Compact, Portable

Guaranteed—Write for Free Literature

Micro Record Corp.
485 South Ave., Beacon, N. Y.

Send Your Film To The Complete 16MM Service Laboratory

Unsurpassed for...

SPEED QUALITY

PERSONALIZED SERVICE

MOTION PICTURE LABORATORIES, INC.
Phone BRoadway 5-2323
1672 Union Ave., Memphis 4, Tenn.

The Master Craftsmanship Your Film Deserves

UNUSUAL LENSES

FOR EYEMO & MITCHELL CAMERAS

1000 LENSES IN STOCK!
IMMEDIATE DELIVERY—FREE 15 DAY TRIAL!

Extreme Wide Angle and long Telephoto Lenses! All sizes. All speeds from
1"—25mm F 2.3 Carl Mecyr Meyer $129.50
To 40"—1000mm f/8 Bausch & Lomb
Telephoto...
$475.00

★ Helical, focusing mounts!
★ Precision instrument making!
★ Special fitting finders!
★ Custom factory mounting!

Write For Lens List

Write Dept. BS11 today...

FREE PHOTO EQUIPMENT CATALOG

• Greatest Lens Offer ever! • Camera—Regular, Industrial and Scientific! • Ottagon — Box, Etc. • Lighting — Professional — Studio, Etc! • Automatic Writer Unit

BURKE & JAMES, INC.
321 S. Wabash Chicago 4, Illinois

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PUBLIC RELATIONS LOOKS TO THE FILM MEDIUM

"Making Effective Public Relations Films" Workshop Presented at 10th Annual Conference of PR Leaders

SOUND AND VISUAL MEDIA formed a substantial part of the exhibits at the 10th National Public Relations Conference of the Public Relations Society of America, held at the Sheraton Hotel in Philadelphia, November 17-20.

1,100 members and guests of the Society turned out to watch a program organized under General Conference Chairman John K. Murphy, Manager of Community Relations, The Pennsylvania Railroad Company, and Program Chairman Walter G. Barlow, Executive Vice President, Opinion Research Corporation.

Panel Discusses PR Films

On the agenda were such workshop sessions as "Making Effective Public Relations Films," moderated by Stephen E. Korsen, Assistant Director of Public Relations, The Borden Company; and Edward F. Trumbull, Vice-President, National Association of Manufacturers; and "Producing Acceptable Footage for News Television," moderated by James E. McKee, Jr., Assistant Manager of Public Relations, Monsanto Chemical Company; Arthur E. Wright, Jr., Vice-President, Frank Block Associates; G. W. Johnstone, Director of Radio, TV and Film Department, National Association of Manufacturers; and R. C. Skillman, Director of Public Relations, The Champion Paper and Fibre Company.

Haagensen is New President

Taking office as President of the Society in 1958 will be Kenneth W. Haagensen, Director of Public Relations, Allis-Chalmers Manufacturing Company. He succeeds the 1957 president, Don J. Forrestal, Manager of Public Relations, Monsanto Chemical Company.


Items From the Visual News Noted at Press-Time

Name Robertson Potter Co. for 1958 Tele-Sell Promotion

Robertson Potter Company, Chicago, has been named to handle promotion and public relations for the 1958 Tele-Sell, live international closed-circuit sales training telecast, according to John L. Shirley, president of Visuals Division, Communications Institute of America, producers of the show.

Mr. Shirley stated 1958 Tele-Sell will be twice as big as the record-breaking 1957 production which drew 40,000 salespeople in 34 U.S. cities for a two-night show keynoted by Vice President Richard M. Nixon and Secretary of Commerce Sinclair Weeks.

The 1958 Tele-Sell will be presented March 4, 5 and 6 in 58 major U.S. and four Canadian metropolitan centers, he said.

Enlarged to a three-night program for '58, Tele-Sell will cover new concepts in general and wholesale selling the first night and then switch to retail over-the-counter salesmanship the second night.

Management supervision will be the subject on March 6 in the new "Tele-Manage" session to be produced by C.I.A. in cooperation with trade associations in that field.

Prize French Ad Film Set for U.S. Screenings

Dancing cows, the product of a unique motion picture technique, are featured in a new two-minute French advertising film which won the Grand Prize at the International Advertising Film Festival in Cannes and has been sent to New York City by the producer, Cinema et Publicite.

Screenings of the film are being arranged by Arco Film Productions, New York, which has exclusive American rights to the facilities of Cinema et Publicite for the making of television commercials and non-theatrical pictures for the United States.

Sponsored by a manufacturer of sauces and soups, L'Opera Boeuf (The Cow Opera) presents a live action ballet by a herd of cows in a pasture. The bovine ballerinas dance to a musical score composed especially for the film. The advertising short was produced for use in movie theatres.

Visits European Film-Makers

Joseph A. Tanney, president of S.O.S. Cinema Supply Corp., New York, has recently returned from a six-week trip to Europe for the inspection of production facilities in six countries. He visited operations in Paris and on the French Riviera; Rome, Florence, and on the Italian Riviera; Innsbruck, Austria; Lucerne, Switzerland; and Wiesbaden, Germany. Enroute home, Tanney saw Rank Industries Ltd.; W. Vinton Ltd.; E. F. Moy, Ltd., all of London, and for whom S.O.S. distributes in the western hemisphere.

** delacey to Dukane A-V Sales

Stewart de Lacey has been transferred from the Dukane Corp. sales office department to the firm's audio-visual division sales staff.

Al Huneke, manager of the division, announced the transfer. De Lacey has had armed forces electronics training, and has worked in the sales field prior to handling Dukane customer orders.

** Kasluga, Powers Head Mfg., Electronics Posts at B & H

Frank Kasluga is the new divisional manufacturing superintendent of Bell and Howell's professional equipment and instrument division. Adrian Cammetot is now production manager of the same division, according to George Oakley, division manager.

Kasluga has been foreman of the firm's engineering model shop since 1954. He joined Bell and Howell in 1943 as an experimental mechanic and model maker.

Cammetot has served as divisional manager of systems and procedures at the company. He has held administrative positions in B and H manufacturing engineering since 1951, including the post of assistant to the chief manufacturing engineer.

John S. Powers has been appointed chief electronics engineer for Bell & Howell Company, Chicago. He has been an electronics engineer for the firm since 1954. Before coming to Bell & Howell, he was chief electronics engineer for De Vry Corporation.
NOW in the East it's... MOVIELAB for COLOR

- 16mm-35mm EASTMAN COLOR
Negative-Positive Processing

Plus exclusive ADDITIVE scene to scene—color balanced KODACHROME printing.
"The Underground Story of Natural Gas"

Bringing natural gas from distant fields and storing the vital natural resource to meet huge demands in winter is a vast operation, tremendously complicated.

A motion picture, with special effects, in full color, shows how it all is accomplished and how exhausted reservoirs are put to use to serve the nation.

When you have a complex subject, difficult to portray, call on

The JAM HANDY Organization
Showtime for U.S. Business; The Year in Review
Meet MODERN TV DIGESTS—a fresh opportunity to expand your public relations program economically . . . through television.

Modern TV Digests are quarter-hour shows timed and edited specifically for TV use. Each Digest presents your public relations story and that of two other related, but non-competing sponsors. Each sponsor has a 4-minute segment of the show. And each 4-minute "featurette" in the Digest gives full sponsor identification.

120 stations across the nation have already signed with Modern to show TV Digests on a regular 13, 26, 39 or 52-week schedule. And the program is only three months young. We expect no fewer than 200 stations will play the Digest in 1958. Average viewership is high—about 55,000 viewers per telecast. Stations promote TV Digests regularly in TV Guide and newspaper listings. And they keep requesting more films. This comment from a program manager is typical of remarks about Modern's programming service:

"I'm sure it will be of great benefit in providing our viewing audience with greater interest material. We prefer leaving the selection of titles and other details to your trained bankers . . . ."

This is the reason more and more stations are requesting TV Digests each succeeding month. Digests give stations continuity and variety of sponsored business films of a high quality they can depend on. This is something no individual sponsor has been able to do.

You’ll find the Digest format adaptable. It is the perfect medium for you to explain, inform or demonstrate convincingly. And there is hardly a limit to the variety of film topics that are fitting subjects for the five different Modern TV Digests. You can select segments for TV Digests from longer films already produced. Or your producer can create an original segment specially for the Digest.

BUT REMEMBER . . . this new medium is offered you exclusively by Modern.

Will you get at least 11 million viewers for your public relations film in 1958 . . . or merely scrape along? Check the coupon below and learn more about this medium for TV coverage. Extend your public relations program to TV at low cost. Let Modern convince you. Just clip off this TV set.
looking ahead

producers of distinguished motion pictures for
industry and television for over 35 years
TRI ART COLOR

CHosen as the finest
...by the finest!

○ 35mm Eastman color release prints

○ Kodachrome printing

○ "Blow-ups" from 16mm Kodachrome to 35mm Eastman color negative

TRI ART COLOR CORPORATION
(a subsidiary of Du Art Film Labs., Inc.)
245 West 55th St., New York 19, N. Y. • PLaza 7-4580
We enter the new year with renewed confidence in the continued progress of all business and particularly the business of writing and producing audio-visual media. Greetings to our clients, present and future, and to our competitors in the expanding field of commercial pictures. May 1958 be a year of rich rewards for men of good will everywhere.
THE TOTAL IMPACT
OF MOTION, SIGHT AND SOUND
NOW IN UNDARKENED ROOMS too

The TSI Moviate, with
built-in, folding screen, weighs less
than 25 pounds including the film.
Use it in lighted and darkened
rooms. Repeat the same film, black
& white or color, without rewinding.

The TSI Model D, for both large screen
projection and TV-type picture on built-in
screen. Includes magazine for repair,
tree projection without rewinding.

The TSI Dually, provides large screen
projection and also TV-type picture on
built-in, folding screen. Holds up to
2000 feet of film.

The TSI DeVylite, small and light
weight, provides unexcelled picture and
sound for individuals and classrooms.
Accommodates up to 2000 feet of film.

1958: from our editorial viewpoint

RESOLUTIONS are a somewhat
dated but stimulating custom as each new year gets
under way. We've been thinking
about a few we'd like to offer you for 1958:

1. Let's resolve to stop kidding
ourselves into economic problems.
Fear of Sputnik's shadow, of a
President's health, even of our own
ability to out-produce most of the
world, are causing a lot of otherwise
wise people, including some of our top businessmen, to brink
and talk our dynamic economy into
reverse gear. Brother, that's just
what the Communists really want
to happen.

2. If we're long on industrial
production and short on customer
sales, let's put another million sales-
men to work, both here and
abroad. That's how U.S. built our
industrial plant and if we ever stop
real selling, start worrying about
those autos, iceboxes and Wheaties
boxes and the wages that pay the
taxes that build national defense.
So let's resolve to put good sales-
men on their feet, off their tails
and train 'em to do the job ahead.

3. Let's resolve to shake the
lead out of those bickering politi-
cians who put party over prin-
ciples in Washington, D.C. That
includes Republicans and Demo-
crats. We need statesmen.

4. But, like good citizens, let's
first take a good, hard look around
our own dusty household. Pro-
ducers of business and TV films are
behaving like feudal barons, rais-
ing walls around their home
grounds in an era when the whole
world is just a jet-streak away.

Informational, public relations,
medical, scientific, training, and
selling films are the real bread and
butter of this industry. And New
York depends on what business in
Akron and Detroit thinks over the
real value of films for specific tasks;
Chicago looks to Pittsburgh
and Tulsa; St. Louis and Kansas
City are legion with St. Paul and
Dallas; Los Angeles scans the
whole country and Atlanta serves
customers in Wisconsin. Crews
from New York have been shoot-
ing in Japan; St. Paul has worked
in process in Paris.

The only way to win is the way
the U.S. has to take—look at the
broad home and world markets;
put the real values and results of
what films have done plus the won-
derful attraction which color,
sound and visual images possess
before the men who need films.

5. Let's stop thinking of press-
agents as public relations. No
customer will raise a budget be-
cause you or your company are
"good guys"; real public relations
is based on policies and programs
and these are as yet undeveloped
by those who need the benefits of
such action.

6. Let's appreciate the vast re-
source in experience and creative
strength within this industry. We're
inter-dependent as manufacturers
of films or projection equipment;
as producers of films that create
the need for raw stock and projec-
tors, as laboratories processing an
ever-increasing flood of prints; as
distributors bringing these films to
the million-fold waiting audiences
and as sponsors whose budgets
will be realistically spent to achieve
specific and resultant aims.

7. Let's resolve to achieve the
film production volume we need
to support our presently large and
capable companies in a spirit of
cooperation and goodwill. We have
worked together in the adversity of
wartime rationing; in the com-
om sense of recognition, we need
to work together now.

Entering our own 20th year
since the founding of BUSINESS SCREEN
in 1938, preceded by our own
years of personal experience in
the use of this medium in ed-
cation and industry, we find our
enthusiasm and inspiration for the
future at their zenith. —OHC

Wally Muen

TECHNICAL SERVICE, INC.
30865 Five Mile Road • Livonia, Michigan

New York Office: 141 East 44th Street, New York 17, New York
West Coast Office: 4357 Melrose Avenue, Hollywood 29, California
Writing!

Producing!

BETTER FILMS FOR BUSINESS

John Sutherland Productions, Incorporated
"ABOUT PING-PONG BALLS & MOUSETRAPS"

Explaining nuclear fission is really very simple. All you need is 100 ping-pong balls, 200 mouse-traps—and a lot of patience.

These ingredients (plus some carefully selected mirrors to increase the illusion to 2000 ping-pong balls) form the climatological "atom splitting" sequence in OUR FRIEND THE ATOM—Disney's most recent "science-factual" film now available in color to the 16mm field.

Discussing the atom and what it means could have become dull film fare. However, we feel Walt Disney and his skilled group of creative artists have made it an exciting and significant film. Here—told with all the showmanship for which Disney is known—is the story of how it all happened—the men who contributed the research and knowledge—how fusion occurs and how it is controlled—what this energy force can mean to our society—the heavy responsibilities that go with it.

Business organizations should be vitally interested in using this film. Prints may be acquired and identifying credit titles added to them. These prints then become, in effect, a "sponsored" film for use in public relations programs.

Of particular importance is the role OUR FRIEND THE ATOM can play in interesting young people to consider future careers in science. Prints donated to school systems can motivate thousands of youngsters in this direction for years to come.

If you feel your company has a stake in the critical national shortage of scientifically trained personnel we'd be glad to give you additional details on how this film (and its companion MAN IN SPACE) can be used to alleviate this condition. Please address your inquiry to my attention.

CARL NATER, DIRECTOR
EDUCATIONAL FILM DIVISION
WALT DISNEY PRODUCTIONS
Burbank, California

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N. Y. Film Producers Stage TV Film Clinic for Agencies

"There is no substitute for creativity in the concept or writing of TV commercials," advised Albert D. Hecht, partner in Bill Storm Studios, before a large gathering of advertising agency executives participating in the Association of American Advertising Agencies TV clinic at the Roosevelt Hotel in New York last month.

Speaking as a representative of the Films Producers Association of New York, which is planning its own TV Workshop for ad agencies in the near future, Hecht pointed out that while a knowledge of special effects, trick photography, complex opticals and mechanical or electronic gadgets is a great help in planning and producing television commercials, "they are only working tools, catalysts that help transform your client's problem child into an 'image' of great consumer demand, but they are not a panacea."

Hecht illustrated his presentation of some ten useful film techniques with current TV commercials submitted by sixteen different New York film producers. The techniques shown and introduced by Hecht with appropriate explanations of their values and adaptations included: effective use of sound with picture, stop motion, slow motion, time lapse, rear screen, double image, rotoscope (live and animation combined), matching, matched dissolves and abstract animation.

He also presented some effective arguments for the production of commercials in color, pointing out that the new single strand printing processes now offered by New York laboratories cut down the cost and time factors without sacrificing color. This point was illustrated with three types of color spots utilizing the process and one black and white print from color.

"No one can create talent effectively in art, drama, or television commercials without breaking rules successfully," declared Hecht. As head of the technical services and color committees of the FPA, he is on the committee for the Second FPA TV Commercials Workshop to be held soon, at which outstanding TV spots of the past six months will be showcased along with experimental footage utilizing new and interesting techniques.
Training is an act. It's also a process or method. You can put on an act for some trainees. For others — most others — you prepare a well-planned and helpful road map. From the trainee's point of view, it's inviting to learn how to get ahead and go ahead and know where you're going; and know, too, how to get there by the best possible (well-marked) route. Map makers and training film producers share a common responsibility.

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- General Motors Corp.
- Merck & Co., Inc.

—and many, many others

Audio Productions, Inc.

Send for booklet...
Picture Saves Massachusetts $9,800 a Year; Benefits Six Other States

The Commonwealth of Massachusetts now saves $9,800 a year by using a film to explain the rights and responsibilities of unemployment insurance to 300,000 annual claimants. The film, Your Unemployment Insurance — Why and How, 20 min. color, was produced for the Divisions of Employment Security of the six New England states and New York state by Bay State Productions.

Prior to the introduction of the film into its activities a year ago, Massachusetts Division of Employment Security had a serious problem in accepting claims for unemployment insurance benefits and explaining to each individual his rights and responsibilities under the law. One reason for this is that the law is quite complicated and has many responsibilities which must be adhered to by any one if he is to remain eligible for benefits during his period of unemployment.

This has always been done on an individual basis as a desk interview. But with 300,000 different individuals to be interviewed each year it posed a serious operational problem. It was not only exceedingly time consuming, but, more importantly, it was difficult to make sure that complete information was given and in a correct manner.

Quality and Uniformity Are Film Goals

The Division long ago realized that it was humanly impossible to obtain both quality and uniformity of information through the interview method. It was for this reason that a decision was made to show claimants a film that would carefully explain the procedures of unemployment insurance. The main consideration was to obtain quality and uniformity rather than any administrative savings that could be accomplished.

Since Massachusetts' problems were duplicated by her sister New England states, it was decided jointly in the interest of economy to produce one basic film for use by all the states but with separate versions for each to allow for differences in procedure. While the film was being planned New York state asked to join the project, so that seven states eventually shared the cost of production on a pro-rata basis.

Interstate Committee Sets Up Criteria

An interstate technical committee was formed to decide how to go about producing a film for the greatest benefits to all. Some of the decisions made were these:

1. The film length should be kept as close as possible to twenty minutes running time;
2. The film should be shown as early in the life of a claim as possible consistent with group scheduling, in most instances on the second visit to the office;
3. The film should be considered as a claims-taking operating tool and not as a public relations feature;
4. Professional Script, Cast and Production
   a. The script should be written by a professional writer, the production of the film by a professional producer using professional actors;
5. The story must have realistic claims and job finding situations;
6. The overall story should be general enough to meet the requirements of each participating state, yet allow for variations to be inserted.

(continued on page fourteen)
"The exceptional speed of 'Superior' 4 gives Art Linkletter freedom of the entire theater"


"Filming an audience participation television show such as 'People Are Funny' poses many technical problems," Mr. Stensvold says. "The audience, as well as the stage, must be illuminated during the show as Mr. Linkletter works in both areas. With the audience involved, it is important to keep light levels as low as possible for reasons of comfort. At the same time, it is necessary to work with apertures small enough to get the required depth of focus."

Mr. Stensvold found that DuPont "Superior" 4 negative met all requirements and has been using it on this popular TV series since the start of the 1956 season.

Says Mr. Stensvold: "I have exposed several hundred thousand feet of 'Superior' 4 and am delighted with its exceptional speed, latitude and dependability.

"With this film I can work at F5.6 with light levels of 100 foot-candles or less, getting the necessary depth of focus at this comfortable illumination level. I am very grateful, too, for the service provided by the DuPont technical representatives."
Film Saves Massachusetts $9,800 a Year; Aids Six Other States:

(continued from page twelve)

that would deal with the legal differences of each state law, but at the same time keeping these variations as limited as possible;

7. Some device should be used to make the maintenance of the film as simple as possible if legislative changes in any of the states should occur;

8. The Massachusetts script would be written first, and this script used as a pattern for all the states.

After approval of the budget and the actual granting of funds, Invitations to Bid were sent to a list of known script writers. All prospective script writers were given copies of the Interstate Technical Committee’s recommendations for the treatment of the films for the participating states. When the bids were returned the costs varied from a minimum of $450 to a maximum of $4,730. After careful consideration of the qualifications of the bidders and the material submitted by them, the high bidder was chosen. Not only did this writer have good qualifications and experience in writing similar types of scripts, but he also indicated that sufficient time would be spent to insure quality work.

Two References Proved “Most Valuable”

From the very beginning of the project a large volume of technical information had been gathered on the general subject of motion picture production. Two books were procured that proved most valuable to the Interstate Technical Committee: The Association of National Advertisers’ Check List for Producer and Sponsor Responsibilities in the Production of Motion Pictures, and Business Screen’s Annual Production Review.

The Check List proved useful as an aid in the preparation of the Invitation to Bid and the Contract for the production phase of the film. Both of these documents were reviewed and approved by the Massachusetts Attorney General’s office and all procedures used in connection with obtaining the services of a producer were in accordance with the regulations prescribed by the Commonwealth of Massachusetts.

Bids Ranged from $30,000 to $186,000

From 25 invitations sent out, four producers returned bids ranging from a low of $30,000 to a high of $186,000. There were many factors to be considered by the Committee before the award of the contract. The films submitted by the bidders had to be screened and evaluated. The size of the firm was important, and it was determined that it should have a sufficiently large staff of technical personnel to insure quality production and a sufficiently large studio to allow the building of a realistic set of an Employment Security Office.

A bid from one New York producer was ruled out early in the deliberations as the producer was not listed in Business Screen’s Annual Production Review, the price he quoted was much greater than the next lower bid, and the firm did not, or could not, give the names of pictures previously made or names of firms or individuals for whom it had produced films in the past.

Arrangements were made for the Chairman of the Committee to visit the facilities and personnel of the other producers. The contract was finally given to the second lowest bidder, Bay State Productions, of Boston and Springfield, at a price of $37,334.06.

The Interstate Technical Committee responsible for the production of Your Unemployment Insurance — Why and How has compiled some of the advantages and disadvantages of a multi-state project:

“No doubt the outstanding aspect of producing such a film on a multi-state basis is the cost factor. If each of the participating states had had individual films produced independently, it is estimated that the total cost would have been between $150,000 and $175,000. Individual state costs would not doubt make it most difficult for comparatively small states to obtain grants for this purpose, and thus they would be deprived of such an operating tool.

Multi-State Use Minimizes Legal Changes

“Another advantage is that the maintenance of the film in face of possible legislative changes to the laws of the various states is minimized in a multi-state project. It is estimated that there are only two areas in these films which are most susceptible to such change: (1) the initial requirements for benefits; (2) the explanation of base period and benefit year. Most of the possible variations in these areas are in some one of the participating states’ films.

“This means that, if a state law is amended, the new provisions can be taken from the film of one of the other states and spliced into the master film of the affected state and new release prints made. The cost involved would be comparatively slight. One of the paramount problems in changing a film at a later date is that of obtaining the original narrator, actor, or actress for the sound track. Even though the picture side of the film may be animated and that feature of the change presents no problem, the sound track must be in the same voice as the original film.

“It is recommended that, if other groups of states plan to enter into similar projects, and there is a lack of sufficient variations of legal provisions portrayed in these areas, extra
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Write for free illustrated “Auricon Pro-600” literature and price schedule.
Guidance for Film Buyers . . .

We quote this helpful advice: 
"Two books were procured that proved most valuable to the Inter-State Technical Committee: The Association of National Advertisers' Check List for Producer & Sponsor Responsibilities in the Production of Motion Pictures and Business Screen's Production Review."

Some Disadvantages of Multi-State Use

"There are definite disadvantages of producing a film on a multi-state basis. The period of time from the beginning of the project until its final conclusion can be comparatively long. This may cause some impatience. It must be borne in mind that the production of any film is a highly complicated process; in a project where seven variations of a basic script are involved the technicalities increase.

"However, the experience gained in the project of the seven northeastern states should make it possible for other groups of states to overcome to some degree these disadvantages."

Tells About Results in Solid Terms

Edward F. Barker, Chief Supervisor of the Information Department of the Massachusetts Division of Employment Security, and Chairman of the seven-state Committee, recently told about the results of the film in his state:

"We have now been using the film in Massachusetts for about a year. We are presently using it in fourteen of our largest offices, and these offices account for about 85% of our claim load. The acceptance of the film method by claimants has been much better than our anticipation. It is interesting to note we have had only one instance in which a person refused to see the film. This was an older man in one of our small towns who in all his life had never seen a motion picture, and he flatly stated that he wasn't going to start in now.

The People It Helps Have This to Say:

"Here are some sample quotes from people who have seen the film:

'It really cleared up a lot of questions I would not originally have asked.'

'Shows us what to do. Great. May God bless the one that put this idea in the movie.'

'Excellent film which held my attention completely.'

'I think the movie explained very well, and I honestly, for the first time, understand what my unemployment insurance rights are.'

'More educational than reading the pamphlet.'

"Our primary purpose in using the movie method was to do an operational job more efficiently, but we have found that we are going to save money through its use. I know it is unusual when a governmental agency can save money, but here is a good example of it."

Time Saved Has Already Paid the Cost

"Our cost, in Massachusetts, for the film, which included 25 release prints, was approximately $7,400. We estimate that the time saved amounts to about $9,800 a year. This is the equivalent of about three positions in our organization. While nobody will be 'fired' to accomplish this saving, the saving will be accomplished through attrition. We will not have to replace that number of persons in the organization."

EDITOR'S NOTE: Both the ANA "Check-List" and the Annual Production Review are available from the Business Screen Bookshelf, 7064 N. Sheridan Road, Chicago 26, Ill.
ECO PROFESSIONAL FILM READER, permits editor to ew his film from left to right on a large, brilliantly illuminated screen. Easy reading, portable, will not raise film. Viewing screen is 3 1/2" x 4 1/2". ED19-5mm model. Also available ith sound reader installed.

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Ray Denno to Keynote
NAVA Western Conference

☆ Dr. Ray Denno, San Diego County audio-visual director, is the keynote speaker for the 1958 Western Conference of the National Audio-Visual Association, to be held in the Huntington-Sheraton Hotel in Pasadena, California, January 22-25.

Other speakers scheduled for the conference include Dr. Frances Noel, chief of the California Bureau of A-V Education; Dr. John S. Carroll, professor of education at the Santa Barbara campus of the University of California, and Don White, NAVA executive vice-president.

Bringing together audio-visual dealers from the far west and elsewhere in the nation, the NAVA meeting will be devoted to working out ways in which a-v dealers can be more helpful to users of a-v equipment, materials and supplies in business and industry, education and the church field.

Ty Sidener of Ty Sidener Audio-Visual Sales and Service, Sacramento, California—and western regional director of NAVA—has been in charge of preliminary planning for the Conference. Paul Cox, of Coast Visual Education Co., Hollywood, is Conference chairman.

* * *

Jam Handy Staffer Named to Ad Practices Committee
☆ Mrs. Telma Obrecht, of The Jam Handy Organization, Inc., Detroit, has been appointed a member of the new national committee of the Advertising Federation of America formed to implement the AFA-Federal Trade Commission joint project to combat unethical advertising practices.

The committee includes representatives of industrial corporations, advertising agencies and communications services. Felix W. Coste, vice-president of Coca-Cola Company, New York, is chairman of the committee.

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A NEW SCIENCE FILM HELPS MOTIVATE YOUTH

“A Trip to the Moon”

With world attention riveted on the missile race between the West and Soviet Russia and the probability of space travel heightened by the Communist Sputniks, a timely and authentic new 16mm color film out of the studios of Encyclopaedia Britannica Films is attracting considerable comment.

A Trip to the Moon, a 16-minute subject, was designed and produced around three-dimensional models of Earth’s nearest neighbor and from some of the most outstanding photographs from leading observatories. Objective of the film is to show some of the relationships of the Earth to its satellite; to explore the surface of the moon; and to give the viewer a look at Earth from the Moon’s surface.

One of the models lensed, an eight-inch sphere of the Moon, is the only one of its size on Earth. Hundreds of hours of painstaking labor, based on the latest scientific data, went into both the film and the design and construction of this and other convincing, accurate models. They help to bring the observer within 20,000 feet of the Moon’s surface; closeup details were designed and sketched from telescopic observation.

The film is a realistic visit by rocket ship to outer space and the site contemplated as “most likely” for early space exploration. Close-up views show enormous cracks and fissures in the Moon’s surface; rugged, gigantic craters formed ages ago are brought out in startling relief. As a vehicle to interest teen-agers in the far reaches of science and their import, A Trip to the Moon promises to add greatly as a motivational and classroom study film.

Co-produced by EB Films’ art director William Peltz and producer Milan Herzog, the film is now available for outright color print sale at an estimated initial price of $62.50, subject to imminent print price increases on all EBF subjects expected to be announced for January 1.

Above: rocket ship approaches the moon crater Copernicus.

Below: lensing lunar globe model to show phases of moon.
The color film that changed the standards of still photographers everywhere is now available as a 16mm motion picture stock.

SUPER ANSCOCHROME 16mm FILM

Daylight-exposure index 100

- This premium color emulsion, widely accepted and acclaimed in still work, has been made available in 16mm width for motion picture photography. Its speed of 100 makes it the most useful film for all phases of cinematography where speed and superb color rendition are called for. Super Anscochrome's improved curve conformity, characteristic of all Anscochrome emulsions, provides a color balance that has never been achieved in any other color film. It combines high speed, good latitude, clean highlights and superior shadow area penetration—all so desirable in available light cinema-reportage as well as routine work where a reserve of speed is needed. And Super Anscochrome's high speed does not mean a loss of quality. Its design is such that the speed becomes an added feature to the already outstanding characteristics of Anscochrome emulsions.

Ansco, Binghamton, New York, A Division of General Aniline & Film Corporation.
The Law Behind the Screen

by Howard Newcomb Morse

The ultimate source of copyright law and protection in America is Article I, section 8, clause 8, of the Constitution of the United States, which delegates to the Congress the power "to promote the progress of science and useful arts, by securing, for limited times, to authors and inventors, the exclusive right to their respective writings and discoveries."

The Congress afforded copyright protection to photographs and negatives thereof by the Act of March 3, 1865. The United States Circuit Court of Appeals for the Third Circuit in 1903 in the case of Edison vs. Lubin held that a positive print of a motion picture recording an event was entitled to a copyright as a "photograph or negative thereof" even though motion pictures had not been invented when the Congress adopted the Act of March 3, 1865. The Court declared that: "To say that the continuous method by which this negative was secured was unknown when the act was passed, and therefore a photograph of it was not covered by the act, is to beg the question. Such construction is at variance with the object of the act, which was passed to further the constitutional grant of power 'to promote the progress of science and useful arts.'"

Progress Was Recognized...

"When Congress, in recognition of the photographic art, saw fit in 1865 to... extend copyright protection to a photograph or negative, it is not to be presumed it thought such art could not progress, and that no protection was to be afforded such progress. It must have recognized there would be change and advance in making photographs, just as there has been in making books, printing chromos, and other objects of copyright protection. While such advance has resulted in a different type of photograph, yet it is none the less a photograph—a picture produced by photographic process."

The Congress did not mention motion pictures in the copyright statutes until the Act of August 24, 1912, known as the Townsend Act. Thus, in 1865 copyright protection was given to photographs. And from the Edison case in 1903 until the Townsend Act in 1912 motion pictures were rendered copyright protection as photographs. Section 5 of the Townsend Act (which today is section 5 of 17 U. S. C. A.) provides that: "The application for registration shall specify to which of the following classes the work in which copyright is claimed belongs... (L) Motion-picture photoplays. (M) Motion pictures other than photoplays."

Awareness of Infringement

The Townsend Act also stipulates (in what today is section 101 of 17 U. S. C. A.) that: "... in the case of the infringement of an undramatized or nondramatic work by means of motion pictures, where the infringer shall show that he was not aware that he was infringing, and that such infringement could not have reasonably foreseen, such damage shall not exceed the sum of $100.00."

Non-theatrical films, such as business films, come under the classification designated as "motion pictures other than photoplays." The phrase "motion pictures other than photoplays" has never been clearly defined by the courts. However, the United States Circuit Court of Appeals for the Second Circuit in 1937 in the case of Patterson vs. Century Productions, Inc. ruled that section 1(a) of the Act of March 4, 1909 (which today is section 1(a) of 17 U. S. C. A.) is applicable to "motion pictures other than photoplays."

Today's Films Are Protected

The United States Circuit Court of Appeals for the Second Circuit in the Patterson case stated that: "Finally, it is said that under the Copyright Act the plaintiff secured no exclusive rights. In other words, his copyright, even if valid, amounted to nothing. This is thought to be so because it is said that none of the words used in section 1(a)... are applicable to a motion picture. The act when first passed did not, of course, use..."
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language peculiarly apt in application to motion pictures. They are comparatively new. It has, however, been amended at various times so that it is now clear that motion pictures are within its scope.

Copyright Power of Congress

"The Constitution grants Congress the power to provide for copyrights, and as Justice Day said in American Tobacco Co. v. Werckmeister . . . : 'Under this grant of authority a series of statutes have been passed, having for their object the protection of the property which the author has in the right to publish his production, the purpose of the statute being to protect this right in such a manner that the author may have the benefit of this property for a limited term of years. These statutes should be given a fair and reasonable construction with a view to effecting such purpose. Section 1(a) of the act gives, inter alia, to the copyright owner the exclusive right to print, reprint, publish, copy, and vend the copyrighted work.'"

Benefits Under a Copyright

Since the film involved in the Patterson case was a motion picture other than a photoplay, it can be concluded with assurance that "motion pictures other than photoplays" receive as great and as much copyright protection under the law as "motion-picture photoplays." The benefit inuring to the owner of a copyrighted motion picture is, of course, the exclusive right to print, reprint, publish (exhibit), copy, and vend (distribute and sell) the motion picture. Any interference with this exclusive right constitutes infringement.

There is no statutory ceiling on the amount which the owner of a copyrighted motion picture other than a photoplay may recover for infringement, with the single exception that where infringement was non-intentional and non-foreseeable there is a statutory limit of one hundred dollars. However, the burden of proof in showing non-intention and non-foreseeability is on the infringer who wishes to avail himself of this exception.

Your Questions Are Invited

Readers of BUSINESS SCREEN are invited to submit topics or questions you would like discussed in this department. Address: Editor, 7064 Sheridan Road, Chicago.
**Something New in Labor Films**

For a Good Many Years, friends of organized labor (including the Editors of Business Screen) have urged its leaders to mitigate the purely defensive role taken by such union-sponsored pictures as *A Watch for Joe, The Great Swindle* and other films which portray the men of management as exploiters of the oppressed (at their best) and as scoundrels and child-beaters (in the more violent U.S. attempts of a few years past).

The result has been a gradual improvement in temperate, constructive themes, particularly from the AFL-CIO film library. But we can point, with special emphasis, to a refreshing new effort sponsored by the Hotel & Restaurant Employees and Bartenders International Union, an AFL-CIO affiliate. What its general president, Edward S. Miller, calls “one picture worth ten times 10,000 words” is the union’s 23-minute, 16mm color picture *Hail to the Cook!*

Focus on Members at Work

Quoting from the union’s official journal, “Unlike some labor films of recent years, this movie was deliberately planned to focus attention on the union member at work, not on the union and its officers.

“*Its release opens a new phase in the International Union’s public relations work. That stage has as its purpose helping you as a worker in our industry, and your own local union, to reach the public with a down-to-earth understanding of the culinary worker as a useful neighbor, and his local union as a useful partner in community life.*”

The film began as a union request to Producers Film Studios in Chicago for the leasing of a display of culinary art laid out at the Conrad Hilton Hotel by 450 members of Cooks Local 88. Widely-publicized in that area, the display attracted 25,000 visitors during three rainy days. It was this interest which convinced the union that people everywhere would welcome a chance to see a good film based on the work of the skilled chef.

The union also decided that the film could encourage “dining out” to thereby bolster the economics of the business its members serve. As the film points out, food is a $14 billion dollar industry in the U.S., larger than the nation’s total exports. If appetizing menus, tastefully displayed dishes and setups, and a good, close look at the marvelously clean and efficient kitchens of a modern hotel, can help remind viewers of the pleasure of dining out, *Hail to the Cook* aims to do just that.

Show Cookery as a Career

A notable segment of the picture is devoted to professional cookery as a career for the high school graduate. This was filmed on location at Chicago’s Washburne Trade School, where one of the nation’s best vocational training programs, leading to professional cooking careers, is carried out under the watchful eye of Local 88. With chefs earning as much as $15,000 to $25,000 a year, there’s plenty of incentive for the apprentice but, despite the aesthetic interest, it still takes “selling” to get young recruits into the ranks.

Member Locals to Use Prints

The International has set up some workable plans for the widest possible use of its new motion picture property. Only a small stock of prints will be held at International hq., for the use of locals with limited resources and audience potential. Joint boards and larger locals are being urged to buy prints, arrangements having...
been made with the producer to add a credit title for such sponsoring groups. Data is being provided for preview, publicity and other channels to exploit the film's potential to its utmost.

* * *

**Role of "Steel in Concrete" Pictured by Bethlehem Steel**

A 38-minute 16mm sound and color motion picture, *Steel in Concrete*, a technical study in the use of steel as reinforcement in concrete construction, is announced by the Bethlehem Steel Company. It is now available on a free loan basis.

The picture describes the important role that reinforcing bars, made expressly from new-billet steel, play in reinforced concrete structures. Basically, it is a study of the forces at work upon both reinforced and unreinforced members and how these forces, determined through extensive laboratory tests, are interpreted and applied by the architect and the engineer.

**Useful to Student Engineers**

For the student engineer, the film takes the form of an illustrated lecture with animated diagrams showing the relationship between stress and strain. It also explains in detail the accepted meaning of such terms as "modulus of elasticity" and "working stress" as they apply to new-billet steel reinforcing bars for the three recognized grades established by the American Society for Testing Materials (A.S.T.M.).

It discusses the methods used to regulate the properties of new billet reinforcing steel, as by varying the chemical composition, or by cold working the as-rolled bars to meet particular specifications. Additional problems dealt with in the film are those of crack control, bond and anchorage which enables steel and concrete to act together as a unit, and ductility, which determines the ability of new billet steel reinforcing bars to be safely bent in accordance with A.S.T.M. recommended procedures. On-the-job scenes cover a wide variety of present-day structures made possible through the use of new-billet steel in reinforcing bars.

**Prints Via Modern Exchanges**

Loan prints of *Steel in Concrete* may be obtained from the film exchanges of Modern Talking Pictures, Inc., in 28 cities, nationwide.
A-V Training Techniques Demonstrated in Detroit

New developments and techniques in audio-visual teaching and training were demonstrated to Detroit area industrial, educational and church leaders at a meeting sponsored by Detroit a-v dealers and the Bell & Howell Company. The program was held in the Hotel Statler, Detroit, on December 11.

Use of audio-visual equipment was demonstrated at the meeting and methods by which organizations are solving their training problems were shown. Included in the demonstration were a fully-equipped time and motion study setup and the low cost utilization of sight and sound with film, slides, and tape.

Similar demonstration programs are scheduled for 1958 in Philadelphia, St. Louis and Houston.

In Detroit, local sponsors were Enghlen Visual Education Service, Garrick Photo Supply, and Lal-Slle Equipment & Visual Aids Co.

Screen Directors Negotiate With New York Producers

The Negotiating Committee of the Screen Directors International Guild met last month with representatives of the Filmmakers Producers Association of New York, headed by President Harold Wondsel, to discuss terms for a Basic Agreement covering the employment and working conditions of film directors in the New York area, and recognition of SDIG as their collective bargaining agent.

In the course of a cordial meeting, both sides pledged cooperation in reaching promptly the state where a contract would be signed. This would be the first time that the Eastern film directors are to work under Guild conditions.

U. S. Dept. of Agriculture Catalogs Stock Film Footage

The Motion Picture Service of the U.S. Department of Agriculture has announced a new catalog of black & white and color stock footage. The loose-leaf publication contains 4,000 indexed and cross-referenced scenes covering a variety of agricultural subjects.

This footage is distributed by the Motion Picture Service on a mail order system established three years ago as a public service. Requests for copies of the catalog and information on ordering footage should be sent to the Motion Picture Service, Office of Information, U.S. Department of Agriculture, Washington 25, D.C.

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"Films in Canada-1958" is Theme of Toronto Conference

Dominion-wide interest in the film for education and public information will bring together sponsors, producers and leaders in educational use of the medium in Canada next month (January 22-23, 1958) at a conference in Toronto on the theme "Films in Canada—1958."

Said to be the first meeting of its kind in that country, according to James A. Cowan, president of the Canadian Film Institute and sponsor of the event, it will be keynoted by an address from Erik Barnouw, director of the Center for Mass Communication, Columbia University. Glen Burch of the Ford Foundation’s Adult Education program will speak on "Films and Adult Education."

A feature of the session, to be held in the Unitarian Church, St. Clair Avenue, Toronto, will be a discussion of "What’s Wrong With Our Films?" by distinguished Canadian representatives of film-makers, sponsors and users, under the chairmanship of Graeme Fraser, vice-president of Crawley Films Limited, Ottawa.

Cooperating with the Canadian Film Institute in sponsoring the conference are the Association of Motion Picture Producers and Laboratories of Canada, Canadian Association for Adult Education; Canadian Federation of Film Societies, Canadian Trade Union Film Committee, the National Film Board and several film council and library groups in Ontario.

"Keep ‘em in Chicago" Group Names Hanlan as ’58 President

James G. Hanlon, Public relations manager of WGN, Inc., has been elected president of Chicago Unlimited, midwest coordinating agency of radio, television, talent and production groups. Henry Ushijima, film production consultant of Colburn Film Services is CU’s new vice-president; Shirley Hamilton, director of the talent section of Patricia Stevens, Inc., is secretary; and Jack Russell, president of the talent agency bearing his name, is treasurer.

Representing local film studios on the CU board of directors for the coming year are Jack Conrad of Dallas Jones Productions and Harry Lange of Klang Film Productions. There are two directors from each of 14 segments of communications industry in Chicago.
A Check-List of Motion Pictures to Stimulate Interest in Science

American industry and specializing film producers have made available to schools, organizations and community groups, a most useful selection of informational and educational films on scientific and technological subjects. Here are two lists of free-look and low-cost rental subjects now available and their sources:

Free Loan Films

A Is For Atom, 15 min., color. General Electric. Animated cartoon explaining atomic structure, nuclear fission and peacetime application of the atom. Source: AEC, GE.

The American Engineer, 29 min., color, Chevrolet Div., GM. Picture of the modern miracles wrought by engineers in America—the latest and most advanced engineering triumphs in this country. Atomic powered submarine, oil platforms afloat in Gulf of Mexico, lightweight “aerotrain” are among those pictured. Science joins engineering in the electron microscope which magnifies molecules 100,000 times; the Betatron atom smasher; radio telescopes that transmit the sound of sun and stars. Future miracles are discussed. Source: Jam Handy.

America’s Rising New Giant, 22 min., b/w, De Vry Tech Institute. Shows application of electronics to many industries, and points out the opportunities for careers in this field. Source: De Vry.

The Atom and You, 16 min., b/w. Paramount News. Covers the use of radioisotopes in biology, medicine, agriculture, and industry, plus the development of atomic power. Source: AEC.

The Atom Goes To Sea, 12 min., b/w, General Electric. Describes experimental research and development of atomic powered submarines. Source: AEC, GE.

Atomic Energy As a Force for Good, 25 min., b/w, Christophers. How a small town reacts to the impending construction of an atomic energy plant. The understanding of peacetime applications of atomic energy influences the attitude of the citizens. Source: AEC.

Atomic Energy Can Be a Blessing, 25 min., b/w, Christophers. Covers the peacetime research and use of atomic energy, and emphasizes the career opportunities in the field. Source: AEC.

Atomic Physics, 90 min., b/w, J. Arthur Rank. A historical study of the development of atomic energy with stress on nuclear physics, from Dalton’s basic atomic theory to Einstein’s theory of relativity. Source: AEC.

Atomic Research: Areas and Development, 12½ min., b/w, Coronet. Illustrates the three lines of atomic research: energy, atomic structure, and by-products. How science finds uses for this new force in industry, medicine, and other areas of our economy is shown. Source: AEC.

Atoms For Peace, 19 to 21 min., b/w, U.S. Information Agency. A series of films dealing with various areas of the peaceful use of atomic energy and radioactive materials, with special emphasis on international cooperation in research and development. Source: AEC.

Career: Medical Technologist, 24 min., b/w, Nat’l. Commission for Careers in Medical Technology. The story of four high school students who decide to become medical technologists; how they’re trained; what they do when they become working members of the medical lab team. Source: Assn. Films.

The Corporal Story, 16 min., color, Firestone. The story of the development of the Corporal, surface-to-surface guided missile, from the beginning designs to final test firings. Source: Assn. Films.

Decision For Chemistry, 29 min., b/w, Monsanto Chemical. The curiosity of American youth—eagerness to learn, explore and investigate—and the development of future scientists is brought out through the story of yesterday’s curious youth who became today’s scientists, particularly chemists. The growth of the chemical industry through these people is told. Source: Modern.

Dawn’s Early Light, 30 min., color, Westinghouse. Filmed with technical assistance of the AEC and Dept. of Defense. After a high school student reads a frightening article on atomic energy, his father, a scientist, explains benefits of atomic energy and traces its development from the first atomic pile to the submarine Nautilus. Peacetime future of its generating electricity is also discussed. Source: AEC, Westinghouse.


Glass and You, 28 min., color, Corning Glass. The History of the manufacture of glass, in a pictorially beautiful film. Its many uses today in industry, the home and daily living. Career-guidance in opportunities in science, research and production is provided. Source: Assn. Films.

Hemo, the Magnificent, 59 min., color, Bell System. Combining animation and live action, the film explores the blood and circulatory system and tells what man has learned of life’s fluids and the functions and workings of human anatomy. Source: Bell System.

Horizon Unlimited, 20 min., color, Glenn L. Martin. How science explores outer space through rocket experiments. U.S. Navy’s Viking rocket is shown with explanation of principles of rocket flight, the construction of this rocket, its launching, and pictures of the earth receding taken from the rocket in flight. Source: Modern.

Industrial Research: Key To Jobs and Progress, 14 min., b/w, National Assn. of Mfrs. Describes a variety of research developments and the contribution of research to increasing employment and a dynamic economy. (Re-edited from NAM’s tv newscast “Industry On Parade.”) Source: NAM.

Magic of the Atom Series, 12½ min. each b/w, Handle Film. Over 20 films dealing with various aspects of peacetime use of the atom. The application of atomic energy in industry, medicine, agriculture, and many other areas, plus opportunities for careers in the field are described. Some of the problems in the development of this power are dealt with. Source AEC.

The Man in the Doorway, 31 min., color, American Cyanamid. A dramatic story of the modern chemical industry and the amazing accomplishments of
The Miracle of Rubber, 22 min., color. Firestone. The story of rubber industry today—from the plantation to production line—with opportunities available in engineering, research, and product design. Source: Assn. Films.

New World of Chemistry, 27 min., color. Reichhold Chemicals. The story of synthetic resins, how they are manufactured, and how, through research and development, they've been applied in the manufacture of consumer items. Time lapse photography shows some production steps taken. Source: Charles Mathieu.

Nuclear Reactors for Research, 20 min., color. North American Aviation. Describes the solution type reactor and shows how it was specially engineered for widespread use in medical, academic, and industrial research. Safety measures for the protection of personnel and equipment are indicated. Source: AEC. NAV.

Oil for Aladdin’s Lamp, 20 min., b/w. Shell Oil. Research scientists have a place of honor in this film. A trip through the lab shows the creation of chemical miracles from petroleum, including the making of rubber and plastics. Source: Shell.

On To Jupiter, 20 min., b/w. General Motors. Pays tribute to the spirit of change; shows how science continually pushes back the horizon toward finer things and better living. A look into the future pictures things attainable through scientific research. Source: GM.


Our Mister Sun, 50 min., color. Bell System. The story of the sun and its effect on all life on earth. Also shows solar eclipses, sunspots and tremendous explosions on the face of the sun. Source: Bell System.

The Questioning Mind, 20 min., color. General Motors. Portrays the “Spirit of Research” and shows the organized curiosity behind it and the future ahead of it. Narrated by Lowell Thomas. Source: GM.

Lease, Purchase, & Rent

The Atom Comes To Town, 29 min., color. U.S. Chamber of Commerce. The peace-time roles of the atom are pictured—in medicine, industry, agriculture, research, and as a source of electric power. The miracles still to be performed are hinted. Source: U.S. Chamber of Commerce.

The Biz Sun and Our Earth, 11 min., b/w, or color. Coronet Films. For primary grade levels to motivate increased curiosity in science. Film shows the sun during a 12-hour period, from sunrise to sunset. Its apparent course through the sky, its effect on growing things, its heat and light are discussed and shown. The idea of earth’s rotation and the cause of night and day are introduced. Source: Coronet.

Career In Bacteriology, 15 min., color. U. of Indiana. Shows high school students the vocational opportunities in various fields when they have training in bacteriology. Exactly what it covers and the background needed is shown. Source: U. of Indiana.

Chemistry and a Changing World, 10 min., b/w. EBF. The important role of the research chemist in developing new products, and the skill of the chemical engineer in planning, constructing and operating a production plant. Scenes of production and uses of elemental phosphorous help to illustrate chemistry in action. Source: EBF.

Chemistry in College, 14 min., b/w. U. of Indiana. A preview of class and laboratory work in college chemistry when student chooses it as his major. Source: U. of Indiana.

Man In Space, 35 min., color. Walt Disney. Traces rocket development from ancient Chinese weapons to modern missiles and predicts the establishing of a man-made satellite, then depicts man’s first flight to outer space. Source: Walt Disney.
FILMS TO MOTIVATE PUBLIC INTEREST IN SCIENCE

(Cont'd from preceding page)

opportunities science presents in professions for men and women.
Source: Young America.

Free Loan Film Sources

Armour—Armour Research Foundation, 19 W. 35th St.,
Chicago 16, Ill.

Assn. Films—Association Films
Inc., Four offices: Broad at Elm, Ridgefield, N. J.; 561 Hillgrove Ave.,
La Grange, Ill.; 1108 Jackson St., Dallas 2 Tex.; 790
Stevenson St., San Francisco 3, Calif.

AEC—Atomic Energy Commis-
sion. Eleven U.S. regional
offices: for Me., N.H., Vt., Mass.,
Conn., R.I., Penn., N.J. and N.Y.
—Dir. of Info., AEC, N.Y. Opera-
tions office, P.O. Box 30, An-
sonia, N.Y. For Del., Md., Va.,
W. Va. or D.C.—Pub. Info. Ser-
tice (Pictorial), AEC, 1901 Con-
stitution Ave., N.W., Washing-
ton 25, D.C. For Ind. or Ohio—Mo-
tion Pict. Film Lib., AEC, P.O. Box
268, Portsmouth, Ohio. For
Miss., Ala., Fla., S.C. or Ga.—
Office of Public Info., AEC, Sa-
vannah River Operations Office,
P.O. Box A, Augusta, Ga. For
Ky., N.C., Ark., La., or Tenn.—
Public Info. Officer, AEC, P.O.
Box E, Oak Ridge, Tenn. For
N.D., S.D., Neb., Kan., Mo., Ia.,
Minn., Wis., Mich., or Ill.—In-
formation Div., AEC, Chicago
Operation office, P.O. Box 59,
Lemont, Ill. For Nev., Ariz.,
N.M., Tex., or Okla.—Dir. of Info.
AEC, Santa Fe Operations Office,
P.O. Box 5106, Albuquerque,
N.M. For Wash. or Ore.—Infor-
mation Div., AEC, Hanford Opera-
tions Office, P.O. Box 550, Rich-
land, Wash. For Mont., Utah orId.—Dir. of Info., AEC, P.O. Box
1221, Idaho Falls, Idaho. For Colo.
or Wyo.—Public Info. Officer,
AEC, Grand Junction, Colo./For
Calif.—Asst. to Mgr. for Public
Info., AEC, 518-17 St., Oakland
12, Calif.

Bell System—Bell Telephone Sys-
tem Company offices through-
out the U.S. Ask for the manager
or information director.

Charles Mathieu—Charles Mathi-
ieu, 509 Madison Ave., New
York, N.Y.

De Vey—De Vey Technical In-
stitute, Film Service Dept.,
1411 Belmont, Chicago 41, Ill.

GE—General Electric Co., Seven-
teen offices: 1860 Peachtree
Rd., N.W., Atlanta, Ga.; 115 Park
Ave., Baltimore, Md.; 140 Fed-
eral St., Boston, Mass.; 840 S.
Canal St., Chicago, Ill.; 4966 Wood-
land Ave., Cleveland, O.; 1801
N. Lamar St., Dallas, Tex.; 650
—17th St., Denver, Colo.; 212 N.
Vignes St., Los Angeles, Calif.;
570 Lexington Ave., New York,
N.Y.; 1405 Locust St., Philadel-
phia, Pa.; Oliver Bldg., Mellon
Square, Pittsburgh, Pa.; 818
Olive St., St. Louis, Mo.; 200 S.
Main St., Salt Lake City, Utah;
235 Montgomery St., San Francisco,
Calif.; 710—2nd Ave., Seattle,
Wash.; P.O. Box 1021, Syracuse,
N.Y.; 777—14th St., N.W., Wash-
ington, D.C.

GM—General Motors Corp.—
Three Offices: Western States
—GM Corp., 595 First Western
Bank Bldg., 405 Montgomery St.,
San Francisco 4, Calif. N.Y. City
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land—GM Corp. Public Rela-
tions Staff—Film Library, 1775
Broadway, New York 19, N.Y.
All other states and part of N.Y.
State not included in above—GM
Corp. Film Library, GM Bldg.,
Detroit 2, Mich.

Jam Handy—The Jam Handy Or-
ganization, Five offices: 1775
Broadway, New York 19, N.Y.;
310 Talbott Bldg., Dayton 2, Ohio;
230 N. Michigan Ave., Chi-
cago 1, Ill.; 2821 E. Grand Blvd.,
Detroit 11, Mich.; 1402 N. Ridge-
wood Pl., Hollywood 28, Calif.

Modern—Modern Talking Pic-
ture Service, Inc. Four main
offices: 21 West 66th St., New
York 23, N. Y.; 219 Grant St.,
Pittsburgh 19, Pa.; 4754 Wood-
ward Ave., Detroit 1, Mich.; 216
E. Superior St., Chicago 11, Ill.;
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Coronet—Coronet Instructional Films, 65 E. South Water St., Chicago 1, Ill.—purchase.


U. of Indiana—University of Indiana, A-V Center, Div. of Adult Education & Public Services, 1804 E. 10th St., Bloomington, Ind.—purchase, rent.


Young America—Young America Films, Inc., 18 E. 41st St., New York 17, N.Y.—purchase.

** **

EDITOR’S NOTE: when applying for free loan or rental films, preview prints, etc., always use library source nearest you for prompt shipping service. Return films immediately after you are through to facilitate use by other groups; prepay return shipping costs.

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SIGHT & SOUND

Argonne Nuclear Power Film
Judged Best at Rome Exhibition

Honored recently at a formal presentation ceremony held in the U.S. Atomic Energy Commission’s headquarters in Washington, D.C., was a scientific motion picture produced by the Argonne National Laboratory.

A certificate of award and silver cup were won by Argonne’s Experimental Boiling Water Reactor, which presents an actual account of the operation of a nuclear reactor at Argonne. The film was adjudged “the best documentary film on nuclear energy developments” shown at the Fourth International Electronic and Nuclear Energy Exhibition and Conference held in Rome, Italy last July.

Award Ceremony November 25

The award was presented by Commissioner Harold S. Vance on November 25. Representing Argonne at the ceremony were Dr. Norman Hilberry, director of the Laboratory; George Lindholm, Jr., in charge of the film’s production; Daniel Giroux, head of Argonne’s motion picture unit, Graphic Arts section; and Joseph M. Harrer, Project Manager for the reactor and a member of the Reactor Engineering Division.

The 33-minute color and sound production is semi-technical. It begins with the installation of the nuclear reactor’s components with the pressure vessel and other units in the steam cycle already in place. The film runs through the assembly of the reactor components to the loading of the core, arriving at the first critical phase. Also shown are operators to cap the reactor, the first 20-megawatt (heat) operation and the generation of 5,000 kilowatts of electricity.

First Nuclear Plant in U. S.
The film concludes with standard operational procedures of the newly-built plant, including startup procedure and plant inspection methods. Its significance, with the world on the threshold of nuclear power development, lies in the historical record which it provides of the first major nuclear power reactor put into operation in the United States and its highly-useful role for the guidance of similar installations within the immediate future.

Commercial distribution is being handled by the film libraries of the Atomic Energy Commission.

For full descriptions and prices, call your Bell & Howell AV dealer, or write Bell & Howell, 7108 McCormick Rd., Chicago, Ill.

Bell & Howell
FINER PRODUCTS THROUGH IMAGINATION
UNIVERSITY MAKES FEATURE FILM

University Film Production Unit
Shoots Full-Length Motion Picture on Campus

In Greenville, South Carolina, Bob Jones University is demonstrating a remarkable new trend in campus-produced films. This institution has not only reduced filming costs, but has created professional theatre-quality films, like the full-length, feature "Wine of Morning," to equal Hollywood's best efforts.

These remarkable changes have been accomplished through the application of motion picture set techniques and the adoption of professional equipment used by major motion picture studios. The leading example of this development is seen in the increased use of the Mitchell 16mm Professional Camera, whose service-free operation and broad range of use has materially cut the costs of campus film production. Representative of film departments owning Mitchell Cameras are: Bob Jones University, Georgia Institute of Technology, Moody Institute of Science, and the Universities of California...Mississippi...Southern California...and Washington.

Complete information on Mitchell Cameras is available upon request on your letterhead.

*85% of the professional motion pictures shown throughout the world are filmed with a Mitchell Camera.
The Year in Business Films

This was the Year of Sputnik and a reappraisal of science progress in the U.S. 1957 also marked the close of a decade of tremendous industrial productivity for this nation and pointed toward a revival of better distribution and sales efforts, both at home and abroad. A record crop of babies exceeded by a million any previous year in population growth for this land, underscoring future needs in housing, food, clothing and the other basic essentials of a growing country.

Matching time’s swift march into the 60’s, this was another year of both creative and technical advances for audio-visual communication. More dependable color processes for 16mm, lighter sound motion picture and slide-film equipment, the first experimental distribution of moving pictures over ordinary phone lines... these were a few of the highspots of technological progress.

It was a year of important and useful films and of their greatest audiences in modern times. Widespread 16mm public service showings via television buttressed school, community, church and industrial film showings on nearly half a million 16mm sound projectors all across the land. Theatres continued to show both widescreen and standard 35mm versions of colorful public relations films from industry.

The influence of large trade and professional groups was a predominant factor through this past year. The American Medical Association sponsored the first International Medical Film Exhibition; the United States Chamber of Commerce continued an active film distribution and production program; members of the National Committee on Films for Safety, aided by the National Safety Council, honored both motion pictures and slidefilms for their contributions to safety education. The Association of National Advertisers, through its Audio-Visual Committee, brought out a revised edition of its important check-list of “Sponsor and Producer Responsibilities in the Production of Motion Pictures.”

Sponsors made news in ’57 with a good crop of useful and highly interesting new pictures. The Bell System’s continuing Science Series, helping increase public awareness in that vital area, began the year with Hymn the Magnificent, a film on blood and circulation and again won national attention with its televised premiere of The Strange Case of the Cosmic Rays. Certainly the year’s outstanding new safety film was U.S. Steel’s Knowing’s Not Enough, which hundreds of other industrial companies found invaluable. The Borden Company observed its 100th anniversary with a nutrition film, Half the Heart; Jersey Standard premiered Energetically Yours on its televised anniversary show.

Widespread showings of The American Engineer, sponsored by Chevrolet and of Alcoa’s Color & Texture in Aluminum Finishes, shared audience popularity with the New York Stock Exchange film Your Share in Tomorrow, the Texas Company’s You and the Weather. Most significant was the continued output of films for better human relations. In this area, Telephone-sponsored films like The Antidote and More Than Telling were noteworthy.

The “architecture” of audio-visuals was also indicative of solid progress. During the year, the Editors of Business Screen diagrammed and detailed the extensive audio and visual training facilities in the Eastman Kodak Company’s Sales Training Center and the extensive training center facilities in the new Manhattan headquarters building of the Socony Mobil Oil Company.

People are the most vital ingredient of this industry. The awarding of an honorary Doctorate to Jamison Handy, pioneer founder and president of The Jam Handy Organization made news at mid-year; Father James Keller continued his humanitarian efforts of The Christophers with more than 50 new films during 1957; David Pincus, president of Caravel Films, observed his firm’s 37th year with the opening of the modern new Caravel Production Center in mid-town New York this past fall.

1957 was a 20th Anniversary year for Modern Talking Picture Service, Inc. and its president, Frank Arlinghaus, who helped make this company one of the world’s largest distribution networks specializing exclusively in sponsored film services.

This was the year of the first Tele-Sell Spectacular, a nationwide closed-circuit program for salesmen and the last year of the Film Council of America, whose board voted to dissolve this organization in mid-November. The Industrial Audio-Visual Association held its 11th annual meeting during April and in late July, more than 2,000 guests and members of the National Audio-Visual Association attended its major trade show and numerous meetings based on a “Public Relations” theme.

Syndication of films prospered during the year with the Dartnell Corporation introducing new sales training motion pictures. Fortune Films offered a new picture on The Bright Promise of the American Farm Market.

But in the end, it was the solid results of visualized sales training programs such as the Republic Steel Corporation offered in its OM1 (Order Maker’s Institute) activity that counted on the budget-line. A significant added $350,000 per month in more sales was attributed to its first OM1 by Republic officials for the opening months of 1957. The Commonwealth of Massachusetts indicated savings of $9,800 a year as a tangible result of one recent film production. Improved employee and public relations, less turnover, better acceptance of new products and less product service problems... these were definite contributions reported by sponsors of useful film programs during the past year.

At year’s end, the creation of an Advisory Council on International Film Festivals, following a meeting in Washington of 22 leaders of U.S. education, science, industry and government organizations, was a noteworthy step toward the improvement of American participation in these overseas events.
Showtime for American Business

Filmed Presentations Play Key Role as 1958 Products Are Unveiled to Sales Field

Utilizing Every Advantage of modern business showmanship, plus an occasional leaf from Broadway's book of live-talent production, American industry unveiled its 1958 products to nationwide audiences of dealers and sales personnel in the closing months of 1957.

Filmed sales presentations, offering wide latitude in color, sound and a worldwide panorama of visual background, predominated for obvious reasons of traveling efficiency and the unvarying completeness of their content material. But they were ably supplemented by gay, tuneful stage entertainment and skits designed to woo and win the eyes and ears of the beholder.

Chevy Show Plays 50 Cities
Chevrolet's unveiling of its 1958 car models, based on the theme "Dominant '58", was proclaimed by many in its nationwide sales audiences as "the best The Jam Handy Organization has ever done." The Chevy 1958 new product show required seven JHO crews, played in more than 50 cities from coast to coast.

It's 'Selling Time' for Ford
Vistavision Technicolor films, served on a wide-screen platter and garnished with live talent, helped Ford to deliver its theme "the selling time of your life—'58" in a tour of 20 major cities across the land. Highlighting the effective presentation were an hour and thirty minutes of dramatic and colorful motion pictures, artfully interspersed by the producers, Wilding-Henderson, Inc., with some 45 minutes of intimate skits, tunes and dance numbers, all related to 1958 product ideas.

Among the Frigidaire Corporation's current Golden Anniversary year sales promotion events were two sales meeting presentations for its dealer organization. Of major interest was Frigidaire's extensive use of motion pictures in these meeting "packages." One of the pioneers in "live-talent" product presentations, Frigidaire matched the growth of its national dealer organization by utilizing film as the "glamor-motivational" nucleus for each of the 122 meeting kits created for this year's program by Kling Studios (Sales Promotion, Training and Film Divisions cooperated).

Two Basic Packages Created
Frigidaire's basic goal was "complete communication of the 1958 product lines and their related merchandising story in depth." To get the story to Frigidaire dealers and their salesmen involved the creation of two basic meeting packages by Kling. One of these covered the washer and dryer lines for '58; the other embraced refrigerators, ranges, freezers and room air conditioners. Each of these packages consisted of 122 meeting "kits"... one for each local dealer meeting. Target dates for these meetings were set to coincide with product availability dates in each of the 122 localities.

The decision to go primarily on film was based on this wider geographical spread and the obvious economies in talent, sets, and prop transportation. Another key reason was the elimination of production "flubs" at the individual meetings.

Film provided all of these sponsoring companies a more efficient and certainly less costly meeting medium with equal and, on occasion, even greater dramatic impact.

This year an estimated 2,500
Combining Visuals and Live Talent, These '58 Product Presentations Are Dedicated to the American Salesman

major sales meetings took place in the U.S. Add to these a good many thousands of regional conventions, dealer gatherings and similar sales-boosting events and the pattern adds up to some 70,000 meetings. The importance of these as a bulwark to America's tremendous production line capacities cannot be under-estimated. It is the American Salesman who holds the key to the nation's continuing economy prosperity in the year ahead, according to many authorities.

Small wonder that business spaces neither the horses nor the men in racing to the wire with its new product announcements and counts heavily on the skill and drive which its dealers and their salesmen give to the race for sales volume during the new year.

Integrate Literature, TV Shows

Integration of literature, advertising themes (including television shows) and demonstration devices is a vital part of such presentations. Ford, for example, brought its current "Round the World" advertising and television theme into live production segments as well as in films showing the '58 cars undergoing tough wear tests in faraway Italy and India. Frigidaire kits, created by Kling, included meeting guides, display materials, demonstration devices, banners, models and mockups.

Showmanship for Ideas, Too

These new product unveilings were by no means limited to the "hardlines." Standard Oil of Indiana faced the need of closer cooperation within its growing sales organization. To unify staff effort and to present a new gasoline, the company produced a highly-effective stage show, The Big Change. Its reception was so enthusiastic and the result potential so high that Standard commissioned Wilding Picture Productions to make a complete color film of the original live show. The filmed version of The Big Change is going "all down the line" within the company's entire sales organization.

Closed Circuit TV Meetings

Closed circuit meetings (via television) served Canada Dry Ginger Ale, Inc. so well that company management ordered kine-films of the original 10-city presentation made for distribution to all its offices and bottling plants (see page 53).

Earlier this fall, covering still another aspect of business, 600 field representatives of General Motors Acceptance Corp. met at the Waldorf-Astoria in New York on October 9-10 to "review the year's business and to probe the shape of things to come in 1958."

GMAC Gets Complete Program

The GMAC Management Conference, coordinated for the company by Director of Advertising William Adsit, was staged by Depictorama, a division of Depictro Films, Inc. Typical of meeting specialists serving this field, the organization produced wide-screen visuals, wrote the meetings' theme songs, arranged lighting, provided speaker guidance, banquet entertainment and even produced special recordings of the conference music which were later sent to all GMAC representatives on their return to home bases.

A Wide Range of Services

Other meetings of this type served by Depictorama this fall included the Texaco Managers' Meetings from coast-to-coast, a sales meeting for James Lees Carpets and another for the National Wholesale Druggists' Association. Involved in services for these shows were visual aids, charts, graphs, posters, slides, transparencies, shadow boxes, dioramas, slide-films, filigraphs, motion pictures and "live" presentations. Not to mention the related print materials, banners, posters, transportation, housing, lighting, sound and projection equipment, cuing devices, etc.

With a $250 million investment to retrieve, the Edsel Division of Ford introduced its new models to more than 3,500 dealers and their salesmen last fall in the 24 Edsel sales areas across the country.

Edsel's "Once in a Lifetime" presentation, produced by Regin Film Productions, Inc., included both live talent, motion pictures and sound slidefilms. The show ran three and one-half hours, included seven original musical numbers as a backdrop for leading company personalities, filmed testimonials integrated for styling and test runs of this first new car of the year.

Songs, dances, skits and pretty girls were the fillip to the Mennen Company's annual sales meetings. To present new advertising campaigns and point of sale material as well as inspiring sales personnel, Mennen and its advertising agencies (McCann Erickson and Grey) engaged Training Films, Inc. to produce and coordinate two shows given in New York and Chicago.

Taking a leaf from another famous advertiser's slogan, Mennen's show was called The Big M, played to big audiences. Training Films (CONTINUED ON PAGE 53)

Below: a popular folk-singer's pleasant ballad introduced the Kling-created 1958 washer-dryer films for Frigidaire.

Frigidaire's nationwide dealer family saw this colorful dance sequence filmed on large set simulating the '58 washer action.

This comely miss appeared in a sales-pointed skit which was featured in Frigidaire's films.

NUMER 8 • VOLUME 18 • 1957
Tale of “Chocolate Tree”
Entrancing Film Fantasy

Nestle Company Tells Complete Story of Chocolate in a New Color Picture

SPONSOR: The Nestle Company, Inc.

TITLE: The Chocolate Tree, 27 min, color, produced by United States Productions, Inc.

For many years, The Nestle Company has been active in an educational aid program to schools and colleges through literature distributed by the company’s home economics department. This program has been supplemented by such projects as a filmstrip about instant coffee, the distribution of two million copies of a comic book titled Chocolate, the Flavor of Friendship Around the World, and reprints from a Life article, The Coffee Hunger of Man.

It seemed logical to Clinton Shepperd, Assistant to the President of Nestle, and Charles Mathieu, the firm’s public relations counsel, that the next major educational effort should take the form of a motion picture to tell the complete story of chocolate from the growing of the beans through to manufacture of bars, instant cocoa and other products.

Management Approves Board Appeal Film

Management approval was obtained for a picture, in color, for showings in schools, at Nestle plants and business gatherings, and at company sales meetings. Enough prints would also be made in b/w for TV showings.

The writer chosen for the project was John Capris, well known in television and commercial film circles. It was first suggested to him that his script be based on the comic book story, but Capris, a resourceful writer, decided instead to develop an original approach. The story would open in a picturesque candy store with a quaint old proprietor who reminisces about his boyhood dream of a real chocolate tree whose branches would sprout candy.

Story Told in International Scope

To show that his dream was not really so fanciful, he conducts a tour back to the days when Cortez discovered chocolate in Mexico, from there to a chocolate house in London, where the beverage first became popular, and then back to South America in Ilheus in Brazil, where the cultivation and growth of cocoa beans today is shown. Afterwards the film moves to the Fulton (N.Y.) Chocolate Works, where many of Nestle’s chocolate products are made.

The charming fantasy of the theme appealed to Nestle, and after the script was written—and rewritten—it was accepted.

A number of producers were shown the script and invited to submit bids. Price alone, however, was not the deciding factor. Nestle wanted to have the picture made at the lowest cost consistent with fine quality—the first consideration in everything the company buys or sells. Using this criterion, Nestle chose United States Productions.

Three Units on Studio, Location Scenes

Three units were used in the production, under Tom Wolf, producer for USP. Mike Nebbia flew to Brazil to shoot the cocoa bean-growing scenes. Frank Telford directed studio scenes, made at the Gold Medal Studios in the Bronx. And Rene Bras directed sequences made at Nestle’s Fulton plant. A total of 15,000 feet of film were shot.

While the producers were given a free hand in technical and artistic aspects of the film, Nestle executives exercised constant supervision of the picture as it progressed to insure accuracy and the right “feel” for the chocolate industry. Mr. Shepperd was continuously working with U. S. Productions and he also called on the aid of Don Cady, Vice President in charge of advertising and merchandising, who has had wide experience with such large projects.

National Distribution Via Modern

The Chocolate Tree, a fine addition to the growing number of recent films sponsored by members of the food industry, will be distributed by Modern Talking Picture Service.

Quaint candy story proprietor takes viewers of “Chocolate Tree” back to days of Cortez.

Industry’s Shortest “Attitude” Film Packs Champion’s Punch

*A Dial S for Service, a Pan American World Airways’ film produced by Henry Strauss & Company, runs just three minutes, has a cast of one. Entire action takes place in a telephone booth. Designed to make sales personnel aware of the importance of speed and courtesy in handling telephone inquiries, this potent short picture ends with a question: “Did he put in another dime or call another airline?” See it and show your people.*
"MD-USN"

Navy's Bureau of Medicine & Surgery Aims Picture to Attract, Keep Doctors

Sponsor: The Bureau of Medicine and Surgery, United States Navy.

Title: MD-USN, 42 min. b&w, produced by Dynamic Films, Inc. (Medical-Dynamics).

The United States Navy motion picture, MN-8496, is one of some 111 current films being distributed by its Bureau of Medicine and Surgery. MN-8496 started out to be a simple, factual picture produced under the exigencies of an economical training film budget. To be typical, it would be made to serve very

Medical corpsman assists Navy doctor Haney in preparing for transferring wounded seaman to hospital aboard destroyer . . .

exacting training needs in a specific medical area.

But MN-8496, now formally titled MD-USN, has turned out to be far from typical, in fact it marks the first time in many years that the Bureau has employed the motion picture medium to motivate audiences rather than to specifically teach them something.

Increasing Need for Trained Physicians

The problem which dictated the need for project MN-8496 is one of the most complicated facing the Navy today. Each year the need for trained, qualified physicians and surgeons in the armed services increases. With our fleets serving in far-flung operational fields, demands on Navy Medicine continue to multiply. The problem was twofold: how to attract best qualified young doctors into the service and two, how to keep them there.

Navy's Bureau of Medicine and Surgery, under Admiral Bartholomew Hogan, is well aware of the useful role of films as motivational tools. The Bureau authorized MN-8496 as a major project, entrusting the production to its film division chief, Captain Robert Schultz. Working closely with Naval Photographic Center, Capt. Schultz assigned a three-man team to carry out the project. Lt. Commander Edward Byrd, himself a doctor and Charles Greene, an experienced film writer, were assigned to collaborate on the script with Lt. Jim Bouleware of the Center serving as the film's supervisor.

Use Documentary, Theatrical Technique

Following the careful development of a script which combines both documentary and theatrical film techniques, retaining a basic honesty of concept, Dynamic Films, Inc. was selected for the production job and a long series of planning conferences began. Matching Navy's three-man team were a trio from Dynamic which included producer Nathan Zucker, director Lee Bobker and Sol Feuerman, director of the firm's subsidiary, Medical Dynamics, Inc.

MD-USN called for as many scenes and locations as a normal Hollywood feature. Crews were dispatched under Bobker's direction to Norfolk, Washington, Bethesda and the Philadelphia Naval Hospital. Actor Phil Schuyler, a pro with a naval background, was given the

Pictured at Navy premiere of "MD-USN" are producer Nathan Zucker of Dynamic Films (l) and Admiral Bartholomew Hogan, head of the Bureau of Medicine and Surgery (right).

lead role which called for mastery of operating techniques, medical procedure and the thousand other details which are part of the Navy doctor's life. Foreign crews were sent to the Riviera, Italy and Japan for footage required to show the doctor's career in overseas service.

Following MD-USN's official premiere at the Bethesda Naval Hospital a few weeks ago, the Bureau's Admiral Hogan summed up an enthusiastic audience reaction in these lines from a letter to producer Zucker:

"Portrayed Convincingly . . . Most Interesting"

" . . . on behalf of the Medical Department of the Navy, my sincere thanks and appreciation for your outstanding production of our film, MD-USN. The story of the early years of a Medical Officer in the Navy has been portrayed convincingly and, under your able direction, most interestingly. We feel that we have in MD-USN, a film which not only reflects credit upon the Navy but will serve as

(Continued on Page Sixty-Three)

Captain Robert Schultz (left, below), head of film division of Bureau of Medicine and Surgery is pictured at premiere with Admiral Hogan (right) head of the Navy Bureau.
Business in a Crisis

Problems of Small Town Manufacturer in Today's Economy Told in NAM Film

SPONSOR: National Association of Manufacturers.

TITLE: Crisis in Lindenville, 15 min. b w, produced by Henry Strauss & Co.

The NAM's new motion picture photoplay, premiered at the Congress of American Industry early this month, marks a period of 45 years of motion picture sponsorship in the Association's history. In 1912, NAM brought out its first film, The Man He Might Have Been, produced by Thomas A. Edison, Inc., which was shown throughout the country in theatres to encourage young people to continue their education beyond the elementary level.

The newest production, a short film drama, shows a typical situation in business, with Handcraft Tools, Inc., a successful small-town manufacturer of hand-tools, facing an effort by a minority stockholder group to sell out to a large machinery manufacturer. The company operations would be moved out of town if the merger goes through. Despite hints of an attractive offer for his services as a part of the deal, Fred Hickman, the president, contends the company owes its loyalty to Lindenville, a community which has been friendly to the company during its 50 years of existence.

In his efforts to save the plant for Lindenville, one-sixth of whose population depends on its employment, Hickman also faces the pressure of aggressive competition from a hardware manufacturer which has just entered the tool field. His efforts at re-financing to buy out the minority interests seem on the verge of success when his competition's aggressive selling threatens his largest and oldest account, a mail-order house. He also needs financing for plant modernization and re-tooling to turn out a new line which has just been developed.

How Fred Hickman solves these problems and how these conflicts lead to better products for hand-tool users and greater security for his employees is the story of the Crisis in Lindenville. The audience for Crisis is offered the opportunity to sit with management as it faces these problems.

Dramatic moment in "Crisis in Lindenville"

Helicopters at Work

Sikorsky Pictures World-Wide Service

SPONSOR: Sikorsky Aircraft Division of United Aircraft Corporation.

TITLE: This Way Up, 26 min. color & b/w, produced by Marathon TV Newsreel.

Shot in locations as diverse as the jungles of New Guinea, the lowlands of Western Europe, New York's LaGuardia Airport, and the offshore oil fields in the Gulf of Mexico, this film depicts the part played by the helicopter in both military and commercial transport operations. It covers various military applications of helicopters to troop movement, supply and weapons logistics, search and rescue, anti-submarine warfare, and also shows how the aircraft provide passenger service between the downtown areas of large cities and between such areas and outlying airports.

This Way Up is the seventh film produced by Marathon for Sikorsky, a leader in the utilization of motion pictures in sales, public relations, community relations and general orientation programs.

Highlights of the new production include a rocket launching at the White Sands Proving Grounds in New Mexico; panoramic views of the picturesque countryside of Holland, Belgium and France; and shots showing how helicopters made possible and economically feasible the search for oil in isolated sections of New Guinea.

In making the film, Marathon crews travelled over 30,000 miles and shot more than 20,000 feet of 35mm color film. Photographer Henry Javorsky shows again that he has few equals in the art of handling the long lens with its different viewpoint. Walter Abel narrated.

Read These "Case Histories" Next

Five in depth about resultful films now being used by the Wm. S. Merrell Company; Koehring of Milwaukee; Kimberly-Clark Corporation; the American Playing Card Manufacturers' Association and the Homelite Division of Textron, Inc. will appear in these Case History pages in February.

Free World's Reply

"The Battle for Liberty" Gives Answer to Communism in Hard-Hitting Program

Acclaimed by educational leaders as America's challenge in the struggle for men's minds, The Battle for Liberty, a hard-hitting series of seven sound slidefilms in color, is being released by the Jam Handy Organization for use by schools, industry, labor organizations, and community groups of all kinds.

"The Battle for Liberty," says Janison Handy, president of JHO, "shows how to explain the basic principles of life in a free society in direct comparison with those of life under a communistic government."

The series pulls no punches. It shows a Communist voicing his beliefs and the free man making clear his own beliefs and principles. They throw everything they have at each other. It's a drag-out fight with no holds barred.

The Communist asks, "Just what do you mean by the dignity of man?" Can we of the free world reply in unmistakable terms? Some people who are on the fence begin to feel that the Communist knows what he is doing and where he is going. This sounds like a champ talking! How do you answer this challenge so that you as an individual are understood?

The Battle for Liberty series is suitable for all age groups and all educational levels. It is an excellent program for people in all areas, wherever they work, live or teach.

Freedom of discussion, the American way, is assured by printed guides to make it easy for discussion leaders. These prompt even an unprepared meeting leader to get people talking, whether the meeting takes an hour or grows into a year's program. Experienced meeting leaders may use the material their own preferred way, and everyone has a chance to contribute to the group's thinking in any way he likes or as the others let him.

Many men who have been American observers in far-flung corners of the earth where the battle over ideas is critical today have contributed to the planning of The Battle for Liberty kit. So did people who have lived
under Communism and know the difference between declared ideals and the practice of them.

At a conference held in Washington to assess the current world situation, one delegate said:

"Many Americans encountering Communist propaganda for the first time are distressed to find that American beliefs have little logical structure. They know about American liberties, but putting their thoughts into words is another matter."

The Battle for Liberty has come out of such discussions. At meetings using these materials, hesitant and unclear speakers have opened up and become good spokesmen for the free way of life. "Cam-up bakes," said one meeting leader, "turn into lively, constructive meetings."

"Clear Exposition of What We Stand For"

At a preview for specialists experienced in demonstrating the free way of life in countries that are faltering, one of these said:

"Never before have I been able to sit down and in 30 minutes get a clear, straightforward exposition of what we stand for."

Individual parts of this program may be used in whatever order the program leader chooses. The first is The Challenge, which gives a dramatic view of the conflict and provides a "talk it over" on what freedom means. Liberty's responsibilities are cut out clearly, and the audience sizes up liberty on a personal basis.

The other six programs bring in six great areas of every-day living, each of which may be used as a yardstick to measure how far a country has gone toward attaining liberty of the individual or, on the other hand, how far it has drifted toward the totalitarian state.

Each Program Stimulates Hot Discussion

These six sections are Freedom in Civics, in Education, Freedom in Religion, in Economic Order, Law and Order, and Freedom in Social Order. Topics for discussion raise questions as to how good we are in describing our own style of government as compared to that used in captive countries. In each section, the battle of ideas starts the show dramatically. Then everybody is ready to talk and "go to it." The audience finds its own answers.

The Battle for Liberty program is available for purchase and possible sponsorship from The Jam Handy Organization, 2821 East Grand Boulevard, Detroit 11, Michigan.

Film Resource Expert Joins Our Staff

* Nancy Lou Blitzten, for the past five years a specialist in film cataloging and review at the National Safety Council and editor of The National Directory of Safety Films, has joined the staff of Business Screen as an Associate Editor and supervisor of our growing Film Guide Library at Chicago headquarters.

General Mills Report

A Wide-Screen Color Film Helps Tell Company's Story to Its Shareholders

Supported by slides, live talent, and product displays, a wide-screen color film is the sparkling core around which General Mills, Inc., of Minneapolis sculptured its recent annual report to the firm's shareholders.

Since 1939, the corporation has experimented with the best available audio and visual methods for periodically dramatizing its financial story to shareholders and other influence groups including financial people.

The resulting formula has just been escort ed in package-form by top company officials on a month-long schedule of 10 regional meetings across the nation.

The presentation is launched by Harry Bullis, chairman of the board, in a brief personal report and a factual interpretation of 26 color slides.

Following up the live-sound offering is a 13-minute motion picture, featuring live photography and animation. It was created by Don McNamara Productions. The film is a 16mm CinemaScope color production and was supervised by Nate Crabtree, public relations director for General Mills. An 8' x 20' wide-screen was used for the showings.

Plot of the film carries the shareholder audience on an aerial tour of various General Mills' plants, with short stopovers in "Betty Crocker's" GM kitchen. Miss Crocker and Hugh "Wyatt Earp" O'Brien, both on the firm's TV sales team, provide conversational preliminaries to the animated sequences telling the company's financial story. Company products, new research results, and future prospects are sprinkled liberally throughout the production.

The firm recently offered its wide-screen program to 300 stockholders in the Conrad Hilton Hotel during the stop-over in the Chicago area. Sandwiched between live reports, door prizes, and refreshments, the film carried the weight of GM's earning's message with effective impact.

Adding a continental touch to the show was the introduction by French actress Jacqueline Chambord of a new GM food product. These oddments of entertainment and presentation, individually, might well have appeared unintegrated, but—tied in with wide-screen film media—the show's components made for informality and keen interest.

Each of the 10 shareholder meetings was preceded by a few hours in each locality with a similar "package" presentation before representatives of the local press and the financial community. By the time the GM touring group was on its way to the next meeting, at least three human segments of importance to GM's future had been briefed on company progress. Other audiences for the program include employees of the corporation and schools of business administration.

When the cavalcade ended, the double-barreled meetings had been held in Los Angeles, San Francisco, Madison (at the University of Wisconsin), Chicago, Buffalo, Boston, Hanover, N. H., (at Dartmouth College), New York City and in Washington, D. C., winding up at Minneapolis, home office of General Mills.
Meet "MacDonald" the Modern Farmer

He’s the Star of An Entertaining New Film From the American Feed Manufacturers

SPONSOR: American Feed Manufacturers Assn.

TITLE: Old MacDonald, 27 min., color, produced by Galbreath Picture Productions.

☆ In this day and age, most informed Americans are well aware of the tremendous progress made by modern, mechanized scientific agriculture in these United States. An important influence in farm progress are those makers of animal and poultry feeds now helping to account for hefty weights in the markets.

Through their American Feed Manufacturers Association, experienced and successful in sponsorship of public relations films, the feed makers have come up with a whimsical, refreshing spoof aimed at a few bemused souls who may think of Old MacDonald, circa the early 1900’s. Actually, it’s just a way of telling all of us the great strides made in producing better foods from better feeds; of the growth of the feed industry and what it has helped accomplish for the nation’s health and well being. This latest AFMA motion picture, a 27-minute color production by Galbreath Pictures, brings a fresh, pleasantly uninhibited approach to the problem of blending education and public relations with high quality entertainment.

Old MacDonald stars Hollywood veteran Stu Erwin, featured as a subject of a television interview program in Bruce Henry’s topical, fast-moving screen story. Stu reverses the TV producer’s notions of a typical old-fashioned “hayseed” when he plays a real-life part as farmer John MacDonald, whose producing plant is run like an efficient industry.

Through him, the audience gets the real story of modern agriculture. The film is now being widely circulated to rural groups and for public service TV showings via a nationwide distribution by Modern Talking Picture Service, Inc. Audience returns have already been most gratifying, according to AFMA officials in charge of films.

The Sponsor: he’s the man who pays the bills for “May We Come Calling.”

Of Man and Energy

Jersey Standard’s 75th Anniversary Film Offers Witty, Palatable Theme

SPONSOR: Standard Oil Company (New Jersey).

TITLE: Energetically Yours, 13 min., color, produced by Transfilm Inc. from designs by Ronald Searle.

☆ Key segment of the Standard Oil Company (New Jersey) 75th anniversary network television show earlier this year was a light-hearted but well-pointed 13-minute animated color motion picture telling the story of energy as a lever to man’s progress. Designed by Ronald Searle, noted British cartoonist-satirist and producer by Transfilm, Inc., the film, Energetically Yours, has now been released for 16mm group showings on a free-loan basis.

The story Jersey Standard wanted to tell in its anniversary film was that through the efficient use of all energy sources available to him—from animal to atom—man has produced miracles. Mr. Searle’s humorous approach manages to avoid the usual ponderous style of such essays, delivering a palatable message but retaining the artist’s wispish, tongue-in-cheek spirit which entertains the viewer while he is being informed.

In the opening of the film an off-screen narrator quizzes, “Who is the most powerful creature on the face of the earth?” As Searle sees it, a gangling, hapless being called man who, for his remarkable brain, might have been the least significant of the earth’s inhabitants. Only because of his intelligence, notes the film, was man saved the fate of pulling a plow mastered by a horse or falling prey to clever fishes.

Humorously, the film traces man’s search for added sources of energy and tells how their use alters his way of living. More rapid transportation and a new freedom of movement on the earth, in the air, and on the sea resulted from his discovery and use of fuels. But with each year’s increase in population and greater demand for energy rising sharply everywhere in the world, the task today is to find enough fuel to fill the energy needs of the future.

Life thought Searle’s approach worthy of a pictorial spread; the television critics called the film segment “superb,” “excellent,” “enormously imaginative and amusing.” Its music (by Lyn Murray) was considered so unique that a 12” long-play record is being prepared for distribution. David Huberman directed for Transfilm; narration is by Marvin Miller from the screen story by Samuel Moore and Maurice Rapf.

Energetically pursuing this widespread audience interest, the Jersey Standard people are filling school, organization and public service television showing requests from company headquarters. Room 1610, 30 Rockefeller Plaza, New York 20, N. Y.
Design for Diamonds
DeBeers Pictures Prize Gems in Color

Sponsor: DeBeers Consolidated Mines, Ltd. (though N.W. Ayer & Son)

Title: Diamonds—International Awards—
1957, 15 min. color and B w. produced by DePesto Films Corp.

This film presents the 1957 award-winning designs of diamond jewelry which were chosen by a Selection Committee from entries submitted by designers from all over the world. Winning designs from nine foreign countries and fourteen from the United States are featured.

Presented against ingeniously different color backgrounds, and shown on glamorous models, the diamond necklaces, brooches, rings, earings and novelty pieces are beautiful and calculated to make stars sparkle in any woman's eyes. Camera close-ups—and there are many—accentuate the brilliance, lustre and scintillating facets of the precious gems, and highlight the intricate details and originality of the beautiful modern settings.

B w versions are available for television distribution.

- Glimpse from Screen History -
The Edison NAM Films of 1912

A recent presentation to the Library of Congress by the National Association of Manufacturers of three early business-sponsored motion pictures provides an interesting sidelight on the history of this medium.

The three motion pictures were produced in 1912 by Thomas A. Edison, Inc. in cooperation with the NAM, at a time when industry was just beginning to make effective use of the dramatic film as a means of communication. Titles of these Edison-NAM subjects are The Workman's Lesson, The Crime of Carelessness and The Man He Might Have Been.

They were first released at a time when the publication AMERICAN INDUSTRIES noted that public taste was swinging away from "blood curdling interest" to novels, travel, Biblical stories and scientific and historical subjects.

These early films played in more than 7,500 of the 14,000 regular entertainment theatres then in operation throughout the nation, were produced in 35mm silent versions only as then prevalent but are said to have also been featured at "many individual management meetings." To accomplish that took a veritable "Lucite" acrylic lacquer, a finish with colors heretofore unobtainable, more permanent, and with a higher and longer-lasting gloss.

Finish With a Future shows the difficulties which developed in perfecting "Lucite" and how they were resolved. It then goes through the steps to be taken in doing a proper refinishing job with the new product, especially explaining that "Lucite" is part of a "family" of products including the lacquer, thinner and primer that are proved to work together for a perfect job.

The film will be first a feature of all sales meetings of the Finishes Division, to be followed by showings to distributors, local jobbers and finally in early spring of 1958 to as many as possible of the several hundred thousand men in the auto refinishing business.

Style to Sell "Lucite"
A DuPont Film for Auto Refinishers

Sponsor: E. I. du Pont de Nemours & Co., Inc.

Title: Finish With A Future, 20 min. color, produced by Robert Klaeberger Productions, Inc.

"Once in awhile," the preview invitation reads, "a manufacturer comes up with an industrial film with which he is particularly pleased. Such is the case with our new film, Finish With a Future."

Guests at Du Pont's presentation in New York on November 19 found out why. Handsomely styled with a "high fashion" aspect, the picture was far from what might be expected as a vehicle to demonstrate paint to automobile body shop proprietors.

A regular user of visual aids at annual meetings of automobile refinishers, Du Pont's Finishes Division has a special and long-awaited product to offer in 1958—"Lucite" acrylic lacquer, a finish with colors heretofore unobtainable, more permanent, and with a higher and longer-lasting gloss.

Heart Fund Blueprint
Visualizing the Role of Volunteers

Sponsor: American Heart Association

Title: The Heart Fund, The County and the Community, sound slidefilm, 17 min., color, produced by Roger Wade Productions.

The American Heart Association is one big mass of dedicated people, very largely volunteers, who often don't know where they fit in the "big picture."

While chains of command and set channels of communication in a public service organization such as this are perhaps not as important as in government or commerce, good efficiency does require some knowledge of how the Association operates.

The Heart Fund, The County and the Community is designed to do this job. It explains the role of each type of volunteer and the part he plays in such activities as "Heart Sunday." It shows how various appeals are organized with special materials for speakers, press and radio, and the responsibility of each level of heart fund activity. Featured "voices" are Tex Antoine, John Cannon and Tom Shirley.

Dresser Looks to Future
Industrial Complex Interprets Growth

Sponsor: Dresser Industries, Inc.

Title: Areas of Promise, 27 min. color, produced by Robert Yarnall Richie Productions, Inc.

"Rapid growth" is a most inadequate term in describing the burgeoning complex of Dresser Industries, Inc. When Robert Yarnall Richie Productions began mapping out photographic coverage for the new Dresser film, Areas of Promise, the Dresser divisions consisted of eight. Before the film was finished, three new companies were in the fold, with more soon to follow.

Dresser is geared primarily to serve the oil and gas industries. It produces expendable items, such as drilling bits and drilling mud, and non-expendables, including exploration.

(Continued on Page Sixty)
Philadelphia Story...

A Portfolio of Exhibitors at the 10th National Public Relations Conference

Above: Hubert Wilke of TelePrompTer's Communicasts division, exhibited latest developments in closed-circuit business shows.

Below: Mrs. Virginia Richie was an able aide to producer Robert Yarnall Richie when this studio exhibited at Philadelphia...

Above: Charles Bordwell (left) was an exhibit spokesman for his studio, John Sutherland Productions.

Above: president Frank Arlinghaus of Modern Talking Picture Service was the gracious host at his company's exhibit.

Above: greeting visitors to the United World Films, Inc. exhibit was A. L. Karpinski, heading up sponsor film services.

Presenting the Champions on the Screen:

Sports Fare from Mid-America

Miller Brewing Company Builds Major Sport Film Library

The Miller Brewing Co., Milwaukee, admittedly is engaged in the business of producing and selling Miller High Life beer. To that end it employs all existing forms of advertising—television, radio, newspapers, magazines, outdoor posters and point-of-sale material.

Supplementing Miller's national advertising campaign, however, is an extensive visual sports promotion program that is designed to accomplish two things:

1. Furnish clean, wholesome sports entertainment.
2. Win new friends for the company and its product.

Program Started in 1950

Like the brewery itself, sports activity at Miller had a humble beginning in 1950. In the years that followed, films have come to play an increasingly-important role in the over-all program. In fact, today the brewery has approximately 900 sound prints available for showing to fraternal, church, civic, athletic or service groups—one of the largest libraries of company-produced sports films in the United States.

Launching the brewery's entry into the sports film field was the shooting of both the Green Bay Packers and New York Giants football teams throughout the 1950 season. Those movies proved so popular that the following year saw Miller also record on films the highlights of the Philadelphia Eagles, Pittsburgh Steelers and the professional football championship game.

Annual Series on the Braves

In 1952, the Milwaukee brewing firm turned its cameras to another sport and lensed what turned out to be the final season for the Milwaukee Brewers baseball team. When the National League's Braves moved from Boston to Milwaukee in 1953, Miller began sponsorship of an annual series of films that have matched the popularity of the Braves themselves.

Still another sport was added to the Miller collection in 1954, when Winterskol, a breath-taking color ski film, was purchased. The only sports movie purchased from an outside source and not directed by Miller personnel, Winterskol captures the thrills and spills of skiers on the snowy slopes of Aspen, Colorado.

"Sports Highlights" in '55

Up to 1955, no more than one sport was featured in any one film in the Miller library. However, in that year, in addition to making an institutional film titled With This Ring, the brewery celebrated its centennial by producing Sports Highlights, a sound, color movie embracing five sports—baseball, football, skiing, golf and automobile racing. The baseball sequence shows the All-Star game of that year, while the football portion features the Pro Championship contest.

Composing the golf segment are views of the first $35,000 Miller Open, won by Dr. Cary Middlecoff. With This Ring, a 40-minute, color film, produced by Jerry Fairbanks, depicts in song and story the history of the Miller family, dating back to its days in Sigmaringen, Germany.

Heavy demand for a five-sport film has prompted Miller to produce a similar motion picture in 1956 and to make plans for a third Sports Highlights in 1957. This year also will see new sound films of the Green Bay Packers, the 1957 Miller Open and the Milwaukee Braves as they battled their way to the National League championship.

Ski Film One of the Best

Although more than a year old, Flying Skis continues to be one of the most popular films in the Miller library. It captures the action in the 1956 combined national ski-jumping and cross-country championships at Ishpeming, Mich., and has been described as one of the best ski movies available.

That the Miller films enjoy a high rate of audience acceptance is indicated by reports covering the last three calendar years. Slightly more than 20 million people viewed the film program in 1954; but an estimated 76 million persons saw them in 1956.

The recent higher figure is attributed to hundreds of television showings made throughout the... (continued on page 47)
A Filmstrip Explores Career Opportunities:

Youth Looks to Technology

American Iron & Steel Institute Shows the Fourth of a Series

The interest which America's future citizens hold for careers in science and technology is of real concern to members of the American Iron & Steel Institute.

At a recent premiere showing, in New York's Brass Rail restaurant, the Institute unveiled the fourth of a series of basic filmstrips dealing with science, shared its program with a review panel of five bright high school students and their science teacher.

Their candid comments generally approved Science, Technology and Society as a stimulus to greater science interest. A well-rounded program of literature fortifies school use of these effective and widely used visuals.

Facts About "Science, Technology and Society"

Sponsor: American Iron & Steel Institute

Title: Science, Technology and Society, 57 frame filmstrip, color, produced by Filmfax Productions, Inc., through Hill & Knowlton, Inc.

Recent events have brought to everyone's attention the need to encourage young people, with the necessary scientific aptitudes, to explore career opportunities in the fields of science and engineering.

This new filmstrip, developed with the assistance of a teacher committee, is the fourth in a series dealing with science-related topics and is intended primarily for use in upper grade and high school science and social studies classrooms. However, since it was created as a tool for teachers wishing to help students gain an appreciation of the contributions of science and technology and to stimulate interest in scientific pursuits, it may find application in other school situations.

American Iron & Steel Institute has long been active in providing educational materials for school use. Besides the filmstrips, AISI provides a bibliography of audio-visual materials on iron and steel, teaching units, and charts. Each strip is accompanied by a teaching suggestion guide, and all the materials are distributed free to each school system requesting them (one to each school system, with additional copies at nominal charge).

Among teen-age students who helped preview new AISI filmstrip was Barry Morris, 15 (at mike). He was impressed by its vision of a successful future in technology. Inset (picture at left): Mike Dellano, 14, whose career will be physics, thought it should show broader examples.

Karl Ranons, 16 (at mike above), is interested in engineering as a career. He liked the subject used to illustrate science point: the evolution of the tin can from earliest times—"because so many basic scientific principles have been adapted from it."

Panelist William Honrath, 15, is at the mike. He intends to be a doctor, was another of the teen-age reviewing group who believed that the new filmstrip would be most useful in encouraging students like himself to take up careers in science fields.

EXCLUSIVE BUSINESS SCREEN PHOTOS BY ROBERT SEYMOUR

Above: George S. Rose, AISI Secretary, spoke at the premiere.

Below: Albert L. Ayars, Educational Director, Hill & Knowlton, helped introduce program.
Sound to Recreate Engineering Achievement

Diary of a Construction Project

Graphic Films' Cameras Record Progress at Block-Square Complex of New Union Oil Headquarters in Los Angeles

The Motion Picture has been a most useful and, sometimes, vastly interesting reporter of the day-by-day construction details and problems encountered in large construction jobs. Both architects and engineers find such films invaluable reference sources; owners of the projects as well as suppliers of basic materials have frequently sponsored versions edited from such lengthy footage for public 16mm showings.

Films of note in this field have included U.S. Steel's fascinating picturization of the United Nations building in New York; the current film record of the mammoth St. Lawrence Seaway construction being undertaken by Holland-Wegman Productions of Buffalo and numerous other engineering achievements.

What promises to be one of the most detailed visual records of a building project is under way on the site of the future headquarters of the Union Oil Company of California in Los Angeles. This complex of buildings, occupying a square city block, was designed by Pereira and Luckman, is being built by Del Webb and will concentrate functions of the company that are now dispersed over a wide area.

Cameras of Graphic Films Corporation began to turn in 1955, when the crumbling facades of shoddy boarding houses occupying part of the site were demolished. Since that date, the lens has captured every fragment of significant detail: demolition; excavation for underground levels; pouring of foundations; installation of giant systems for air-conditioning and power; the raising of first structural steel members.

Close attention to intimate detail marks this project. On the periphery of large-scale building operations, a single carpenter guides wood through his saw, a man shovels along an embankment, a truck driver stretches in the sun; some old men from the neighborhood squat through the wire barricade.

A portable sound unit is also present, recording the cacophony of hissing and clattering air hammers; the voices of men giving orders; easy conversation during lunch hour breaks. Construction and the film recording continue through all kinds of weather, clear or smoggy—in the rain when men wear oilskin coats and trucks sink in mud—on overcast days when heterogeneous piles of metal and machinery make a harmonious gray foil for bright red, yellow and white safety helmets, the men beneath them lost in the grayness.

By mid-year 1958 when the Center is expected to be finished, Graphic Films will also have re-enacted the architectural and engineering planning that preceded construction. The enormous task of cataloging and editing miles of footage will follow. Several films are expected to evolve from the material, including a long film-progress report; a shorter picture that will attempt to express the dynamics of a building's conception and growth; and, finally, a number of short films to demonstrate techniques and materials used on this project for the first time.

Design Ideas for Office Film Showings

To business executives faced with the problem of planning a dual purpose room for both general office use and screening purposes, the hidden screen and projection closet-booth are often a most satisfactory way to provide good projection facilities without destroying the appearance of the room as a private office.

But, when a closet area is not available for booth use, the problem has sometimes been a sticky one. One neat solution is the custom-built projector cabinet that is not only a good working tool, but serves to add to the decor of the room as well. And combined with this can be a screen which becomes an attractive painting at the touch of a button.

Both of these efficient innovations are now being used in the good-looking conference room at Seymour Zweibel Productions. Working out his own designs, with cooperation by the audio-visual equipment firm, Crawford, Immig and Landis, New York, Mr. Zweibel has a framed painting on one wall which becomes a projection screen automatically. And he has a custom-made cabinet of solid walnut which contains motion picture projector and speaker, sound slidefilm projector, and storage space for spare bulbs and other odds and ends.

The screen, which has been in daily use for over two years with no mechanical trouble of any sort, is of top-quality matte, mounted on sheet aluminum for utmost rigidity and flatness. At the touch of a button from the rear of the room, the screen moves soundlessly into position behind the wall paneling, automatically turning off the light over the painting as it takes final position. Another push-button at the end of the screening returns the screen to its stored position below the frame, and the painting with its built-in light comes into

Above: projection cabinet open to show still, movie equipment.

... and here's the same executive cabinet designed by Mr. Zweibel.

Painting Into Screen:

... this handsome wall screen in the offices of Seymour Zweibel Productions, N. Y. operates by electricity; it automatically raises and lowers in front of painting at the touch of a button.
view. The projector cabinet opens in a jiffy, for either movie or slide
film use.
Frank Crawford, of Crawford, Inning and Landis, who supplied
the equipment for the set-up, esti-
mates that the screen could be
duplicated for approximately $250,
exclusive of picture or frame, and
based on Mr. Zweibel's original
designs. The cabinet, which cost
$350 to build, could probably be
duplicated for somewhat less, de-
 depending on the type of wood used.

Miller Presents Sports Fare from Mid-America

(continued from page 44) country. Miller executives pur-
pose to keep commercialization of
their films to a minimum, thus
making them attractive to TV sta-
tions. Except for the initial and
closing announcements that the
films are presented by Miller, only
other sponsor identification con-
ists of such scenes as a glimpse
of the Miller scoreboard in Mil-
waukee County Stadium or a com-
pany emergency vehicle at an auto
race. All TV showings of the Miller
sport films are presented by sta-
tions as a public service, although
in some instances the local Miller
distributor ties in with his paid
commercial message. On the
other hand, others call attention
to a forthcoming showing with
advertisements in the local press,
while some promote the films by
direct mail.
The demand for television show-
ings of the sport films naturally
reaches a peak in the summer
months when most of the expen-
sive network shows take their tra-
ditional break. Some stations
schedule the movies on a regular
basis, with one station in Cali-
ifornia featuring the Miller films
every week for two consecutive
summers.
Widespread distribution of Mil-
er films is assured through the
handling of prints by the brewery's
18 district offices in the United
States. Many private showings—
before such groups as Kiwanis,
Chamber of Commerce and vari-
ous fraternal and athletic organ-
izations—are made in connection
with personal appearances of
sports celebrities, such as Braves'
star outfielder, Henry Aaron, who
serve as special representatives for
Miller during the off-season.
The Miller sports program was
founded by Fred Miller, himself an
All-American football star at
Notre Dame in the late 20s. Ever
since Miller's tragic death in an
airplane crash in December, 1954,
sports-minded Norman R. Klug,
current president of the brewing
firm, has continued the program at
an accelerated pace. And, from
all appearances, there will be no
change in the foreseeable future.

Below: promising young golf professional Gay Brewer demonstrates his putting technique for latest golf film in Miller's library.

Recently premiered at Milwau-
kee was the American & National
Leagues of Professional Baseball
Clubs' color film of the 1957
World's Series between the Yan-
kees and Braves. Supervised by
Lew Fonseca, head of the Leagues' 
Motion Picture Bureau, the film
will be released in January with an
initial 450 print backlog to serve
thousands of group audiences.

ON the MAKE

The Camera Reports Events "Behind the Production Lines":
Personalities Who Man the Cameras; Stars in New Films

Above: helping do her part to aid New York's year-long, citywide pedes-
trian safety campaign, TV star Arlene Francis appeared before cameras
at Caravel Films' studio in Manhattan last month to make a filmed com-
mercial for campaign with Jack I. Strauss (right), chairman of the Mayor's
Committee for Pedestrian Safety. McCann-Erickson, Inc. supervised.

Right: actress Greer Garson
recently presented gold-

en globes com-
memorating finish
of World Highways'
Expedition to
Kevin O'Donovan
McCory (left), its
leader, and pro-
ducer Martin
Ransohoff, presi-
dent of Filmways.

Below: filmed television commercials make a sizeable contribution to
current studio activity, employ top talent. Starring in the scene below is
leading tv personality Bert Parks, as he appeared in a spot for Van Heusen
Shirts, filmed at Transfilm's New York studio for Grey Advertising.
Through useful Government training films, fifty people learn in the same time required by an instructor to teach one man by older methods.

Movies From Washington, D. C.

Your Government Is One of Nation's Largest Film Buyers;
Films from Many Agencies Are Serving Industry and Public
by William Laub

Today, with such motion pictures having proved conclusively their value, the United States Government is continuing to provide educational films useful in many fields, ranging from agriculture to engineering, from aeronautics to medicine.

Some three thousand motion pictures and film strips now are available with additional films constantly being produced and released for public use. In many cases, these films constitute a public service effort to promote health, safety, economic advancement, more efficient management or husbandry . . . scores of areas in which the people may benefit through more knowledge or exposure to sound ideas.

Most of these motion pictures have been produced and are being produced today for each Government department's own use, particularly those of the Department of the Army, the Navy, the Air Force and Coast Guard, but there and in these films on highly specialized subjects which can be used by civilian groups as educational aids.

A Navy series on Diesel engines for example is practically a complete course in pictures and in instructional comment on the construction of these motors, their care and repair.

The Department of the Army offers a series of ten sound film strips and one sound motion picture on Personnel Management, designed for the guidance of personnel in the training and supervision of enlisted men but just as effective in training supervisors of industrial personnel.

The Coast Guard has five films produced for the purpose of aiding in teaching recruits to swim and any non-swimmer can profit by studying these movies before going into the water.

Producers Bid on Pictures

Producers of non-theatrical films, particularly those who have specialized in personnel education and training, have the opportunity to bid on many motion picture productions planned by Government departments and need only to be listed with all departments using outside film services to receive specifications and forms for bids as each project is planned.

The distribution and sale of all these films is also entrusted to private concerns specializing in non-theatrical distribution and bids are invited as an existing distribution contract nears conclusion. While this service to the Government has always been on a strictly competitive basis with bids invited from all known organizations competent to handle the sale of these films, only one organization has continuously held the agency for Government films since they were first offered to schools and industry back in 1941.

This low bidder, known as Castle Films, subsequently absorbed by United World Films, Inc., is now in its sixteenth year of operation for the Government and has seen the present large library of available films grow from some forty-eight motion pictures originally produced for the U. S. Office of Education.

Available at Low Print Cost

Government films, of course, are not free to the public but in comparison to privately produced educational films they are extremely low in cost, since the majority of them can be presumed to have repaid their production cost through their use by the Government, their primary purpose.

Through the authorized distributor, the Government sets the cost of each film, based on the footage length of the print without regard for the original cost of the production. Additionally, there is the distributor's charge for promotion and handling, or, in the usual language of the trade, a sales commission.

As an example of print costs, a film entitled Rabies Control in the Community, a Public Health Service film 405 feet in length or approximately ten minutes in running time, is priced at $20.31. Schools and other non-profit institutions receive a ten per cent discount. It should be noted here, too, that many films in the current Government catalogue are cleared for television showings.

As examples of industry's interest in this reservoir of soundly planned and thoroughly tested instructional films, the following are some of the business institutions recently acquiring Government films and actively using them.

How Carbology Uses Films . . .

Carbology Department of General Electric Company has made extensive use of all the U. S. Office of Education films and R. G. Brierley of the Education and Training Section has commented on them as follows:

"I have no accurate record of the number of films we have purchased but I would estimate that we have bought at least ten copies of each in the series on brazing, grinding and applying cemented
Which one speaks 7 languages?

Fellow in the pith helmet? A big game hunter. Knows his stuff but speaks only his native English.
Myna bird? A great disappointment; just screeches.
Smartly attired gal? An interpreter. Excellent, of course, but only in the 4 languages of her choice.
And the movie projector? A real gem, complete with magnetic-optical features. Handles any number of languages you may want.
How? Start with 16mm film, sound or silent. Have a processing lab add a magnetic stripe. (Costs about 2½c per foot, and well worth it!)

Then, using the sound-recording device built into the projector, put your narration right onto the film. Erase at will; make changes; add special sound effects as desired. Re-do narration to fit changing audience needs. (It takes only a little more time than the running time for the film.) Use and re-use the stripe as often as you wish.
What else? Effective showings for every 16mm film, sound or silent. You have sparkling pictures, filled with attention-keeping detail. Sound is excellent. And this projector is always ready for use, because it's lubricated for life at the factory.

This versatile communications tool is called the Kodascope Pageant Magnetic-Optical 16mm Sound Projector. Businessmen use it for public relations, sales promotion, training, research reports, stockholder presentations, and the like. Those with school and church responsibilities find it equally valuable.

Demonstration? At your convenience by a Kodak Audio-Visual Dealer. Or send for the informative brochure, V3-44. No obligation, either way.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.
Movies from Washington:
(CONTINUED FROM PAGE 48)
carbide tools. We operate a cus-
tomer training school here at our
plant in Detroit and these films are
used as a regular part of the course
of instruction.
"Since first using the films we
have had approximately 5,000 men
attend the customer school and
most of that number have seen
two, three or more of the films in
the series.
"In addition, each of our five
sales districts has a set of the films
(Carbide Cutting Tools) for use
in their respective geographic
areas. They use the films in train-
ing work with their customers and
with other groups in their areas."

Airline Uses Metal Films
American Airlines ordered
Making Sheet Metal Repairs from
the Aircraft Maintenance service
and F. G. Malben, District Sales
Manager, reports that the film was
purchased for use in structures
job training courses to illustrate
structure shop job techniques. He
further stated:
"The film is part of the train-
ing program which includes class-
room on-the-job training and ac-
tual showing of the film. It has
met with very good success and
has aided us materially in training
new people coming into the com-
pany who are assigned to the
Structures Department."

California Texas Oil Company,
Ltd., purchasing Know Your Car,
(Automobile Operation Series)
has shipped this film abroad for the
training of their own service sta-
tion personnel. This film is for
basic training and explains the con-
struction of a care chassis, how
the engine functions; operations of
the clutch, transmission, rear axle,
brakes and electrical and cooling
systems.

Series on Supervision . .
A film series on Problems of
supervision has been in constant
demand by industry and many
prints in the series of twenty-two
sound films have been processed.
American Oil Company ordered
The Supervisor as a Leader, and
Northwest Orient Airlines is using
Supervising Workers on the Job,
which dramatizes incidents to il-
strate good and poor methods of
supervision, including the neces-
sity for obtaining the confidence
of workers, and pointing out the dan-
gers of "supervision."

Another subject in this series,

Well-known producers of business
films create Government Pictures.
Introducing the New Worker to
his Job was purchased by Camp-
bell Soup Company and L. V.
Stadler, Supervisor of Training,
describes its use as follows:
"Our basic use of the film was
in a program for Line Supervisors
composed of people from super-
intendents through foremen. Spe-
cific use was to supplement a chap-
ter on employee induction. We
feel that it does a good job when
used in conjunction with other ma-
terials. We will probably plan to
use it in future supervisory de-
velopment courses."

GM Uses "Heat Treatment"
General Motors Corporation,
Fabricant Division, has purchased
two training films in the heat
treatment of steel series; Elements
of Hardening, and Elements of
Tempering, Normalizing and An-
nealing.

Western Electric Company, Chi-
cago area plant, is using Hand
Soldering, a 20-minute sound film
which explains the theory of sol-
dering, shows how to prepare sol-
dering irons and torches; clean
and prepare the work; fasten
joints; solder wire and lug joints,
and seal seams.

C. E. Bergstrom, Chief Class-
room Instructor of Chrysler Cor-
poration has this to say of a Gov-
ernment film acquired for train-
ing use:
"We have here at Technical
Training a rather extensive train-
ing film library. The film, Aligning
and Installing Auxiliary Machinery
is but one of many films that we
have in our library. We use these
to support a classroom presenta-
tion by our staff. The films are
shown to the various trades that
we have here at Chrysler Corpo-
ration and have proven to be a val-
able portion of our training pro-
gram."

These Restrictions Apply
Certain restrictions are placed
on the purchasers, chiefly to pre-
vent alterations, and the purchaser
agrees that the films will be used
for educational purposes only, with
no performance for which an ad-
mision is charged. And if you
leap to the conclusion that no Gov-
ernment film might attract a cus-
tomer at a box office, consider for
example, Hymn of the Nations, a
28-minute U. S. Office of War In-
formation film. In this delightful
movie, the late Arturo Toscanini
conducts the N.B.C. Symphony
Orchestra in a radio broadcast of
Verdi's overture to "Forza del
Destino;" and then the Westmin-
ster Choir and Jan Peerce in Ver-
di's "Hymn of the Nations."

Subjects dealt with by Govern-

(continued on page 52)
problem:
How to insure more frequent and more accurate chemical analyses of black-and-white and color processing solutions.

solution:
Automatic titrimer by Beckman Instruments Incorporated.

From the first to the last one, release prints from an original negative should be alike in tonal gradation and color fidelity... regardless of how many are made. In striving to achieve this desirable uniformity, laboratories are aided by automatic titration equipment, such as manufactured by Beckman Instruments Incorporated. This modern method of titration enables motion picture laboratory chemists to obtain up-to-the-minute data rapidly. By increasing the frequency and accuracy of analysis, it provides a dependable, day and night control for stabilizing processing solutions.
What's New in Business Pictures

Seiberling Rubber Co. Film Shows How to Drive in Winter

How to Drive on Snow and Ice is the seasonal title of a 12-minute motion picture which is the audio-visual portion of a new course on winter driving developed for high school classes by Seiberling Rubber Co., Akron, Ohio firm, and the National Safety Council.

Seiberling has announced that the film is available for loan to the more than 10,000 U.S. high schools that sponsor driver education classes. Instruction material for teachers in the form of a 38-page manual is sent free with the training film.

How to Drive on Snow and Ice illustrates winter driving techniques under all road conditions, depicts the "do and don't" rules of starting, stopping and driving out of deep snow and shows how to prepare a car for cold weather.

The new a-v course was developed by the tire test men at Seiberling, using material from the Safety Council's Committee on Winter Driving Hazards, which conducts annual winter tests for automotive firms and publishes its findings. The film was made in Burlington, Vermont and on nearby Lake Champlain and features students and teachers in an actual driving class. Instruction techniques were pre-tested during production.

Seiberling's educational aid program has been endorsed by the 140-member Association of Casualty & Surety Companies, which promotes driving education as an aid to highway safety. School officials can obtain the film and manual by writing to: Public Relations Department, Seiberling Rubber Company, Akron 9, Ohio.

High Voltage Wire Dangler Depicted in Safety Film

Doing their utility jobs, high tension wires are a mute, orderly part of the landscape. While most people vaguely know that these high voltage lines pose a wallop, many persons are not keenly aware of the several accidental ways such wires can electrocute.

My Pop's a Lineman, a new 16-minute color motion picture, has been released on a rental and sales basis to explain the potential dangers of high voltage wires to organization audiences and training classes concerned with safety. The film was produced by the Audio-Visual Center of Stout State College, Menomonie, Wisconsin, in cooperation with the Job Training and Safety Committee of the Wisconsin Schools of Vocational and Adult Education.

Safety points about high voltage wires are made in the film as a lineman takes his son along on a workday to show the boy various dangers involved—and to cure the lad of such tricks as trying to rescue a kite tangled in a high voltage line. Kite strings in high tension wires can conduct enough current to kill.

The film shows that trees and branches can conduct high voltage death, that shooting insulators off high tension wires can endanger lives. Drivers learn that when a high voltage line comes in contact with a car, occupants usually are safe only if they remain in the car.

Visualizing lineman's points are flashbacks to a high voltage demonstration which in 10 years has been presented nationally to audiences of over 300,000 persons. These demonstrations are conducted by H. C. Potthast, supervisor of the Job Training and Safety Committee of the Wisconsin Schools of Vocational and Adult Education.

Prints of My Pop's a Lineman can be purchased from the Audio-Visual Center, Stout State College, Menomonie, Wisconsin for $125.00 per print. A list of rental sources will be supplied on request. Preview prints may be obtained from the college.
SHOWTIME FOR U. S. BUSINESS:
(continued from page thirty-seven)
supplied integrated visuals, using motion pictures, slides and overhead projection. Going beyond new products, Mennen stressed the company's tremendous expansion since its beginning as a corner drug store many years ago.

Canada Dry Scores on Closed-Circuit
Canada Dry Ginger Ale, Inc. used a closed-circuit telecast for the first time this year to bring its 1958 sales and marketing plans to its field sales force and licensed bottlers. A new sales campaign, called "Action for Growth" was presented by President Roy W. Moore, Jr. and his executive staff to audiences in ten cities through facilities of the TelePrompTer Corporation: Atlanta, Boston, Chicago, Dayton, New York, Philadelphia, Pittsburgh, Syracuse and Washington.

Personal Appearances Costly in Time
When the idea was first discussed, Mr. Moore was opposed to the closed-circuit plan because he felt that nothing could ever replace the value of face-to-face contact with his associates. He realized, however, that it would be just impossible to go out and present the company's power-packed new program to the entire Canada Dry organization in the United States and Canada in person. It would have taken him away from the office for over a year.

Mr. Moore now feels that his original doubts with respect to the selling power of closed-circuit have been erased. Since he faced the TV cameras on September 10, unsolicited telegrams and letters from field men and bottlers have convinced him that closed-circuit can possibly have an even better effect under certain circumstances than a live meeting.

Whether live or TV, Mr. Moore thought the experience had taught him and his staff something: that they can condense their material so that the presentation is more powerful and effective on the audience.

Use Kine-Films for Employee Shows
To make maximum effectiveness of the "Action for Growth" telecast, Canada Dry ordered a kinescope for each of its division headquarters with instructions that it be shown to all employees-office workers, production employees, warehousemen, truck drivers, as well as the sales force. After these showings, the kine films will be distributed to every bottler to be shown to all of their employees. In all, 15,000 Canada Dry people will be able to see first hand, the company's annual message of its objectives.

Mr. Moore has been pleased with the telecast and the kine-distribution, because he has found by experience that the power of a message is terribly watered down by the time it reaches the real grass roots of an organization. This way, the story can be passed on to all connected with the company in full, as it was originally presented.
Jacksonville's Story Told in Chamber of Commerce Film

The Jacksonville Story, a 28-minute color motion picture, sponsored by the Jacksonville Area Chamber of Commerce, stirred home-town pride among more than 400 business and civic leaders at a luncheon premiere in the city's George Washington Hotel auditorium recently.

The Jacksonville Area Chamber of Commerce plans to purchase enough prints of the film for showings throughout the nation. Mayor Haydon Burns remarked enthusiastically that the film was worth making just so we can realize what a wonderful community we live in, whether or not a single person away from here ever gets to see it.

Produced by Russell-Barton Film Company, Jacksonville, The Jacksonville Story is a documentary which traces the city's rebirth in the ashes of a great fire in 1901 and mirrors its strength as a metropolis of today.

Shown is Jacksonville's importance as Florida's financial capital, as an insurance, industrial and shopping center. The port city's river and continuous waterways are seen as channels of commerce and as recreation facilities. Jacksonville area naval activities are depicted.

The Jacksonville Story portrays a city of homes, churches good schools, hospitals, of good communications, transportation, utilities.

* * *

Ideal Shows Tomorrow's Toys in 16mm Public Relations Film

* Ideal Toy Corporation has released a 10-minute 16mm public relations film titled Toys of Tomorrow. The film predicts what toys of the near future will be like, shows a Satellite Launcher Truck whose actions have been justified by today's headlines; intercoms that are old-fashioned in design but advanced in operation; celebrity dolls; airborne "box cars" modeled after the newest aircraft.

The production also visualizes the revived western trend that makes its reintroduction in old frontier forts and stage coaches; Sky Sweepers that track aircraft and flying saucers with "Nikes" missiles.

This 16mm sound film is available on free loan to television stations and community groups, schools, etc. it was written and produced by Melvin Helitzer, director of public relations for Ideal Toy Corporation, New York City.

On location for farm TV films are (l to r): forester E. R. Hoover and forestry agent Farlow; C. H. Rawlings and a-v chief John Hawkinson.

Film Reports to Farm Viewers

During 1957, the Illinois Central Railroad has been familiarizing midland television viewers with the soil-testing program and mechanical tree-planting demonstrations of the railroad's agricultural and forestry department.

Two sound motion pictures produced by Illinois Central's department of audio-visual aids, headed by John T. Hawkinson, began telling the agricultural service story on WGN-TV's R.F.D. Chicagoland program several months ago. Since then, the films have been scheduled on tv programs throughout the Mid-American region served by Illinois Central.

Films Show Soil Test Lab

Via the two televised films, middlewesterners see IC's Jackson, Mississippi soil-testing laboratory and are told of the more than one quarter-million tests made for farmers. Depicted, too, is the development of soil-testing facilities from a portable kit to a completely-equipped lab for accurate soil analysis.

A mechanical tree-planting demonstration in one of the films illustrates how more than 1,000 tree-planting demonstrations have been held in Mid-America. As about 10,000 trees are planted in each demonstration, the railroad's mechanical planters have planted some 10,000,000 trees for America's agricultural future.

Has Used Films Since 1921

Illinois Central's agricultural and forestry department has been using motion pictures since 1921. Though the department used internally-made films in the 20's, most of these films were from outside sources. Today, the audio-visual department serves IC's various pictorial needs in training and public relations.

In the early years, the railroad's agents carried projectors in their vehicles when they called on small groups of farmers. With tv film showings, Illinois Central's projects now can be shown to thousands.

* * *

University of Wisconsin Announces Geography Films

Three new motion pictures on Wisconsin geography have been produced by the University of Wisconsin Extension Division. The films may be used by adult and high school groups, though they were produced for elementary school classrooms, by the Bureau of Audio-Visual Instruction in cooperation with the Extension Division geography department.

In sound and color, the films include: Wisconsin Geography—An Introduction, Wisconsin Mining and Manufacturing, and Wisconsin Agriculture. Running time for each film is about 20 minutes. In all, the films include scenes for 159 places in 59 Wisconsin towns and cities, representing 38 counties.
Role of Volunteers in Mental Hospitals Told in "Human Side"

The Human Side, a new film showing how volunteers in mental hospitals contribute to the recovery of patients, has been acquired for national distribution by the Mental Health Materials Center. This unusual 24-minute film was photographed on location at Willmar State Hospital, Minnesota, where some 122 volunteers and several staff members of the hospital played their own roles or those of patients.

Chief aim of the film is to show the patient as the volunteer sees him and works with him—an individual in need of undemanding friendliness. The film illustrates that the volunteer is not just another "pair of hands" on the hospital staff. He has a unique function, as a person from the busy world outside the protective walls of the hospital, the volunteer brings to the patient a sense of contact with the community and a fresh interest in daily living.

The Human Side is intended for the general public. It will help to develop better understanding of the mentally ill, will demonstrate the services provided to patients in hospitals and will stimulate interest in becoming a volunteer worker in a mental hospital. It may also be shown to volunteers, hospital staff and families of patients.

Produced for the State of Minnesota Department of Public Welfare, by Continental Films, the film had as professional advisors the following persons: Howard Rome, M.D., Mayo Clinic; Dale C. Cameron, M.D., Medical Director, Minnesota Department of Public Welfare; Miriam Karlin, state volunteer co-ordinator; and Nancy K. Kjenaas, mental health consultant.

The Human Side is available from the Mental Health Materials Center, 1790 Broadway, New York 19, N. Y.; at $125.00 per print (f.o.b. N. Y. City.) The rental charge is $7.00, plus shipping costs both ways.

Growth, Delivery of Fruit Shown in Union Pacific Film

How fruit is grown in the west, prepared for market and delivered to the consumer is shown in Fruits of a Lifetime, a new 16mm color motion picture released by the Union Pacific Railroad's department of livestock and agriculture.

To interest consumers in eating more high quality fruit, the film portrays fruit-growing as a lifetime farm enterprise. It depicts the development of western lands for the planting and growing of tree and small fruit and shows the harvesting, processing, packaging and delivery of fruit.

Promotionally pictured are the special railroad facilities and services required for delivering fresh fruit from the western orchards to distant markets.

Fruits of a Lifetime joins 12 other agricultural films currently being distributed by Union Pacific. Interested groups may obtain the new film or any UPR subjects by contacting the Department of Livestock and Agriculture, Union Pacific Railroad, 1416 Dodge Street, Omaha, Nebraska.

American Film Registry Moves Offices in Chicago

American Film Registry, formerly located at 24 E. 8th Street, Chicago, has moved to larger quarters at 1018 S. Wabash Ave., Suite 202, in Chicago.

Greater space and added facilities will enable AFR to further serve the needs of film and audio-visual equipment customers. A complete repair service now is available for standard and continuous projectors.

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Brad Whitney succeeds Wright as President of Condor Films

Brad Whitney, one of the organizers of Condor Films, Inc., St. Louis film company, has become president of the firm. He succeeds Arthur Wright, now a public relations executive, according to an announcement by E. F. Stevens, board chairman. As vice-president in charge of production, Whitney has directed most of the films produced by the studio since its formation in 1951.

A former television director at KSD-TV, Whitney served as executive director of the St. Louis Community Playhouse for five years and has done post-graduate work at the Yale Drama School and Pasadena Playhouse.

Reese Patterson Vice-President of Aniomatic Productions, N. Y.

Reese Patterson has been appointed vice president of Aniomatic Productions, New York.

Mr. Patterson had been Aniomatic's art director since he joined the company in October, 1955.

Business Screen Executive

Retting President; Keever VP of California Nat'l Productions

☆ Earl Retting has been elected president and H. Weller ("Jake") Keever is vice-president and general manager of California National Productions, according to Charles R. Denny, board chairman of the National Broadcasting Company subsidiary.

An executive with 20 years of experience in motion pictures, Mr. Retting joined NBC in 1950 and leaves his post as vice-president and treasurer of the parent company to head CNP. Since 1928, when he began his film career as assistant to the studio manager at Fox, he has been treasurer of RKO and was secretary-treasurer of Rainbow Productions.

"Jake" Keever became national sales manager for NBC's Central Division with headquarters in Chicago in 1955; he was appointed director of sales for CNP in August 1956, after NBC Television Films became a division of that company.

Lowendahl Heads Transfilm, Palma Exec Vice-President

☆ Walter Lowendahl has been appointed president of Transfilm Incorporated, it was announced last month by William Miesegaes, chairman of the board of directors and former president. Michael A. Polna, treasurer, has been named executive vice president, the position formerly held by Mr. Lowendahl.

Mr. Lowendahl, who co-founded Transfilm in 1941, is one of the organizers and former presidents of the Film Producers Association of New York.

Ruggiero Chief Editor of Lawrence-Schnitzer

☆ Jack Ruggiero, former film editor for MGM, Jack Chertok Productions and HBO & CO. Agency, has been named chief film editor of Lawrence-Schnitzer Productions, Inc., Hollywood, producer of television commercials. He has worked on hundreds of these subjects in addition to featured film programs and editorial integration.
Alexander Film Co. Names
Berry National Div. Chief

Jay Berry has been appointed vice-president and general manager of the newly-established National Division of the Alexander Film Company, Colorado Springs, Colorado. He will head the Alexander Account Service Department, Alexander Productions, Al-

plans for special educational films are being formulated.

* * *

Appoint Nallan Chief Engineer
at Sound Recording, Inc., N.Y.

William Nallan has been appointed chief engineer in charge of operations for Sound Recording, Inc., New York City, according to Morton Schwartz, president.

Nallan will be responsible for quality control on all aspects of recording. The firm produces recordings for motion pictures, television and record companies. Nallan formerly was with Twentieth Century Fox and News of the Day.

* * *

Kater to Modern at Chicago


Art Chief for Lawrence, Ltd.

Hugh Spencer is the new creative art director of Robert Lawrence Productions, (Canada) Ltd., Toronto, producer of films for television and industry, it was announced by John T. Ross, vice-president.

Grover Heads Niles Division

Lionel F. Grover now is directing the Educational Films Division of Fred A. Niles Productions, Inc., on the west coast. Grover, formerly with Raphael G. Wolff Studios, Inc., in Hollywood, has an extensive background in the educational film field. Production

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- Holcomb-Wegman Productions, Buffalo, N. Y.
- Government of Pakistan
- Banco Corporation, Albuquerque, N. M.
- Telefects, Inc., New York, N. Y.
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New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

Auditorium Sound Slide Unit
Announced by DuKane Corp.

A new sound slidefilm projector, record player and speaker combination for auditorium use has been announced by the DuKane Corporation, St. Charles, Illinois.

The projector, Model 576-39, is equipped with a 1,000-watt projection lamp and will accept a 800 feet and its standard reels take up to 1600 feet of Mylar film. Film feed and take-up spindles allow use of any standard film reel.

The unit's film speed is 36 feet per minute, standard 16mm sound speed. Frequency response is flat from 50/8000 cycles, distortion less than 1.5%, with total harmonic at 400 cps. Signal to noise ratio is not less than 50 db with output level normal 4 dbm. Flutter is less than 0.2%.

The electronic section of the recorder consists of one combination record and playback amplifier and push-pull bias supply. A standard meter type volume indicator is furnished and a monitor jack is provided for headphone or external monitor amplifier.

DuKane's "Auditorium" Units

1,200-watt lamp. The combination features DuKane's "Silent Sound" system for automatically advancing the film in synchronization with the sound. The auditorium sound unit is Model No. 14B247.

A locking vise action of the projector's glass aperture plates keeps the picture in focus and the plates open fully during the film advance to protect the film from scratches. The film is cooled by a jet-stream cooling system using two motors and a combination fan and turbine blower. DuKane's "inside-out" film cartridge eliminates film rewinding.

High-fidelity speakers are built into the carrying case for the record player, which has a 3-speed turntable and a microphone input.

Kinevox-Hallen '616' Recorder
Features 'Davis Filter' System

Light-weight portability and smooth film motion are features of the 1958 Kinevox-Hallen Model 616 (16mm) Portable Recorder/Reproducer introduced to the eastern market in December by S.O.S. Cinema Supply Corp. The unit may be used in motion picture, television and other types of audio-visual recording.

The Model 616 is equipped with "Davis Filter"—a tight loop filter system said to maintain reverse or forward operation in dead sync. The unit has a film capacity of

SOUND RECORDING at a reasonable cost

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Redesigns Exposure Meter

☆ Limited production of the Model A professional exposure meter has been resumed by Photo Research Corp., Hollywood, California, according to Karl Freund, president.

The original Model A exposure meter has been improved and is to be marketed under the registered trade name of “Spectra Professional.” It is designed for use in the motion picture industry, television and related industries, where instant direct reading with great accuracy is required. The Spectra Professional is sold with disc, grid, 12 film-speed slides and carrying case.

☆☆☆

Camera Equipment Co., Offers Smaller TEWE Viewfinder

☆ A new, smaller model of the TEWE Director’s Viewfinder has been announced by Camera Equipment Co., Inc., New York City. Designed for use by directors for academy aperture, the new viewfinder is of the Zoom type and is available in 16mm and 35mm models.

The 16mm model is calibrated from 12½ to 50mm. The 35mm is calibrated from 28mm to 150mm.

☆☆☆

☆ Hans Jaggi, technical expert for Animation Equipment Corporation, has installed a new Oxberry optical printer at the studio of Bavaria Film Company, Hamburg, Germany.
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DRESSER MEETS GROWTH PROBLEM:
(CONTINUED FROM PAGE FORTY-THREE)

drilling, production, refining and transmission and distribution equipment. It also serves a
cross-section of other industries.

Areas of Promise is designed, firstly, to explain
how the relationships of the various divisions can help meet the problems and de-
mands of Dresser customers. It shows that
the overlapping divisions' research, development
and capacity to supply constitutes a plus
factor that no other supplier can match.

Secondly, the film will hope to interest recent
graduates in a career with Dresser. It

explains the hundreds of interesting job opportuni-
ties the various divisions offer.

Areas of Promise is the third in a series of
films made for Dresser by Richie Productions.

Jack Berch Joins Transfilm as Account Executive in Television Commercial Sales

Jack Berch has joined Transfilm, Inc., as an
account executive in the television commercial sales department.

For the past two years Mr. Berch has been
president of his own TV commercial producing
company, Jack Berch Productions. Prior to this
he was vice president in charge of sales at

Mr. Berch was long a popular radio star
with a daily network show on NBC. As a
singer-salesman for The Prudential Insurance
Company he was described as "a salesman
who combines the human qualities of a Dale
Carnegie and the endurance of a man who sells
insurance." Mr. Berch effectively sold radio
as a medium of advertising to Prud's agents,
district managers and company executives until
1954 when he branched into television.

8th Annual Production Review Coming!

The standard Buyer's Guide to the best...
Gardner a New Bell & Howell District Sales Manager

* Appointment of R. F. (Bud) Gardner as a Bell & Howell Company district sales manager has been announced by Carl Schreyer, marketing vice-president.

In his new position, Gardner will cover Minnesota, North Dakota and South Dakota for Bell & Howell, Chicago manufacturer of photographic, projection and electronic equipment.

Gardner has 11 years of experience in the radio-visual field, serving in sales executive capacities in the Midwest.

* * *

Construction Scene Footage Available for Commercial Use

* Looking for construction scenes? Nearly 2,000 feet of 16mm color film shots of heavy construction projects are being made available without charge for television commercial and other production use by F. H. McGraw & Company, engineers and constructors.

The footage includes shots of earth moving, railroad building, steel and heavy machinery erection, large concrete pouring operations and other general construction shots which could be used by building materials and equipment manufacturers who sponsor films for promotion.

The McGraw footage is part of a time-lapse production recording the progress on long-range construction projects, thus the completed film will not be available until late in 1958.

Though the construction footage is supplied free, McGraw & Company expects to receive some kind of credit from sponsors using this material. The company's address is: 51 East 42nd Street, New York 17.

* * *

Radio & Television Executives Tour Caravel Production Center

About 150 members of the Radio & Television Executives Society toured Caravel Film's production center in New York last month, and witnessed a workshop on producing the TV film commercial.

The visiting executives examined editing rooms, art and animation facilities, and film and sound production equipment.

Caravel's president, David L. Pincus; vice-president, Calhoun McKeen; and executive producer, Mauri Goldberg guided the group through steps in producing a series of popular TV film spots, from storyboard through production, recording, printing and shipping throughout the country.

* * *

Chicago Film Wins Civic Prize

* The Chicago promotional film, Pride of a City, took a first award at the American Municipal Association convention.

* * *

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The Jam Handy Organization, 1775 Broadway, New York 19.
Ken Killian Co. & Vis. Pubs., 723 Prospect Ave., Westbury, N. Y.
Training Films, Inc., 150 West 54th St., New York 19.
Visual Sciences, 599B Suffern.

• PENNSYLVANIA •
J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •
B. S. Simpson, 818 Virginia St., W. Charleston 2, Dickens 6-6731.

SOUTHERN STATES

• FLORIDA •
Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville.

• GEORGIA •
Colonial Films, 71 Walton St., N. W., Alpine 5578, Atlanta.
Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

• LOUISIANA •
Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.
Phone: RA 9061.

• MISSISSIPPI •
Hershel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •
Southern Visual Films, 687 Shrine Bldg., Memphis.
Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •
Tidewater Audio-Visual Center, Cameranald Bldg., 229 Southern Shopping Center, Norfolk 5.
Phone JU-31181.

MIDWESTERN STATES

• ILLINOIS •
American Film Registry, 24 E. Eighth Street, Chicago 5.
Atlas Film Corporation, 1111 South Boulevard, Oak Park.
Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •
The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.
Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •
Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.
Fran Film Service, 1810 E. 12th St., Cleveland 14.
Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.
The Jam Handy Organization, Dayton. Phone: ENTERprise 6289.
Twymans Films, Inc., 400 West First Street, Dayton.
M. H. Martin Company, 1118 Lincoln Way E., Massillon.

• OHIO •

WESTERN STATES

• CALIFORNIA •
LOS ANGELES AREA
Clausonhue Audio Visual, Sales and Service, 110 Shoppers Lane, Covina.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.
Ralph Company, 829 S. Flower St., Los Angeles 17. Phone: TR 8664.
Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA
Association Films, Inc., 799 Stevenson St., San Francisco.
Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •
Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OREGON •
Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

• TEXAS •
Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •
Desert Book Company, Box 958, Salt Lake City 10.

Chetwynd Films Team Shoots Stories in Spain, Portugal
A two-man team from the staff of Chetwynd Films, Ltd., Toronto, Canada has been busy in Spain and Portugal completing the shooting of several films for CBC Television, Canadian Pacific Air-lines and other organizations.

Eirikur Hagan, writer-director, and Wallace Donaldson, director-cameraman have been gathering some 50,000 feet of exposed color film depicting such subjects as life, education, art and recreation in Spain and Portugal.

The Farm Broadcasts, Children's and Public Affairs departments of CBC Television, and other potential sponsors, have shown interest in the 16mm film stories, recorded in various lengths in color and black and white.

Hagan, whose background includes film work in England, France and Scandinavia, went to Madrid about two months ago to do research and writing for the new films. Donaldson, Chetwynd's director of photography, recently joined Hagan on the overseas assignment.

Lawrence Expands N. Y. Studio
Robert Lawrence Productions, Inc., has expanded studio facilities in New York. A two-story building, directly across from the company's main headquarters on West 54th Street, has been leased on a long-term basis.

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well in our efforts to interest promising physicians in a naval career.
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Meanwhile, the Navy's Bureau of Medicine and Surgery holds high hopes that project MN-8496 will help point a new direction for further development of motion pictures as motivational tools in the armed services.


1. The names and addresses of the publishers, managing editor, and business managers are: Editor, O. H. Coe, Jr., 7641 Sheridan Road, Chicago 26, Illinois. Managing editor, Robert Dores, 5641 Sheridan Road, Chicago 26, Illinois.

2. The owner is: (If owned by a corporation, the name and address must be stated and immediately thereunder the names and addresses of stockholders owning or holding 5 percent or more of total amount of stock. If not owned by a corporation, the name and address of each individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Business Screen Magazine, Inc., 7641 Sheridan Road, Chicago 26, Illinois: O. H. Coe, Jr., 7641 Sheridan Road, Chicago 26, Illinois; Robert Dores, 5641 Sheridan Road, Chicago 26, Illinois;

3. Paragraphs 1 and 2 include, in case where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustee hold stock and securities in the company other than that of a bona fide owner.

4. The average number of copies of each issue of this publication sold or distributed, through the mail or otherwise, to paid subscribers during the 12 months preceding the date shown above is: This information required from daily, weekly, semiweekly, and tri-weekly newspapers only.

5. O. H. COEIL, Jr., Editor.

6. Sworn to and subscribed before me this 15th day of October, 1957.

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(My commission expires January 22, 1948)

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