THE ANNUAL PRODUCTION REVIEW 1956

the buyer's guide & index to qualified business & television film producers

no. 1 - volume 17 1956

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BANANAS? SI, SENOR... United Fruit Co.
The Company's integrated operation of production, shipping and marketing is portrayed in this 14 1/2-minute full-color film, designed primarily for dealer information, sales promotion and for distribution to educational institutions as a tangible demonstration of American industry in action. LIVE-ACTION & ANIMATION

THE CONSERVATION STORY... Richfield Oil Corporation
Thomas Mitchell tells the story of the vital importance of conservation of America's natural resources, with special emphasis on the irreplaceable resource—oil. Original music for this 26-minute Technicolor motion picture was composed by Les Baxter. LIVE-ACTION & DIAGRAMMATIC ANIMATION

THE DRAGON SLAYER... E. I. duPont Company
Designed for presentation to employees and their families, this 19-minute Eastman-color graphically and concisely shows what the DuPont Industrial Relations Plans are, how they work, and their benefits to the Company's personnel. Nine different programs are presented in continuity with an entertaining story. ANIMATION

THE LIVING CIRCLE... United Fruit Company
Stressing the importance of economic interdependence between countries of the Western Hemisphere through trade, communications and understanding, this 14 1/2-minute motion picture graphically demonstrates that "peaceful trade and communications between nations is the law of survival." LIVE-ACTION & ANIMATION SEQUENCES

BEHIND YOUR TELEPHONE BILL... American Telephone & Telegraph Co.
This 17-minute full-color film was designed to help AT&T solve a vital public relations problem and, at the same time, clearly explain the purpose, function and operating method of a new electronic development. An excellent example of the clarity with which an intricate process can be portrayed. ANIMATION & LIVE-ACTION

16mm prints of these films are available on request through our New York office, for executive screenings.
The Bell & Howell Filmosound 385, new model of the 16mm sound projector most widely used in the audio-visual programs of business and industry.

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The new Filmosound 385 advances the art of communications another step forward! With an eye for the special needs of business, Bell & Howell has again improved the famous Filmosound projector.

More Filmosounds are in use today than all other makes of sound projectors combined. Innovations in the new Filmosound 385 lengthen the list of Bell & Howell features that established this preference . . . exclusive all-gear drive, straight line optics, flickerless projection, simple operating controls, still picture clutch and reverse.

Ask your Bell & Howell dealer all about the new Filmosound 385 or write for details. Bell & Howell, 7108 McCormick Rd., Chicago 45.

HONORARY ACADEMY AWARD 1954 For Pioneering Contributions to the Motion Picture Industry.

Bell & Howell
The Sixth Annual

PRODUCTION REVIEW

THE BUYER'S GUIDE FOR 1956

Issue 1 · Volume 17 · 1956

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PLUS: THE NATIONAL DIRECTORY OF AUDIO-VISUAL DEALERS

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*Reg. U.S. Pat. Office

Practically every 16 mm film producer in the Western Hemisphere is a client of byron
Management Job Stabilizing Record Told In New NAM Film

Industrial management's long record of stabilizing employment is the subject of Steady Work, Steady Pay, a new sound motion picture released by the National Association of Manufacturers for television and adult community group showings. A discussion guide for community group programs has been prepared.

Efforts of individual management to avoid layoffs of workers have contributed to the high level and stability of the nation's employment record, the film states. It notes a number of techniques management have used successfully over a period of many years to counter factors which formerly caused peaks and valleys in labor demand.

TV Studio Is the Setting

A television studio in which a nation-wide news-feature round-up is centered is the film's topical setting. Ed Fleming, the TV news commentator, calls out story lines in various sections, for reports which point up the film's theme.

Dr. Robert E. Wilson, chairman of the board, Standard Oil Company (Ind.) and NAM honorary vice-president, is interviewed in the film. He reviews the history of industrial progress in this aspect and offers an inside view of management thinking on the subject.

Individual stories of how companies have been able to keep workmen more steadily employed illustrate how widely problems and their solutions vary from industry to industry.

Beating the Seasonal Slump

As far back as 1930, a manufacturer of handsewers turned to making children's sleds to balance his summer product with a winter one. In 1967, another farm machinery manufacturer added a line of washing machines to extend his employment season. A shipbuilder whose yards faced long periods of idleness added a dozen new lines of products requiring skills his employees already possessed. The food industry has found ways to process food well beyond the peak harvest season by freezing raw material and by air conditioning its plants. Thus speaks the film.

Prints of this motion picture are being released for showings on TV and to adult discussion groups through the regional offices of the National Association of Manufacturers. These are: Detroit — 2227 National Bank Building; Pittsburgh — 330 William Penn Building; Ardmore, Penn. — 31 Rittenhouse Place; Boston — 39 Boylston Street; New York — 2 East 43rd Street; Chicago — 201 North Wells Street; St. Louis — 25 South Benison Ave.; Atlanta — 1261 Spring Street, N.W.; Houston — 1304 Prudential Building; Los Angeles — 3440 Wilshire Blvd.; Palo Alto, Calif. — 532 Emerson Street; Portland, Ore. — 831 Pacific Bldg.

"Virgin Island Vacation" Lure for Air Travel, Tourist Trade

Virgin Islands Vacation, 14 minutes, sound and of course color, has been sponsored by the Caribbean Atlantic Airlines and the Chambers of Commerce of St. Croix and St. Thomas for free distribution to television stations.

Dream stuff pleasantly designed to make the viewer think warmly about checking flight schedules, Virgin Islands Vacation visually treats of the islands of the Caribbean. It keeps a nature of the islands, the film's easy-going narration gives a casual but clear insight into the curious history of the islands.

Virgin Islands Vacation takes its audience on an eye-flight of sunny beaches, green mountains and long, curving beaches — for which many islands of commerce might pine. It is a film fashioned to give viewers a sample vacation from weather troubles at home, the clutter of many commercials, and from the sight of too many small stage-sets.

The film was arranged through Nigagliani-Highley Advertising Agency of San Juan, Puerto Rico. It is being distributed through The Princeton Film Center, Inc., Princeton, New Jersey.

Tampa Films Pirate Festival

The City of Tampa has recently produced a 281/2-minute color film entitled Buccaneer Conquest, and picturing Tampa's famous Gasparilla Pirate Festival.

The annual Gasparilla Buccaneers are Inowledged Tampa aboard the ship, Jose Gasparilla, the only pirate ship in the world, makes for an interesting film. Musical background is largely from Gilbert and Sullivan's "Pinafore.

Sterling Television Co. is undertaking distribution of b w prints over TV stations in the Northeastern quadrant of the U. S. Color prints are available from Ye Mystic Krewe of Gasparilla, P. O. Box 1514, Tampa, Florida.
What is the secret of mutual understanding and cooperation? The answer is impressively illustrated in the Eastman Color motion picture "Production 5118" written and produced by Wilding and sponsored as a public service by The Champion Paper and Fibre Company. While the picture offers no easy cure-all for the many ills to which human relations are subject, it does make a constructive contribution to better understanding—between industry and public, between Management and Labor, and between individuals. The story presents a modern, progressive industrialist and some of the critical problems he innocently creates through failure to understand and be understood by his associates and employees. But, as the audience is advised from the screen: "You've got to realize that this picture is not only about Mr. Baxter and his corporation; it is about every person and every corporate entity, including you—no matter who you are or what you are."
People Make News

Name Dunn, Racusin to New Posts at RCA Custom Records

* Two major administrative changes in the RCA Victor Record Division have been announced.

Emmett Dunn, Controller for the record company since 1951, has been named Manager, Custom Records Administration, a newly created post. James P. Davis will continue as manager, Custom Record Division, Norman Racusin, formerly Manager, Financial Operations, has been appointed Controller to succeed Mr. Dunn.

Mr. Dunn, a graduate of Temple University and a Certified Public Accountant, joined RCA Victor in 1941 as an accountant. Mr. Racusin was graduated from Penn State in 1941 and later attended the Harvard Graduate School of Business. He came to RCA Victor in 1950 as a budget analyst.

Eastman Kodak's Henry Hood Honored by Standards Assn.

* Henry J. Hood, Eastman Kodak Company, Rochester, N. Y., was honored by the American Standards Association recently in recognition of his accomplishments in the development of American Standards.

He represents the Society of Motion Picture and Television Engineers on the Standards Council, responsible for the technical program of the ASA. The Council works to assure that all standards projects are national in scope and representative of all groups concerned.

Hood is one of some 30 representatives of national technical societies, trade associations and consumer groups holding membership on the council. His citation read:

"The American Standards Association presents this certificate in recognition of contributions to the establishment of voluntary standards and in appreciation of sound advice and devotion of energy to the furtherance of the standards movement as a means of advancing the national economy."

* * *

Buckeye A-V Dealers Elect Officers at Columbus Meet

* Mahlon Martin of the M. H. Martin Company, Massillon, Ohio, was elected president of the Buckeye Audio-Visual Dealers Association at its meeting in Columbus, Ohio, January 7. The National Audio-Visual Association has announced.

Other officers elected by the Buckeye group include Vernon Birdsell, Birdsell Audio-Visual Co., Cincinnati, vice-president; and Vere Smith of Vere Smith's Audio-Visual Service, Athens, secretary.

Some 16 a-v dealers from the State of Ohio have membership in the Buckeye Audio-Visual Dealers Association, which meets regularly every other month. Activities of the two-year-old group include joint advertising, audio-visual service standards and cooperation with the state audio-visual program.

* * *

Chrysler Appoints Howard Back Supervisor of Television News

* Appointment of Howard K. Back as Supervisor of Television News for the Public Relations Department of Chrysler Corporation was announced recently by James Cope, Vice-President in charge of Public Relations.

Mr. Back, former news editor of Telename New York, will have the responsibility of serving the needs of television network news programs and theatre newsreels. He will work under the direction of Thomas P. Marker, manager of the corporation's Motion Picture Section.

In his Telename post, Mr. Back for four years had charge of plan-

* * *

Howard K. Back

* * *

Extra Copies of Production Review Now Available

* Additional copies of the 6th Annual Production Review may be obtained, while the supply lasts, at $2.00 each, postpaid. Order from BUSINESS SCREEN, 7064 Sheridan Road, Chicago 26, Illinois.
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But our great pride is our men. Without exception, every man at CFI is an expert at his job.
Sight and Sound of the News

Dingwall, New York publishing executive, who held the Information Agency post for over a year and who resigned to return to private business.

The Agency’s Office of Private Cooperation, which Reynolds heads, encourages private American groups, business firms, labor organizations, communities, civic associations, non-profit groups and individuals in activities that further international understanding and goodwill. These projects include letter writing, overseas advertising, mail inserts, exhibits, town affiliations, tourist orientation, and the collection of books and magazines for overseas distribution.

In announcing the new appointment, Streibert said: “We are more than gratified that the Information Agency is to have the services of a man with such long experience and broad contacts in the business field. His background and standing will, I am sure, prove most valuable in stimulating increased cooperation between private organizations and the government in support of the United States overseas informational program.”

Reynolds is a founder of the journalism department of the University of Iowa and began his career as a newspaperman in Des Moines. He served as a press officer with the AEF in World War I, was managing editor of the Paris Edition of The Chicago Tribune in 1920, and later worked on New York newspapers. From 1922 to 1929, he was a career U.S. Foreign Service officer at Halifax, Nova Scotia, and Stuttgart, Germany. He joined Standard Oil in 1929.

In 1945, Reynolds received the national award of the predecessor organization of the Public Relations Society of America, of which he is a director in the Chicago chapter. He was chairman of the National Oil Industry Information Committee in 1949, and received the degree of doctor of laws and letters from Carthage College in 1952.

**Ford SlideFilm Wins Award from Suggestion Systems Assn.**

Ford Motor Company and E. I. du Pont de Nemours Corporation each earned a top award from the National Association of Suggestion Systems at the recent NASS Convention in Cincinnati.

The awards were made in recognition of the excellence of the Ford and du Pont suggestion system promotional campaigns.

The Assistance Supervisor, a sound slidefilm produced by the Ford Suggestion Programs Section and the training department of the Industrial Relations staff, won the award for Ford.

The award-winning slide film is in use throughout the Ford Company as supervisory training material.

**Modern Moves Midwestern Film Booking and TV Offices**

The Midwest regional sales office of Modern Talking Picture Service, Inc., national distributors of business-sponsored and television films, has moved to Chicago’s new Prudential Building.

Client contact and service will be handled out of the new office by Richard M. Bough and Arthur R. Back. The Midwest regional office address is: Prudential Plaza, Chicago 1, Illinois. The telephone number is: Delaware 7-3252.

The Chicago Division also has announced that Modern’s regional (Chicago) 16mm film library has moved to 216 East Superior Street, Chicago 11, Illinois. The telephone number is: Superior 7-0383.

Modern’s Television Division branch remains at 420 North Michigan Avenue, Chicago 11, Illinois. The telephone number is: Delaware 7-3761.

The regional film library distributes sponsored films to schools and 16mm audiences of all types. The television branch is Modern’s Midwest hub for tv films, trafficking and service to advertising agencies.

**Theodore H. Markovic Named Manager of NBC Film Exchange**

Theodore Markovic has been named manager of the NBC Film Exchange, Frank C. Lepore, NBC Film Division’s manager of film and kinescope operations announced recently.

Markovic will manage the newly completed NBC Film Exchange, in Englewood Cliffs, New Jersey, embracing distribution, storage and inspection of tv film and kinescope prints. The normal traffic at the NBC Film Exchange now is upwards of 1,200 prints a week — including NBC Film Division syndicated programs, kinescopes of live NBC television network film shows.

A former film editor for Fox Movietone News and film manager for WPXI, Markovic joined NBC in 1953. Under his supervision, the NBC Film Library was developed to its present stature as the “largest tv film library in the industry.”
To American industry, the subject of automation is of prime interest today. A relatively new word, the principle was first applied 175 years ago. Since then, the idea of continuous automatic production has developed until such diverse products as pretzels and engine blocks are made entirely by this method. In presenting the story of automation to American businessmen, to show how it can be employed by small as well as large factories, in whole or in part, General Electric has sponsored the motion picture, "This is Automation," in which a continuous flow of ideas produces a new concept of this subject's importance.

*Raphael E. Wolff
STUDIOS, INC

"This is Automation" is the 10th Anniversary picture in the General Electric series, "More Power to America." We are as proud to have produced it as we were the first picture in the series in 1946.
Jamison Handy Forecasts Record '56 at Awards Meeting

Addressing the members of his organization at its annual service awards meeting held recently in Detroit, Jamison Handy, president of the Jam Handy Organization, looked forward to a record-breaking 1956.

American business invested approximately $70 million in 1955 in motion pictures and other audiovisual tools to support sales presentations and training activities, and may exceed this record during the present year, he said. He asserted that $90 million would be a conservative estimate for 1956.

Mr. Handy said that his organization's 44th year of operation finds business generally recognizing that the transmission of information and ideas accurately and quickly by means of motion pictures, by dramatizing products and programs, and by other visual means, may be one of the deciding factors in a company's success.

"The greatest economic loss in the United States," he said, "is in the evaporation of experience, the inefficiency in the transmission of instructions and ideas. In our time there need not be a drop in voltage between the central office and the periphery of an organization, whether it be a distributive or a production operation."

Six members of the organization joined the "Jam Handy 25-year Club" at the meeting and received awards for 25 years of consecutive service with the organization. They are: Allan Gedelman, treasurer; William Thuin, in charge of motion picture and slide-film inspection; Richard Purnell, art director in charge of printed materials; Carl Gustafson, slide and slide-film production layout; Magdeline Ward, assistant to the head of the slide-film department, and George Mackness, slide-film cameraman.

Addressing members of the Jam Handy Organization at that company's annual service awards meeting held recently in Detroit is Jamison Handy, president (standing at right). On stage are members of the Jam Handy "25-Year-Club," including new members seated in front row.
WHY 7 OUT OF THE 10 TOP-RANKING* TV SHOWS IN AMERICA USE J. G. McAlister LIGHTING AND PRODUCTION EQUIPMENT

REASON: Only J. G. McAlister equipment embodies all that is new today in the lighting field. In spot equipment, for example, only McAlister combines these three important advantages: (1) Permo-Lock Mirror for positive mirror alignment; (2) Lifetime Beam Pilots to guarantee flare-free, spill-proof lighting; (3) Convenient, Easy-Action focus controls both front and rear.

NEW! Colorful, catalog-brochure, "New Dimensions in Controlled Studio Lighting."
NEW! 16 page booklet describes Crab Dolly operation in detail. For free copies, write today.

*Based on recent ARB Audience Composition Studies of Network Situation Comedies.
1. I Love Lucy ........... 44.8
2. Honeymooners .......... 34.2
3. December Bride ........ 32.7
4. Our Miss Brooks ........ 29.3
5. Burns & Allen ........... 28.5
6. Life of Riley ............ 26.2
7. Make Room For Daddy .... 21.9
8. Bob Cummings .......... 20.9
9. Meet Millie ............. 20.6
10. Father Knows Best .... 19.6

The newest, most advanced lighting and production equipment is made by
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Canadian Producers Association Elects Fraser President for 1956

Graeme Fraser of Crawley Films Limited, Ottawa, has been elected 1956 president of the Association of Motion Picture Producers and Laboratories of Canada. Arthur Chetwynd of Chetwynd Films Limited, Toronto, was elected vice-president and D. M. McClymont of Ottawa is the new secretary-treasurer.

Elected to the board of directors during the Association's annual meeting in Toronto, January 27, were: Spencer Caldwell, S. W. Caldwell Limited, Toronto; Ralph Foster, Batten Films, Toronto; J. J. Chisholm, Associated Screen News Limited, Toronto and Wallace Hamilton, Trans-Canada Films Limited, Vancouver.

The meeting approved a proposal to retain Gruneau Research, an independent Toronto firm, to conduct a survey of advertising and agencies across Canada, to learn from them how film producers can best serve their needs. The survey is expected to be completed in two months. The Association expressed belief that personal, confidential contact with a representative group of clients will provide the industry with many suggestions and constructive criticism.

A new Public & Industry Relations Committee will deal with the results of the opinion survey and recommend a course of action. A committee was appointed to study the growing number of requests by charitable organizations for work by the film industry on a gratis basis, and to recommend Association policy in this regard.

Acceptance of two new companies brought the Association's membership to a total of 32. This represents over 30% of the Canadian motion picture industry. Association policy is to accept as a member any firm, partnership or corporation engaged in Canada as a motion picture producer or laboratory.

President Fraser emphasized the position of the motion picture industry today and the recognition of the Association by sister organizations, the government and other agencies. He cited as noteworthy that many people making up the highly competitive Canadian film industry can meet on a common ground to resolve important considerations affecting their industry.

Members and guests also listened to A. Davidson Dutton, chairman of the Canadian Broadcasting Corporation board of governors, speak on "Films for TV in Canada." He called for closer cooperation between the CBC and private film producers.

Campbell Named PR Director of Standard Oil, Indiana

Don Campbell has been appointed director of public relations of Standard Oil Company (Indiana), following the retirement of Conger Reynolds, now with the United States Information Agency. (Reynolds' new appointment is told elsewhere in this issue.)

Three other executive changes in the Standard Oil public relations department also were announced. James M. Patterson, an assistant director, was designated director of field services; John Canning, an assistant director, was appointed director of information services and Robert Siebert, copy chief, was named editorial director.

Prior to his promotion, Campbell had been serving as an assistant public relations director. He joined Standard Oil in 1949 after public relations work in New York. He also had been a news editor of Detroit and Miami (Florida) newspapers.

Patterson joined Standard in 1946. Previously, he was an executive of the Boy Scouts of America in New York City and Atlanta, Georgia. Canning has been a department member for 20 years. Earlier, he served the Associated Press and Iowa newspapers and radio stations. Siebert came to Standard in 1947 after newspaper work in Tulsa, Oklahoma.

Academy Award Nominee Roizman to Robert Lawrence

Morrie Roizman has joined Robert Lawrence Productions, Inc., New York, as supervising film editor. He formerly was chief editor of The March of Time. Last year, his production, Rembrandt—A Self Portrait, won an Academy Award nomination for the best documentary short. Roizman is the president of Motion Picture Film Editors.
Vitality is always an essential quality of a successful film. This is especially so today on television where your story must present itself in immediate competition for audience interest and retention.

Sound Masters' wide experience in creating films that are favorably remembered is your assurance that, whatever your product or purpose, we will produce for you a film that will do its job.
Along the Film Production Lines

Timber Engineering Company
Pix Explains Rise in Wood Use

★ Important results of research in the use of wood in the building of homes, schools, churches and many new kinds of commercial structures are featured prominently in Coming Out of the Woods, a 21-minute film sponsored by the Timber Engineering Company, research affiliate of the National Lumber Manufacturers Association.

Produced in color and black/white editions, Coming Out of the Woods shows what research by the Timber Engineering Company laboratories has accomplished in the more extensive and practical utilization of wood, and in the development of new glues for laminating.

Quality control in marine lamination of the Navy's wood mine-sweepers is illustrated as is the Teco ring which is said to insure practical and economical construction of wooden frame buildings. Outdoor storage of bulk-piled lumber and the new all wood truck bodies are depicted in this production by Bray Studios, Inc., of New York.

Coming Out of the Woods is available on free loan as a public service to television stations in the United States only. It is being offered to industrial and civic organizations, government departments, schools. The only cost involved is return transportation.

Requests for black/white prints for tv and color prints for general distribution are to be sent directly to the producer: Bray Studios, Inc., 729-75th Ave., New York 19, N.Y. The studio advises film users to give alternate looking dates, allowing for as much leeway as possible. Films must be used and returned promptly after showing, as bookings are closely scheduled.

* * *

Yeomans Vertical Pump Explained in Sound Slidepix

★ Applications and construction features of vertical wet pit pumps are explained in The Choice is Yours, a 15-minute sound slidefilm sponsored by Yeomans Brothers Company, Melrose Park, Illinois, manufacturer of pumps and sewage treatment equipment.

In case-history style, the slidefilm pictures and discusses such special features of Yeomans Vertical Wet Pit Pumps as: "diving bell" construction which protects motors, controls and thrust bearings from flooding; the "Labri-Vac" system which "increases pump life 10 to 12 times;" jacketed stuffing boxes for cooling, heating or pressurizing on special applications and a "stay primed" design.

This little session of instructive closeups and comment is designed to prove the superiority of the sponsor's vertical submerged pump over other pump types, prove that the features displayed mean easy adjustment and maintenance. The slidefilm was produced for Yeomans Brothers Company by Atlas Film Corporation, Oak Park, Ill.

Almeq for engineers, architects, company training groups, professional associations, schools and colleges, The Choice is Yours may be booked by contacting local Yeomans representatives or the Company at N. Ruby Street, Melrose Park, Illinois.

* * *

Allen Mfg. Company Picture Shows Threaded Fastener Use

★ The Allen Story, a 25-minute color motion picture, is being used as a promotion by the Allen Manufacturing Company of Hartford, Connecticut. The film shows the development and application of threaded fastenings from their earliest use in Greek and Roman times to the present. Early manufacturing methods, and how they have been refined into today's high precision threading are depicted.

The film is aimed at designers, engineers, production people and manufacturers whose products require fasteners. A large portion of the film is devoted to specific applications of socket screws to a wide variety of products, running from large machine tools to miniature precision devices. Applications are shown in full detail and the film has many practical suggestions which the viewer can apply to his own products.

Focusing on hex-socket set screws, cap screws and other hex-socket fasteners, the film tours the manufacturing processes in an up-to-date, complete hex-socket screw shop. The modern, cold-drawing process is featured, showing how this forming method preserves the fibers of steel uncut throughout the screw.

The Allen Story is available on free loan from Advertising Department, The Allen Manufacturing Company, Hartford 2, Conn.

BUYERS READ BUSINESS SCREEN
A new educational-entertainment motion picture "Let's Roll with the CHAMPIONS" features the championship "Budweisers" and veteran sportscaster Bill Stern. It's an Atlas Film Corporation production sponsored by Anheuser-Busch, Inc.
...miraculously...blown up to wide screen size" (from 16mm)

We appreciate such comments on our work, however, blow-ups from 16mm that render superb results in 35mm is the rule and not the exception at FilmEffects of Hollywood.

Apparatus Division Formed, Kodak Sales Dept. Revamped

* Formation of an Apparatus and Optical Division and a realignment of the sales department has been announced by Eastman Kodak Company.

Located in Rochester, the Apparatus and Optical Division includes two of the company’s manufacturing plants in that city—the Camera Works and Hawk-Eye Works. These plants manufacture cameras, optical instruments and photo accessories.

Sales functions relating to the apparatus service, military and special products, still cameras, Cine-Kodaks, professional apparatus photo-accessories and special products have been transferred to the new division. The division will have its own financial, accounting and related departments.

Newton B. Green has been named general manager of the new division, Theodore F. Peavey is director of sales administration and Joseph R. Allendorf is director of dealer distribution, both newly established posts.

Peavey is responsible for professional goods, sales, medical and cellulose products sales, government, photographic sales, photographic chemical, photofinisher and amateur sales and wholesale distribution. He has charge of sales service, sales office procedures and general policy and activities of the wholesale branches.

Allendorf is handling sales promotional activities, operational functions of wholesale branches, and the company’s sales training center in Rochester. He will coordinate the activities of Kodak salesmen in the distribution of photographic products through wholesale branches.

WGN-TV’s Film Treated, Put in Time Capsule for Year 2000

* Labeled “Do Not Open Til the Year 2000,” a specially-treated 16mm sound motion picture, has been placed in a time capsule and buried in Chicago’s new Prudential Insurance Building during recent cornerstone ceremonies.

The film, a WGN-TV newsreel, was included with other items of historical and commercial interest that were placed in the time capsule which is encased in concrete. The film has been doubly preserved—having been treated by an exclusive Rapid Film Technique process.

Specialists in rejuvenation and preservation of film, Rapid sent the future-bound print through its Rapidtreat process—a protective coating that guards the film against damage.
Through these pages pass the most astute buyers of commercial motion pictures in the world.

We have been privileged to serve a great many of these buyers during the years since 1933; and resultant “repeat business” has been a large factor in our continuing, successful operation for 23 years.

We ask for the opportunity to present our facilities, experience and qualifications as your producer.

AUDIO PRODUCTIONS, INC.
Film Center Building
630 NINTH AVENUE
NEW YORK 36, N. Y.

Frank K. Speidell, President • Herman Roessler, Vice President • P. J. Mooney, Secretary • L. W. Fox, Treasurer
Producers-Directors: L. S. Bennett • Louis A. Hanousek
Alexander Gansell • Earl Peirce
Sheldon Nemeyer • Erwin Scharf
in 16mm color prints...

FIRST IMPRESSIONS ARE IMPORTANT!

YOUR ASSURANCE OF BETTER 16mm PRINTS

The cost of your 16mm color film production warrants highest quality 16mm Color Release Prints. Color Reproduction Company’s 17 years of specializing exclusively in 16mm color printing has earned it a reputation for guaranteed film quality which is the Standard of the 16mm Motion Picture Industry. This year let Color Reproduction Company make your 16mm Color Prints!

Color REPRODUCTION COMPANY
7936 Santa Monica Blvd., Hollywood 46, California
Telephone: Hollywood 4-8225

Ansco Names Three Executives to Management Assignments

Three new managerial appointments have been announced by Ansco, photographic division of General Aniline & Film Corporation: Robert M. Dunn as acting general sales manager, Herbert A. MacDonough as manager of professional sales, and Harold C. Harsh as manager of operations—a newly created position.

Dunn has been with Ansco since 1931 and has been the company’s assistant general sales manager since 1943. He replaces William Balch who has resigned to become president and general manager of the David White Company in Milwaukee, Wis. Dunn is widely known in the photographic industry. He has been active in the National Association of Photographic Manufacturers and other trade and professional photographic organizations.

Herbert A. MacDonough

MacDonough joined Ansco in 1938 and has held numerous executive positions in the company’s technical and sales departments. In his new position, he will direct sales of the company’s films, cameras, papers and chemicals to industrial, press, commercial and portrait photographers in the United States and Canada.

Harsh moves to his new position after serving as production manager. As manager of operations, he will direct and coordinate the activities of Ansco’s camera plant, paper plant, film plant, warehousing and industrial engineering departments.

From 1946 to 1939 Harsh was manager of the chemical development department. After World War II, he was sent to Germany at the request of the Department of Commerce to investigate progress in color photography there. Harsh is a Fellow of the Society of Motion Picture and Television Engineers and a Fellow of the Photographic Society of America and a member of several scientific groups.
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
- Consolidated Cigar Corporation
- Dewey & Almy Chemical Company
- The Fuller Brush Company
- General Electric Company
- Gilbert & Barker Manufacturing Company (Sub. of Standard Oil of New Jersey)
- International Silver Company
- Jones & Lamson Machine Company
- Massachusetts Dept. of Commerce
- Monsanto Chemical Company
- New Departure, Div. General Motors Corp.
- New England Confectionery Company
- New England Mutual Insurance Company
- Pratt & Whitney Company, Inc.
- Raybestos-Manhattan, Inc.
- Rhode Island School of Design
- Simplex Time Recorder Co.
- Vermont State Development Commission
- United Church of Canada
- Congregational Christian Churches
- Jordan Marsh Co.

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.
Sight and Sound

NEWS OF GENERAL INTEREST

Quality Promotion Theme in
Henry Strauss Announcement

* Refreshing producer-promotion is contained in a smart-looking mail announcement of a “new home” for Henry Strauss & Company, Inc.—now at 31 West 53rd Street, New York 19.

Announcement of new quarters ordinarily relates new physical requirements to business expansion with emphasis on sales increase and heightened activity. Such growth is news worthy and justifiable.

The Henry Strauss announcement makes use of the physical growth fact but describes it as a result of its own internal growth in fidelity to a permanent producer concept—that these producers are communicators of ideas and that their unchanging yardstick is the “growth of the individual.”

In quiet but effective art, the company card emphasizes that “we’ve changed the where . . . but not the what or how!” The where is a completely converted five-story brownstone building which will “allow us to put at the service of our clients the advantages of more space . . . more efficiently laid out for the coordination of creative and productive facilities . . . without increased overhead.”

This way, the studio leads into a timely restatement of its services and abilities—verified by a list of continuing sponsors. Simply, the announcement indicates that the company has increased in size and scope because it has remained faithful to its basic philosophy and quality of method. As much could be said for a number of companies. Henry Strauss & Company made a point of saying it.

Sam Browning, Vice-President of The Camera Mart, Dies Jan. 4

* The sudden death of Sam Browning on January 4 was announced by the Camera Mart, Inc., New York, the corporation of which Mr. Browning was vice-president.

In addition to his position at Camera Mart, Mr. Browning was a member of Local 643, IATSE, cameraman union. Originally a motion picture photographer, he later changed to a still cameraman and worked on many major film productions in the East. He was well-known to production companies and to many cameramen in this country and in Canada.

Management of the corporation is being continued by his brother, Irving Browning, president, and Samuel Hyman, general manager.

The contract officially joining Sterling-Movies, U.S.A., was signed above by Sophie Hohne, as its new head Charles F. Dolan (left) and Saul Turell, president of Sterling, look on.

Movies, U.S.A. Consolidates With Sterling’s Film Division

* The consolidation of the Industrial Film Division of Sterling Television Co., Inc., with Movies, U.S.A., was announced last month. The new division will be called Sterling-Movies, U.S.A., and will be headed by Charles Dolan.

Coming to Sterling-Movies, U.S.A., at the same time is Sophie Hohne, the founder and director of Movies, U.S.A. Miss Hohne started the company in 1950 and has built it to its present position as distributor for a good many of the leading industrial, commercial, and travel organizations.

Miss Hohne has an extensive background in the distribution of films including a seven year period with the March of Time. During the last four years she was head of its 16mm Forum Edition. Miss Hohne will direct the activities of both the non-theatrical and television distribution of the new firm.

The Industrial Film Division, founded by Saul J. Turell, president of Sterling Television Co. and Mr. Dolan just two years ago, is recognized as one of the leaders in the syndication of public service films to television. Similarly, Movies, U.S.A., has been one of the distributors in the non-theatrical field.

Concurrently the appointment of Frank O’Halloran as Sales Manager for the division was announced.

Mr. O’Halloran joins Sterling after three years with the Repton-Dickenson Co. where he concentrated on sales and marketing.

Church Pix Field Booms

* The church films field, which now totals 75,000 outlets, will increase to approximately 125,000 within five years, according to Paul F. Heard, feature film producer for the Broadcasting and Film Commission of the National Council of Churches.
Paragon was chosen...

for
- an imaginative script
- outstanding photography
- sound of the highest quality

and here’s what top management thinks of “Pianorama”—
WORLD SCENE

R. H. Kulka, Victor Export Exec
Goodwill Ambassador of Films

One of several Americans navigat-
ing the hemispheres in the world-
wide expansion of the educational
film medium is R. H. Kulka, a vice-
president of the Victor Animate-
graph Corporation, Davenport, Iowa
and its export manager.

Kulka is a film pioneer and world-
explorer: a pioneer in motion pic-
ture use for education, religion, in-
dustry and entertainment overseas:
an explorer of the sales possibilities
for American-made film and equip-
ment to implement these programs.

His 15th Year of Service

The Victor veep has represented
his company for over 15 years in
export markets. During these years,
he has been just about everywhere
in the free world to initiate film
programs. Recently he toured Cen-
tral and South America and now he
returns from a five-month research
trip to the Continent, Mediterranean
Area and North Africa.

Part of his time is spent lecturing
authorities of education, religion
and industry on film use. He con-
centrates on reaching the interior
where the photo-educational aid is
most in need. Kulka speaks five
languages and is able to pick up the
local dialect — smoothing his path
of AV communications.

Finds Warm Reception Abroad

Kulka has found warm response
to his ideas and says that Ameri-
cans are well received in the
countries he has visited. He says
that the excellent work done by the
United States Information Service
and Point 4 Education Program has
done immeasurable good for the
United States and that these agencies
have fostered demand and accept-
ance of audio-visuals in depressed
areas.

Kulka’s role also is that of an
ambassador. He reports that he and
his wife, who accompanies him,
ever have difficulty seeing the
highest government officials, no-
bility, industrialists and religious
leaders. He relates that these leaders
are conscientious about educating
the masses and welcome any sug-
gestions for improvement of their
programs.

Usually Kulka’s first stop in any

25 Slidefilms Prepared for
Work Education in Sudan

Twenty-five slidefilms have been
prepared for use by the govern-
ment Fundamental Education Officers
in the Sudan. They were developed by
Alexander Shaw, UNESCO expert.
Shaw has advised the Ministry of
Education on the establishment of
an audio-visual aids division. Local
personnel have been trained to han-
dle all phases of filmstrip pro-
duction.

To date, slidefilms produced in-
clude Why Be Illiterate? and a Ways
of Living series, illustrating days in
the lives of people doing different
kinds of work. Films on government
and agriculture also have been
produced.

Though the adult audiences of
Sudan were more amused by films
in cartoon form, they preferred
those based on photographs as
being more realistic. Shaw reported.

Danish Studio Has 1200 Credits

* Including several films on Green-
land, Minerva-Film, Copenhagen,
Denmark, has produced over 1,200
documentary films since its found-
ing in 1936. The company is headed
by Torben Madsen.
A Message of interest to:
Motion Picture Producers,
Distributors, Advertising Agencies,
Sponsors, Film Libraries,
TV Film Producers and Distributors.

Peerless Services include:

Peerless Protective and Preservative Film Treatments
Release Prints, Trailers, Television Shows on Film, Kinescopes, TV Commercials, Theatre Screen Advertising, Prints for Continuous Projection Negatives, Masters, Originals, Filmstrips, Transparency Slides, Microfilm

Film Reconditioning
Shrinkage Reduction
Scratch Removal
Relumidification
Cleaning and Repairs

Film Library Servicing
Shipments, Inspection, Cleaning, Repairs, Inventory and Booking Records, Storage

Servicing TV Shows on Film
Insertion of Commercials, Shipments to Stations, Booking Records, Follow-up, Inspection on Return, Cleaning, Repairs, Replacements, Storage, Substitution of Commercials, Reshipments

Film Distribution Servicing
Storage pending orders, Inventory Records, Shipments to Purchasers

Filmstrip Packaging
Breakdown of rolls into strips, Packaging in cans, Labeling, Boxing of Sets, Storage pending orders, Shipments

PEERLESS TREATMENT is a boon to all film. Without such protection, your film is much more susceptible to damage . . . and damaged prints can distract audiences. "Peerless Treatment" is a good specification to include in all your purchase orders for new prints.

And, if some of your prints have had hard use, call on PEERLESS RECONDITIONING to salvage them. Our skilled staff and special equipment can do wonders to restore them to good condition . . . not only your prints, but also your negatives and originals.

Inspection • Cleaning • Scratches removed
Perforations repaired • Splices remade • Curl or Britteness remedied
Shrunken originals restored to printing tolerance

PEERLESS FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, N. Y.
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

22 YEARS EXPERIENCE IN SAFEGUARDING AND RECONDITIONING FILM

PEERLESS TREATMENT available also through Official Licensees in
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NEW YORK • PORTLAND • SAN FRANCISCO • ST. PAUL • WASHINGTON
Berne • Brussels • London and Denham • Mexico City • Sydney • The Hague • Toronto
Postal Operations Advises
Special Handling for Films

A sponsored film program may be jeopardized by late deliveries of the films to prospective audiences. Recent discussion in the U.S. Bureau of Post Office Operations have turned up some concrete suggestions which should help the film sponsor and distributor to reach audiences on time.

Whenever possible, it is recommended that films be shipped special handling, when parcel post is used. All such film shipments are placed in first class mail sacks which always receive earlier attention.

Label design is important to avoid confusion in the post office. It is also helpful if you color code your film shipping cases by choosing a particular color. Choose a color and paint the edges of the case.

Try to have your film delivered to the post office early in the day rather than five or six o'clock in the evening.

The Post Office Department has a new setup which divides the United States into 15 regions each of which has a regional director. Local postmasters no longer contact Washing- ton with mail problems but take the problems up with the director of their region. Regional directors are located in: Atlanta, Ga.; Boston, Mass.; Chicago, Ill.; Cincinnati, Ohio; Dallas, Texas; Denver, Colo.; Memphis, Tenn.; Minneapolis, Minn.; New York, N.Y.; Philadelphia, Pa.; Portland, Ore.; St. Louis, Mo.; San Francisco, Cal.; Washington, D.C.

In addition to the 15 regional directors, there are approximately 30 to 90 district managers located in smaller cities throughout the United States. By contacting the postmaster, the sender can learn the name of the district manager and it is suggested that the sender meet the postmaster for discussion of the local mailing problem. Bring the postmaster's attention to concise examples rather than generalities. Study the problem over a period of time so that areas giving the worst service can be pin-pointed.

Often, “late delivery” problems are not the fault of the postal service. The film user may not be returning films on time. Unless returns are metered and insured mail parcel post, such shipments are not dated and there is no way to check on user laxity.

Retains Public Relations Firm

Color Illustrations, Inc., producers of visual color presentations for business, service and industrial organizations, has retained The John Morrissey Gray Co. as public relations counsel.
FOR FILMS THAT BRING RESULTS...

MOTION PICTURE PRODUCTIONS FOR OVER 15 YEARS

1187 UNIVERSITY AVENUE
NEW YORK 52, N. Y.
Ludlow B-5100

...A DEPENDABLE, EXPERIENCED ORGANIZATION...FULLY EQUIPPED AND STAFFED TO PRODUCE BOTH LIVE AND ANIMATED FILMS.

PUBLIC RELATIONS • SALES PROMOTION • TRAINING • TELEVISION SHORTS AND COMMERCIALS

BROCHURE AND SAMPLE FILMS ON REQUEST
Cine Equipment Firms of Six Countries Discuss Int'l Group

Representatives of professional organizations in the 16mm-8mm motion picture field in six manufacturing countries met in Brussels, Belgium, January 21, to consider establishment of an international association of "substandard cinematographic industries."

Representatives included men from professional organizations and motion picture equipment and accessory manufacturers in France, Germany, Switzerland, England, Italy and the United States. Speaking for U.S. interests were Adolph Wertheimer, executive vice-president of Radiant Manufacturing Corp. and Ernest L. Schimmel, vice-president of the International Division of Bell & Howell Company, both of Chicago.

Brussels' Chamber Is Host

The group met at the Brussels Chamber of Commerce with Pierre Posso, president of the French National Syndicate of the Substandard Cinematographic Industries, acting as chairman. This meeting resulted from invitation by the French National Syndicate.

Projected aims of the international association proposed by the French Syndicate were stated as: (1) Regular exchange of information between manufacturers; (2) Creation of independent Syndicates of the amateur cinema in manufacturing countries; (3) Complete and universal standardization of all substandard cinematographic material; (4) Joint publicity and all actions which will help to develop the substandard cinematographic industry; (5) Standardization of sales conditions and exchanges.

French Group to Direct

After an exchange of views, the representatives recognized the necessity and usefulness of a union which would form a liaison between all the manufacturers in realizing the outlined objectives. The group unanimously voted for the motion of Bell & Howell's Schimmel: "The direction of the movement, started by the French Syndicate will remain in the hands of France."

The National Syndicate of the Substandard Cinema now is preparing for the next meeting which will take place in September, at Cologne.

The French National Syndicate has advised each delegate to consider himself as a representative of the official organization to which his company belongs. The representative must brief the organization or equipment manufacturers of his country on the meeting already held and get a delegation or single repre-

DISCUSS WORLD CINÉ STANDARDS

Attending the recent international meeting of Ciné equipment makers at Brussels were (clockwise, left to right around table): A. Wertheimer (Radiant, U.S.A.); P. Walbaum, P. Posso (Posso, France); G. Nizoldt (Nizoldt & Kramer, Germany); K. Mommsen (Agfa, Germany); H. Grassman (Photo King, Germany); G. Smagghe (Cimerie, France); W. Stohle (Paillard, Switzerland); H. DeJonge (British Precision, England); E. Schimmel (Bell & Howell, U.S.A.); representative nominated for the next meeting. He must inform the secretary of the new union of his progress in this regard as soon as possible, it was learned. The secretary will issue a list of

names and addresses of all official delegates so they may contact each other before the next meeting.

Booking of Equipment Abroad Offered by Cinequipment Int'l.

American film producers planning production anywhere in Europe, North Africa or the Middle East will be able to book all necessary lighting and production equipment in advance in Hollywood through a new international business arrangement. Similar provisions are forthcoming for producers shooting in South America and the Far East.

Advance bookings will be made here by Cinequipment International, a newly-formed American corporation headed by Walter A. Klinger, who has allied with Dr. Ing. Vaillant of Munich, Germany. Vaillant's Riva labs, sound studios and stages are rated among the finest in Continental Europe, the new organization reports.

Cineequipment International will offer a complete equipment-package which includes the famous J. G. McAlister Dual Steering Crab Dolly, lighting and accessory equipment, Mitchell cameras, Natural's Packaged Lighting, and the latest cutting equipment for 16-35 magnetic-optical sound from 16mm to Cinemascope-size.

Interested producers are advised to phone Hollywood 5-1205.

Greece OK's Film Free Entry

Greece has ratified the international agreement sponsored by UNESCO abolishing duties on educational media. Newsreels, educational films, sound recordings as well as informational literature are exempt from duty if consigned to approved institutions. Greece is the 20th country to ratify the agreement.

Crawley to Bogota, Columbia for Aluminum Housing Film

F. R. Crawley, president of Crawley Films Limited of Ottawa, Canada, left recently for Bogota, Columbia to produce a motion picture on a huge aluminum housing development for Aluminum Ltd. The film will be used by the sponsor in tropical and semi-tropical countries around the world.

Crawley also will spend some time in Jamaica and Haiti in connection with other sponsored films. Crawley's have made films in Jamaica, Trinidad and British Guiana for Aluminum; in Jamaica for the Banana Growers Association and in Brazil for Brazilian Traction Light and Power.

They expect to be doing a great deal more production throughout the Caribbean and South America.

Classics in Color...

- 35mm color release prints
- Kodachrome printing
- 35mm filmsstrips
- 16mm Kodachrome enlarged to 35mm color

Let our Tri Art Color Specialists show you how to make prints that will do a better job.

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BUSINESS SCREEN MAGAZINE
Preferred by PROFESSIONALS... THE ALL NEW

"AURICON PRO-600" for 16mm optical sound-on-film

- Self-blamped for completely quiet studio operation. The whisper-quiet film flow of the "Auricon Pro-600" is silent proof of precision design. Your sound-recording microphone never picks up "Pro-600" Camera noise!
- 600 ft. film magazines with Auricon-Electromatic Take-up, for 16 minutes of continuous "Talking-Picture" filming.
- Synchronous Motor Drive for "Single-System" or "Double-System" Recording.
- $1,497.00 list... for Auricon Pro-600 "Double-System" professional picture-camera with built-in features. Also available at added cost is "Single-System" equipment for Optical Sound-Track-On-Film, "C-mount" Lenses, View-Finders, Film Magazines, 3-Lens Turret, Critical Ground-Glass Focusing, Lens Sun-Shades, Tele-Finders, etc. .
- Sold with 30 day money-back guarantee, you must be satisfied!

Write for free illustrated "Auricon Pro-600" literature and price schedule.

Auricon
A PRODUCT OF
BERNDT-BACH, INC.
6910 Romaine Street, Hollywood 38, California
MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931
**TELEVISION NEWS**

Ike, GOP Team Appear at 50 Fund Rallies Via Closed TV

* Political rallies reached new highs in visual motivation at the start of the Republican Party's 1956 election fund campaign as the January 20 "Salute to Eisenhower" dinners, sponsored by the Republican National Committee in more than 50 cities, were linked by closed-circuit television utilizing special projection systems.

President Eisenhower and other party leaders appeared on large screens (30-foot screens in some places) to coast-to-coast audiences joined by the long "closed" network. One of the biggest gatherings was held at Madison Square Garden in New York City where four theatre projectors simultaneously threw pictures on a "square" of screens in the center of the huge arena. This unique arrangement permitted the capacity crowd to view the program from every angle.

The tv rallies were handled by Theatre Network Television Incorporated. The special television projection systems were designed and produced by General Precision Laboratory Incorporated, Pleasantville, New York. A total of 50 GPL sets were used to present the GOP big guns to party members.

Dage Television to Distribute Singer Industrial Projectors

* Singer TV Manufacturing Co., Los Angeles, has named the Dage Television Division of Thompson Products, Inc., Michigan City, Ind., as United States distributor in the industrial field of projection television. The Singer large-screen tv projectors have been added to the Dage line of tv cameras, monitors, receivers and remote control equipment.

**Color TV Progress More Rapid in 1956**

* Still hampered by large service fees and the costly tube problem, makers of color television receivers predict that 100,000 or more sets will be moved during the first three quarters of '56 as increased color programming takes effect.

In Chicago, for example, the key NBC outlet, WNBQ, will go into all-color programs by April. Several evening shows are already in color. Other network plans also call for color programs.

**NBC-TV Plans News in Color Using 16mm Anscochrome Film**

* Extensive use of a new motion picture color film for television "spot news" coverage is being planned for NBC's "News Caravan" (NBC-TV, Mondays through Fridays, 7:45 p.m., EST.) The film which makes this tele-journalism improvement possible is the new high-speed 16mm Anscochrome motion picture film, released three months ago.

According to NBC executives, availability of this fast and sensitive color film made it feasible to start tests and plan production for "today's color news film today"—color coverage of news events for network use on the same day. "News Caravan" producers are planning to televise selected spot news items weekly in color.

Aside from improving tv news coverage via compatible color news shows, the NBC decision is expected to hasten full-time color television.

"News Caravan" tested Anscochrome daylight type 16mm film as well as a limited sample footage of Anscochrome tungsten film (which will not be available generally for some time) and showed the results at a recent conference of radio and tv news editors in Denver.

The point made with these showings was this: Until now, general spot news coverage in color was not practical because the films available were not fast enough for conditions other than good daylight, and processing ordinarily took days, instead of hours, as needed for same-day coverage. News films shot in color, until now, were limited to feature material and background stories, shot and edited days in advance.

**Motion Picture Unit Director**

An unusual opportunity for man to organize and direct a motion picture unit. He must have experience in animation, slide films and motion pictures. He must be familiar with all types of m.p. equipment and sources; and be able to guide others in the development and execution of industrial training films. Write, giving full history, with photo of yourself. State salary required. Location: St. Louis, Missouri.

**Write Box 56-2B**

BUSINESS SCREEN MAGAZINE

7064 SHERIDAN

CHICAGO 26
G.E. Scanner System Designed to Expedite TV Colorcasting

* Commercial production of a new film and slidefilm system for television stations now is underway at General Electric Company. Designed primarily for color film and slide programming, the new system may be installed initially to handle monochrome film and slides. Additional components can be added at a later date for programming color film and slides.

Originally announced in May, 1954, the new G.E. film and slide equipment has been undergoing refinement at Electronics Park, Syracuse, N.Y., and field tests at television station KING-TV, Seattle, Washington.

The new equipment uses a 16mm continuous motion picture projector, developed by Eastman Kodak Company to function with the system’s electronic flying spot which is its light source and film scanner. Outstanding features claimed for the system are its freedom from registration problems, high light level and automatic, mechanical and optical, shrinkage control — said to allow broadcasters programming of a wider variety of color film.

According to G.E. engineers, the combination of the flying spot scanner system, highly efficient mirrors and a special f 1.6 lens is sufficient to provide ample light for a clean, bright and crisp picture from even the most dense and difficult color film.

All of the parts of the system are designed in building block form. The blocks include a film scanner, a slide scanner and a scanner channel. This design allows a TV station to build its local color film programming facilities one step at a time. The scanner channel is common to both the color film and slide equipment. A broadcaster can install the scanner channel and color slide system for local color advertising. Later, color film generating equipment can be added.

The motion picture projector on which the new system is based makes possible lap-dissolves from one frame to the next by means of a rotating mirror system. These mirrors reflect more than 95 percent of the source light. They are used to cause the film to appear stationary, allowing the system to be started or stopped on any frame without synchronizing the movement of the film with the field rate before the picture is telecast.

The equipment has no difficult color adjustment. Framing is automatically accomplished.

CONTINUED ON PAGE 32

ONE OF AMERICA'S OLDEST... AND MOST PROGRESSIVE... COMMERCIAL FILM PRODUCERS

MOTION PICTURES AND SLIDE FILMS FOR BUSINESS, INDUSTRY AND TELEVISION

OUR CAMERA CREWS TRAVEL NATION-WIDE

Reid H. Ray
FILM INDUSTRIES INC.
2269

NUMBER 1 • VOLUME 17 • 1956
**G. E. Color Scanner:** (continued from page 31)

Completely by electronically moving the raster on the scanning tube rather than by manual framing at the picture gate. Fine framing is performed at the projector control panel. Coarse framing is set at the factory and needs no adjustment in the field. Each film and slide scanning channel has its own flying spot scanner as a light source to assure broadcasters that the entire system will not be out of operation if one light source fails.

**General Precision Lab Set for Industrial TV Expansion**

A number of organizational changes in the Engineering Products Division of General Precision Laboratory, Pleasantville, New York, have been announced by Blair Foulds, vice-president.

Ney Marshall has been assigned to direct sales of television equipment to the industrial and institutional markets in addition to his present broadcast sales responsibilities.

Joseph W. Belcher has been named manager of a newly-created Application Engineering Department, which will be concerned with the invention, creation and development of advanced uses of television equipment.

Stewart T. Pardee has been added to the staff as publicist manager. He will coordinate the company’s publicity and public relations programs in the motion picture, television and military fields in which GPL has an active role.

"These appointments and others to be announced shortly," Foulds said, "emphasize our expanded efforts and belief in the tremendous growth of the industrial and institutional television markets. They provide us with increased sales and engineering applications capacities to meet the demands of 1956," he added, "when we expect industry-wide sales of industrial and institutional television equipment to exceed $5,000,000."

**Sarca, Inc. Completes Five Series of TV Commercials**

Recently completed filmed commercials for television at the Sarca, Inc., Chicago studios include these series:

A series of 10 advertisements featuring the beverage, Seven-Up, through the J. Walter Thompson Company.

Commercials starring two Aunt Jemima products — Buckwheat Mix and Waffle Mix — also through J. Walter Thompson.
picture of a man making a wise decision

PLaza 3-3280
New York, N.Y.
Safety Film Judging Raises Field Standards

How safe is safe? How do you teach safety?
Are accidents ever funny? Will people listen if you always cry “Wolf!”? Does a flaming house emphasize fire prevention? Will audiences identify with the characters in this motion picture?

These and dozens of other questions of fact, theory, degree, motive, technique and effect confront the judges of the annual competition conducted by the National Committee on Films for Safety, sponsored by the National Safety Council.

Judges Selected for Special Knowledge

In a general sense, the questions the safety competition judges must ask themselves are similar to the questions which face judges of any species of informational film. Because safety literally is a matter of life and death, it is fortunate that the National Committee on Safety strives to select judges who are particularly fitted to make decisions in the presentation of safety themes, judges who are acutely aware of the necessity of making valid communications selections in the science of protecting human life.

William Englander, secretary of the National Safety Council, has made the point that “there is no cut-and-dried method of evaluating films on any one subject.” Having checked into the subject of judging with people in the film industry, the committee recognizes that many factors and factor-combinations affect a film’s apparent and real value.

These Are High Points Used in Ratings

Though rating criteria cannot be stereotyped, Englander notes that there is a basic outline of permanent points from which variable rating questions derive. These points are: technical accuracy, audience appeal, effectiveness of intended message, quality of photography and sound, production techniques and the extent of a film’s aid to accident prevention within its field.

The necessity of safety is a part of all of life and therefore, from a specialist standpoint, it has innumerable possibilities of division. For manageability, the Safety Committee currently groups the many kinds of safety films into four main categories—occupational, traffic and transportation, home, general. There are such additional competition breakdowns as “theatrical,” “slidefilms,” “theatrical trailers and tv shorts.”

22 National Groups Are Represented

The National Committee on Films for Safety membership represents 22 national organizations in the diversified field of safety. These include insurance companies, national health organizations, highway safety groups, manufacturing associations, military departments and other civic and commercial organizations.

Judges of the 1955 contest indicate the range of organizational background from which the Committee draws its specialist opinion. These judges were: L. G. Richardson, American Association of Motor Vehicle Administrators; Major C. C. Morgan, Jr., U. S. Air Force; E. H. Breon, American National Red Cross; Captain H. W. Lanzer (continued on page thirty-six).

The achievement of outstanding motion pictures is determined, for the most part, by two items; personnel and facilities. At Screencraft, you’ll find the best of both...completely at your service!

Whatever the film requirement may be...a series of 39 television films for McCann-Erickson, Inc.; a documentary status report to the United States Air Force for the Douglas Aircraft Co.; or TV commercial spots for J. Walter Thompson, Inc.; the Biow Co.; Dancer-Fitzgerald-Sample, Inc.; and the Kudner Agency, Screencraft is proud of its record of achievement in serving and satisfying the nation’s most discriminating advertising agencies and industrial sponsors.

Screencraft Enterprises, Inc.

8470 MELROSE AVE.
LOS ANGELES 46, CALIF.
OLive 3-4460
“For TV film with that live, 3-dimensional look we use Du Pont ‘Superior’ 2!”

says JIM ROSE, Production Chief, Vidicam Pictures Corporation, New York City

“Thousands of dollars are involved in making a one-minute TV commercial, and we have to be sure the motion picture film we use will do the best job. That's why Du Pont ‘Superior’ 2 is our choice for all black and white footage here at Vidicam,” says Production Chief Jim Rose.

“After viewing some rush jobs we completed recently, I was convinced that ‘Superior’ 2 provides the finest quality, depth and roundness I have ever seen in television reproduction!

“Our work is mainly TV commercials, although we shoot sales and industrial films,” continues Mr. Rose. “We do a great deal of appliance photography, in which most items are dead white. Flesh tones of a model would go dark if the film didn't register middle tones accurately... another instance where Du Pont ‘Superior’ 2 turns out an exceptional job.”

George Stoetzel, A.S.C., veteran Director of Photography, adds, “I know I can always count on ‘Superior’ 2 to capture those vital middle tones that I need in every commercial.” Mr. Stoetzel continues, “‘Superior’ 2 provides excellent gradation together with good speed. This lets us use a variety of lighting arrangements without danger of overexposure.”

Take advantage of the many fine qualities of Du Pont Type 926 ‘Superior’ 2 Motion Picture Film in your own work! It's an all-purpose film for both exterior and interior shooting, combining good speed, wide latitude and fine grain.
THE + FACTOR

A Column of Production Notes & Viewpoints for the Sponsor

The most unusual SPOTs before your eyes soon to be viewed are a series featuring "Robby, the Robot," the fabulous Mechanical Man appearing with WALTER PIDGEON in M-G-M's forthcoming science-fiction Cinescope motion picture, "FORBIDDEN PLANET." Filmed at our Hollywood studios for a Quaker Oats Company promotion.

We are pleased to have been selected by Wherry, Baker & Tilden Agency to produce these TV commercials.

These unusual TV-SPOTS (90 sec-1 min-1/2 min) announce a promotional theatrical ticket tieup between Quaker and Metro-Goldwyn-Mayer.

We are extending our CLIENT SERVICES to include a NEW IDEA ADVANCEMENT . . . INTEGRATED LIVE & FILMED Presentations for CLOSED CIRCUIT TV or Hot-Kind repeat projection. Through advancing VISUAL IDEAS using modern electronic developments of our craft, we are better able to ADD another PLUS-Factor to your Conventions or Meetings.

In preparation for production is our newest TV dramatic ACTION-SHOW "Riders of the Pony Express." Soon to be ready for sponsor inquiry.

And, of course, current production on the weekly TV Show "SERGEANT PERS-TON of the YUKON" for Quaker Oats, continues on schedule. The clients are pleased with sales resulting from the high rating of this family show. We feel now that as we are presenting our Spectacular Winter Episodes filmed on natural outdoor locations, this rating will climb even higher.

This is another accomplishment of a producing ORGANIZATION set up to do a thorough creative job to CLIENT REQUIREMENTS in the BUSINESS FILM-VISUAL PRESENTATION-TELEVISION & THEATRICAL FIELDS.

INQUIRY INVITED

The Charles E. Skinner Productions

In New York:
Circle 6-6918-6
In Hollywood:
Hollywood 2-6555

Safeguard Film Awards:

(CONTINUED FROM PAGE THIRTY-FOUR)


How 1955 Entries Were Handled by Jury

Typical of the care with which the Safety Committee conducts its competition is the prescreening and final judging procedure followed by these judges during the 12th annual contest in 1955. A total of 65 entries were accepted. The entire judging procedure consisted of three screenings — five Committee representatives spent an average of four days each in the first screening in Chicago; 17 representatives spent one and one-half days on the second screening and final judging in Washington, D.C.

In this process, the judges called nine top winner films and presented 16 sponsors with Award of Merit certificates for films which merited various special considerations.

Specialists, Experience Aid Selections

Ordinarily, the subcommittee which conducts the preliminary screening are persons who have served many times as judges of contest safety films. Specialists in the various areas of safety assist them in making their selections. The prescreening group writes reviews of all entries to guide the final judging committee.

Meeting as judges, Committee representatives come to their "bench" qualified by experience in audio-visual education and or fundamental interest in safety. Englander has reported, Most of the judges have been on the Committee for more than five years.

Allowing for basic film-type differences within a classification, the judges may select as winners films outstanding either as instructional tools or inspirational motivators. If the judges decide that none of the entries in a particular category are of plaque-calibre, no plaque is awarded.

Under a continuity of Committee direction dating in its present form back to 1945, the safety films clear, as it were, through a district and supreme court. Those declared winners have the judicious stamp of vindication by men versed in the theory and law of safety discipline, in the standards of good audio-visual treatment.

**

Crusade for Freedom Motion Picture Gives Clues to Soviet Balloon Tale

Besides exposing some Soviet film-bunkum via film, the new Crusade for Freedom picture, Radio Free Europe, reported elsewhere in this issue, would appear to throw light on the recent exchanges between Moscow and Washington regarding balloons.

Russia charged the United States with responsibility for propaganda-lealet-carrying balloons which have been floating into the Communist sphere. The United States Government disclaimed responsibility. The U. S. did owe to a Russian charge of launching weather balloons from Germany and Turkey and promised that the U. S. will "seek to avoid" launching additional balloons in the disputed border area.

**

Dick Durrance says:

"I was enthused and deeply impressed with your music score for our film: "BIRDS TO AUSTRIA" for Pan American World Airways... It is a pleasure to meet someone who is inspired in his own work."

Dick Durrance Films
Aspen, Colorado

corelli - jacob

FILM MUSIC Inc.
1600 BROADWAY
NEW YORK 19, N.Y.

JUdean 6-6473

B U S I N E S S S C R E E N M A G A Z I N E
Any work of Art — or ingenious job of craftsmanship — involves four undeniable factors — PURPOSE — SKILL — TIME — COST.

Frequently new clients ask us “How much would it cost to make a motion picture?”

Well, obviously, the answer to that question is another question “What is the PURPOSE of your picture?”

Upon learning this, we, as Producers, determine how much SKILL and TIME it will require to make your specific story and the COST then will be fixed fairly, based on predetermined estimates and known factors.

But there are pitfalls for the unwary client. For example, instead of going to an accredited ORGANIZATION in the business film field, a sponsor might be attracted to an “office-in-the-hat” operator whose only skill is in his conversation and whose only overhead is the rental of desk space. The price quoted will be absurdly low and the promises high.

However empty promises don’t work miracles in film production, nor in any other medium. COST must always be commensurate with QUALITY. These two factors have always been, are now and will continue to be in good balance when you deal with a proven ORGANIZATION.

Such an organization is The Charles E. Skinner Productions comprised of experienced specialists who can work within budgeted TIME to produce films of resultful QUALITY — at fair COST.

++ These considerations are part of THE FACTOR which distinguishes The Skinner Organization ++

The Charles E. Skinner Productions

General Offices and Studios
6226 Yucca (at Argyle)
Hollywood 28, Calif. • HO. 2-6655

Rental Studio Facilities
New York • Detroit
Miami

1000 Broadway
Suite 312, New York, N. Y.
Circle 6-6915-6

As an adjunct to our complete Production Facilities, Nation-Wide, we operate our own PRODUCTION STUDIO, SCRIPT AND EDITORIAL DEPARTMENTS IN HOLLYWOOD, CALIFORNIA...

Diversified Visual Productions

• TV DRAMATIC PROGRAMS • TV COMMERCIALS AND SPOTS
• THEATRICAL SUBJECTS • BUSINESS, INDUSTRIAL AND COMMERCIAL FILMS

An executive screening print of recent Skinner productions is available on request —see what we mean on your screen.
Film Shows Citizen How to Fight Slum Growth

信息服务

1. Slums and their eradication is such an overpowering problem that the average citizen does not even bother to ask himself, "What can I do about it?" The physical, social, economic and political forces which produce and increase slums are so enduring as to make slums seem inevitable and the individual's protest a waste of breath.

Man of Action, a new animated color motion picture sponsored by the American Council To Improve Our Neighborhoods (ACTION) tells the citizen how he can effectively fight slums, a serious decay of the national body.

The American Council To Improve Our Neighborhoods is a national organization sponsored by business, government, educational, civic, public service, financial, labor and religious leaders drawn from many organizations and points of view but all of whom are interested in improving the nation's housing. ACTION's official program began last November 15 when President Eisenhower addressed the nation on the organization's purposes and plans.

Produced by Transfilm Incorporated, Man of Action is a 15-minute cartoon drama which spotlights the human challenge involved as a residential area degenerates into a noisy, overcrowded slum. Two opposing characters, the "Devil's Emissary" and "John Q. Citizen," typify the debate that confronts any would-be man of action: The Devil's Emissary cynically says that nothing will be done to improve neighborhoods because the people really don't care.

Crime, juvenile delinquency, a higher accident rate and disease are shown to be the front of slum conditions about which nothing will be done. Mr. Citizen discovers that much can be done to better housing conditions and halt the spread of slum areas by concerted community action. The man of action's part in community action is underscored as conditions of slum growth are noted.

The failure to keep business and personal property in repair, inadequate roads and streets, overcrowded schools, shifting population trends, lowering of zoning standards and the movement to the suburbs.

Man of Action was released to clubs, churches and other community organizations on free loan through Association Films' libraries on November 15. Special black and white prints of the film will be available to television stations. After January 1, 1956, the picture was released to schools.

"Camera-ACTION!" as Atlas Shoots Studebaker Short

Speed was the production pace as Director Al Bradish and his Atlas Film Corporation crew hastened to the South Bend, Indiana, Studebaker-Packard Corporation proving ground to turn out a motion picture with a January 6 deadline.

That was the date of the Chicago 1956 Auto Show press preview and it was a must that the footage be ready then for projection.

Under trying conditions, Bradish brought in the featured film shot in one day of shooting. Oscar Ahbe handled the camera. The film demonstrates how Studebaker engineers have equipped their cars to defy the deepest snow and iciest conditions.

Gordon Enterprises Expands Engineering Data Department

Appointment of Roy Low, Jr., to head the expanded engineering data department at Gordon Enterprises has been announced by Al Gordon, president of the North Hollywood, California camera manufacturing firm.

Low, a former Air Force officer, assumes charge of the engineering data department following more than three years of service in the Gordon Enterprises engineering department.

A prime manufacturer for the United States Air Force, the firm maintains one of the largest photographic technical and engineering data files in the United States, including comprehensive Armed Services Technical Information Agency reports on research and development in aerial photography, aircraft instrumentation and related fields.

Norman Schauwecker, formerly in the engineering department at North American Aviation, Columbus, Ohio, has been named assistant in charge of the engineering data department.

Film Among 10 Top Items Flown by United Air Lines

Film was among the top cargo commodities carried by United Air Lines in 1955, according to R. L. Mangold, manager of cargo sales. Ranked by total weight flown, the nine other leading freight items shipped during the year ranged from machines and machine parts to advertising matter.
AMERICAN HEART ASSOC.
AMERICAN SOC. of AGRICULTURAL ENGRS.
AMERICAN TELEPHONE & TELEGRAPH
DUCKS UNLIMITED
ELI LILLY & COMPANY
FORD MOTOR COMPANY
GENERAL MOTORS CORPORATION
JOHNSON & JOHNSON
KAISER ALUMINUM
MONSANTO CHEMICAL CO.
OUTBOARD MARINE & MFG. CO.
CHARLES PFIZER & CO.
UNION CARBIDE & CARBON CORP.
U.S. AIR FORCE
U.S. NAVY

FILMS NOW IN PRODUCTION
films of twenty to thirty minutes in length

MPO PRODUCTIONS, INC.
15 East 53rd St., N.Y. 22, N.Y.
Murray Hill 8-7830
Crusade for Freedom Film Exposes Red Film Propaganda

An American-sponsored motion picture is giving the lie to a Russian-sponsored motion picture in the propaganda war. Through the cooperation of the United States Department of Defense, a new film sponsored by the Crusade for Freedom contains several hundred feet of anti-American propaganda footage currently being shown in theaters behind the Iron Curtain. This is the first time the Red footage has been shown publicly in the United States.

Scenes from a Russian Film

Many of the scenes are taken from a Russian film entitled Peace Will Win Against War. A direct translation of the original Russian commentary includes such statements as: “This is the true American way of life—today, starvation and poverty; tomorrow chaos.”

The 14-minute film radio Free Europe tells the story of anti-communist operations of Radio Free Europe and the Free Europe Press, both supported by the Crusade for Freedom. It shows pictures of Radio Free Europe’s 29 broadcasting and relay stations in West Germany and Portugal as well as the launching of free Europe Press balloons which carry miniature newspapers into the countries behind the Iron Curtain.

First to Show Films Publicly

“We are proud to be the first independent American organization to show these films publicly,” said William A. Greene, Crusade for Freedom president, “so that the American public can see for themselves what the people behind the Iron Curtain are being told about life in the free world.

“We are also grateful to our commentators, John Daly and West-brook Van Voorhees,” Greene added, “for donating their time to help us with the film.”

The new film, produced by On Film, Inc., is now available for showing throughout the nation. Contact: Crusade for Freedom, 345 East 46th Street, New York 17, New York.

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
You can change those confused reports you’re getting every day into sales.
You can make your salesmen realize you are concerned and anxious to help them by using

**THE “AGGRESSIVE SELLING” PROGRAM**
It will help you obtain the kind of results you want, and what your salesmen want... SALES.
The “AGGRESSIVE SELLING” sales development program is a complete and permanent program. It is designed so that anyone within your organization can conduct effective sales meetings with a minimum preparation and with maximum results.

It will put your NEW salesmen into the competitive field faster and better equipped to produce immediate sales. It will refresh and strengthen your ESTABLISHED salespeople by increasing their over-all sales effectiveness.

This program is ideal to use for sales training, sales meetings, sales conventions, distributor meetings, dealer meetings. It will awaken all salesmen to today’s attitudes and techniques of selling in a competitive market.

The “AGGRESSIVE SELLING” program consists of:

**SALES MEETING TEXT:** So all-inclusive, the meeting chairman simply follows it, step by step, through each of the eight meetings.

**THESE EIGHT SOUND SLIDE FILMS:**

- “Creative Selling”
- “Are Prospects Different?”
- “Attitude That Gets Business”
- “Pride in Price”
- “What Do You Sell?”
- “Close Isn’t Closed”
- “By-Passing Sales Resistance”
- “Human Relations in Selling”

Each film covers a specific phase of selling and presents definite solutions to the everyday problems encountered in selling PEOPLE... the common denominator in all selling situations. The problems and answers, visually and dramatically presented, are drawn from the experiences of thousands of salesmen in all fields of selling. They apply equally to any product, service or idea... no matter what the price range or the type of prospect to whom you are appealing.

**FOLLOW-UP MATERIAL:** Personalized material to be sent, after each meeting, to the salesman’s home.

You can give your men all the advantages of this $50,000.00 program for only $320.00 f.o.b. Los Angeles. Single subjects $50.00 each.

(Multiple purchases in excess of ten, subject to discounts.)

You want your men to act NOW, so now is the time for action on your part. Send your order immediately. If after five days, you are not completely satisfied, you may return the material with no obligation.

---

**Rocket Pictures, Inc.**

6108 SANTA MONICA BOULEVARD • HOLLYWOOD 38, CALIF • HOLLYWOOD 7-7131
Decals for Film Cans Provide "Integrated" Identification

* Decals are being aimed at commercial film libraries for use as labels on motion picture film containers.

The Meyercord Co., Chicago has announced the availability of decals to be used for the identification of the lending library. Decals also are designed with open areas for stenciling, stamping or typing the film title and numerical information. They may be numbered serially in manufacture if the customer desires.

The company says the decals' superiority to paper labels, which may peel off, is that the decals become an integral part of the container surface, whether it is painted or bare metal.

The company tested the decal film can identification idea in the Los Angeles County School System, which employs an extensive visual-aid teaching program. Approval has been repeated in other school systems, according to the manufacturer.

Samples and additional information are available from The Meyercord Co., 5523 West Lake Street, Chicago 41, Ill.

Loud TerLouw Presentation on "Technical Facts of Projection"

* Adrian TerLouw's visual presentation, "The Technical Facts of Projection," presented at the recent NAVA Biloxi meeting and the NAVA Eastern Dinner at the Ambassador Hotel, Atlantic City, February 11, rang the enthusiasm bell among NAVA newcomers and veterans.

TerLouw's talk was visualized with more than 100 color slides. He covered technical points pertinent to everyday audio-visual business: room layouts for best seating, hazards, foot-lamberts, legibility sizes, sound, illumination, "daylight projection."

The compliments paid TerLouw's presentation indicates that what audio-visualists welcome is practical a-v preaching that practices—with visual examples.

**KNIGHT TITLES...**

**add to the professional dignity of your films**

**HOT PRESS TITLE PRINTERS SINCE 1938**

**KNIGHT TITLE SERVICE**

Phone WATkins 4-6688
115 West 23rd Street New York 11, N.Y.

---

WILDING SCREENS WITH AMPRO

Film producers require all the elements of perfect projection...smooth threading, brilliant illumination and high sound fidelity. It is important that a producer's prints are not exposed to even the slightest hazards of scratching or damage. Ampro's feather-soft aperture pressure and light sprocket shoe tension assure maximum film protection. Easy operation and outstanding performance are the two big reasons why producers...the people who really know...use Ampro 16mm Sound Projectors. Select from the great Ampro line for your motion picture requirements. Call your Ampro audio-visual dealer to arrange for a demonstration.

**AMPRO CORPORATION**
1345 DIVERSEY PARKWAY • CHICAGO 14, ILLINOIS

---

Jock J. Funk, Projectionist, in the Wilding screening room

---
Conversion of 100 ft. AURICON CINE VOICE to 1200 ft. capacity.

This precision conversion permits attachment of 400 ft. magazine (11 min. running time) or 1200 ft. magazine (33 min. running time). Also provides for installation of Veeder footage counter. We can convert your present Voice or supply you with unit already converted for use with internal magazines. Conversion-less magazines $450.00

Positive turret-type Viewfinder with parallax adjustment installed for all additional charge.

New SPECTRA 3-color METER

Only accurate meter that measures all light sources including daylight. Measures the proportionate amount 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 $305.00
With Kelvin scale $325.00

SALES • SERVICE • RENTALS

*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.

Complete line of 16mm and 35mm Cameras.

CAMERA EQUIPMENT
Where the Pros go for the World's Finest TV and Motion Picture Equipment

3-wheel portable DOLLAPLSE DOLLY

Rated with BALANCED TV Head. Also for Professional Junior and most standard tripods. You can't beat it for lightweight convenience. $300.00

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.

Adjustable Collapsible ALUMINUM TRIANGLE

Insures rigid positioning of tripod legs. Prevents slipping and damage to floors.
Model C (illustrated) $32.50
Model B (less clamps) $26.50
Shell Film Depicts Heat Engine Development, Use

Men and nations prosper as they are able to do more work, produce more goods, distribute more goods. The better men are at picking things up, laying them down—moving them, the more prosperous men are. This is the point made in a new 20-minute motion picture produced by Shell Oil Company.

An Introduction to the Heat Engine shows how oil fed engines provide inexpensive, efficient, dependable power for moving, building, manufacturing.

Converting Heat to Energy

The film explains that the principle of the heat engine is the conversion of heat energy to energy of movement. The engine does this by taking in a lot of heat at high temperature, converting some of the heat energy to energy of movement (by moving a piston or turning a turbine wheel) and releasing the rest to the atmosphere at a lower temperature. The heat must always go from high temperature to low temperature; otherwise, none can go into movement energy and no work can be done.

Primitive engines, such as those invented by the early Greeks, and crude, inefficient steam engines of the 17th and 18th centuries are contrasted with modern locomotives, diesels and turbines.

Where to Get This Picture

In black and white, An Introduction to the Heat Engine is accompanied by a narrative keyed to general audiences and science and engineering groups. It is the most recent addition to Shell’s motion picture library. All films in the collection may be borrowed free. An illustrated catalog describing the films and telling how to get them can be obtained from Shell Oil Co., 50 West 59th Street, New York 20, New York.

Davis Chairman of ’56 NAVA Meeting


Chicago Industrial Advertisers Sponsor Films on Media Use

Encompassing all phases of industrial advertising, three motion pictures soon will be instructing marketing and advertising executives in methods of making the most of their commercial opportunities.

Sponsored by the Chicago Industrial Advertisers Association, the first of these three films, Planning..., The Start of an Effective Advertising Campaign, was premiered in Chicago in mid-September. Planning... is a 20-minute sound/color film showing how specific market problems were attacked with planned advertising campaigns by three Chicago area companies.

In its capacity as a media man’s medium, the film says three things must be determined before an ad campaign is planned: marketing facts, marketing objectives, proper media. Use of such factors in various market situations are enacted by advertising men associated with the Shakeproof Division of Illinois Tool Works, American Phenolic Corp., and Signode Steel Strapping Co.

Dramatized are Shakeproof’s planning of a campaign to introduce a new product, American Phenolic’s preparation to sell an established product in a new market. Signode’s strategy in improving its position in a competitive market.
What we do...

Help our clients meet today's growing challenges by stimulating the growth of the individual in new attitudes and skills.

How we do it...

By communicating ideas through the filmed, recorded and printed programs and tools we develop and produce.

Who we do it for...

The American Telephone & Telegraph Company
Esso Standard Oil
The Ethyl Corporation
The General Electric Company
The Gulf Oil Corporation
Johnson & Johnson
The Mutual Benefit Life Insurance Company
The New York Telephone Company
Pan American World Airways
Squibb International Division of the Olin Mathieson Chemical Corporation
The United States Army
The United States Army Reserve
What Makes a Film Distinctive?

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 reorder of prints five and more years after production)

THE DEVILBISS COMPANY
TOLEDO OHIO

February 3, 1936

Mr. Sam F. Orleans
Sam F. Orleans & Associates, Inc.
211 West Cumberland Avenue
Knoxville 11, Tennessee

Dear Mr. Orleans:

It has now been several years since you completed our technical movie "Making the Most of the Dryly Painting Method"—ample time I'm sure, to fully test its effectiveness and popularity as an educational and promotional medium. Results have been gratifying, to say the least.

Having been somewhat apprehensive in the beginning of this project because of the highly technical and complex nature of our problem, it is no small wonder that we are highly pleased with the way the film has been so enthusiastically accepted. This very favorable reaction by audience after audience is fitting tribute to your staff of writers, directors and technicians. The continued demand both in the states and abroad where copies are now in use with sound in foreign languages is evidence that the problem has been surmounted and our goal attained in spite of obstacles a very technical product like ours presents.

Please convey our sincere appreciation to your entire staff for the fine job they produced for us.

Yours very truly,

Manager of Advertising and Sales Promotion

SAM ORLEANS HAS PRODUCED DISTINCTIVE FILMS FOR...
Carper 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 Devilbiss Company...State of Tennessee...and many others.

Misener Joins Capital Film Laboratories as Lab Director

Garland C. Misener has been appointed as director of laboratory operations of Capital Film Laboratories, Inc., Washington, D.C.

Misener is supervising all laboratory operations and the planning and execution of an extensive expansion program. This expansion includes a considerable increase in printer capacity and the addition of negative-positive color processing facilities.

Russell N. Jenkins, who has been serving as laboratory manager, became chief technical deputy for Misener. James A. Barker, president of Capital, stated that no other changes in the organization are contemplated. William N. Brooks continues as general manager.

Misener is a leading technical executive in commercial film work, having come to Capital from the Anseo Division of General Aniline & Film Company of Binghamton, N.Y., where he had served since 1949, as manager of professional motion picture services.

Prior to his recent position with Anseo in Binghamton, Misener was for four years on Anseo's Hollywood Staff. While in Hollywood, he assisted in the introduction of Anseo Color and won an Academy of Motion Picture Arts and Sciences Award for his contribution to the design of the color print spectrometer, now widely used in the motion picture industry.

Earlier, Misener was a sound engineer with Warner Brothers and for five years was a physicist with Eastman Kodak Research Laboratories. He is a Fellow and Governor of the Society of Motion Picture and Television Engineers and a member of the Optical Society of America, the Photographic Society of America, the Academy of Television Arts and Sciences, the American Society of Cinematographers, the Armed Forces Communications Association.

Guelpa Heads United World Government Films Division

Appointment of Leo B. Guelpa, Jr., as manager of the Educational and Government Films Division has been announced by John D. Desmond, general sales manager of United World Films, Inc.

Guelpa replaces E. S. Riley who recently was appointed United's director of Procurement and Personnel. Guelpa, who has held other important posts with United World for the past eight years, is the author of "The Physical Universe," a new type college science textbook into which many sound films and visual aids are integrated.

Jenn Named Account Executive

Everett M. Jess has joined Transfilm Incorporated as account executive in the firm's slidefilm division. Mr. Jess was formerly associated with the Philip Boyer Organization. The major portion of his business career has been in advertising, sales promotion and public relations.

Lynn to Cellomatic, New York

George Lynn has joined the Cellomatic Corporation as an account executive. He formerly was with the New York Port Authority promotion department. Cellomatic is a live animation technique used in television and sales presentations.

Technicolor Raises Print Prices

Citing increased labor costs as the cause, Technicolor Motion Picture Corp. has announced price increases for 16mm and 35mm dye transfer release prints of 1/2 cent per foot. Reduction in the price of 35mm dye transfer answer prints from 97 cents to 65 cents per foot were announced. Changes became effective October 26.
Story and Screenplay

by

Bruce Henry

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

Studio:
1416 N. Wells Street
Chicago 10, Illinois
MOhawk 4-0939

Summer Workshop:
Lac Court Oreilles
Stone Lake 2, Wisconsin
Stone Lake 2552
A perfect performance helps put across a new process

Only an RCA 16mm Projector assures you the perfect performance of world-famed, dependable RCA quality

Operate it with confidence on any occasion for any audience. Your picture shows sharp and bright, steady as a rock. Your sound holds smooth and clear. Happens time after time, year after year when you’re behind an RCA 400 16mm Sound Film Projector . . . the dual-case Senior or the single-case Junior.

RCA 400 mechanism is simplicity itself . . . engineered by RCA for “professional” operation even by an amateur. In fact, a few simple instructions in Quick-Easy threading and the inexperienced operator gets the show on the screen in minutes.

The RCA Audio-Visual Dealer will be glad to arrange for a no-obligation demonstration of this star performer. Write us for the name of the nearest Dealer—or for complete details in brochure form, fill in and mail the convenient coupon above.

Government Film Distribution Contract to United World

* The U.S. Government has again selected United World Films, Inc., as the successful bidder for distribution rights through 1956-57 of all government motion pictures and filmstrips produced specifically for sales to the public. The corporation has distributed government films for several years.

James M. Francy, president of United World, a subsidiary of Universal Pictures Company, Inc., reports that his company and its predecessor has built up a constantly growing demand for government-sponsored educational sound motion pictures and filmstrips.

Overseas Market Is Growing

According to Francy, the overseas market has become almost as important as the domestic. Foreigners are especially interested in films showing American manufacturing and agricultural methods, and now that many government films can be magnetically sound-stripped in any language without interfering with the English-language track — thus eliminating the language barrier — the usefulness of these films has increased.

Here in the United States, United World places these films in vocational and other schools and in many industrial organizations which have become aware of the motion picture’s value in speeding up the teaching of basic skills and in many other areas of personnel training.

GSA Approves Print Prices

The General Services Administration of the Federal Supply Service approves the fees that may be charged for each film, these charges being based on a formula designed to assure the widest possible use of the films. The current catalogue of government films issued by United World lists and describes some 3,000 sound motion pictures and filmstrips, all produced under the supervision of educators who have specialized in the use of visual aids.

The catalogue may be obtained from United World Films, Inc., 1445 Park Ave., New York 28.
HIGHLANDS BY THE SEA, Scholastic Teacher's Magazine 1954 ... HIGHLANDS BY THE SEA, The Film Council of Greater Columbus 1955 ... HIGHLANDS BY THE SEA, American Film Assembly 1954 ... THE PURPLE COW, American Film Assembly 1955 ... THE PURPLE COW, The Film Council of Greater Columbus 1955 ... THE FANTASTIC 500, American Film Assembly 1955 ... THE FANTASTIC 500, Stamford Film Council 1955 ... THE FANTASTIC 500, XI Concorso Internazionale di Cinematografia Sportiva 1955 ... FUNCTIONAL TEACHING OF BASIC ELECTRICITY AND ELECTRONICS, American Film Assembly 1954 ... LEATHER IN YOUR LIFE, Stamford Film Council 1954 ... LEATHER IN YOUR LIFE, The Film Council of Greater Columbus 1955 ... FOUR CORNERED HIGHLANDS, XI Concorso Internazionale di Cinematografia Sportiva 1955 ... HIGH TOWER, Film Council of Greater Boston 1953 ... FALLEN EAGLE, Venice Film Festival 1952 ... FALLEN EAGLE, Scholastic Teacher Film Award 1952 ... SEMINOLES OF THE EVERGLADES, Scholastic Teacher Film Award 1951 ... GIANT OF THE NORTH, Scholastic Teacher Film Award 1952 ... GIANT OF THE NORTH, Kentuckiana Film Festival 1953 ... SONG OF THE FEATHERED SERPENT, Scholastic Teacher Film Award 1954 ... SONG OF THE FEATHERED SERPENT, Kentuckiana Film Festival 1954 ... SONG OF THE FEATHERED SERPENT, Film Council of Greater Boston 1954 ... SPIRIT IN THE EARTH, Film Council of Greater Columbus 1955 ... MIRACLE OF THE MESA, Cleveland Film Festival 1951 ... IN FERTILE SOIL, Edinburgh Film Festival 1953 ... IN FERTILE SOIL, Film Council of Greater Boston 1953 ... IN FERTILE SOIL, Golden Reel Film Festival 1953 ... FOR THE WHOLE CHILD, Film Council of Greater Columbus 1954 ... THE RIVERS STILL FLOW, Film Council of Greater Boston 1952 ... WINDOW ON THE WALL, Film Council of Greater Boston 1952 ... VILLAGE OF THE UN, Film Council of Greater Boston 1952 ... LIFE ON WHEELS, Golden Reel Film Festival 1955 ... HOPE OF THE EAST, Film Council of Greater Boston 1955 ... SUSHILA'S PILGRIMAGE, Film Council of Greater Boston 1954 ... THE AMERICAN FLAMINGO, Film Council of Greater Columbus 1955 ... THE AMERICAN FLAMINGO, Edinburgh Film Festival 1955 ... THE AMERICAN FLAMINGO, Venice Film Festival 1955 ... THE AMERICAN FLAMINGO, Film Council of Greater Boston 1955 ... THE AMERICAN FLAMINGO, Golden Reel Film Festival 1955 ... THE BIG VACATION, Cleveland Film Festival 1954 ... HIGH TOWER, Jewish Audio Visual Committee 1953 ...
What does the Script say?

One of our clients just ordered his 131st motion picture from us. If you asked him why he puts this trust in us, he would say, “Because they know how to write.”

Imaginative photography, skillful direction, creative editing...all are important to a picture. But to make the picture important, there must be an exceptional script as the base.

Good scripts make good pictures, and good pictures make good clients. We are proud of our record on every count.

For screening samples, write or wire:
Gene K. Walker Productions
465 California Street
San Francisco 4

EXECUTIVE NOTES

Kling Film Enterprises Names Lange Executive Vice-President

Appointment of Harry W. Lange as executive vice-president and general manager of the Chicago studio operations of Kling Film Enterprises was announced in January by Robert Eirinberg, president.

A veteran in production and quality control in film-making, Lange joins Kling studios after 23 years with Sarra, Inc., Chicago. At 47 he has produced motion pictures and slide films in each of the 48 states.

Lange's appointment fits into the recent streamlining of Kling's extensive operations which include three Chicago sound stages as well as the former Charlie Chaplin lot, comprising 26 buildings in Hollywood.

In his new post, Lange is working at the company's Chicago film studios, 1651 West Washington Blvd., with a key staff alignment composed of Jack Fenimore, executive producer, Billard Rose, creative department, Mama Paul, art director, Lawrence Stein, comptroller, Dick Hertel, supervising editor, and Joe Bishop, studio floor manager.

Films produced by Lange have won top awards of the Chicago Federation Advertising Club and the National Committee on Films for Safety. His Chicago experience began in 1921 when he joined the photographic studios of Fulton and Lawson. Subsequently, he was with Vocapix, one of the pioneer firms in business film production.

Lange's long career at Sarra, Inc., was marked by his promotion to production manager in 1939 and his appointment as general manager of Sarra's Chicago studio operations in 1952.

Recently, Lange has served as a director in the Central Section of the Society of Motion Picture and Television Engineers. He is a member of the American Society of Safety Engineers and the Wood Product Section of the National Safety Council.

Ernest Reid Retained by Associated Screen News Ltd.

Ernest Reid, well-known Canadian film director and writer, has been retained by Associated Screen News Ltd. for further film assignments — as an integral part of this studio's expansion program.

Recently Reid has been occupied with special assignments for Associated Screen News, which have taken him across Canada and Europe, directing a television film series produced for the Canadian Army.

Reid has been associated with Canada's National Film Board, specializing on the Canada Carries On series, as well as top agricultural films. He has been associated with the United States State Department as a special film writer on various U.S. Government projects carried out in the Near East.

Kent to National Screen Service

William S. Kent has joined National Screen Service Corp. in a sales and production capacity.

Mr. Kent, formerly vice-president of Callahm Studios, has had twelve years of administrative and production background in advertising and television film. He will expand the activities of National Screen in the area of business films and television commercials.

Harry W. Lange

FRANK HOLMES LABORATORIES
7619 SUNSET BOULEVARD
LOS ANGELES 46 CALIFORNIA
WRITE FOR PRICE LISTS D.F. & E.
We believe the consolidation of Sterling Television and Movies U.S.A. is an event of significance and promise to all producers and sponsors. Only through Sterling-Movies U.S.A. may sponsors benefit from the concept that sponsored films must be "sold" to their potential users, not merely "made available". In Sterling-Movies U.S.A., for the first time, sponsors have the only combination capable of putting this concept into practice — a national sales staff "on-the-road" talking to television stations, and a coast-to-coast system of Exchanges skilled in reaching selected non-television audiences.

We hope that you will invite us in for an early talk so that we may review what Sterling-Movies U.S.A. means to you in terms of your particular audience objectives.

NOW

Sterling-Movies U.S.A.

Specialized Syndication of Public Service Films

a division of Sterling Television Co., Inc. • Executive Office: 205 East 43d St., New York 17, N.Y.
Memories in Sound Taping a Continuous History at Ford

Witness voices recalling the 53-year past of Ford Motor Company are being recorded on tape to form a vibrant history. Based on hundreds of recorded personal interviews, the history is being compiled under the direction of Owen W. Bombard of the Ford Archives Oral History Section.

The recorded voices are those of men and women who have played a part in the development of the automobile empire. More than 300 persons have been interviewed since the project began 4½ years ago. Repeating their memories of bygone days, the voices of past experience progressively echo the growth of the Ford Company from a noisy barn in turn-of-the-century Detroit to the great industrial plants of today.

To date, the reminiscences total 27,855 manuscript pages, about 3,400,000 words, according to Henry Edmunds, archivist. Continuous, the project will record Ford history as it unfolds. The recorded interviews are made at Fair Lane, the late Henry Ford's home in Dearborn, Michigan.

To obtain this chronicle in sound, each possible contributor is given a preliminary interview from which is developed a brief outline of his life. This outline, affording a picture of the person's relation to Ford history, is a guide for succeeding interviews, during which leading questions are asked and the answers recorded. The questions are edited out of the tape to give the effect of a soliloquy by the interviewee.

Ford historians make a manuscript from the recording so that the contributor can correct or add to it if necessary. The finished product is bound into two volumes, one for the interviewee, one for the archives.

Typical of the interviews are:

James E. Bossard, present paymaster of the Rouge plant, telling of the early days of the tractor plant and payroll activities since 1919.

The late John Wandersee, who became associated with Henry Ford in 1902, remembering the company's first home, describing the evolution of the Model T, and other occurrences up to the time of his retirement in 1946.

Ernest Grimshaw, Rouge plant hourly worker, reciting his nearly 50 years with Ford.
A "Human Relations" film produced for the United States Air Force.

A "Tourist Attraction" film produced for the South Carolina State Development Board.

A Series of Technical Training Films, produced for the Corps of Engineers, U.S. Army.

A Series of Television Films produced for Colonial Stores.

A sales promotion slide film produced for Modern Metals.

A Sales Demonstration film produced for The Coca-Cola Company.

An Institutional film produced for the Coggins Granite Company.

A Public Relations film produced for the Alabama Division, American Cancer Society.

A Sales Presentation film produced for the Gordy Tire Company.

BEELAND-KING FILM PRODUCTIONS
752 Spring Street, N.W., Atlanta, Georgia
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 your year-after-year complete satisfaction.

Chicago Film Studios
OF CHICAGO FILM LABORATORY, INC.
56 East Superior St., Chicago 11
Phone: WHitehall 4-6971

PICTURE PARADE

Four General Interest Films
Join the Santa Fe Film Library

• Few mechanical subjects have the magnetism for “young and old” that railroad trains provide. This attraction makes for likely film fare for employee, club and school film programs.

Four new 16mm sound-color films sponsored by Santa Fe Railway have the advantage of this locomotive call while delivering various operational and commercial transportation themes. The new titles include:

Assembling a Freight Train, 10 minutes, designed for elementary school children. In simple language and at moderate pace, it tells how a freight train collects, assembles, moves and delivers goods all over the country.

Challenge for Tomorrow, 27 minutes, was produced for college level students and adults. It is a behind-the-scenes look at the railroad world. Stressing safety, the film depicts the progress in rail operation as it meets current and future requirements of the nation’s travelers and shippers.

Fresh for Health, 25 minutes, is aimed at general audiences. This film shows how perishable produce is carried from the farms and vineyards of the west and southwest to the consumers in the midwest and east, how the products are cooled in summer and warmed in winter. Seen is the swift handling given train loads from origin to destination.

Whose — Its Growth, Transportation, and Marketing, 22 minutes, is another general audience feature. This documentary covers the growing, harvesting and selling of wheat and the elaborate transportation requirements and storage tasks in bringing wheat to market. Whose ... features the time-lapse techniques of John Ott.

These films are available on a free loan basis from the Santa Fe Film Bureau, 30 East Jackson Blvd., Chicago 4, Ill. or any Santa Fe agent.

U.S. Steel Corporation Offers 16 Films in 1956 Catalogue

• Four new additions to the United States Steel Corporation’s film library are included in the new edition of the corporation’s motion picture catalogue.

A total of 16 films are described in the catalogue. All of these films are available on free loan and are suitable for general audiences. Seven are available for television. Subjects range in length from 12 to 35 minutes, all are in sound, the majority in color. All are available in 16mm, a few in 35mm.

The new U.S. Steel subjects listed are:

Barns for Better Dairying, 28 minutes, Kodachrome: A documentary of the operation and research on two systems of dairy herd management—from the time the barns are opened for winter housing through every phase of the stanchion and loafing-house operation. How several improvements were determined through the research is shown, the economy of steel for farm structures is depicted.

Sinews of the South, 34 minutes, color: A portrayal of a steel producing company at work; scenes of ore and coal mines, quarries, conditioning plants, blast furnaces, open hearth furnaces and operations in various finishing mills. Illustrated are the human and material resources required to produce a ton of pig iron, the investment necessary to produce many steel products. This film is available only in Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee and Texas.

The Suspension Bridge, 26 minutes, Kodachrome: An authentic account of suspension bridge construction: two types of bridges are shown in construction and the film dwells on the skill of daring bridge workers, the precision with which component parts of a bridge are set, the speed of this kind of steel construction.

The Waiting Harvest, 23 minutes, color: How the chemists of steel recover vital chemicals from coal; how the “miracle” fibres and plastics were developed; a view of coal’s great chemical potential.

Information on booking, handling of prints, conditions under which films are loaned, a short history of U.S. Steel’s film sponsorship and advice on how to get the best results from motion picture showings are provided in the catalogue.

United States Steel’s libraries are located in Fairfield, Ala.; Chicago, Ill.; Cleveland, Ohio; New York City, N.Y.; Pittsburgh, Pa.; San Francisco, Cal. The United States Steel Corporation Motion Picture & Visual Aids Section is located at 525 William Penn Place, Pittsburgh 30, Pa.

Cole to Mel Gold Productions

• Stan M. Cole has joined Mel Gold Productions, Inc. as executive director of the Industrial Films Division, according to Melvin L. Gold, president. Cole formerly was president of the Cole Organization.
"Now We Are Ten"

In 1946, two people, convinced of the need for an independent source of quality motion picture and slide film scripts, started a business to fill that need.

Today, ten years and more than 500 scripts later, we have grown to ten people...and we're still growing.

Last year we added the following to our list of sponsors:

American Association of Motor Vehicle Administrators,
American Society of Anesthesiologists, seven more Divisions of General Motors, The Dow Chemical Company, National Agricultural Chemical Association, National Gallery of Art,

To accommodate our growth, we've recently moved to new and more spacious quarters. We'd like you to drop by for a cup of coffee with us the next time you're in Washington.

guaranteed acceptability

SCRIPTS BY
Oveste Granducci
THE COMPLETE FILM PLANNING SERVICE
3408 WISCONSIN AVENUE, NORTHWEST • WASHINGTON 16, D. C. • EMERSON 2-4769
The Film Is a Thread...

SINCE AND CHARITABLE men still differ on
the methods by which the peoples of the
world can be secured in honest unity and
peace. These differences may deepen, with
wisdorn arguing for opposing sides, especially as
the differences affect established concepts of
sovereignty. But no man of good will denies that
all nations must continue to seek ways to live in
accord with their neighbors.

Whatever the arguments on method, and present
arguments seem less on method than degree,
the science of film and the art of film making will
serve to link the faith and fortune of peoples
wherever it travels.

Worldwide Production Facilities Are Noted

The film and the composite industry which
creates and circulates it can flourish in the very
social and economic prosperity this medium helps
to engender.

In this 6th Annual Production Review, the
Editors of BUSINESS SCREEN have included as
much information on production facilities and
activity outside the United States as could be con-
formed for publication. This coverage is a logical
extension of the detailed reports on world film
use and production afforded space during 1955.

Comprehensive attention was given to the out-
standing record of film use in the European
Productivity Program, to the U.S. Attestation
program for expediting overseas distribution
of American films, to the role of sponsored films in
personnel training programs of world-wide cor-
porations and to international film festivals.

This Is An Opportunity for the Sponsor

Racing through the dawn of 1956, the dyna-
mosics of the world scene seem to shout the film
forward in its opportune duty.

The United Nations Educational, Scientific
and Cultural Organization reports it will expand
tits Technical Assistance program in 1956 util-
izing an increased UN budget share of
$1,040,933. This year, UNESCO plans to have
300 technical assistance experts in the field in
51 nations. At present 162 experts are working in
43 countries.

Enlarging on the pattern of the European Pro-
ductivity Program, which with thousands of film
prints on the job is "only getting started," the
enterprising sponsor or producer can spin the
globe, pick a name off the map, and - tracking
the UNESCO beat - find a new need, a new
locale, a new market for films. Spin to -

Korea: The United Nations Korean Recon-
struction Agency (UNKRA). UNESCO and the
government of Korea are setting up a "national
fundamental education center" near Suwon which
will train 40 men and 12 women for rural de-
velopment work each year. A reported $300,000
for buildings, equipment, technical assistance and
maintenance has been allocated by UNKRA;
$90,000 is to be provided by UNESCO for staff
services during the two-year period before the
center is operated by the Korean government.

Directing the project will be a British educator,
Howard Hayden, who has worked in rural and
village development in the South Pacific and
West Indies.

At the Suwon center students will be trained as
specialists in health, housing, farming and
nutrition. They will be taught the latest methods
of teaching reading and writing. The center will
foster rural crafts and cottage industries to pro-
vide new sources of income. Adjacent villages
will serve as training labs. Films Can Help.

Skills Are An Untapped Resource Abroad

Spin to Libya, where UNESCO has its largest
technical assistance mission, where the "biggest
boom" is in education, where the people know
their skills are their great untapped resource,
where a men's teacher training center has en-
rolled 921 students, where work goes forward in
arts training, rural education, manual train-
ing, adult education. Films Can Help.

Spin to Japan where the Japanese National
Commission and the Japanese Association for the
Advancement of Science have embarked on re-
search for better exploitation of Japan's sea
resources - and a survey of the social implica-
tions of technological change. Films Can Help.

Spin to Turkey and the Institute of Hydro-
geology, Istanbul, where UNESCO Technical
Assistance aid has enabled the first class of civil
engineers and geologists to graduate: where these
graduates, in teams, are now prospecting Tur-
key's 10 principal river basins - the first step
toward developing the country's underground
water resources. Films Can Help.

International Exchange of Films Is Needed

In these quick-finger-pointed spots and scores
of others, films already in existence and in pro-
duction can serve to move the programs forward;
films of these nation-saving programs can help in
later efforts, efforts elsewhere.

The importance of programs to improve and
stabilize the economies of the unfortunate nations
of the world constantly is reflected in the harsh
headlines and geopolitical maneuvers of our
day - headlines and maneuvers which all
(continued on page one hundred seventy)
"Ours premise in the years ahead — as in the past — to maintain a creative organization that will thoroughly understand the individual problems and opportunities of each client and produce for him films of the highest standards of quality and effectiveness."

WILLIAM MIESEGAEES
President

TRANSFILM INCORPORATED
35 WEST 45TH STREET, NEW YORK 36, N. Y.
Norman C. Lindquist Joins Wilding as Account Executive

*Norman C. Lindquist has been appointed an account executive in the midwest sales division of Wilding Picture Productions, Inc. He formerly was a vice-president and director of television sales for the Atlas Film Corporation.

Lindquist's experience in the motion-picture and television field dates back to 1939. Prior to his association with Atlas, he was director of television for the Malcolm-Howard Advertising Agency, Chicago, where he produced Chicago's first "simulcast" as well as other successful TV programs. He is recognized for creating the first accredited television course while a member of the faculty of De Paul University.

A charter member of the Broadcast Advertising Council, Lindquist also is a director of Chicago Unlimited, Inc., a non-profit organization working with the Chicago Association of Commerce and Industry to promote Chicago as a film and television center.

* * *

Muller, Jordan, Herrick to Build Visuals, Mail Promotion

* A new agency, Muller, Jordan and Herrick, specializing in sales promotion and visual programs, has been announced by the partners, Frank B. Muller, John T. Jordan and William F. Herrick, all former members of the advertising and sales promotion department of the General Electric Company. The firm is located at 235 East 59th Street, New York.

The partners plan to handle accounts in both the industrial and consumer fields. Services will include planning, creation and production of direct mail material, sales promotion literature, slide films, motion pictures and stage presentations. Recently the company produced a stage show for General Electric's manufacturing services division.

According to the partners, their range of services represents the link between media advertising and personal selling. One basic objective of the new company is to integrate the sales promotion items which it provides with its client's regular advertising campaigns. In this connection, Muller, Jordan and Herrick anticipate working through advertising agencies as well as directly with its own clients.

* * *

Knight Title in New Plant

* Knight Title Service has moved to a new plant at 115 West 23rd Street, New York. Three times larger than its former shop, the new Knight facilities are air-conditioned, sound-proofed, and represent what is believed to be one of the most modern service plants in the U.S.

* * *

Al Stahl Films Three TV Commercials for Coty, Inc.

* Three television commercials demonstrating the Coty 24 Lipstick have been filmed by Al Stahl Productions, New York, for Coty, Inc. They consist of a 20 second and a 60 second length done live and an additional 60 second remake including animation.

The commercials feature the Coty Girl in an exposition of the "cumulative color" faculty of the Coty 24 Lipstick—the ability of the lipstick to build on the original color of the lips to attain the final effect and to maintain it for 24 hours. The agency is Franklin Bruck.

COLOR SLIDEFILMS
FOR INDUSTRY
COLOR FILMSTRIPS
FOR EDUCATION

Specialized equipment and the know-how of a group of specialists who have worked together in producing over 550 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.
OUR WARMEST THANKS . . .

to the large number of our clients who have been with us during a great part of our history.

to our own staff members, the majority of whom have been a part of us for many of these years.

recently produced-- the first nationwide closed circuit color telecast
PICTURE PARADE

10 PR Films to be Shown at American PR Assn. Conference

Ten outstanding 1955 public relations films from United States and foreign sponsors sources will be shown at the Annual National Conference of the American Public Relations Association, to be held April 14-16 at the Statler Hotel, Washington, D.C.

These selected pr films will be an integral part of the Conference Program of more than 30 pr discussion panels and workshops, according to Eric Kalkhurst, conference chairman. More than 500 practitioners are expected to participate in this three-day conference.

A demonstration of "Making Your Own PR Films" will be conducted by Edgar Parsons, radio and television director, American Automobile Association. Public Relations films will also be discussed in a panel, "Technical Aids for PR," conducted by John P. McGill, products promotion manager, American Trucking Associations, Inc.

Chairman Kalkhurst, pr manager for The Bureau of National Affairs, Inc., states that APRA is considering instituting an awards program for pr films similar to its established Silver Anvil Awards program. The first PR Film Awards are planned for the APRA National Conference in 1957. Information on this contemplated program may be obtained by writing: Mr. Kalkhurst, 1231 24th St., N.W., Washington 7, D.C.

Standard's "Fire Magic" Shows PR Audiences Facts on Fuel

* Burs of flame explanation-point scientific facts in Fire Magic, a 129-minute sound and color motion picture sponsored by Standard Oil Company (Indiana).

The fiery exposition is based on a half-hour live "Fire Magic" show developed over several years by Standard Oil's research and public relations departments and presented by Dr. Llewellyn Heard, research chemist, before audiences adding up to nearly eight million people.

As an educational fire-brand, Dr. Heard is reaching new audiences in Standard's pr effort—via film. While he explains chemical laws expressed in fire, bubbles of gas rise through water and burst into flame upon reaching air. As Dr. Heard's illustrations continue, spontaneous combustion puts a drawing on paper, a fire blazes up with only a handful of wire as fuel.

To show how fires are affected by catalysts, Dr. Heard fearlessly invites his film audience to try to burn a lump of sugar. The sugar, he demonstrates, will not burn without a catalyst. He finds the needed catalyst in the ashes of a cigarette. He soon gets around to talking about oil.

"Some fuels catch fire more easily than others. To make the ideal fuel for your automobile, we mix light and heavy components till we find the perfect blend. An eight-cylinder engine at 60 miles an hour burns 9,600 fires every minute, and each fire must be just right," says Dr. Heard.

Last year, Dr. Heard tells his audience, the oil industry spent $50 million dollars on research. "From research have come huge catalytic cracking units. They're one reason why two gallons of gasoline do the work that took three gallons 30 years ago."

With such fire-related information the film does its pr job without much direct Standard Oil identification. As one of 500 scientists at Standard Oil's Whiting, Ind., research laboratories, Dr. Heard, himself, is a good advertisement for Standard. A catalyst specialist, he pioneered in science education on television.

Fire Magic, produced by Wilding Picture Productions, Inc., has been cleared for television use as well as projector audiences. Black and white prints and color prints are available. The film may be obtained from each of Standard Oil's 28 sales division and six refinery offices serving the Midwestern and eastern states where the company markets. Besides Company booking, the film is being distributed by Modern Talking Picture Service, Inc.

Make Your Money Grow, Investment Dealer Film Advises

Open benefits of securities investment is the subject matter of a new promotional motion picture sponsored by the Investment Dealers' Association of Canada.

A Matter of Importance, produced by Crawley Films Limited, Ontario, portrays the instructive story of a man who dreams of spending $500 on his sports car so that he can enter it in competition. However, his sister's husband dies suddenly. As executor, he is surprised to find that his brother-in-law, through the purchase of investment securities, has left his sister comfortably supported.

This unexpected legacy shows him money can grow through careful investment. He decides to forget the sports car competition and put his small stake to work, through counsel of an investment dealer. He has the satisfaction of knowing that every dollar he saves and invests brings him closer to the day when he and his family will attain a measure of financial independence. This simple money morality plan is enacted to make general public audiences dwell on the importance of investment dealers and their services.

A Matter of Importance is a 16-minute film. It is available from Investment Dealers' Association of Canada, 150 Bay Street, Toronto.
“Filmed by Information Productions, Inc.”

Sponsored Film Production

1955

TELEVISION:

1 90 Minutes
5 Hours
55 Half-Hours
4 Quarter-Hours

THEATRICAL:

2 Features
3 Shorts

Alfred Butterfield and Thomas H. Wolf

INFORMATION PRODUCTIONS, INC.

5 East 57th Street, New York 22, N. Y.

Plaza 1-1711

The nation’s number one producer of documentary films for television*

*Further information on request.
NEW! Da-Lite
MODEL B*

a wall and ceiling slide and movie screen at a budget price!

Truly an investment in Projection Perfection... makes teaching...learning easier...and remembered longer!

*Trade Mark

SEE IT NOW! Beautiful, Copper Bronze case with matching borders makes it at home anywhere. New White Magic glass-beaded mildew and flame-resistant fabric assures real-life reproduction of slides and movies.

From 30"x40". $13.50
to 72"x96"... $70.00

The Electrol Junior is ideal for small club rooms, the church, industry and the home, when you want the best electrically operated screen available in smaller sizes at a nominal price.

The Electro Senior in all sizes, 6'x8' to 20x20', is engineered for heavy duty use... made of the finest materials by skilled engineers.

Insist on seeing, trying, buying Da-Lite. THE FINEST COSTS NO MORE! Perfection in Projection Since 1909

DA-LITE HILO®

Without a doubt, the most versatile tripod screen in the world! New White Magic glass-beaded surface... mildew and flame resistant fabric, plus... the exclusive Push-Button opening! One touch... and you're ready to project!

DA-LITE SCREEN COMPANY, INC.
2711-23 N. PULASKI RD., CHICAGO 39, I.I.
Send my free copy of "Better Audio-Visual Planning."

Name__________________________ Organization__________________________

City__________________________ Zone State__________________________

DA-LITE
ELECTROL JUNIOR®

world famous electrically-operated screen now yours with AUTOMATIC SAFETY STOPS!

From 6" x 8"... $220.00
to 12" x 12"... $280.00

18 years old, and as good as new!

"The screen (Da-Lite Electrol) has now been in operation eighteen years and has been used daily since its installation. We have never had to service it and take its operation for granted. I would not hesitate recommending its use to any school." —Clarence Genner, Director, Audio-Visual Education, Freeport High School, Freeport, New York

...Just one example out of hundreds clearly demonstrating why those who know Focus on Da-Lite.

Owen Zapel Heads Cellomatic Corporation, Illinois Subsidiary

Owen A. Zapel as president and general manager of the Cellomatic Corporation of Illinois was made by the board of directors recently. The Illinois Corporation is a subsidiary of the parent company at 756 Seventh Avenue, New York.

The new company has set up permanent headquarters at 152 E. Superior Street, Chicago, and is organizing a complete staff to duplicate services for the Chicago area heretofore performed exclusively in New York.

Cellomatic's projection equipment embodies a new rear-view projection principle. The equipment coordinates two light sources of high intensity and by super-imposing images on a single screen, animation of the resulting picture can be achieved. This is accomplished by combining several optical controls and some motor driven devices. A skilled operator can achieve many of the effects of an animated motion picture.

The equipment and the techniques are exclusive with Cellomatic and are not for sale, being offered on a lease basis. Zapel reported that both offices have permanent studios set up for regular demonstration purposes to interested parties.

At present, the principal use of Cellomatic is as a speaker's tool at sales meetings and conventions where large audiences are involved. Users are able to project through a translucent screen up to 15 feet by 20 feet, although the 9 x 12 foot size is most commonly used.

The equipment also has been used extensively on New York television programs, such as newscasts and in the projection of animated cartoon commercials. Current research is aimed at increasing its acceptability for direct motion picture filming.

CAMERAMAN-DIRECTOR

Married, formerly in charge of Motion Picture Dept. of large metal producing company. Ten years' experience in various phases of film, television, and visual aids production. Desires position with organization in Eastern States Region. Illustrative resume sent upon request.

VITALY V. UZOFF
611 West 141st Street
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HOW FOX FILM TECHNIQUES PUT TOP QUALITY IN ANY FILM—AT LOWER COST

Organization, filming efficiency, and the ingenuity of Hollywood's finest craftsmen create the special techniques that produce top quality films at lower cost on any budget. "People Are Funny" (above) starring Art Linkletter, produced by John Guedel, directed by Geo. Fox, is filmed by a Geo. Fox production unit at the lowest cost-per-thousand of any similar TV series.

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1508 Cross Roads of the World, Hollywood, California
Continuous Production since 1935
Case Histories
Of Current Business Films

Geigy Chemical Premieres Picture
on New Wool Mothproofing Dyes

Sponsor: Geigy Dyestuffs, Division of Geigy Chemical Corp.
Title: Insects Astray, 26 min. b w. produced by Gloriafilm S.A. (Zurich, Switzerland)

★ No more moth holes!

That is the promise made in a new documentary film on insect damage to woolsens released last month by Geigy Dyestuffs. In introducing the film to a New York preview audience, C. W. Mahnken, vice-president of Geigy, voiced the prediction that "built-in" mothproofing of woolsens will become an accepted standard within a few years due to the discovery of dyestuff-type mothproofers that are applied by the mill and last for the usable life of the fabric. He cited gains already made in the U.S. and Canada in the production of woolens mothproofed with Mitin, a Geigy product. He reported an estimate of more than 30 million units of merchandise sold here this year with the Mitin label. These include, he said, 30.90% of better wool and cashmere sweaters and some penetration as well in ready-to-wear, particularly in specialty fibre coatings, and some popular priced wool coats for women and girls.

Being chemically similar to a fast wool dye-stuff, Mitin durable mothproofing is applied to wool and wool-blend fabrics during dyeing by the mill. According to Geigy, this mothproofing is effective against all species of wool-eating insects for the usable life of the fabric. They claim it is not removed by washing or cleaning and has no effect on the texture, odor or appearance of the fabric.

Insects Astray won first prize in the 1955 awards of the Swiss Documentary Film Foundation. It was shown at the Berlin Film Festival this year. Making dramatic use of photomicrography and an excellent original musical score, Insects Astray pictures the development of the wool-eating moth from egg to adulthood. It shows other species of wool-eating insects as well. The moth grub is monstrous in close-ups of the mandibles in the very act of severing wool fibres.

The narration estimates that moth damage on a worldwide basis amounts to enough wool each year to clothe a million people. Through the centuries, leading scientific minds have attempted to find a means of preventing this damage. The solution was finally found in the development of colorless, synthetic dyestuffs, so-called, which have affinity for wool and the ability to kill or repel wool-eating pests.

As these durable mothproofers come into general use, the film predicts that these insects will once again be driven out of the home and return to the fields, reverting to their intended functions.

Insects Astray is suitable for use in schools and colleges, particularly in home economics, biology and chemistry classes. It should also be of interest to consumer organizations and women's clubs. Write to Mitin Department, Geigy Dyestuffs, 89 Barclay Street, New York.

Sponsor: National Carloading Corp.
Title: The California Fashion Story, 22½ min. color, produced by Harry W. Graff, Inc. (Advertising and Public Relations)

★ This film shows an interesting method of opening up a market which had previously offered a cold shoulder to the sponsor of this film.

National Carloading Corp. had had trouble breaking in to the market for freight shipping to and from the burgeoning California garment industry. Competitors were well entrenched and National Carloading's sales efforts seemed to be getting nowhere.

As a means of scratching a few hacks and hoping for reciprocity, National Carloading has sponsored this film which plays California fashions with a verve, and with hardly a word for itself. Since the purpose of the film is the present, the industry as a whole, no emphasis is placed on any particular line, fabric, or seasonal style. But the picture imparts a total impression of the nature of the industry, of its operations and of its products and their promotion and widespread use that has made California fashions ever more important in the clothing industry.

Luckily, the subject is an attractive one —

(Continued on page one hundred forty)
Vivid Lesson in Traffic Safety

Two Versions of American Transit Film Are Reaching Audiences

audiences to do an industrial promotion job on two fronts.

Community "Chain Reaction"

Cirulating the film's original version through local transit companies, the sponsoring American Transit Association urges potential community groups to "start your own chain reaction—a friendly chain of good will for you and your organization" by offering the movie as a public service. "It's a natural for TV and movie theatres." ATA stresses, "It's a must for showing to all local groups—a civic clubs, business organizations, PTAs, high school assemblies, women's clubs, lodges, etc. Everyone in your community should have an opportunity to see it."

A second version—simply the original one jacketed with a short prologue and epilogue pointed to truck drivers is being advertised to truck fleet owners.

A vivid object lesson, dramatized in folksy image, climaxd with a series of smashups and narrated by Bob Hope, Chain Reaction should have ample sensation, education and movie to warrant the wide audiences for which it was intended.

In a line, Chain Reaction shows how traffic discourtesy leads to traffic disaster and how traffic courtesy leads to traffic safety.

"Chain" Leads to Disaster

The chain of disaster begins when job-bent-for-breakfast Dad does a 21-gainer on Sonny's incorrectly parked roller-skate. Dad's mood develops into traffic discourtesy. His discourtesy rubs off on a truck driver. Dad's temper bounces from bumper to bumper until had driving ends in three-way hangups and a bicycle-auto injury for Dad's son. Re-traveling the route with courtesy at the wheel, the film shows how road safety can be the rule.

Two earlier traffic safety films—sponsored by ATA were It's Wanton Murder and Driven To Kill, both narrated by Lowell Thomas. ATA reports that since the new film first became available last May, nearly 300 16mm prints have been distributed to transit companies, insurance companies, police organizations, safety groups, telephone companies, industrial concerns and the United States Air Force.

Chain Reaction is available in 35mm and 16mm, cleared for TV. The 16mm prints are available from ATA on a purchase basis only at $100.00 per print. Contact American Transit Association, 292 Madison Ave., New York 17, N.Y.

This 13-minute film was produced by Roland Reed Productions, Inc. under the supervision of Film Counselors, New York.

Training Directors 12th Meeting in New York on April 30-May 3
With an expected attendance of 1,500 members, the American Society of Training Directors will hold its 12th Annual Conference at the Hotel Statler in New York City April 30 through May 3.

The ASTD has over 2,500 members in the U.S. and Canada.

At service...

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THERE'S a world of difference in quality in 16mm release prints... and that quality "edge" is visibly yours when you specify Ansco Type 238 Duplicating Film. Type 238 matches to the fullest all the true color of your original. It gives you the crisp definition, the cleaner whites, the high-fidelity sound that bring more sales to your front door! Next time you order prints, tell your laboratory it's Ansco Type 238 Duplicating Film you want used. Your customers and your reputation deserve it! ANSCO, Binghamton, New York. A Division of General Aniline & Film Corporation. "From Research to Reality."

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**EXECUTIVE NOTES**

**Stehney Heads Production Staff at Chicago Studios of Sarra**

- Two production staffers assumed new executive duties at the Chicago studios of Sarra, Inc., recently. Michael Stehney was appointed as production manager, in charge of all motion picture film activity, and Marvin Bailey was appointed film service manager.

A career man with Sarra since 1939, Stehney has experience in all phases of illustrative photography, sound slide films, motion pictures and television commercials. He has served as a camera man and director since 1950.

For the past five years, Bailey has been in charge of Sarra’s film editing department.

**Riley Heads United World Films’ Procurement Division**

- Expanding promotional activities and increased use of graphic arts at United World Films, Inc., has resulted in appointment of Edward Riley as head of the company’s procurement division.

Riley, who joined the company in 1947, has represented United World Films entertainment films division in the southeastern territory and also was in charge of deposit libraries for sponsored film distribution before becoming sales manager of the Educational division.

His business and professional career includes advertising and market research for the Department of Commerce. He has been a teacher and counselor on the Board of Education, New York City schools and special investigator on wage stabilization for the United States Government.

**Dr. Clarence Larson Appointed Nat’l Carbon Research Director**

- Dr. Clarence E. Larson has been appointed vice-president in charge of research for National Carbon Company, a Division of Union Carbide and Carbon Corporation. Adger S. Johnson, National Carbon’s president, has announced. Dr. Larson formerly was director of the Oak Ridge National Laboratory, operated by Union Carbide for the Atomic Energy Commission.

Dr. Larson will head all of National Carbon Company’s research activities including Union Carbide’s research in new physics.

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Ask to see our presentation analyzing the special PUBLIC RELATIONS . . . film projects we have completed for —

- General Motors Corporation
- Procter & Gamble Company
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- J. C. Penney Company

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NUMBER 1 • VOLUME 17 • 1956
ANNUAL FILM AWARD COMPETITION IN 1956

THE FACTUAL FILM and other audio-visual media are again honored by inclusion in national and civic competitions listed in these Production Review pages. Primary attention is accorded those events for which entries are still being accepted after March 1, 1956. Other competitions already closed to entries for this year are listed for future reference.

**1956 FREEDOMS FOUNDATION HONOR MEDAL AWARDS**

Sponsored by the Freedoms Foundation Valley Forge, Pennsylvania

Closing Date for Entries: November 11, 1956

Categories: All 1956 productions which contribute to an understanding of the American way of life.

Awards: A distinguished jury of prominent Americans selects one film for a Top Award, and others for Medals of Honor. Awards will be announced February 22, 1957.

Entry: Entry blanks are available from the Freedoms Foundation, Valley Forge, Pa.

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NINTH ANNUAL CLEVELAND FILM FESTIVAL

Sponsored by the Cleveland Film Council June 8-9, 1956

(Locule and deadline to be announced)

Festival Chairman: Shelby A. McMillion, Director, Public Relations and Advertising, Jack & Heintz Co.

Publicity Chairman: Elizabeth Hunady, Adult Education Dept., Cleveland Public Library, 325 Superior Avenue, Cleveland 14, Ohio.

Categories: Arts & Crafts; Experimental; Gardening; Health; Child Training and Mental Health; Human Relations and Religion; Industrial and General Safety; Industrial Relations; Industrial Research; International; Medical and Nursing; Music; Public Relations; Sales Training; Teaching and Classroom (Elementary Grades, Secondary and College); Travel. Category chairman had not been chosen at editorial listing deadline.

Awards: Cleveland "Oscars" will be presented to the top film in each classification on the basis of weighted voting by Festival audiences.

Entry: Preference will be given to films released since January 1, 1955, with a running time of 30 minutes or less. Prints should not be submitted until an entry blank has been filed. Instructions received. Though there is no charge for entries, organizations submitting films are expected to pay transportation charges both ways. For further information contact Elizabeth Hunady, Adult Education Dept., Public Library, 325 Superior Avenue, Cleveland 14, Ohio.

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EIGHTH 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, deadlines to be announced.)

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FILM PRODUCTIONS FOR TELEVISION AND INDUSTRY IN CANADA

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We’re on Our Way...

You can see we’ve already been around some.
We’re going places because the people who trust us with some of their problems are not satisfied with standing still.

We believe that, for us to get where we’re going, our motion pictures, slidefilms, and other forms of business communication must reach their destinations too. They must achieve their objectives, and they must do it on time. We try to see that the trip is pleasant, but we believe in traveling light... the shortest, most direct way. And, as seasoned travelers, we know how to save on expenses.

Our terminal is a fully equipped studio, with complete facilities for script-to-print production of both motion pictures and slidefilms. Sound stage, recording studio, camera crews... all are ready to serve your needs.

Whatever your communication problems, and whatever your budget, we’d appreciate the opportunity of showing you how you too can get where you want to go... first class.

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CHICAGO 14, ILLINOIS
MOHAWK 4-5525
ANNUAL FILM AWARD COMPETITION IN 1956:

(CONTINUED FROM PAGE SEVENTY)

This year's competition will be pally for television. Regulations state that all films must be produced in Canada by Canadian producers; films must have been produced or released generally during 1955; a film may be entered in only one class.

Awards: Canadian Film of the Year, for the film which represents the highest achievement of the year; First Award, to the film judged best in each class; Honorable Mention, to a film which is worthy of recognition.

Special Award: The Trophy of the Association of Motion Picture Producers and Laboratories of Canada, to the producer of the best amateur film of the year.

Entries and Enquiries (on general regulations, etc.): Manager, Canadian Films Awards, 102 Peter Street, Toronto 2B, Ontario.

FOURTH ANNUAL COLUMBUS FILM FESTIVAL

Sponsored by The Film Council of Greater Columbus in Association with The Columbus Public Library Saturday, April 7, 1956 The Ohio Union of Ohio State University Deadline for Entries: March 15

Festival Categories

Business & Industry: Job Application; Sales Promotion; Employer-Employee Relations; Public Relations; Safety.

Travel: American; Foreign.

Informational-Educational: Children's Films—Primary, Intermediate, Junior High, Senior High; Geography and History; Science; Miscellaneous: Films for Television.

Health, Mental Health, Medicine Today: Hygiene; Mental Health; Current Developments in Medicine.

Cultural Arts — Their Contributions: Literature in Film—Biographical, Fictional; Art—Sculpture, Painting, Home Art Hobbies; Music—Instructional; Entertainment; Foreign Films; Theatre Arts—Play Production, etc.

Religion & Ethics.

Entry: Films must be in required categories, produced during 1954-55-56. Do not send films entered before 1954. Entries should be accompanied by 3 x 5 cards (for the preview committee) noting: color or black white; running time; brief summary of film's content. Films will be judged by teachers and other professional people.

ENTRANT MUST PAY ROUNDTRIP POSTAGE. CONTACT D. F. PRUGH, FILM COUNCIL OF GREATER COLUMBUS, COLUMBUS PUBLIC LIBRARY, 96 S. GRANT AVE., COLUMBUS 15, OHIO.

SEVENTH ANNUAL STAMFORD FILM FESTIVAL

Sponsored by the Stamford Film Council May 11, 1956

Categories: The Festival is open to all producers submitting 16mm sound films which have been released for public distribution in the United States between January 1, 1955 and December 31, 1955. Only 16mm films falling into the following categories will be shown: (1) Science; (2) Children's Films (non-classroom); (3) Human Relations (in the field of interfaith and interracial); (4) Art (painting, sculpture and art appreciation); (5) Industrial Promotion; (6) Child Care and Family Living; (7) Sports (non-instructional); (8) Travel; (9) Health; (10) Classroom.

Awards: Each 16mm sound film entry will be screened by a committee of specialists and laymen who will make the final selection of films to be shown. A First Award will be given to the film chosen by the audience as outstanding in each of the above listed categories. Other films chosen to be shown by the Selection Committees (CONTINUED ON PAGE SEVENTY-FOUR).
Need Strings Pulled?

Our many years in business have taught us how to produce artistic motion pictures quickly and efficiently. Our studio in the heart of midtown Manhattan puts the finest talent at our doorstep. Having the many facilities necessary to quality production at one location obviously accomplishes smoother integration of the many elements of motion picture production. Result: a quality film produced with speed and efficiency at a fair price.

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60 national and international awards for excellence in the last six years alone—for films for industry...government...television.

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With 45 companies reporting to the Canadian Bureau of Statistics, Crawley’s produced 23% of Canada’s private film production for 1954. Senior producers NOW ON OUR STAFF (that’s what counts) have in 17 years made 550 CRAWLEY films, many of them for U.S. and foreign sponsors.

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

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OTTAWA

ANNUAL FILM AWARD COMPETITION IN 1956:

7TH STAMFORD FILM FESTIVAL: (CONTINUED FROM PAGE SEVENTY-TWO) will receive Awards of Merit. (Only those films judged to be of award winning caliber will be chosen for showing.)

ENTRY: A producer wishing to enter any of his films should write for an application form to Miss Marjorie Fuller, Coordinator, Stamford Film Council, 96 Broad St., Stamford, Connecticut. Committees will be screening between March 12 and April 13, 1956.

FOURTH ANNUAL
AWARDS COMPETITION FOR THE
BEST VISUALS IN SELLING
AND SALES TRAINING
combined with
SECOND ANNUAL
"DAY OF VISUAL PRESENTATION"
Co-sponsored by the
National Visual Presentation Assn., Inc.,
and the New York Sales Executives Club
May 1, 1956
Hotel Roosevelt, New York
Deadline for Entries: March 24
SCOPE: Full day of talks and seminars on the production and use of visual presentations, combined with a showing of prize winners in 1956 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 winners in each classification and category. First place winners will be invited to make their presentations at luncheon meeting of Sales Executives Club, May 1.

ENTRY: Fee of $10 per entry, $5 for each additional entry. Fee must accompany each entry. Deadline for receipt of visual presentation: March 24. Send to Dr. J. S. Schiff, president N.Y.P.A. (Pace College, 41 Park Row, New York City). Write Dr. Schiff for registration blank for attending day’s program.

SECOND ANNUAL
SOUND SLIDEFILM CONFERENCE
OF THE
AMERICAN FILM ASSEMBLY
Sponsored by the Film Council of America and the Sound Slidefilm Committee
April 23-27, 1956
Morrison Hotel, Chicago

(Entries closed on December 15, 1955)
Conference Chairman: Robert L. Shoemaker, DuKane Corporation, St. Charles, Ill.

CATEGORIES: Sound slidefilms (sound filmstrips); 35mm single-frame filmstrip with sound recorded on discs or tape, manual or automatic synchronization—Safety and Health, Education, Sales and Sales Promotion, Sales Training, Industrial Training, Religion.

AWARDS: Gold Award presented to the winner of each category; Silver Award presented for one or more films of exceptional merit in each category; Certificate of Acceptance for all other sound slidefilms chosen for screening during Conference. Award winners are chosen by category juries prior to the Conference. Top rated sound slidefilms are screened Tuesday, April 24 and Wednesday, April 25. Award winners announced at banquet Thursday evening, April 26. Gold Award winners will be rescreened and discussed during the Sound Slidefilm Open Meeting, Friday, April 27.

ENTRY: Future entry information and further 1956 program information may be obtained from Robert L. Shoemaker, DuKane Corporation, St. Charles, Ill. or from Film Council of America, 600 Davis St., Evanston, Ill.

NATIONAL COMMITTEE ON FILMS FOR SAFETY
ANNUAL AWARDS
(Entries closed on February 27)

CATEGORIES: Theatrical and 16mm non-theatrical motion pictures and slidefilms 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 (CONCLUDED ON PAGE SEVENTY-SIX)
Whether you sell...

TRANSPORTATION...

OR ICE CREAM...

OR INSURANCE...

OR NUTS AND BOLTS...

Roger Wade can make a film
to help you sell it better!

Are you getting our newsletter?
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to put you on our mailing list...

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*BALTIMORE & OHIO R. R., SEALTEST, LIFE UNDERWRITER TRAINING COUNCIL, NYLOK CORP.
NATIONAL SAFETY FILM AWARDS:
(Continued from Page Seventy-Four)
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 April. Further information and forms are obtained from: William Engleander, Secretary, National Committee on Films for Safety, 425 North Michigan Avenue, Chicago 11, Ill.

BOSTON FILM FESTIVAL
* The Film Council of Greater Boston has announced that, due to a program of reorganization, it will not sponsor a film festival in 1956.

SIXTH INTERNATIONAL DISPLAY OF CINEMATOGRAPHY FOR PUBLICITY, INDUSTRY AND TECHNICS USE
Sponsored by the International Milan Samples Fair, Milan, Italy April 12-27

Categories: Publicity Films — advertising products; Industrial and Technique documentary films — showing the achievements of industry, manufacturing operations and applications.

Entry: Address requests for information to Dr. M. G. Franci, The Secretary General, Milan Fair, International Display of Cinematography for Publicity, etc., Ente Autonomo Fiera Milano — Via Domodossola, Milan, 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 film's purpose.

INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART
Venice, Italy
The Lido, Venice
August, 1956
Closing Date for Entries: May 31, 1956

Awards: A prize is awarded respectively for the best film in the category. Certificates are presented to the entrants of all films selected for exhibition.

Entry: All non-governmental American entries are submitted through the Film Council of America. For information write the FCA at 600 Davis Street, Evanston, Illinois.

EDINBURGH FILM FESTIVAL
Sponsored by the Edinburgh Film Festival
Edinburgh, Scotland
August, 1956
Closing Date for Entries: May 31, 1956
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 non-governmental American entries are submitted through the Film Council of America. For information write the FCA at 600 Davis Street, Evanston, Illinois.

OTHER AWARD COMPETITION
* The Editors of BUSINESS SCREEN take note of other important competitive events which include motion pictures and slide films such as the Annual Public Utilities Advertising Awards and the Annual Cooperative Information Service Fair, sponsored by the National Council of Farmer Cooperatives (see story on page 158). Financial report films are included in the annual citations by the FINANCIAL WORLD MAGAZINE and sponsored films of educational interest are included and annually reviewed for honors by award juries of the SCHOLASTIC TEACHER MAGAZINE.

Kling
nation's largest film facilities

— see page seventy-eight
...to better tell

YOUR MOST IMPORTANT STORY

Max Lasky Film Productions
and Soundfilm Studios, Inc., combine
their creative talent
and production facilities.

Thirty-five years of "know-how"
in the production of effective presentations,

testify to the ability
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to put — life — color — and meaning
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FILMS AND VISUAL AIDS STEERING COMMITTEE OF THE ASSOCIATION OF NATIONAL ADVERTISERS, INC.

FILMS GROUP

Office: 265 Madison Ave., New York 17, N.Y.

Officers: Paul West, president; Lowell McElroy, vice-president; films committee liaison.

Membership: John Florey (Eastman Kodak Co.), chairman; W. M. Bastable (Swift & Company); Frederick G. Beach (Remington Rand Div., Sperry Rand Corp.); Leo Bebee (Ford Motor Company); Eyre Branch (Standard Oil Company of New Jersey); George J. Borman (United States Steel Corp.); John J. Dostal (Radio Corp. of America); Harold F. Driscoll (Bell & Howell Company); Agnew Fisher (Trans World Airlines, Inc.); John Ford (General Motors Corp.); William Hazel (Standard Brands Inc.); J. W. King (American Can Company); Kenneth Penney (Minnesota Mining & Manufacturing Company); O. H. Peterson (Standard Oil Company (Ind.)); Willis H. Pratt, Jr. (American Telephone & Telegraph Company); H. A. Richardson (Metropolitan Life Insurance Company); Frank Rollins (E. R. Squibb & Sons); Virgil Simpson (E. I. du Pont de Nemours & Company, Inc.); Stanley F. Withe (Aetna Casualty & Surety Company).

Purpose: The Committee initiates and executes projects which will provide the 450 Film Group members with cost, technical, distribution and other information about business films and related audio-visual materials. The Committee has recently completed and distributed a 16-page booklet entitled “Criteria for Business Sponsored Educational Films”—designed to aid advertisers in understanding the problems of educators in preparing films intended for in-school showings, and at the same time to help educators understand the problems of industry.

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A professional unit for making strong, low-visibility splices quickly and easily. Features a semi-automatic, preset scraper that removes emulsion to the precise depth every time. Precision-made, easy to maintain. Models for negative or positive use, combination 8mm-16mm or 35mm. Perfect for use with the Harwald Inspect-O-Film.

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Works four ways to increase film life, improve projection quality. Cleans completely, reduces wear, prevents dirt and dust collection, strengthens film base. Try this amazing film conditioner yourself. Pint, just $1.75.

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Practical, efficient cabinets for storage and care of your valuable films. Double doors with key lock. Continuous cord holder for indexing. Fitted with film separator racks in any combination of reel sizes, 29" wide x 66" high x 15" deep. Baked on grey crackle finish.

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Evanston, Illinois

INDUSTRIAL AUDIO-VISUAL ASSOCIATION

Office: (of the Secretary): Alan W. Morrison, Socony Mobil Oil Company, Inc., 26 Broadway, New York 4, N.Y.

Officers: Frederick G. Beach (Remington Rand Div., Sperry Rand Corp.), president; William B. Cox (Santa Fe Railway Co.), first vice-president; C. R. Conway (Humble Oil & Refining Co.), 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), assistant secretary.

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 3, 4, 5, 1956, Edgewater Beach Hotel, Chicago, Ill. (Members only but qualified guests from sponsoring companies may apply to the Secretary for admission).

NATIONAL VISUAL PRESENTATION ASSOCIATION, INC.

For Information: write to Porter Henry, Secretary-treasurer, Porter Henry & Co., Inc., 507 Fifth Avenue, New York 17, N.Y.

Officers: Dr. Jack Shiff (chairman, Pace College), president; Ray Bonta (General Electric Company), vice-president; User; Charles Behmer (H. D. Rose & Company), vice-president ( Trade); Porter Henry (Porter Henry & Co., Inc.), secretary-treasurer.

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 and Day of Visual Presentation: May 1, 1956. Co-sponsored by N.V.P.A. and the New York Sales Executives Club; Hotel Roosevelt, New York. (See Annual Award Competitions Listings.)

CONTINUED ON PAGE EIGHTY

imagination in workmanship

Kling

— see page eighty
SO FAR:
554 VIEWERS PER PENNY...
and they're still adding!

Even the cost-conscious American Institute of Accountants has been pleasantly surprised by the low "cost per viewer" of their Willard-made public service film. In 1955 it reached 554 viewers for every penny of production cost—and it's still going strong.

But this is nothing new. Willard-made pictures have a way of remaining popular and effective long after the sponsor has stopped worrying about his cost. For instance, United Fruit's *Middle America* is still in wide distribution after 17 years.

Consult Willard on your next film. We consider every new motion picture a new creative challenge—a new opportunity to make the best picture yet.
Producer • Laboratory Trade Organizations (continued from page seventy-eight)

AMERICAN ASSOCIATION OF FILM PRODUCERS, INC.


Officers: Mercer Francisco (Francisco Films), president; Lawrence Montinee (Atlas Film Corp.), vice-president; James Holmes (Vogues-Wright Studios), secretary; James Kellock (Wilding Picture Productions, Inc.), 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: February 24, 1956. Sherman Hotel, Chicago. (1956 officers will be elected at that time.)

FILM PRODUCERS ASSOCIATION OF NEW YORK

Office: 39 Broadway, New York City 6, N.Y.

Officers: Walter Lowendahl (Transfilm, Inc.), president; Harold Womels (Sound Masters, Inc.), vice-president; Herbert Kerckow (Herbert Kerckow, Inc.), secretary; Edward J. Lamn (Pathescope Company of America, Inc.), treasurer.


Purpose: Meeting once a month, this organization works to advance the non-theatrical 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.

NONTHEATRICAL MOTION PICTURE PRODUCERS ASSOCIATION

Office: 425 South Beverly Drive, Beverly Hills, California.

Officers: Carl Dudley (President, Dudley Pictures Corp.), president; David Lurie (Raphael G. Wolff Studios, Inc.), vice-president; Carl Swanson (Centaur Studios), treasurer; Perry King (Polaris Pictures), secretary.

ASSOCIATION OF CINEMA LABORATORIES

Office of the Secretary: Byron Roundbush, 1226 Wisconsin Ave., N.W., Washington 7, D.C.

Officers: Neil Keen (The Calvin Co.), president; Russell Holdag (Precision Laboratories), vice-president; Byron Roundbush (Beauyron Inc.), secretary; George W. Colburn (Geo. W. Colburn Laboratories, Inc.), treasurer.

Purpose: The development of uniform methods and practices.

ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA

Office: Room 512, 140 Wellington Street, Ottawa, Ontario, Canada.

Officers: Graeme Fraser (Crawley Films Limited), president; Arthur Chetwynd (Chetwynd Films Limited), vice-president; Pierre Harwood (Omega Productions, Inc.), past president; D. W. McClymont, secretary-treasurer (140 Wellington Street, Ottawa, Ontario).

Board of Directors: Spencer Caldwell (S. W. Caldwell Limited); Ralph Foster (Batten Films); J. J. Chisholm (Associated Screen News, Ltd.); Wallace Hamilton (Trans-Canada Films Ltd.); Membership: Canadian firms, partnerships, and corporations engaged in motion picture production or laboratory work.

Purpose: To promote and conserve the 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.

(Other professional groups on page 164)
It Will Pay You to Let FIORE FILMS Bid on Your Next Film!

DO YOU WANT BIG NAMES IN YOUR FILMS?

We at Fiore Films have created, produced and distributed a quarter hour story film for Vogue Dolls featuring Faye Emerson; an educational film for Playskool Toys featuring Dr. Frances Horwich; another educational film for Childhood Interests in cooperation with the world-famous Gesell Institute of Child Development; and others that we'd like to discuss with you.

DO YOU WANT TO REACH BIG AUDIENCES WITH YOUR DOCUMENTARY AND EDUCATIONAL FILMS?

We at Fiore Films have created, produced and distributed a public service film that has played to over 30,000,000 people; a documentary that has been distributed to 80 of the top 100 markets; and others that we'd like to tell you about.

DO YOU WANT TELEVISION COMMERCIALS THAT REALLY MOVE MERCHANDISE?

We at Fiore Films have created and produced two sets of TV commercials that have sold millions of dollars worth of cosmetics.

DO YOU WANT OUR THOUGHTS ON YOUR NEXT FILM?

We'll be happy to sit down with you and submit a complete treatment and distribution plan on your next film. Frankly, we'd like to add your next film to our list of success stories. Our studio is a half-hour from Times Square. Your office is but a few hours by plane from ours.

YES, IT WILL PAY YOU TO LET US BID ON YOUR NEXT FILM!

FIORE FILMS

128 Mallory Avenue

henderson 2-4474

Jersey City 4, N. J.
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.

For Quality Control Film, Mitchell camera moves in for close shots of Scorpion F-89D.

104 Rocket Salvo of twin-jet F-89D is captured on 16mm Engineering Test film.

*85% of professional motion pictures shown in theatres throughout the world are filmed with a Mitchell
Films Help Them THINK Safety

Esso Refinery Workers’ Safety Record Was Achieved by Intensive Training; Now Visuals Help Insure It

WHY DO YOU need to continually strengthen safety-consciousness in an industrial operation where accidents are so few and far between that the worker is twelve times safer in the plant than in his own home? And, given this kind of record, how can you make safety training forceful enough to have lasting effectiveness without swinging over the other way and producing a “fear psychology”? These are some of the questions that the Esso Standard Oil Company faces in the refineries where it processes vast quantities of crude oil into petroleum products suitable for industrial and consumer use.

These Facts Show the Need

The answer to the first of these questions—the “why” of an accident-prevention program—lies in three facts of refinery life.

Fact Number One: The materials with which men work in a refinery—the volatile hydrocarbons—while not necessarily hazardous in themselves can become very much so if not properly handled.

Fact Number Two: The very excellence of the Esso safety record tends, in itself, to be something of a hazard by deadening awareness of the need to make safety a “way of life” on the job.

Fact Number Three: New men in the operation are likely to be either underly or overly impressed with the accident potential of the volatile hydrocarbons. Either of these states of mind presents obvious dangers.

How Films Can Benefit

The “how” of effective safety training under these circumstances is somewhat more complex.

The Esso refineries have a wealth of practical experience in “refining out” both the physical and human danger elements. Their safety record is the result of an intensive and continuous training program. One of the key elements of this program is an ingenious “laboratory demonstration course” designed to show just what the volatile hydrocarbons are and how they behave.

This course had proved highly effective, but there were certain serious drawbacks in its operation. Running through the actual demonstrations was very time consuming.

Only limited numbers of personnel could be exposed at any one time.

The demonstrations involved the use of physical props which were costly to duplicate and impractical to shift around to different training locations.

Only technically skilled trainers could conduct the demonstrations—and that only after considerable practice.

While the lecture-demonstration was an excellent teaching device, it was difficult to introduce into it a strong motivational element.

Considerations such as these led Esso to the conclusion that putting this part of its program on film would greatly increase the impact, flexibility, and usefulness.

Making It Visually Effective

More was involved than simply photographing the demonstrations in their original form. First of all, there were some knotty technical problems. Material taking some six hours to present in actuality had to be reduced, without loss of coherence or any vital information, into around thirty-five minutes of film time. Some of the demonstrations had to be greatly speeded-up... others, which took place in split seconds, slowed down. For the sake of realism, the film had to be shot in color using combinations of lighting and backgrounds that would make the action of transparent substances clearly visible. A way had to be found to relate the laboratory demonstrations to the field processes they represented in miniature.

Secondly, there was the problem of motivation. The film must help lead people to think safety, feel safety, live safety. It must, while focusing on mechanical details, get across the idea that safety is rooted in the man rather than in his surroundings. And, it must do this in a way that would instill respect for materials men handled on the job without instilling fear.

Strauss Selected for Program

The firm of Henry Strauss and Co., was selected for this demanding job on the grounds of its experience in combining technical and human factors with effectiveness in both areas.

After researching the many-sided aspects of the problem, the Strauss organization came to the conclusion (CONTINUED ON PAGE 154)
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 theatricless 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.

**Modern**

**TALKING PICTURE SERVICE**

NEW YORK • 45 Rockefeller Plaza • New York 20 • JUdson 6-3630

CHICAGO
Prudential Plaza, Chicago 1, Ill.

DETOIT
956 Maccabees Building, Detroit 2, Mich.

PITTSBURGH
Grant 1-9118
339 Boulevard of Allies, Pittsburgh 22, Penna.

LOS ANGELES
Madison 9-2121
612 S. Flower Street, Los Angeles 17, Calif.
A Preface to the Production Review

Though size alone is neither the objective nor the criterion of the Annual Production Review program which begins each new publication year for BUSINESS SCREEN, this 6th Annual Edition is the largest ever published. It is also the most complete from the standpoint of listings of qualified producers in the United States, Canada and in other lands throughout the world.

Because the Production Review has become an authoritative guide to the increasing thousands of layers of motion pictures, slides, films and other forms of visual presentation, a very special effort has been made to present only those companies especially qualified to serve this market. It is also significant to note that these are companies most interested in performing these services.

They have shown good faith in their attitude toward the buyer’s needs in furnishing considerable data on 1955 experience, listing their permanent staff members and in furnishing basic data concerning physical facilities.

The financial growth of the business film industry, previously included in this same issue, will be reported in our next number in order to allow sufficient time for the most accurate review of statistics within each reporting company as well as by our own researchers. Postponement of the income tax deadline to April 15 is another reason for this added period of grace.

The question most frequently asked the Editors in hundreds of letters from prospective sponsors during the year is “How can you guide me in the choice of a prospective producer”? Here are the elements of a formula which the Production Review listings would seem to recommend to your consideration:

Basic Considerations

in Selecting Your Producer

Experience: what has the prospective producer made in terms of pictures clearly identified as his full responsibility?

Financial Stability: evidence should be submitted to the producer’s ability to carry out the intended assignment according to agreed terms and without requiring emergency assistance. Progress payments, if agreed upon, should be maintained according to terms of the contract.

Creative Ability: if the producer contracts for the full responsibility of the picture from script to screen, is the creative function drawn from facilities under his direct control? If not, is the sponsor fully aware of the creative source and its line of responsibility? What does the creative record of the supplier show?

Physical Facilities: does the producer either maintain or have fully under his control adequate physical facilities to complete all phases of production from script to screen?

20 Films Win Freedom Awards

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

Motion Pictures from sponsor, producer, syndicate and institutional sources composed the 20 award winners of the 1955 Freedom Foundation competition honored in ceremonies at Valley Forge, Pennsylvania, February 22, 1956.

The winning films held their George Washington Honor Medal places with winners in other special and general communications media areas. In national and school categories, Freedoms Foundation entries range from individual, civic groups and company projects developed on local and national levels, letters, photographs and essays from armed forces and school sources, to such media as advertisements, newspaper cartoons, editorials, radio and television programs, public addresses and sermons.

Distinguished Jury Selects the Winners

Judged by a national and school awards jury of supreme court justices, officials of veteran and other patriotic organizations, and representatives of scholastic and fraternal organizations, the films and other winning entries were chosen as activities and communications which aid in the Freedoms Foundation objective as stated in the American Credo: “To maintain the American way of life and pass it intact to succeeding generations.”

Chairman of the awards jury was Dr. Raymond B. Allen, chancellor of the University of California at Los Angeles. Jury coordinator was the Honorable Charles R. Hayes, retired presiding judge of the Supreme Court of South Dakota.

Top Award to National Council of Churches

Principal award for the films—the enced George Washington Honor Medal—went to the National Council of Churches of Christ in the United States for In Face of Jeopardy, which depicts the work of Christian missionaries in Southeast Asia in keeping the torch of liberty afame in the face of atheistic communism.

Other sponsored motion pictures which formed more than half of the winning film contestants contributed to several phases of communications on the American scene as it pertains to ideals of freedom and the practical application of those ideals.

George Washington Honor Medal Awards were won by:

Man of Action, sponsored by the American Council to Improve Our Neighborhoods and produced by Transfilm, Inc. Reviewed in this issue of BUSINESS SCREEN, Man of Action shows how neighborhoods can be improved through the inspired efforts of one man—leading his neighbors in practical action.

People, Products and Progress, 1955, produced for the Chamber of Commerce of the United States by Creative Arts Studio—a film which projects the future to show how this country can continue to grow and achieve a higher standard of living if it keeps a free market system.

Board of Trade Film Gets Honor Medal

After the Harvest, sponsored by the Chicago Board of Trade and produced by Wilking Picture Productions, Inc.; a dramatized visit to the nation’s greatest grain market which explains the Board’s place in the free American economy.

Letter From Pasquale, produced from a script by Bruce Henry by Mode Art Pictures, Inc., for the Community Chest of Allegheny County, Pa. This photoplay tells of the Community Chest’s help to an immigrant in finding a productive role in American life. It stresses the opportunities available to all in this free land.

General Electric’s “Automation” Honored

This Is Automation, sponsored by General Electric Co. and produced by Raphael G. Wolff Studios, Inc.—which recap the history of automation and explains its force in the expanding American economy.

Land of Plenty; another Wilking Picture film, produced for Goodyear Tire & Rubber Co., visualizing the growth of production as related to the improvement of tools and machinery.

Miracle at Your Front Door, sponsored by the Minneapolis Star Tribune. A Rippey, Henderson & Kontka Co. production which shows how a free.
A GUEST EDITORIAL

To those who have shared the vision...

—the vision of national acceptance—acceptance of the simple idea that pictures make things plain—that all things may be made more understandable by the selections of the camera—that all tasks may be made easier to learn by seeing the pattern for doing the job well, as the projector throws the procedure on the screen, living and vividly lighted.

Let us resolve to make good pictures. Let us make good our promises—reduce them to promises that we can make good. Let us strictly confine all pretenses to the stage floor.

Let us resolve to keep within the scope of our qualified experience. Let us do only those things which we can do truly well. Let us undertake only those responsibilities which we can carry competently.

Let us resolve to co-operate in a tribute to our medium-of-vision—a tribute which can be rendered only by good films economically produced in the spirit of integrity, dependability and real craftsmanship.

Jamison Handy

Reprinted by request from Business Screen, Issue 8, Volume III, 1956

FREEDOM AWARD WINNERS:
(CONTINUED FROM THE PRECEDING PAGE)
press works to keep Americans the best informed people in the world.

"Horizons of Hope" Shows Cancer Research

Horizons of Hope, produced by John Sutherland Productions, Inc., for the Alfred P. Sloan Foundation. This film shows how the imagination of free men, supported by privately donated funds, attacks a major medical research problem—for the benefit of a free nation.

A Dawn's Early Light, sponsored by Westinghouse Electric Corp., which pictorially presents a new era being opened by peaceful uses of atomic energy.

Specialized Pictures Share Four Awards

 Syndicated and specialized production sources which won George Washington Honor Medal Awards included:

Coronet Films, cited for its American History series; Pat Dowling Pictures, honored for Our Productive Industry, which shows how mass-production and distribution have developed American industry and living standards; Avalon Daggett Productions, rewarded for Herds West, A story of the cattle industry and its importance in the economy; Bob Post Associates, acclaimed for Trial by Jury, a documentary on the rights of every citizen in the American judicial process as safeguarded by the Constitution.

Organization Efforts Are Also Cited

Honor Medals also went to the following organizational sponsors:

Girl Scouts of the U.S.A., for Leading Lady, demonstrating the work and satisfactions in scouting; University of Indiana Audio-Visual Center, for Your Voting Procedure, depicting the American system of registration and voting; Ladies Auxiliary, Veterans of Foreign Wars of the United States, for To Help the Living, telling of volunteer service in the American tradition; National Council of Independent Schools, for Beyond the Classroom, showing how a school prepares students for leadership; President's Committee on Government Contracts, for Commencement, a dramatization emphasizing how discrimination against minority groups in industry can be eliminated.

An Honor Medal likewise was accorded News Magazine of the Screen and Warner Pathé News for their cooperative production of the America's Heritage series.

Repeat Winners Receive Service Scrolls

Coronet Films, General Electric Co., Girl Scouts of the U.S.A., and Goodyear Tire & Rubber Co., will receive the highest recognition of the Freedoms Foundation, the Distinguished Service Scroll—awarded to entrants who have been selected for award in at least five of the Foundation's seven annual awards programs.

A special award went to E. I. duPont de Nemours and Company for "its dedication to the ideals of the republic through the years of brilliant radio and television programs, advertising, motion picture films and employee publications."

EDITOR'S NOTE: For details concerning entry of 1956 productions, see page 70 of this Production Review issue.

TRENDS IN THE NEWS

Notes and Commentary on Events of Special Interest to Sponsors

This Active Year began with more than usual interest shown in films by sponsoring companies, trade groups and government. The international scene was reflected in showings of new factual films from overseas sources and in this interesting summary of U.S. motion pictures now serving free peoples overseas:

Royalty of Greece Sees "A Is for Atom" Request Showing in Schools of Their Land

In his recent report to the Congress on the progress of the U.S. Information program, Director Theodore Streibich of the Information Agency, had the following to say about the motion picture phase of this international effort:

"Our motion pictures are sound-tracked in 30 different languages. In urban areas, the outlet is generally the commercial theater and private showings. Recently, the Royal Family of Cambodia saw a newsreel, and borrowed it later for a royal charity fete. Queen Frederika and King Paul of Greece saw our film, A Is for Atom, and the Queen personally urged the Ministry of Education to have the film shown in all Greek schools. In the two years since the President's historic United Nations "atoms-for-peace" message, the Agency has used 14 motion pictures to tell the story.

"The motion picture audience, however, is not limited to urban areas. Mobile units, generating their own power, carry them to remote villages. In many, the Information Agency film has been the first motion picture ever seen. In Laos the natives saw and heard their king for the first time when we showed films of him on our mobile unit. We use also a boat on the Mekong River.

"President Magaysay of the Philippines used Agency films in his anti-Huk campaign. In Vietnam, jungle villagers learned from films, many for the first time, about their Government and their President. We worked with President Diem in preparing the films."

A Is for Atom was produced by John Sutherland Productions for the General Electric Company and is the winner of many international and U.S. film awards.

Much-Needed A-V Commission for Public Education Announces 1st Recommendations

A recommendation that not less than 1% of a school's instructional budget be allocated for audio-visual instructional materials was made by the Audio-Visual Commission on Public Information of nine national organizations in the instructional materials field, following a two-day meeting in Washington, February 16-17.

The Commission also announced the launching of a program designed to inform the public about
the use of modern instructional materials for improvement of learning. The Audio-Visual Commission on Public Information, composed of representatives of each organization interested in the field of audio-visual instructional materials, will sponsor a national program of publications, visual presentations, radio and TV programs, and other activities designed to increase public awareness of the need for more and better teaching materials.

Don Williams of Syracuse Named Chairman

Dr. Donald Williams, Director of the Audio-Visual Center of Syracuse University, was elected Chairman of the Commission. Dr. Charles Schuller, of the Audio-Visual Center of Michigan State University, was elected Vice-Chairman.

Modern Construction in Several Areas Indicates Growth of Business Film Industry

Ultra-modern motion picture studio facilities, reported in the last issue of Business Screen for the Centron Corporation at Lawrence, Kansas and for Baribe Productions in Denver, Colorado will be matched shortly by similar building in Dallas, Texas for the new Southwest Film Center.

Don Williams, who is now in Hawaii representing the National Audio-Visual Association, and who will be there for the filming of a new educational film for Air Force personnel in the Pacific, reports that the center is in the process of completing the construction of a $1 million studio. The studio will be equipped with the latest state-of-the-art technology, including sound stages, editing rooms, and a full range of production facilities.

Plan a Review of Audio-Visual Research

Initial plans announced by the Commission include the following:

1. A simplified presentation of audio-visual research which over the last 20 years has shown increases in learning of from 25 to 40% from the use of audio-visual materials, and similar gains in retention of learned information.

2. A picture book explaining audio-visual materials and their advantages, designed for distribution to school officials and the general public.

3. A color slide and filmstrip presentation designed to help local school people make talks before community groups.


Other projects to be initiated by the Commission include a national photographic file, a special motion picture, an audio-visual speakers bureau, and booklets describing successful state and local instructional materials programs.

Billy Graham Reports More Conversions Among Viewers on Closed Circuit (at right)

In the fall of 1955, evangelist Billy Graham held another of his revival meetings in Toronto, Canada. 347,200 turned out during the four weeks of the Graham Crusade in that city, filling the Coliseum to capacity and requiring the use of several overflow rooms to accommodate the people. Inspired by his appeal, 7,283 converts filled the aisles to the foot of his platform.

Closed-circuit television was introduced to the campaign organization for the first time in North America and Graham took special pains to note its worth:

"The room is in semi-darkness," he explained, "People can see my face and concentrate on the message. We have had more converts proportionately from the television room than from the large arena in which I have been speaking."
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BUSINESS SCREEN MAGAZINE
Connecticut

KEVIN DONOVAN FILMS
208 Treat Road, Glastonbury, Connecticut
Phone: MEldford 3-9331
Date of Organization: 1953
Kevin Donovan, Owner
Howard Stevens, Salesman-Coordinator
SERVICES: Motion pictures and slideslens; public relations and industrial; 16 & 35mm. FACILITIES: 16 and 35mm Mitchell; Cine-Kodak (16mm) Magnasonic sound equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Giving Use of Sound Stage. Scotchtrack magnetic lamination process. FACILITIES: Mitchell & Maurer cameras; lighting; portable generator; Maurer 16mm multiple track recording; synchronous magnetic recording; Deupe printing equipment; 16mm black and white developing; 2 technicians; art and creative staffs.

ROLAB STUDIOS
(Rolab Photo-Science Laboratories)
Walden Tree Hill, Sandy Hook, Connecticut
Phone: Garden (Newtown) 6-2466
Date of Organization: 1928
Henry Royer, Owner-Director
E. H. Royer, Secretary
SERVICES: Complete production services (studio, camera, sound, consulting to producers and other industrial organizations and institutions). Specialists in industrial and scientific picture production, photographic research, developments, timelapse studies with Roger camera timer, still and motion photography, motion micrography, etc. FACILITIES: Modern sound stage; recording and projection rooms, director's and dressing rooms, lounge, carpentry and instrument shops, complete lighting equipment. Six professional motion picture camera, precision motor generator for location work, tape, film sound recording, complete photo-science lab.


BAY STATE FILM PRODUCTIONS, INC.
35 Springfield Street, Agawam, Massachusetts
Mail Address: Box 129, Springfield, Mass.
Phone: Republic 4-3614
Date of Organization: 1941
Morton H. Read, President
David D. Doyle, Vice-President (Sales)
Eugene N. Bunting, Vice-President (Production)
Harold O. Stanton, Vice-President (Television)
Merrill K. Sweetman, Account Executive
Lowell F. Wentworth, Account Executive
Branch: 80 Boylston Street, Boston, Mass.
Phone: Hancock 3-9000
David Doyle, Vice-President, in charge
SERVICES: Commercial and television motion pictures and slide programs. Service available to other producers in fields of animation, sound recording, printing and motion picture photography, including use of sound stage. Scotchtrack magnetic lamination process. FACILITIES: Mitchell & Maurer cameras; lighting; portable generator; Maurer 16mm multiple track recording; synchronous magnetic recording; Deupe printing equipment; 16mm black and white developing; 2 technicians; art and creative staffs.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Tips on Tiling (Monsanto Chemical Company); Taking the Gueswork Out of Brakework, This Is the Answer (Raybestos Division of Raybestos-Manhattan, Inc.); Work at Your Desk (Dayton Company); Bird in the Hand, As Good as It Looks (Dewey and Almy Chemical Company); Shoe Window of the East (Eastern Exposition); Symbols To Live By (Barre Granite Association); Milestones (Gilbert & Barker Manufacturing Company); Automatic De- icing Machines (Henry & Wright Division of Emlar Manufacturing Co.); Pattern for Profits (Rock of Ages Corporation); Design for Sentiment (Rust Craft Publishers); The Allen Story (Allen Manufacturing Co.); Accuracy to the ND Degree (New Departure Division, General Motors); The Many Faces of Rhode Island (Rhode Island Development Council). SLIDEFLM: Framework for Sales (American Optical Company). TV COMMER- CIALS: 106 commercials produced in 1955.

DEKKO FILM PRODUCTIONS, INC.
151 High Street, Chelmsford, Massachusetts
Phone: Glenview 2975
Date of Organization: 1949
Martin Bovey, President
Martin Bovey, Jr., Treasurer
SERVICES: Production from script to screen. Specialize in documentary, travel, sport, wildlife and conservation films. Subcontracting work. FACILITIES: Cutting room; dark room and film vault. Complete equipment for the production of 16mm color sound motion pictures.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Maryland Mornings, Big White Water, Canada from Sea to Sea (Minneapolis-Moline Co.). Other films in production, not yet titled.

MARTIN BOVEY FILMS, INC.
125 Dartmouth Street, Boston 16, Massachusetts
Phone: Kanmore 6-2511
Date of Organization: 1946
Joseph Rothberg, President and Treasurer
Jerry T. Ballantine, Vice-President in Charge of Production
Plynn E. Williams, Art Director
Carol Houna, Office Manager
SERVICES: 16mm and 35mm production services and slide programs for education, science, industry and television. FACILITIES: Complete sound stage, multichannel magnetic recording, editing and projection rooms, animation and art dept., creative.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Story of Brandeis University (Brandeis University); Ultrasound In- spection (Sperry Gyroscope Co., Inc.); United Com- munity Service (1955 Campaign films); Continuous Motion Top Closure Machine (Pneumatic Sculp. Corp., Ltd.). SLIDEFLM: The West Virginia Story (State of West Virginia); Closing Strategies, Building Values, Why People Buy (Howard Lewis & Co.).

LISTINGS CONTINUED ON FOLLOWING PAGE)

Keys to the Effective Use of Your Most Dependable Buyer's Guide

Listing Standards are Defined

The basic purpose of this 1956 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, slideslens 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 only 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.

205 companies in the United States and 7 Canadian firms have compiled with our own very extensive survey efforts which began in late '55 and continued for generations 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 23 U.S. firms are designated by the asterisk (*) in the Alphabetic 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 slideslens be listed by title and sponsor. A few concerns (**) were unable to comply for good reasons: they were new companies or proprietor organizations 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 in 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 Annals are gratefully acknowledged.
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. What 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

P R E C I S I O N

F I L M L A B O R A T O R I E S , I N C.

21 West 46th Street, New York 36, New York

A DIVISION OF J. A. MAURER INC.

In everything, there is one best... in film processing, it's Precision
NEW ENGLAND: Massachusetts

DEPBOUE STUDIOS
782 Commonwealth Ave., Boston 15, Mass.
Phone: Beacon 2-3722

Date of Organization: 1915
Joseph Dephoure, Producer & Owner
Milton L. Levy, Executive Director
Robert Kimball, Richard Woll, David Dowling, Paul Conghin, Camera & Production Dept.
Estelle Davis, Office Manager

SERVICES: Industrial, documentary, business, public relations and training films, slidefilms, slides; television commercials & productions; hot press titles; printing; processing pos. & neg. reversal; news coverage. FACILITIES: Sound stage, 35 x 80; MR lights; 35mm camera; 16mm sound cameras & projectors; 16mm & 35mm projectors; 3 editing rooms; color & black printing, artwork, animation, script department; television liningup.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: A Place for Courage (Liberty Mutual Insurance Co.); RX Recreation (National Recreation Asn.); On the Trott (Bay State Raceway); People Leave (Circle City Broadcasting Co.). IV COMMERCIALS: National Shawmut Bank — Bow Co.; Narragansett Brewing Co. — Cunningham & Walsh; Red Cap Refresh-R — Chambers & Wiswell, Inc.; Hanley Brewing Co. — Bus. Bernstein.

MASTER MOTION PICTURE COMPANY
50 Piedmont Street, Boston 16, Massachusetts
Phone: HAncock 6-3592

Date of Organization: 1925, new owner, 1955
Avner Rakozy, President and Treasurer
Irving Ross, Production Manager

SERVICES: Producers of commercial films: Industrial, TV commercials, documentaries, slidefilms, theatre trailers. FACILITIES: Sound recording and filming studios, 16mm and 35mm processing laboratory.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Spar (Lab for Electronics); Millipore Filter (Millipore Filter Corp.); TV COMMERCIALS: Giannini’s Bakery (Harold Frost Agency); Scuffy Shoe Polish (Reinhold Co.); TM-1 Paint Remover (Reilly, Brown & Tappin). Incomplete: only 1955 production referencing furnished.

WORCESTER FILM CORPORATION
131 Central Street, Worcester 8, Massachusetts
Phone: PL 6-1203

Date of Organization: September, 1918
Floyd R. Ramsdell, Gen. Mgr. & Treasurer
Weld Morgan, President
Lunieo M. Erkine, Jr., Assistant Secretary
Clement E. Beatty, 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; highest quality light equipment and technique; script writers; full camera and projection equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Kon-Tos Wheel, A Friend to the Finish (Behr-Manning); A Numerically Controlled Machine (M.I.T., Cambridge, Mass.); A Modern Sheep Mill (Morgan Construction Co.); A New Approach to Copying (New Britain Machine Co.).
JOHN BRANSBY PRODUCTIONS
1860 Broadway, New York 23, N.Y.
Phone: 831-6260
Date of Organization: 1936
John Bransby, Production Manager
Mae Reynolds, Treasurer
Jack Campbell, Script Director
Philip Bransby, Art Director
Tom Draper, Director of Photography
SERVICES: Complete production of industrial, travel sales and training films: 16mm or 35mm, color or black-and-white. FACILITIES: Complete location equipment for photography and sound. Full equipment for industrial and location lighting. Animation photography, complete film editing service.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Operation 13, Opportunity Unlimited (Esso Standard Oil Company); Scenic Kentuckian (Standard Oil Company); Caribbean Sunshine Cruise (Cunard Steamship Company); Bridge of the Americas (Esso Standard Oil, N.Y.).

BRAY STUDIOS, INC.
729 Seventh Avenue, New York 19, N.Y.
Phone: Circle 3-5852
Date of Organization: 1917
J. R. Bray, President
P. A. Bray, Vice-President & Production Mgr.
M. Bray, Treasurer
Wm. Gilmarin, Production Manager
Max Fleischer, Bray Fleischer Div.
B. D. Hess, Distribution Manager
SERVICES: Industrial sales and job training motion pictures and slideslides; training films for U.S. Armed Forces; theatrical, educational, animated cartoons and technical subjects; television films, film distribution. FACILITIES: Studio equipment for all kinds of motion pictures and slideslides, sound and color; animation department; production crews, artists, script writers; film library.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Operation Survival (Swift & Parachute Co.); Packing and Maintenance of Parachutes (Swift & Parachute Co.); The Doctor Examines Your Heart (Cooperation with American Heart Association). Only 1955 production references furnished.

CALHOUN STUDIOS, INC.
256-258 East 78th Street, New York 21, N.Y.
Phone: 1-6100
Date of Organization: 1950
Brian Calhoun, President
Paul A. Goldschmidt, Vice-President
Dietlinde Ruber, Secretary-Treasurer
Howard A. Kaiser, Director of Production
Charles Gennell, Sales Manager
SERVICES: Production of 16mm series, industrial, educational, film, consumer, and slide production. FACILITIES: Air conditioned studio. 16 & 35mm B/W and color. Animated and live action films. On-location shooting.

CAMPUS FILM PRODUCTIONS, INC.
14 East 53rd Street, New York 22, N.Y.
Phone: Plaza 3-3280
Date of Organization: 1954
Nat Campus, President
Robert Campus, Production Manager
Ralph Schoolman, Memoiro
Edward P. Hughes, Photography
Jules Kratter, Editing
Dave Sherman, Art
SERVICES: Motion pictures and slideslides in business, government and welfare agencies; all other film services separately; including transparencies, sound tracks, finishing service for company photographed films; distribution service. FACILITIES: Complete studio, on-location equipment and creative staff.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Story of the Goldfish (H. E. Cohen & Co.); Nerub Productions (Cambridge College); Out of the Shadows (American Jewish Philanthropies); The Big Red; To Give To Live (National Jewish Hospital at Denver); Bengalpuma; Hanger 5 (Coppin & Brinker Co.); Advanced Concrete Pavement (Rail Steel Inc.; Assoc.); Radio Set JN/GRC-19, Familiarization.

CARAVEL FILMS, INC.
730 Fifth Avenue, New York 19, N.Y.
Phone: Circle 7-6110
Date of Organization: 1921
Studio: Hempstead, Long Island
David J. Pincus, President and Treasurer
Calhoun McKeon, Vice-President & TT Mgr.
E. Burnham McLeary, Vice-President
Allan Z. Curt, Vice-President
Thelma L. Allen, Vice-President
Claire V. Barton, Secretary
Mauri Goldberg, Production Manager
David Kreger, Studio Manager
Jack Samuelson, Head of Audio Dept.
Lawrence Kreger, Editing Mgr.
Charles Moore, Manager, Still Photography
SERVICES: Sales, dealer and vocational training motion pictures, public relations, personnel relations, educational, religious films; television commercials; slideslides, transparencies, stage presentations, field surveys, documentaries. FACILITIES: Our motion picture studio at Hempstead L.I., N.Y., headquarters have slide studio, cutting and screening rooms, art, animation and optical effects departments.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: You Are the Star (Allie Stores Corp.); Look to the Stars (Calvert Distillery Corp.); Outpost in the Stars (National Lutheran Children's Home); An American Legend (Mr. J. C. Pennye Convention Film); Theatricals: How the Nation's Sales Men Sells Sell (Brown Shoe Co.); The Golden Years (Berkshire Knitting Co.).

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: (Travelers Co.); How to Save Your Hair (Travelers Co.); The Story of the Goldfish (H. E. Cohen & Co.); The Big Red; To Give To Live (National Jewish Hospital at Denver); Bengalpuma; Hanger 5 (Coppin & Brinker Co.); Advanced Concrete Pavement (Rail Steel Inc.; Assoc.); Radio Set JN/GRC-19, Familiarization.

This symbol appearing over a producer's listing indicates that display advertising containing additional reference data appears in other pages of this Production Review.
ELAN-PORTER PRODUCTIONS, INC.

The largest sound stages in the East, fully equipped and with Ampex-Fairchild sound, complete editing room, screening room and distribution facilities.

RECENT PRODUCTIONS AND SPONSORS


PETER ELGAR PRODUCTIONS, INC.

75 West 56th Street, New York, N.Y.

Phone: Judson 6-1825

Date of Organization: January 1, 1951

Peter E. Elgar, President

Julius Lechman, Vice-President

Jessie B. Johnson, Secretary-Treasurer

John V. Math, Producer-Cameraman

Donald S. Hillman, Director

Viva Vidor, Chief Editor

SERVICES: Industrial, public relation, 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


ELIOTT UNGER & ELLIOTT, INC.

414 West 5th Street, New York, N.Y.

Phone: Judson 6-5582

Date of Organization: 1946

Stephen Elliott, President

William H. Unger, Vice-President

Michael Elliott, Treasurer

Mary Jean Allen, 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 filmed.

TV COMMERCIALS: Eastman Kodak Co. (J. Walter Thompson); Chesterfield Cigarettes (Cunningham & Walsh); Campbell's Soups (BBB & O); Modus (Young and Rubicam); General Mills (Dancer, Fitzgerald & Sample); Tide (Kenton and Bowles); Chrysler Automobiles (McCarv Erickson); Noszema (SCC & B); Spic N Span (Bow, Beirn and Toigo); RCA Victor (Kovens and Eckhardt); Imperial Margearine (Foote, Cone & Belding); Hazel Bishop (Raymond Spector); Morton's Pies (Ted Bates); La Jolla Wine (Boyle, Done and Bernbach); Irwin Cosmetics (Montic Diercher).

CHARLES ELMS PRODUCTIONS, INC.

25 Vanderbilt Avenue, New York 17, N.Y.

Phone: M.U.tay HIl 6-777

Date of Organization: 1932

Charles D. Elms, President

Charles D. Elms, Jr., Vice-President

Ruth M. Elms, Secretary

Robert B. Bacon, Vice-Pre. & Treasurer

SERVICES: Producer of 16 & 35mm motion picture; 70mm "Bondel" wide screen professional and commercial presentations; side motion, sound slides, slide presentations. training man
eds and charts. FACILITIES: Studio and technical laboratories, mobile unit, "Bondel" camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The New Easy Combination Washer-Dryer & Washing Demo (Eas Wash Machines Div. of the Murray Corp.); Stereo Fo- (Grown Cork & Seal Co.); Master Ship Station Development Program (U.S. Navy); Introduction to the Heat Engine (Shell Oil Co.). SLIDEFIILM: The Winning Combination (Eas Wash Machine Div. of the Murray Corp.).

WALTER ENGEL PRODUCTIONS, INC.

29 West 57th Street, New York, N.Y.

Phone: Judson 23170

Date of Organization: 1957

Walter Engel, President

Joseph T. Williams, Exec. Head of Camera - Editing Dept.

Lorraine Knight, Production Coordinator

Leo Rubin, Script Coordinator

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. 16mm and 35mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Story of Milk (Bellwood Milk Company); How to Get the Most From Your Tires (G.M.); Seconds to Sell, Carpenters (Sunbeam Bread).

FARRELL & GAGE FILMS, INC.

215 East 87th Street, New York 16, N.Y.

Phone: M.Urray Hill 3-8358

Date of Organization: 1951

Matt Farrell, President & General Manager

C. Lillian Farrell, Secretary

William M. Ailer, Vice-President & Director of Photography

Joseph Faro, Production Manager

Carlos Ott, Film Editor

SERVICES: Production and distribution of sound motion pictures and sound slideshows for business and industry. FACILITIES: Complete 60min. 16mm motion picture and slidefilm 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: Better Tomorrow (Manufacturing Chemists Association); Two Roads (The Asphalt Institute); Strip Feed Press No. 131, Transfer Feed Presses in the Pulp Industry (The J. W. Bliss Company); The Renaissance of Appalachian Gas (New York State Natural Gas Corp.); Test Report 5010 (Burndy Engineering Company, Inc.); Fifteen 5-minute TV shorts, eight 15-minute TV spots for Hercules Powder Company.

FILMFAX PRODUCTIONS

10 East 48th Street, New York 17, N.Y.

Phone: M.Urray Hill 7-7278

Studio and Laboratory: Station Plaza, Bedford Hills, N.Y.

Henry Clay Gipson, President

Flore Walker, Vice-President and Secretary

Carol Cook, Script

John Leniicki, Art Director

Sewell Booth, Producer

SERVICES: Educational filmstrips and industrial slideshows, color, black and white, silent, sound. FACILITIES: Specialized equipment for filmstrip production. Central standard Bell & Howell animation stand for filmstrips, special cutout equipment for Kodachrome duplication.

RECENT PRODUCTIONS AND SPONSORS


FORDER FILMS, INC.

3187 University Avenue, New York 32, N.Y.

Phone: L.U.dlow 8-1500

Date of Organization: 1941

Gillard F. Potts, President & Exec. Producer

Gordon Heiser, Vice-Pre. & Production Mgr.

Fred Borde, Secretary-Treasurer

Richard A. Kent, Director of Sales

Herbert F. Lowe, Spec. Asst. to President

Walter G. Snowdon, Spec. Asst. to President

W. Edward Downton, Spec. Asst. to President

James M. Logan, Director of Photography

Reginald McMahon, Editor-Supervisor

John Mark, Chief Sound Engineer

Gennaro P. Ponzio, Color Lab. Supt.

Robert J. Herman, Print Distribution Supt.

SERVICES: Public relations; sales promotion; training; educational; scientific and medical motion pictures and slideshows; TV shorts and commercials; complete responsibility, including planning, production & printing; specialists in color, live and animated. FACILITIES: Sound studio, complete camera, lights, and sound equipment for studio and location production; animation stand, cutting rooms, recording rooms; 16mm magnets and optical interlock screening facilities; color printing lab, mobile units.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Hydraic Power (Ford Motor Company of Medicine — Alcoholism) (Smith, Kline & French); Case of Patents by Hospital Corpsman (United States Navy); Tom Turkey (American Cyanamid); Erle-festa (E. K. Spigbee).

FILM CREATIONS, INC.

16 East 10th Street, New York 16, N.Y.

Phone: M.Urray Hill 9-1567

Date of Organization: 1952

Joseph M. Barnett, President

William Gould, Secretary

Edward R. Carroll, Trenn. & Prod. Director

Larry Davis, Technical Director

Lila Paul, Supervising Editor

Bernard Hirschenson, Optical Supervisor

Brooke Smith, Vet. Designer

Ed Donnelly, Animator

SERVICES: Producer of television commercials, industrial films, television programs, slideshows and animation, black & white, color. FACILITIES: Completely equipped sound studio, acoustically treated; NC Mitchell. Portable synchronic recording equipment, editing facilities, 16mm, 35mm projection stand.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: for Columbia Gas System Corporation; Amoco, NBC's Producers' Showcase, Columbia Broadcasting System (pilot films); Raeco, TV COMMERCIALS; for Samsonite, Revlon, Pepsi-cola, Rosenthal, Sunbeam Appliances, Florida Citrus, Gillette, Grape Frut-Flix, Rosenut, Sternett & Segal.

BUSINESS SCREEN MAGAZINE
These basic projector advances can make films more useful in your business

1. Easy setups. Unfold the Kodascope Pageant Projector's arms into position—there are no screws or fittings to fiddle with. Drive belts are attached, ready for use. Then thread the film, following the clear, simple diagram on the projector base, and start your run.

2. Simple maintenance. Kodascope Pageant Projectors are permanently lubricated—you bypass the danger of improper oiling, main cause of breakdowns. Stock machines in independent tests have run without stoppage or oiling the equivalent of 2½ years of normal use!

3. Extra-bright pictures. The Pageant's Super-40 Shutter automatically provides over 40% more screen light at sound speed than standard shutters. This lets you use big screens, long throws, and even leave enough room light for note taking.

4. Natural sound. The Pageant's efficient amplifiers (with tone and volume controls) matched with well-baffled speakers fill your room or auditorium with clear, comfortable, realistic sound. When you wish, you can plug in a "mike" or phonograph, too.

5. Wide versatility. With the Super-40 Shutter you can show silent—as well as sound—speed movies. And to meet your needs exactly, you have your choice of 7- or 15-watt amplifiers and 8- or 12-inch speakers in every practical combination.

6. Best value. Make us prove it. Don't be satisfied until you've seen the brilliant Pageant performance—on your own screen. Ask your Kodak Audio-Visual Dealer for a demonstration. Or send us the coupon. There is no obligation.

BEFORE YOU DECIDE on any projector, be sure to get complete information on the forward features of the new Pageant. Cut out coupon for this fact-crammed booklet now!

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 ____________________________
HARTLEY PRODUCTIONS, INC.
339 East 88th Street, New York 17, N.Y.
Phone: El Dorado 5-7762
Date of Organization: 1941
Irrving Hartley, President
Elda Hartley, Secretary
F. W. Bryant, jr., Vice-President in Charge of Production
Howard Mann, Editor

SERVICES: Producers of motion pictures; industrial, educational, travelogues, films for television; sound recording.
FACILITIES: Two studios fully equipped for making motion pictures and slide-films; permanent kitchen set.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Kitchenering, Closet Childrenchildren's Party; Fabulous Fabrics Have a Hobby (Monsanto Chemical Co.); Planned Ovens (Container Corp. of America); Tea for Twenty (Tea Council of U.S.A.); Tips for Tables (Irish Linen Guild); Tricks with Trim Decorating Magic (Consolidated Trimming); Re-Do-It Yourself (Nat Bronfman); Re-Do-It Yourself (N. Y. Department of City Plumbing); Birth Carpt Co.); Couches for Comfort (Duracene Association); Newseum (Sears, Roebuck); Don't Guess About Carpets (American Viscose Corp.);

CM.COM.MERCIALS: For John Alden Cigarettes (J. B. Rundle); Sexy Commercial (Lever Bros.); Sodium & Richfield (Sinclair Refining Co.); Uphol Jim Commercial (Uphol Pharmaceuticals); NBC, "Home" Introductions (NBC); SLIDEFILMS: How to Make a Jumper (Simplicity Patterns); Helping Remove a Barrier (Owens-Corning Fiber-glas).

INFORMATION PRODUCTIONS, INC.
5 East 57th Street, New York 22, N.Y.
Phone: Plaza 1-7170
Date of Organization: 1951
Branch Offices: 639 9th Avenue; 115 West 53rd Street, New York, N.Y.
Thomas H. Wolf, President
Alfred Butterfield, Chairman & Treasurer
Robert W. Axon, Vice-President
Deborah York, Production Associate
SERVICES: Documentary, educational, sales training, publicity relations motion pictures, slide-films, film scripts, TV commercials, animation, sound recording.
FACILITIES: Full facilities for editing, recording, animation and complete sound recording equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Crush and Live (Ford Motor Company); Hope for the Mentally Ill (Smith, Kline & French Laboratories); Highway Robbery (N.Y. Good Roads Association); Home Care (Mount Sinai Hospital); Tuesday's Child (Nat'l Assoc. for Retarded Children); On the Roof (Columbia Records, Inc.); Panther Mountain Story (Citizens Committee for Water Conservation); TELEVISION FILMS: Wonders of the Sea (continuing series for Marine Studios, Marine Park, Flordia); Arthur Godfrey's Friends and Its Power (CBS Television); Herblock's Week and Mr. Citizen (Edward A. Byson Productions); Reformation and the North (N.Y. State Department of Records); Various newscast subjects for the Fund for the Republic.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Harvest of Convenience (General Foods Corp.); Galvanizing (American Zinc Institute, Inc.); Glass and You (Corning Glass Works); Die Casting (American Zinc Institute); Forging in Closed Dies (Drop Forging Association).

THE JAM HANDY ORGANIZATION, INC.
1773 Broadway, New York 19, N.Y.
Phone: 703-9600
Herman Goetz, President, in charge.
complete office facilities and projection room with service staff maintained for Eastern clients.
(see complete listing in Detroit area)
LOUCKS & NORLING STUDIOS, INC.
245 West 55th Street, New York 19, N.Y.
Phone: Circle 7-2566
Date of Organization: 1923
J. A. Norling, President
Hans Tiesler, Vice-President
SERVICES: Industrial, jobs and sales training, public relations, educational, Government motion pictures and slideshows. FACILITIES: Studio equipment and 16mm and 35mm productions, animation, camera and art departments; three-dimensional still and motion pictures; creative staff including artists, photographers, writers, film editors, directors.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Atop a Windy Mountain (Warner Bros.); Fire chiefs (NBC-TV); The Pioneers (RCA Radiophonic Workshop), Inc.}

MARATHON TV NEWSREEL, INC.
10 East 49th Street, New York 17, N.Y.
Phone: MUrray Hill 8-0985
Date of Organization: 1948
Konstantin Kaler, President & Exec. Producer
Kenneth Baldwin, Vice-President and Supervisor of Production
Jean Hawk, Office Manager
Esther Karp, Distribution & Traffic Manager
SERVICES: Public information films, wide world news service, company newsreels, special events coverage for industry, film editing, stock shots, etc.
FACILITIES: Complete 16mm and 35mm production and editing facilities.

MASTER VIDEO SYSTEMS, INC.
Film Production Division
37 West 53rd Street, New York, N.Y.
Phone: JU 2-1622
Date of Organization: 1950
A. J. Mohrman, President
W. E. Lutz, Vice-President
Lawrence Crolius, Executive Director – Film Division
SERVICES: Producers of motion pictures and promotions; video program films; closed circuit TV programs and installations. FACILITIES: Complete motion picture, closed circuit TV.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Arizona Adventures, 1956 Sales Program (American Airlines); Brandynwe Raceway (Brandynwe Raceway, Inc.); Parade of Science (TV Program).

(Listings continued on following page)

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 slideshows are the minimum requested for an unqualified listing.
**MPO PRODUCTIONS, INC.**
15 East 53rd Street, New York 22, N.Y.
Phone: MTrax Hill 4-6790
501 Berger Bldg., Phone: GOnn 1 2588
Date of Organization: 1946
Judd L. Pollack, President
Lawrence E. Madison, Vice President
Marvin Rothenberg, Secretary
Arnold Kaiser, Treasurer
Jack Berch, Sales and Promotion Mgr.
Victor Solow, Producer
Joseph Moncur March, Scenario Editor and Producer
Ira Marvin, Production Manager
Gerald Kclepp, Supervisor of Editing Department

**Jack Safran, Laboratory and Print Control**
SERVICES: Complete production of films for sales promotion and training: public relations: information and training films for U.S. forces and govt. agencies; color spotmens & conservation films. Distribution service to TV stations, club groups, schools, etc. FACILITIES: 16mm and 35mm cameras, lighting, sound trucks, camera cars, etc. Reeves sound recorder. Cutting and projection rooms.

**RECENT PRODUCTIONS AND SPONSORS**
**MOTION PICTURES**:
- The War that Nature Forsook (Monsanto Chemical Company);
- Giants in the Land (General Motors Corp.); Play It Safe (Johnson and Johnson);
- The Quest (Charles F. C. & C., High Road (Ford Motor Co.);
- Bell Solar Battery (American Telephone & Telegraph); Executive Flight, Oxygen (U.S. Air Force);
- Ferrying Aircraft (U.S. Navy).

**TV COMMERCIALS**: For N. W. Aet (Johnson & Johnson);
BBDO (Remington Arms);
Benton & Bowles (Temple Oranges, Maxwell House Coffee, Tide, Post Sugar Crisp, Ivory Snow);
Leo Burnett (Kellogg's Cereal); Bovis-Breier-Loigo (Phillip Morris, Shasta);
Compton (Duz); Dancer, Fitzgerald Sample (Gold Medal Flour, Dentyne); Doherty, Gilford Steers & Shenhall (Borders Coke, Ipana);
Geoffrey Wade Advertising (Alka Selzer);
Kenyon & Eckhardt (RCA, Schick, Hudnut, Grape Welch Juice, Whirlpool);
Maxon, Inc. (Gillette); Ogilvy, Benson & Matter (Dove, Schweppes, Helene Rubinstein, Baby Ruth & Assn. (Woodbury, LaJolla Formulas);
J. Walter Thompson (Russe, Buttoni, Ponds, Williams-Shaving Requisites);
Warwick & Legler (Schick);
Young & Rubicam (Remington Rand, Pils Beer, Ivory Snow).

**MEDICAL FILM GUILD, LTD.**
506 West 57th St., New York 19, N.Y.
Phone: Circle 7-6510
Date of Organization: 1930
Joseph P. Hackel, President
Lucille S. Hackel, Secretary & Treasurer
Ed LeHaven, Helvi Bell and Jan Levy, Writing Staff
John Malinowski, Photographer
Irving Levine, Animation and Art Dept.
J. Del Rivero, Distribution Dept.
Joseph P. Hackel, Producer-Director
SERVICES: Motion pictures, sound shillfilms and 16mm and 35mm ollages. FACILITIES: Permanent sets for medical use; sound stage, including 35mm Debebe, 16mm Maurer, 16mm Cinex kodak, special, spotked tape and optical film recorders, complete photographic animation setup; art department and workshop. dressing and cutting rooms.

**RECENT PRODUCTIONS AND SPONSORS**
**MOTION PICTURES**: Ocular Bacteriology—Its Application to Clinical Practice (Akon Laboratories, Inc.);
Rheumatoid Disorders—Pharmacology and Clinical Evaluation of a Modern Therapeutic Agent (Geigy Pharmaceuticals);
Radiosotopes—Their Application to Humans, as Tracers for Therapeutic Use, in English, French, Spanish and Russian (Atomic Energy Commission);
The Busy Doctor vs. The Company Representative, Sales Training Slides and Manuals (Collaboration between the Pharmaceutical Industry and Medical Film Guild, Inc.), Pitfalls in Management of Reimbursement (The American College of Physicians, Georgetown University Medical Center).

**TV COMMERCIALS**: REJI, Maryland Pharmacal Co., Joseph Katz Agency.

**OWEN MURPHY PRODUCTIONS, INC.**
725 Seventh Avenue, New York 19, N.Y.
Phone: Plaza 7-8144
Date of Organization: 1946
Owen Murphy, President and Exec. Producer
Charles L. Turner, Vice-Pres.
Elwood Siegel, General Manager
Edward F. Boughton, Chief Executive Dept.
Charles Stuart, Associate Producer
Walter Earley, Pittsburg Representative
SERVICES: Motion pictures for industry and television; complete production: scripts, cinematography, editorial, recording; live and animation. Special editorial service for industrial photographic departments. FACILITIES: Full production facilities including 35mm and 16mm cameras; lighting equipment; magnetic sound recorders; mobile location unit; cutting rooms; recording room and insert stage. Permanent creative staff—writers, directors, cameramen, editors and supervisors.

**RECENT PRODUCTIONS AND SPONSORS**
**MOTION PICTURES**: Mice: Are Here to Stay (Pepsi-Cola Co.); Best Mode of Travel (Hearst; National Audubon Society; U.S. National Park Service).

**TV COMMERCIALS**: For Coca-Cola, General Motors; Time-Line (Carter Products, Inc.); TV FILMS: Color Rhapsodie (National Broadcasting Co.); Coffee Maker (General Electric Co.); Good year Television Playhouse (Goodyear Tire & Rubber Co.).

**NEW WORLD PRODUCTIONS**
19 West 42nd Street, New York, N.Y. P. Robinson, sales.
(see complete listing in North Hollywood area)

**SOM ORLEANS PRODUCTIONS**
550 Fifth Avenue, New York City, N.Y.
(see complete listing in Texas area)

**PARTHENON PICTURES**
11 West 42nd Street, New York, N.Y.
(see complete listing in Los Angeles area)

**THE PATHESCOPE COMPANY OF AMERICA, INC.**
(Photographic Productions)
580 Fifth Avenue, New York, N.Y.
Office Phone: Plaza 7-2300
Date of Organization: 1914
Edward J. Lamm, President
William M. Nelson, Executive Producer
James Pierce, Production Control
Dale Walker Brown, Writer/Producer
John Ball, Studio Manager
SERVICES: Research production and distribution of public, industrial relations, sales and job training educational motion pictures and filmstrips, training films for U.S. Armed Forces and television commercials and programs. FACILITIES: Studio with completely soundproofed shooting and cutting room, complete equipment, lighting, sound room, synchronous tape equipment including studio microphone boom, projection unit and process screen. Carpentry and paint shops, make-up room, dressing rooms and prop rooms. Editing and projection equipment, 16 and 35mm facilities.

**RECENT PRODUCTIONS AND SPONSORS**
**MOTION PICTURES**: Clinical Enzymology (National Drug): An American Holiday (American Air Lines); Introduction to Fragrances (5 pictures); Reconocimiento (U.S. Navy); Welcome to Sulphur (Freepark Sulphur); three new 20 min. religious films (Rev. Oral Roberts).

**SLIDE FILMS**: Etiquette series.
(SEE LISTINGS CONTINUED ON FOLLOWING PAGE)
May cost you less to own
than it costs to rent other equipment

ARRIFLEX 35
MODEL IIA

with soundproof blimp and synchronous motor...

For little more than the usual rental charges for equipment, you can own a complete Arriflex 35 Model IIA sound outfit, including the variable speed motor, Synchronous Motor and Soundproof Blimp. As a result, more and more studios and cameramen are recognizing this fact and are buying Arriflex.

The Arriflex 35 Model IIA offers many advantages over other 35mm cine cameras. For example, without the Blimp and with battery-operated variable-speed motor, the Arriflex is an unusually light and easy camera to handle — ideal for location shots under the most difficult conditions — even for handheld filming.

With the Soundproof Blimp and Synchronous Motor, it becomes the perfect camera for lip-synched sound — both in the studio and out.

The Arriflex 35 IIA features a 180° Mirror Reflex Shutter for through-the-lens viewing and follow focus. A new type of intermittent mechanism with registration pin action assure absolutely rock-steady pictures in perfect register.

Many other improvements have made the Model IIA the most desirable camera in the field. In fact, every important feature you would expect in a camera designed for first-rate filming has been incorporated in the Arriflex 35 Model IIA.

Write for complete information to:

KLING photo corporation
257 FOURTH AVE., NEW YORK 10, N. Y.
7203 MELROSE AVE., HOLLYWOOD 46, CAL.
Q.E.D. PRODUCTIONS
55th West 54th Street, New York 19, N.Y.
Phone: JUdson 6-3919
Date of Organization: July, 1953
Robert Baron, Executive Producer-Director
James A. Gallany, Executive Producer-Dir.
Henry Berger, Production Manager
Don Lewis, Sales Manager
SERVICES: Producers and creators of industrial, educational, public relations and television motion picture productions and TV commercials. FACILITIES: Fully staffed and equipped with 16mm & 35mm cameras. Complete sound stage, 16mm & 35mm magnetic recording equipment, set construction, camera car and complete location unit. (Cameras – Lighting – Sound.)

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Columbia Land of Con-tract (Avianca Airlines); The Unseen Dividend (Esso Standard Oil); Hawaii (Japana (Japana (Japana (Japana Tourist Board); Captain Gallant – Public Relations Film (Tele. Programs of America). TELEVISION FILMS: Jethro Adams (Zinnor Corp.).

R.K.O. PATHE, INC.
1270 Avenue of American, New York 20, N.Y.
Phone: JUdson 6-6500
Studio: 106 East 106th St., New York, N.Y.
Prods. Vice-Pres.: J. L. Marcenaro
RKO Radio Studios, Los Angeles, Calif.
RKO-Pathé Studios, Culver City, Calif.
Date of Organization: 1931
Jay Bonasfield, Executive Vice-President
Douglas Travers, Vice-President.
Charge of Production
Alan Hartman, Sales Manager
SERVICES: Industrial motion pictures; television film programs and commercials; theatrical short subjects. FACILITIES: Complete studio facilities with sound for both 35 & 16mm and permanent creative studios in New York and Hollywood.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Golden Filled Story (Gold Filled Metal Assn.); Red Cross Report, 1953 (American Nat'l Red Cross); Hughes Aircraft Pictures; The White Tail (Olin Mathison Chemical Corp.); The Eager Minds (Light's Diamond Jubilee Committee); Cloud Club (Chrysler Corp.); 19 Big Ideas (Donn Bennett Productions); 39 Charter Boat Films (NBC); Weekend Flying (U.S. Air Force).

Roland Reed Productions, Inc.
521 Fifth Ave., New York, N.Y.
Phone: MURray Hill 2-9874; Hampton Howard, Vice-President; Rus Raycroft, Vice-President
(see complete listing in Los Angeles area)

ROBERT YARNALL RICHIE PRODUCTIONS, INC.
9 West 61st Street, New York 23, N.Y.
Phone: Circle 6-0919
Date of Organization: 1959
Branch: Gulf Coast Films, Inc., 509 Oil & Gas Bldg.
Houston, Texas, Phone: Blackstone 3457.
Robert Yarnall Richie, President
William D. Bryant, Jr., Vice-President
Robert Raycroft, Vice-President
Virginia G. Richie, Treasurer
Eleanor D. Fonnert, Secretary
SERVICES: Motion picture production, television – industrial, documentary, 16mm and 35mm black and white and color; slide motion; strip film; scripts and story board treatments. Counsel on film production and distribution. FACILITIES: Completely self-equipped for all phases of motion picture photography; employing Mitchell cameras, Magnanimous sound location shooting staff for sea and special effects. Complete lighting for large industrial interiors; location truck. The company operates its own aircraft – Beechcraft Bonanza.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Four Wheel Sportmanship (Shell Oil Co.); Giants of the Southwest (FAO Pacific Northwest Pipeline Co.); Navajo (Ray McDermott Co.); Pipeline (American Louisiana Pipe Line Co.); Holiday Hatt Plan (TWA); The Dress Story (Dreses Industries, Inc.) TV COMMERCELS for Pacific Northwest Pipeline Corp., U.S. Navy Co.

LOUIS de ROCHEMOND ASSOCIATES
580 Madison Avenue, New York, N.Y.
Phone: RX 7-6550
Date of Organization: 1918
Louis de Rochemon, Executive Producer
F. Benedict, Sales Manager
Thomas Orchard, Associate Producer
Lothar Wolli, Associate Producer
Martin J. Makovey, General Manager
SERVICES: Production of theatrical, industrial, educational and television motion pictures. Distribution through local and short subjects. FACILITIES: Full line of 16mm and 35mm sound motion picture equipment, lighting equipment and cutting rooms, studio and complete facilities for production in the wide-screen process. Studio and complete facilities (through Hales and Buccheri for Cartoon Films, Ltd.) for production of animated and puppet films.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Cinemiracle Holiday (Stanley Warner Cinemiracle Corp.); In production or preparation. Louis de Rochemon presents "CINE-MIRACLE" (National Theatres Corp.); Jehovah's Witnesses (Lutheran Church Productions); Murder at Smoky Nose (Independent); The First Hundred Years (House of Seagram); The Great Adventure (Arthur Schlesinger); TELEVISION FILMS: What Is Man? (NBC); Little Boy (British TV).

H. D. ROSE & COMPANY, INC.
6 East 59th Street, New York 16, N.Y.
Phone: MU 6-1143
Hubert D. Rose, President
Charles E. Behrner, Vice-President
William F. Koch, Vice-President
Robert P. Schweitzer, Ad Director
SERVICES: Sales promotion, sales and management training, institutional and industrial sound slide films, visual and page tape slides. Other audio-visual media. FACILITIES: Permanent staff of artists and writers, complete photographic studio, editing and projecting equipment.

RECENT PRODUCTIONS AND SPONSORS
SLIDE FILMS: Let's Be A Three Time Winner. Le Joue (The Lead – Again, Shift Into High with Joe and Double Barred Personality. A New Partner for Your Business, Showing Sales with Staff / Great Deal (Leuer Brothers); Proofs on the Beat (Naval Wholesale Drugs Co); Something to the Books (Jelby-O); Your Account with the Home Fire Adjuster Only Rings Once (The Home in the Garden Co.); He's Dressed Window (Better Homes & Gardens).

LISTINGS CONTINUED ON FOLLOWING PAGE
MEMO TO: Industrial Film Producers

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HOW TO INSURE WIDER TV CIRCULATION.

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largest supplier of music for TV and industrial films
RUBY TV FILM PRODUCTIONS, INC.

729 Seventh Avenue, New York 19, N.Y.

Phone: Circle 5-5640

Date of Organization: 1923

Incorporated 1955

Edward Ruby, Production Manager & President
Jack Kieger, Technical Director-Sales-Trips
Jean Elyman, Office Manager
Leon J. Rubinstein, Story Department
Sidney Nantes, Unit & Photographic Manager

SERVICES: Producers of motion pictures theatrical and non-theatrical, industrial, television, commercial medical & surgical. Rendering complete service in every production. FACILITIES: Studio and equipment set aside for our exclusive use. Every type of photographic equipment available including 3D for commercial use.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Swimming Pools Sales Film (Koven Bros.); Water Heaters Industrial Film (Whitehead Company); Junior Sports League, 1956 (Sports Series); TV COMMERCIALS: Amanna Refrigeration (Amanna Refrigeration).

(Only 1955 references submitted.)

SARRA, INC.

200 East 56th Street, New York 22, N.Y.

Phone: Murray Hill 8-8085

Date of Organization: 1917

At New York City Studios

Valentine Sarra, President
Marris Behrend, General Manager
John Henderson III, Producer-Director
Robert Jenness, Director
Rex Gov, Director
Marvin Johnsson, Director
George Ulman, Chieft Editor
David Fletcher, Art Director

(complete details on services, facilities and recent productions in Chicago area listing)

SCIENCE PICTURES, INC.

5 East 57th Street, New York 22, N.Y.

Phone: Plaza 9-8920

Date of Organization: 1916

Francis C. Thayer, President
Rene Bros, Vice-President
John L. Thayer, Vice-President, Charge of Sales
Arthur Wright, Production Manager
David Perl, Charge of Animation and Midgetfilm
Ellis Yard, Associate Producer
Peter Curran, Chief Film Editor

SERVICES: Production of 16mm and 35mm color and black and white motion pictures, sound slide-films and filmstrips; wide experience in industrial, documentary, medical and promotion films. FACILITIES: Sound stage, magriff tape recording, 16mm and 35mm animation stands, art cutting room, projection equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Magic Glass (Owens-Corning Fiberglas Corp); Principles of Respiratory Mechanics — Part II (National Foundation for Infantile Paralysis), 18 Four-Minute Cartoon Series ("Captain Kangaroo") CB TV. (SOUND SLIDE FILMS: Every Other One (Ladies' Home Journal); Wm With Wool (Wool Baran, Inc.)).

ALAN SHIN FILMS

112 W. 59th Street, New York 24, N.Y.

Phone: Tkalagar 3-6221, (Division of Dynamic Films, New York)

(see complete data under Dynamic Films, New York)

CHARLES E. SKINNER PRODUCTIONS, INC.

1600 Broadway, New York 19, N.Y.

Phone: 6-6951, Raymond Rand, Vice-President

(see complete listing in Hollywood area)

FLETCHER SMITH STUDIOS, INC.

321 East 43rd Street, New York 17, N.Y.

Phone: Murray Hill 5-9410

Date of Organization: 1930

Fletcher Smith, President
Charles H. Schettler, Vice-President
Peter Caldera, Secretary-Treasurer

SERVICES: Motion pictures, television film commercials, industrial and television film series: live and animated, 16mm and 35mm, black and white or color. Silefilm: anamorphic and sound: also slides, live-stills or artwork. Recording: wild and to picture. Complete facilities for lip sync dubbing to foreign languages. FACILITIES: 50 x 70 sound stage. Two projection rooms, both 16mm and 35mm. Recording and mixing facilities, Art and animation staff: editing facilities and staff. Animation cameras, both 16mm and 35mm. Hot press tiling.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1956 GE Radio Line; 1956 GE Television Line — also Spanish version (General Electric Company); Betty Furness for OHS Meeting (Westbome); Bergen County; Parks (Bergen County): Meet the Sentinel (Westbome Elevator Div.): Modern Faren Sugar Mill — Spanish and English versions (Farell-Hunningham Co.); Bullfight — Venezuelan and Mexican versions (Motion International); SLIDE FILMS: Modern Science, Philadelphia Electric Co. — Meet Your New Westinghouse Television Receiver — pocket sv (Westbome). TELEVISION: The Blonc Lucas Show (Arthur B. Modell TV Prod.):

STURGIS-GRAHAM PRODUCTIONS, INC.

322 East 11th Street, New York 17, N.Y.

Phone: Murray Hill 9-9941

Date of Organization: 1918

William Sturgis, President and Executive Producer

M. C. Romilly, Vice-President
Theodore B. Karp, Ass't. Producer, Educational Films

J. V. Angel, Production Manager

SERVICES: Medical, technical, educational and industrial films and filmstrips; animation of all types. FACILITIES: Live action and animation production and script writing; latest professional 16mm equipment, including Mitchell, Moviola, Studio Ivectroniscope camera, full art studio, recording studio, set editing. Affiliated distribution facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Mythenia Geriau-Diagnos, Treatment and Management (Hoffman Laboratories); Metropolitan Life Insurance Policy (American Cancer Society); Anomalies of the Aortic Arch, Non-Systolic Vascular Disease (Squibb); Pain opener Avers, Therapy, A Journal on Anudance (Windrop); Total Right Hepatic Lobectomies (PFS); Adult Renal Neck Dissection through Transverse Incisions (William F. Mackey, M.D.); Beyond the Schools (National Council of Secondary Schools). SLIDE FILMS: The Autonomic Nervous System (Ciba Pharmaceuticals); Splania and Diagnos Plasmas, Anatomy and Physiology at the Digestive Tract (Warner Chilton Laboratories, Inc.)

SUN DIAL FILMS, INC.

341 E. 43rd Street, New York, N.Y.

Phone: Murray Hill 6-2406

Date of Organization: 1914

Samuel A. Datlowe, President and Executive Vice-President

Alice D. Wood, Vice-President

Ralph Bowen, Associate Producer, Editor

Dick Klaussen, Art Director

SERVICES: Production of motion pictures and slidefilms. FACILITIES: Equipped for 16mm & 35mm production; specialized photography for industrial research through time-lapse, microscopic and ultra-high speed motion pictures (up to 3,000 frames per second).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Columbia and Le&Blin (Galo): Magic Camera (Krasko): Landscape for Living (American Association of Nutri-

VERNEN): SLIDE FILMS: For Texas Co. TV COMMERCIALS: for Chevrolet, Shulten, Inc. MGM Features, Girl Scouts of America.

John Sutherland Productions

33 East 44th Street, New York 17, N.Y.

Phone: Plaza 6-23216

Date of Organization: 1948

Herbert Scheffel, Chairman of Board

Robert K. Morley, President

Norman S. Livingston, Executive Vice-President

Alfred Berger, Vice-President

James H. Sachs, Secretary-Treasurer

RichardRSS, Assistant Secretary

A. Douglas Conperson, Assistant Treasurer

Richard Milsener, News Editor

Norman Weisman, Production

SERVICES: Production of motion pictures of all types for television, business and government.

FACILITIES: Cutting rooms, screening room and all equipment necessary for 16mm and 35mm black and white or color production. ... $100,000 worth of camera and lighting equipment for both sound and silent filming — staff camera and cutting crews. Six-million foot film library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Review of the Week (Voice of America): Magazine Today (Cheifan Govt. of Morocco): Tunisia Steps Forward (Govern-

MENT OF TUNISIA): Caribbean Tour — Vice President Nixon (U.S. Information Agency); Forens of 1974 (Fireside Lite & Rubber Co.).
SOUND MASTERS, INC.
165 West 66th Street, New York 36, N.Y.
Phone: PLaza 3-7865
Date of Organization: 1957
W. French Githens, Chairman
Harold E. Wondel, President
Francis Carter Wood, Jr., Vice-President, and Secy.
Walter Kullberg, Treasurer
Tom Dunphy, TV Exec. Producer
Roy Gibson, Writers Director
John H. Tobin, Producer-Director
Robert Rosen, Recording Engineer

SERVICES: Production of motion pictures for theatrical and industrial use; sales, public relations and training films; TV subjects and spots; slide films; editorial, dubbing, recording and re-recording services. FAMILY: News room fully equipped with 35mm and 16mm cameras, complete lighting equipment; sound recording facilities and dolls, high speed slow motion cameras and sound equipment for location use. Two recording studios fully equipped with 35mm and 16mm optical tracks, 15, 16mm and 1 1/2" magnetic recording. Projection facilities for 35mm and 16mm interlock. Four cutting rooms fully equipped with Movisound and sound readers for film and tape.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Quiet Please (Armstrong Cork Co.); Looking in on You (General Motors); Traction and Pressure (General Petroleum Corp.); Taylor-Made Brass (Windsor & Western Div. Olin-Matheson Chemical Corp.); What Happened Tomorrow, The Big Test (Chrysler Corp.); Showman Shooter (Olin-Matheson Chemical Corp.); Wings to America (Pan American Airways); Speechless by Mistake (Amer. Tel. & Tel. Co.); Training Films (U.S. Navy & U.S. Signal Corp.); Shooting Safety (Sportsman's Service Bureau); The Spalding Story (A. G. Spalding & Bros.); TV FILMS: For Chrysler Corporation, Plymouth, Buick Division, Armco Company, Aluminum Co. of America, Casino Products, Demoetics Products, Armstrong Cork Company, General Foods, Continental Oil Co., Gomet & Gallet, Bristol Myers, Clayton Laboratories, Procter & Gamble.

HENRY STRAUSS & CO., INC.
51 West 53rd St., New York, N.Y.
Phone: PLaza 7-9635
Date of Organization: 1951
Henry Strauss, Executive Producer
Walter Raft, Vice-President, Production
Robert Wilmot, Vice-President, Motion Picture Director
Jerry Alden, Story Editor
Marvin Dreyer, Production Supervisor
William Hagen, Training Coordinator
John von Arnold, Media Development
Anne Paydo, Administration Coordinator
Terry Colasacco, Production Coordinator
Erwin Kramer, Production Assistant

SERVICES: Internal and external communications-including employee attitude development, super visory and staff training; sales training and sales promotion; communications (public and industrial relations; through the medium of programmed motion pictures, slide films, cartoons, printed and recorded material, training courses and guides, and other coordinated audiovisual and motion picture services. FACILITIES: All facilities necessary for research, planning, programming and the creation and production of media.

RECENT PRODUCTIONS AND SPONSORS

TOMLIN FILM PRODUCTIONS, INC.
180 Lexington Avenue, New York 17, N.Y.
Phone: PLaza 8-3070
Date of Organization: 1959
Frederick A. Tomlin, President
Carl A. Tomlin, Vice-President
Mary D. Tomlin, Secretary-Treasurer
Lee L. Hynn, Sales Manager
SERVICES: Production of industrial, educational, training films and slide presentations; TV commercials, editing, animation, filmstrips, slides. FACILITIES: Studio, 35mm Mitchell NC camera, Mauer camera, 16 cine specials, Arrielles camera, animation stand, editing facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: MOTHERS’ GREEN V. TREES (American Telephone & Telegraph); Electric Co.; Design in Action (Pratt and Whitney Aircraft); Advertising—In Our Expanding Economy (General Electric Co.); FILMSTRIPS: Magazines—Profit-Makers for Drug Stores (Magazine Publishers Assoc.); The Heart of Milk (The Bon-Dan Co.); Empty Cans (General Foods Corp.); Postman Presentation (General Foods Corp.); Gulf Pride Select (Gulf Oil Corp.); Chef-Boy-At-Del Presentation (American Home Foods, Inc.); Sports Illustrated Presentation (Time, Inc.); (3-screen); IV COMMERCIALS: for Liggett & Myers, Esso Standard Oil Co., Falstaff Brewing Corp.

TRADEWAYS, INC.
351 Madison Avenue, New York 17, New York
Phone: PLaza 9-1750
Date of Organization: 1928
Branch: 288 South La Salle Street, Chicago, Illinois, Harold L. Winje, Manager
W. H. Lough, President
R. E. Taylor, Vice-President
B. L. Wilkins, Production Manager
SERVICES: Slide and motion pictures, recorded case materials, "packaged" meetings, field studies, marketing surveys, sales training programs, clinical manuals. FACILITIES: Script writing staff, art and photo studios, photo retouching, film directors, field interviewers, shoppers.

RECENT PRODUCTIONS AND SPONSORS
SLIDE FILMS: Selling in Today's Market (Union Bag & Paper Corp.); It's a Good Business To Be In (American Hardware Manuf. Corp.); 1956 Grey Rank Jobber Sales Meeting (Raybestos-Manhattan Co.); Repeat Performance (General Electric Co. Electronics); RECORDED CASES: When an Account Starts to Slip (Railway Express Agency); Working with Wholesalers (Lilly Personal Products Corp.); Selling in Supermarkets (Johnson & Johnson Co.); Working with Food Specialty Distributor Salesmen (General Electric Co.).

Your Most Dependable Buyer's Guide
* The pages of this Annual Production Review provide reference data attested for accuracy by executives of all listed companies. Client and film references are provided as warranty of recent experience in business film production.

TRAINING FILMS, INC.
150 West 55th Street, New York 19, New York
Phone: Columbus 3-3520
Date of Organization: 1917
Randall Boll, President
Robert A. Lightharn, Vice-President
SERVICES: Filmstrips, films, slides presentations, newsreels, booklets. Specialists in business-sponsored films for schools, films on employee orientation, methods training, sales training and sales promotion. Council on all phases of audio-visual production. Film distribution and projection equipment. Originators of 3-screen panoramic films. FACILITIES: Research, scripts, storyboard boards, art, photography and animation, advisory staff, education, medicine, merchandising.

RECENT PRODUCTIONS AND SPONSORS
SLIDE FILMS: "How To" Series of 6, (U. S. Rubber—Krylon Foam Rubber); Fabri-scope (J. C. Penney Co.); Concentrate on Profits (James Lee & Sons Co.); Boosting Your Profits 1956 Frozen Confections Program (Doughnut Corp. of America); General Manager Conference (Lederle Laboratories); (Allied Chemical Corp.); High Level Feel How to Judge Livestock (Chas. Pfizer & Co.); Clinic on Federal Finances (1 Fin Foundation); Health Exhibits (National TB Association); Facts About Filters School Version, (Puritan Products, Inc.)

TRANSFILM, INCORPORATED
35 West 44th Street, New York 36, N.Y.
Phone: JUdson 2-1400
Date of Organization: 1914
William Miesegaes, President
Walter Lowendall, Executive Vice-President
William Pennington, Vice-Chairman of the Board
Robert H. Klaeger, Vice-Pres. Chg. of Slide Films
Pud Lane, Vice-Pres. Chg. of Slides Films
Michael A. Palma, Secretary-Treasurer
Albert Boyars, Public Relations Dir.
Joseph Gersnik, Co-Producer, Hollywood Studios, Amsterdam, Holland

SERVICES: Live, animated, stop-motion films and sound slides for public relations, product promotion, management training, attitude motivation, medical and health, educational, merchandising, sales training, sales promotion, industrial process, safety, employee relations, etc. Television commercials and programs, TV trailers and still photography. FACILITIES: Air conditioned sound stages, studios and screening rooms. Animation art department, animation camera stands, optical printing and editing rooms, construction shops, Stop film studio, complete prop and scenic design department, still photography studio and processing laboratory, location equipment, research and script writing, film advisory counseling service. Administrative offices and facilities all in the Transfilm Building (N.Y.)

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Grocer and the Candy Dragon (Continental Can Company); Right Around the Corner (The Greater New York Fund); Man of Action (American Council to Improve Our Neighborhood); Our Nam-Abadoko; The Orthoflow Fluid Catalytic Cracker (M. W. Kellogg Co.); Calling All Salesmen (Life Magazine).
SLIDE FILMS: The New Look (Home Insurance Company); Instant Soans Down Cake Mixes (General Foods); Progress 1954 (Shell Oil Company); Dear Mrs. Calvin (New York Life Insurance Co.). Story of Quincy (LISTINGS CONTINUED ON FOLLOWING PAGE)
Tristram Films, Inc.

516 Madison Avenue, New York 22, N.Y.

Phone: Plaza 9-5008

Date of Organization: 1931

Charles F. Schep, President

Guy K. Beno, Vice-President

Lawrence F. Dobin, Director

Philip Landeck, Research Director

SERVICES: Market survey, research, consulting and creative development. Production from script through finished film. Coordinated marketing of film product and associated communications tools. Follow-up, specializing in industrial, public relations, documentations and "selling" films. Overseas assignments, Marriette and puppet programs and commercial facilities. FACILITIES: Permanent creative staff; researchers, writers, directors and educators. All technical facilities required for production, including mobile units, screening and editing rooms.

Recent Productions and Sponsors


Van Praag Productions

1401 Broadway, New York 19, N.Y.

Phone: Plaza 7-2687

Branches: 2931 Dime Building, Detroit 2, Michigan; phone: Woodward 2-8986; Thomas H. Onges, General Manager; 271 W. 57th Street (New York City); Clarence E. Praag, Director.

Date of Organization: 1926

William Van Praag, President

Marc A. Scher, Vice-President

Bert Lawrence, Director of Production

Gilbert M. Williams, Production Manager

Robert Van Praag, Distribution Department

Amita Palumbo, Casting

Services: Theatrical, documentary, commercial, television and industrial films; distribution. FACILITIES: Complete sound studios and mobile units. Creative, art, casting, editorial, and distribution services: film vaults, projection, and other related services.

Recent Productions and Sponsors

(Only television commercials submitted)

TV Commercial: For Ford Motor Co., Chrysler Corp., General Motors Corp., Shell, Parkwood, Abood Industries, etc.

For the future, they offer the following services: 59.94 soundstage; dressing rooms; Kodachrome printer; vault; editing rooms; 15,000 watts of studio light; machine shop; animation stand; music library.

Recent Productions and Sponsors

MOTION PICTURES: Unexpected Favors (Pensylvania RR); It's About To Begin (International Paper); Diamond Blue Swannie (Sun Oyl Co.). The McManus Magnet (McManus, John and Adams). Traveling: With Children (Shell Oil Co.). How to Clean House and Like It (Esket Corp.). SLIDE FILMS: Four Steps to Better Tools and Dies (Carpenter Steel Co.).
S. O. S. has Your Best Deal on

The ALL-NEW

"AURICON PRO-600"

for 16mm Optical Sound-On-Film

PROFESSIONAL PICTURE CAMERA WITH BUILT-IN FEATURES

★ Self-blamped for completely quiet studio operation. The silent film flow of The "Auricon Pro-600" is proof of precision design. Your sound-recording microphone never picks up "Pro-600" Camera noise!

★ 600 ft. film Magazines with Auricon-Electromatic Take-up, for 16 minutes of continuous "Talking-Picture" filming.

★ Synchronous Motor Drive for "Single-System" or "Double-System" Recording.

★ Available at added cost is "Single-System" equipment for Optical Sound-Track-On-Film, "C" mount" Lenses, Film Magazines, View-Finders, 3-Lens Turret, Critical Ground-Glass Focusing, Lens Sun-Shades, Tele-Finders, etc.

★ Sold with 30 day money-back guarantee, you must be satisfied!

PRICES START AT $1165

Write for free illustrated "All New Auricon Pro-600" literature and prices.

"The Department Store of the Motion Picture Industry."

S. O. S. CINEMA SUPPLY CORP.

WESTERN BRANCH — 6331 Hollywood Boulevard, Hollywood 28, California — Phone: 7-9202
**NEW YORK CITY**

**WARNER NEWS, INC.**
(Subsidiary of Warner Bros. Pictures, Inc.)
33 West 66th Street, New York 23, N.Y.
Phone: JUdson 23300
Date of Organization: 1917
Norman Morav, President
Walton G. Ament, Vice-Pres. & Gen'Mgr.
Andrew Gold, Producer, Special Productions Chief
Mark Stone, Business Manager

SERVICES: Complete documentary, commercial and industrial motion picture producing organization. Color, black & white - 16mm & 35mm. FACILITIES: At New York Office: Major motion picture production facilities, including studio; two recording rooms, double-channel and magnetic tape; three projection rooms, full music department with extensive music library; complete foreign language translating and recording facilities; complete motion picture camera studio and location equipment; cutting rooms; extensive film library.

**RECENT PRODUCTIONS AND SPONSORS**
MOTION PICTURES: Glamour for Fall (C. L. du Pont de Nemours & Co., Inc.); Breathe on Today Department of Defense; Atomic Energy Series (U.S. Information Agency); Facts on Figures (International Latex Corp.); Annual Highlights (International Business Machines).

**WILDKING PICTURE PRODUCTIONS, INC.**

(see complete listing in the Chicago area)

**WILLARD PICTURES, INC.**
45 West Fifth Street, New York 36, N.Y.
Phone: JUdson 24030
Branch Office: Editorial, Cutting, Projection, Recording, Animation, Projection, 550 Fifth Ave., N.Y.
Date of Organization: 1932
John M. Squiers, Jr., President
N. A. Slichter, Jr., Vice-President
A. H. Childs, Treasurer

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slides; training films for U. S. Armed Forces and Government agencies; theatricals; television film shows and commercials. FACILITIES: Mitchell NC cameras and cameratop station wagons, portable generators, field sound recording instruments, pioneer in industrial techniques and equipment; color production in East and South America; theatrical producers; animation department; projection and cutting rooms; creative staff.

**RECENT PRODUCTIONS AND SPONSORS**
MOTION PICTURES: Automotive Chassis Dimension (U.S. Air Force-Clayton); You and Our Credit (Commercial Accounts, Inc.); Fiber for Rope and Twine (The Corrugate Institute); Inver TOTAL (General Accounting Agency); Training Films for Armed Forces and others; TV commercials for various clients and agencies.

**RAPHAEL G. WOLFF STUDIOS, INC.**
150 Park Avenue, New York, N.Y. Phone: PLaza 5-5886. Dixie Nahigian, in charge.

(see complete listing in Los Angeles area)

**NEW YORK CITY**

**District of Columbia**

**AMERICAN FILM SERVICES**
2153 K Street, N.W., Washington, D.C.
Phone: Republil 7-1005
Date of Organization: January, 1946
Henry V. Hugland, President

SERVICES: Producers of 16mm sound films specializing in public relations films for colleges and universities for fund raising, alumni and student recruitment; also producers of sport films for instructional and entertainment. Distribution outlets throughout United States using some 25 regional educational film libraries. FACILITIES: Contact for sound and editing with companies specializing in that work.

**RECENT PRODUCTIONS AND SPONSORS**
MOTION PICTURES: Wateredown Turning (Eastern Baptist Theological Seminary); When the Bough Breaks (Presbyterian Orphans Home); United States Challenges Australia (two versions).

(Only 1955 references submitted.)

**ATLAS FILM CORPORATION**
915 Warner Building, Washington 4, D.C.
(see complete listing in Chicago area)

**BYRON, INCORPORATED**
1226 Wisconsin Ave., Washington 7, D.C.
Phone: DuPont 7-1800
Date of Organization: 1938
Byron Boulabash, President
George J. Merriken, Vice-President
Peter J. Henn, Secretary
Dr. Frank G. Koo, Treasurer
Joseph K. Hooper, Laboratory Manager
Dudley Spruell, General Manager
Glenn Johnston, Director of Photography

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, photography, editorial.

**RECENT PRODUCTIONS AND SPONSORS**
MOTION PICTURES: Breathe and Live (U.S. Navy); How To Sell To Your Government (General Services Adm.); Key Dust Control System (Key National Assn.); Illeste Unto The Harvest (Episcopal Diocese of Va.); For and Your Money (Federal Reserve Bank of Richmond); Taking Finger Prints, Packaging & Identifying Evidence (FBI); Cooling System Service (VanJan Dugdale); Crash Firefighting & Rescue Procedure (U.S. Air Force); Operation Welcome (Federal Civil Defense).

**CAPITAL FILM STUDIOS**
105 14th Street, N.E., Washington, D.C.
Phone: L1 68822
Date of Organization: 1953
National Video Productions, Inc. operates Capital Film Studios as a service facility for producers.
Harold A. Keats, President
F. William Hart, Vice-President

SERVICES: Production facilities and personnel for making of any type film from a 20-second TV spot to a full length motion picture.

**RECENT PRODUCTIONS AND SPONSORS**
MOTION PICTURES: Staff and facilities for To Live Tomorrow (Nicholas Webster for the National Institute of Life Insurance); Rehearsal for Disaster (Nicholas Webster for the American Red Cross); Warning Red (Norwood Studios for the Federal Civil Defense Adm.); Escape Route (Robert J. Enders, Inc. for the Nat'l Automobile Dealers Assn.).

**RAPPAPORT, Inc.**
25 Burroughs, Inc., for Burroughs.
TV FILMS. Staff and facilities for: The Dr. P. (Milton Ham.
TV COMMERCIALS for: Henry J. Kauf.
Mode-Art Pictures, Inc.

222 DuPont Circle Blvd., Washington 6, D.C.
Chester A. Limstrom, District Representative.
(see complete listing in Pittsburgh, Pa., area)

**STANLEY NEAL PRODUCTIONS, INC.**
Manus Building, Washington, D.C.
Phone: Sierling 5-4818. A. A. Chin, in charge.
(see complete listing in New York City area)

**MIDDLE ATLANTIC**

**STUDIOS, INC.**
1021 14th Street, N.W., Washington, D.C.
Phone: 8-50673
Date of Organization: January, 1954
Philip Martin, Jr., Owner
Hollaiken, Boyd, Secretary
SERVICES: Production of motion pictures. FACILITIES: No physical equipment listed—uses the facilities of Capital Film Studios and Capital Film Laboratories.

**RECENT PRODUCTIONS AND SPONSORS**
MOTION PICTURES: Commencement (Self-Counsel Production); Identification of Stolen Car (Examination of the Crime Scene (FBI)); Warning Red (Federal Civil Defense Adm.); Dedicated to Service (United Brotherhood of Teamsters).

**NEW JERSEY**

**FIORE FILMS**
128 Mallory Ave., Jersey City, N.J.
Phone: Henderson 2-4474
Branch: 890 Bergen Ave., Jersey City, N.J.
Phone: Henderson 2-4475
Date of Organization: 1954
Date of Incorporation: 1955
Michael A. Fiore, Sr., Executive Director
Albert A. Fiore, Sr., Sound and Production Leo Lowenthal, Photography Department

SERVICES: 16mm and 35mm educational documentary, public service films, black and white or color, for industry, television, public relations, religious and civic organizations. Sound slides, films, Animation, TV commercials. FACILITIES: Complete 16mm and 35mm film equipment, main- tain sound recording studios and picture sound stage, mobile units for on-location work.

**RECENT PRODUCTIONS AND SPONSORS**

**MARYLAND**

**NORWOOD STUDIOS**
Notwood Rd., R.E.D. No. 3, Rockville, Maryland
Phone: Lockwood 5-0675
Date of Organization: January, 1954
Philip Martin, Jr., Owner
Hollaiken, Boyd, Secretary
SERVICES: Production of motion pictures. FACILITIES: No physical equipment listed—uses the facilities of Capital Film Studios and Capital Film Laboratories.

**RECENT PRODUCTIONS AND SPONSORS**
MOTION PICTURES: Commencement (Self-Counsel Production); Identification of Stolen Car (Examination of the Crime Scene (FBI)); Warning Red (Federal Civil Defense Adm.); Dedicated to Service (United Brotherhood of Teamsters).

**NEW JERSEY**

**FIORE FILMS**
128 Mallory Ave., Jersey City, N.J.
Phone: Henderson 2-4474
Branch: 890 Bergen Ave., Jersey City, N.J.
Phone: Henderson 2-4475
Date of Organization: 1954
Date of Incorporation: 1955
Michael A. Fiore, Sr., Executive Director
Albert A. Fiore, Sr., Sound and Production Leo Lowenthal, Photography Department

SERVICES: 16mm and 35mm educational documentary, public service films, black and white or color, for industry, television, public relations, religious and civic organizations. Sound slides, films, Animation, TV commercials. FACILITIES: Complete 16mm and 35mm film equipment, main- tain sound recording studios and picture sound stage, mobile units for on-location work.

**RECENT PRODUCTIONS AND SPONSORS**

108

**BUSINESS SCREEN MAGAZINE**
STAR INFORMATIONAL FILMS

249 West Front Street, Plainfield, N. J.

Phone: Plainfield 8-8833

Date of Organization: 1953

Arthur Kriemke, Owner and Exec. Prod.

SERVICES: Industrial, scientific and educational films from script to screen. FACILITIES: 16mm Mitchell camera equipment, portable synchronous magnetic recorder, tape recorder, title and special effects stand, synchronous and interlock projection, editing facilities, lighting equipment, still photo equipment, special effects shop.

RECENT PRODUCTIONS AND SPONSORS

New company, bunched in 1953 and unable to furnish completed film references and sponsors upon work in progress at time of publication.

New York State

HOLLAND-HEWMAN PRODUCTIONS

235 North Street, Buffalo, New York

Phone: Elmwood 1-600

Date of Organization: 1932

Sheldon C. Holland, Partner

Edward J. Wegman, Partner

James J. Allan, Editorial Chief

Paul C. Fri, Director of Photography

John G. Gates, Sound Chief

Robert E. Flynn, Writer-Editor

Nancy A. Gelnan, Production Coordinator

Gordon J. Christopherson, Art Director

G. Stratton, Laboratory Manager

SERVICES: 16 and 35mm sound film production 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, blowup 16 and 35mm studio cameras, magnetic film studio and portable recorders, 1 channel magnetic film mixing, 1/4 inch magnetic synch recorder, animation stand, art department, creative staff, music library, laboratory for processing, printing and edge numbering; fireproof vault.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Machine Sense Makes Absent Dollar (The Carbonado Co.); Serrated Knife (Curtis Co.); Key to Comfort (Barculo Mfg. Co.); Enough for Both (Community Chest of Buffalo & Erie County); Series of five films for St. Lawrence Seaway Development Corp. (currently in production); Speak To My Eyes (St. Mary’s School for the Deaf); Film for Art Metal Construction Co. (currently in production and as yet unnamed); Whirlpool Hop Separator (Louis DeMarkus Corp.); TV COMMERCIALS: National Gypsum Co., New York Telephone Co., Fanny Farmer, Endicott-Johnson, Wildroot, Delco Div. of General Motors, Labatt’s Brewery, American Red Cross, Stromberg Carlson, Carling’s Brewery.

McLarty Picture Productions

45-17 Stanley Street, Buffalo 6, N.Y.

Phone: Taylor 9332

Date of Organization: 1934


SERVICES: Exclusively 16mm industrial, scientific and educational films: 16mm short subject and spots for television. FACILITIES: Sound stages, Maurer cameras. Stanch-Hoffman magnetic recording system, J. V. Maurer optical recording system, mobile truck facilities for industrial coverage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Baltimore’s Children (Community Chest of Baltimore & Vicinity); Falling Leaf Children’s Home (Broome County United Fund, Inc. All in the Family (Community Chest of Niagara Falls); Song Outside Your Window (Rochester Community Chest); Ford Tractor & Loader (Ford Motor Co.); Tribune Training Camp (New York, Yankees). TELEVISION FILMS: Music Is A Language (University of Rochester X Ford Foundation: Series of 15 half-hour shows).

Pennsylvania

DeFrenes Company

1909 Bartowwood St., Philadelphia 30, Pa.

Phone: KIttenhouse 6-1066

Date of Organization: 1916

Joseph DeFrenes, President

John L. DeFrenes, Vice-President and

Production Manager

Richard DeFrenes, Secretary and Assistant

Production Manager

Frank Heininger, Director

John C. Wisting, Director

Stephen A. Cichon, Editorial Chief

Harry E. Ziegler, Jr., Art Director

Michael Levonas, Jr., Chief Cameraman

Hal Magargle, Chief Sound Engineer

SERVICES: 16 & 35mm motion film productions from script development, production, audience testing, national distribution. Color, black and white; sound, silent, animation; film, sound films; slideshows; IV films and commercials; FACILITIES: Sound stage "X" 80’ x 100’ Sound stage “B” 40’ x 60’, RCA Sound System including 35mm Magnetic and Film Channel-complete recording and 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


LOUIS W. KELMAN PRODUCTIONS

Div. of News Reel Laboratory

1729-33 Sansom Street, Philadelphia 3, Pa.

Phone: KIttenhouse 6-3892

Date of Organization: 1929

Louis W. Kelman, Pres. & Exec. Producer

Howard Vogt, General Manager

Paul Wendkos, Principal Director

John Burke, Director of Photography


Peter Ehr, Art Director

Stanley Rose, Animation Director

SERVICES: Complete production from script inception to finished film of motion pictures (16mm & 35mm) for industry, sales, advertising, public relations, medicine, information; fund raising, TV commercials, in black and white and color. Home Movie, Science, Educational, and special Filmography animation is also available to clients. Complete 16mm laboratory is maintained for black and white processing and printing. FACILITIES: Recording dept.; 2 Maurer recorders; Maurer film photographts, Fairchild disc recorders, Rangertone (LISTINGS CONTINUED ON FOLLOWING PAGE)
LET CAPITAL
UNMASK THAT
HIDDEN BEAUTY

Capital will supplement your own creative work with its impeccable editing, RCA recording, music and narration to help reveal the true beauties of your picture. Then, the climax — PRINTS BY CAPITAL — to preserve and display that beauty forever!

Always Specify

CAPITAL

FILM LABORATORIES, INC.
1905 Fairview Avenue, S.E.,
Washington 2, D.C.
Tennessee

CONTINENTAL PRODUCTIONS CORP.
529 Vine Street, Chattanooga, Tennessee.
Phone: 7-1902
Date of Organization: 1952
SERVICES: 16 and 35mm color and black and white live and animated motion pictures; sound slides and industrial sales, sales and personnel training, documentary, public relations, medical, and TV films. Producers also of Filmos-Kam production films (Cinematoscope), color slides for display, and stereo presentations. FACILITIES: Full production facilities, including 16 and 35mm cameras, sound stage and recording rooms, mobile location unit, synchronized recorders and single swing camera. Filmos-Kam lenses, over 125,000 ft. of lighting equipment, and complete art and animation department. Permanent creative staff—writers, directors, cameramen, editors, sound engineer, and musical director.

Kentucky

KENT LANE FILMS, INC.
1102 S. Third St, Louisville 3, Kentucky.
Phone: Melrose 6-9911
Date of Organization: 1917

WURTELE FILM PRODUCTIONS
Post Office Box 394
2502 Diversified Way, Orlando, Florida. Phone: 9755
Date of Organization: 1938
Harold W. Wurtele, Owner, Executive Producer. Elizabeth G. Wurtele, Production Assistant. M. A. McDaniel, Jr., Production Assistant. Wynn Kellogg, Department Supervisor. SERVICES: Producers of 16mm sound motion pictures—b unw & Color—Commercial, educational, industrial, institutional, promotional and television. FACILITIES: Sound stage, screening room, editing room, camera truck equipment. Arion PRO sound camera. Maurer professional camera. Cinex Kodak special cameras. Filmo-70 cameras. Maurer 16mm recording system, magnetic film and tape recorders, location lighting equipment, etc.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Children's TV commercials, animation.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Search (American Cancer Society, Fla. Div.); Once Upon a Holiday (State of NC); I'll All Consts (U.S. Air Force); TV Commercial (Goodyear Tire Co.); From the Beginning (Coggins Granite & Marble); Man of the Hour (The Coca-Cola Co.). SLIDEFILMS: Task Force Need-Be-Done, Turns Truly, Eddie Dooley (The Coca-Cola Co.). TV COMMERCIALS: For the Coca-Cola Co., National Bison Co., Texino, Tobacco Stores Inc., Cremation Co., H. W. Lay Co.

Van Praag Productions
211 San Donnino, Coral Gables, Florida.
Phone: Highland 6-0811. Maurice Van Praag, General Manager.

SAM ORLEANS PRODUCTIONS
211 W. Cambierlnd Ave., Knoxville 15, Tenn.
Phone: 98089 and 4-1501
Brancho: 535 Fifth Avenue, New York City, N.Y.
Date of Incorporation: 1946
Sam Orleans, Executive Producer. Lawrence Molots, Associate Producer.
SERVICES: Public relations, training, surgical and medical films: television films, slides, special studio, production equipment, cutting rooms, portable synchronous tape recorder, projection and recording room, transportation equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Safety on the Flight Line. U.S. Air Force Improvement Program, Complete Dental Technique for the Dental Technician (U.S. Air Force); Special Progress Reports and Gauze Distillation Plan's Exposure at Oak Ridge and Potschach (Atomic Energy Commission); Axial Compression Line (Carrier Corp.); Community Health in Action (National Health Council); and Special Assignment (Consolidated Edison).

Your Dependable Reference Source

* Producers whose listings appear in this section have voluntarily supplied the minimum client and film reiterences for your reference use. Five business-sponsored motion picture or slidefilm titles were the minimum request for an unqualified listing.

BUSINESS SCREEN MAGAZINE
No matter which you use...EVERY PROJECTOR IS...

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!

VIEWLEX VIEWTALK
Plays standard and long-playing records, up to 16"—two permanent needles on twist arm. 31/2, 45, or 78 r.p.m. Model WR—4" x 6" detachable speaker for 150 or 300-watt Viewlex projectors. Model WHD—6" x 9" detachable speaker for 500-watt projector.

V-2C — V-22C — V-25C
For 35mm filmstrip single and double frame, vertical and horizontal pictures; 2 x 2 and Bantam slides, any type mount. Change from filmstrip to slides in seconds. V2C—150-watt, V-22C—300-watt motor fan cooled, V-25C—500-watt motor fan cooled. 3-5-7-9-11 inch lenses.

V-4S — V-44S

VIEWMATIC
Remotely controlled and automatic magazine fed slide projection of 2 x 2 slides. Holds 30 slides, changed by remote control push-button or automatic timer. Runs forward or backward at any speed. For teachers, lecturers, sales and advertising promotions.

STRIP-O-MATIC
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 Viewlex filmstrip projectors (illustrated here with V-25C).

Write Dept. B-5 for literature and the name of your nearest franchised Viewlex Dealer.

"Change-O-Matic" Automatic slide changer accommodates paper, glass, metal, or tape slides intermixed.

Viewlex INC. 35-01 QUEENS BOULEVARD LONG ISLAND CITY 1, N. Y.

NUMBER 1 • VOLUME 17 • 1956
A freelance film editor serving producers...

Robert Reiner Collinson

333 West 52nd Street, New York 19, N. Y.

MOTION PICTURES

CIRCLE 6-4821

Metropolitan Detroit Area

FILM ASSOCIATES OF MICHIGAN


Phone: 313-235-2361

Date of Organization: 1953

James L. MacLean, Executive Producer

Ervin Milner, Associate Producer

Richard Quinlan, Production Manager

Paul Johnson, General Sales Director

Grover F. Stifel, Cameraman

Dick Owen Allen, Editorial

Ellen Knuckeboecker, Secretary

Fax Olson, Office Service

SERVICES: Producing of motion pictures for public relations, industrial training, sales promotion, and special purposes. Also available: production planning, supervision, and counseling. Special services: booking for touring to association-produced films here and abroad. FACILITIES: Maurer and Armour, one of the nation's largest film companies, has a complete range of services available to its clients.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Marines in the Desert, a History of the United States Marine Corps; The Green Berets, a film about the Special Forces of the United States Army; and The Great White Hope, a film about the career of boxing champion Joe Louis.

FLOREZ INCORPORATED

813 Bates Street, Detroit 26, Michigan

Sound Studio: 2505 John R Road, Madison Heights

Date of Organization: 1951

Genaro V. Florez, President

Hans J. Frie, Executive Vice-President

Paul A. Kelcey, Sec. & Treas., Gen. Mgr.

J. Raymond Cooper, Vice-President, Prod. Mgr.

Ray B. Hebert, General Sales Manager


INDIANA AMERICAN PRODUCTIONS, INC.

1102 N. Illinois St., Indianapolis, Ind.

Phone: 317-630-5121

Date of Organization: September, 1953

New York Office: 55 Fifth Ave., New York 1, N.Y.

Phone: 262-6601

Matter Yoill the Sails

OHIO BUSINESS MAGAZINE

N. Road. Roehrig.

it Erne, N.Y.

M. Ncslingen.

MacLane, Nathan, 114

Desert industry.

Minerals

Desert industry.

16mm color cameras, double system magnetic sound recording, magnetic film and tape; dubbing 2-channel mixing; editing; script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Color Glass for Better Living (O'Brien Paint Corp.); Atlantic Railroad Hardware (Adams & Westlake Co.); If You Knew Vance (Fort Wayne (Ind.) United Fund); They Need Your Help (South Bend (Ind.) United Fund); I Saw the Need (CROP—Christian Rural Overseas Program); TV COMMERCIALS: For O'Brien Paint Corp., Gilchrist's Clothing Store, Arby's, etc.

GALBREATH PICTURE PRODUCTIONS, INC.

2950 Fairfield Avenue, Fort Wayne, Indiana

Phone: Harrison 1557

Date of Organization: 1942

Richard E. Galbreath, President

Son Fletcher, Vice-President

Tom Berry, Secretary

William Dyk, Treasurer

John W. Watson, Sales Manager

Alice Schramberg, Office Manager

Bob Family, Production Manager

Clyde Gole, Photography Section

Allen C. Moore, Sound Recording Section

Wallace Wunder, Set Designer

George Gardner, Laboratory Manager

SERVICES: Public relations, sales, industrial and training motion pictures; sound slideshows; still illustrations; custom and package television programs; and commercials. FACILITIES: Mitchell cameras (35 and 16mm) and 1990 series lighting equipment, synchronized sound and RCA re-recording equipment; sound stages; laboratories; printing; editing and projection rooms; music library; camera shop; permanent creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: A Day of Tribute, A New Look and Great Day in the Afternoon (Central Sun Co.); Secret Land of Liberty (American Steel and Wire); The New Nextivity (York Corp.); Don't It Must Away Be (York Corp.); This Shipping World (Fuller Corp.); Money Making Methods, 1930 (Camden, Home Unlimited (National Homes Corp.).

SCOPE PRODUCTIONS, INC.

555-55 54th Lane, Indianapolis 5, Indiana

Phone: HUmboldt 5516

Date of Organization: July, 1953

Robert L. Perine, President

SERVICES: 16mm sound motion pictures, 35mm sound slideshows, recording for industry, education and television. FACILITIES: Script, writing, art, photography, recording, screening, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Greater Value in Every Field (Corson Bros., Inc.); TV SERIES of 39-35 min. commercials, etc.

FRINK FILM STUDIO

1411 Thornton Street, Ekhart, Indiana

Phone: 392-900

Date of Organization: 1931

Maurice Frink, Jr., Owner

SERVICES: Sound motion pictures and slideshows, color and black and white; TV commercials. FACILITIES: Complete production facilities including sound stage; animation; 16mm cameras, double system magnetic sound recording, magnetic film and tape; dubbing 2-channel mixing; editing; script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Color Glass for Better Living (O'Brien Paint Corp.); Atlantic Railroad Hardware (Adams & Westlake Co.); If You Knew Vance (Fort Wayne (Ind.) United Fund); They Need Your Help (South Bend (Ind.) United Fund); I Saw the Need (CROP—Christian Rural Overseas Program); TV COMMERCIALS: For O'Brien Paint Corp., Gilchrist's Clothing Store, Arby's, etc.

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John W. Watson, Sales Manager

Alice Schramberg, Office Manager

Bob Family, Production Manager

Clyde Gole, Photography Section

Allen C. Moore, Sound Recording Section

Wallace Wunder, Set Designer

George Gardner, Laboratory Manager

SERVICES: Public relations, sales, industrial and training motion pictures; sound slideshows; still illustrations; custom and package television programs; and commercials. FACILITIES: Mitchell cameras (35 and 16mm) and 1990 series lighting equipment, synchronized sound and RCA re-recording equipment; sound stages; laboratories; printing; editing and projection rooms; music library; camera shop; permanent creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: A Day of Tribute, A New Look and Great Day in the Afternoon (Central Sun Co.); Secret Land of Liberty (American Steel and Wire); The New Nextivity (York Corp.); Don't It Must Away Be (York Corp.); This Shipping World (Fuller Corp.); Money Making Methods, 1930 (Camden, Home Unlimited (National Homes Corp.).

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RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Color Glass for Better Living (O'Brien Paint Corp.); Atlantic Railroad Hardware (Adams & Westlake Co.); If You Knew Vance (Fort Wayne (Ind.) United Fund); They Need Your Help (South Bend (Ind.) United Fund); I Saw the Need (CROP—Christian Rural Overseas Program); TV COMMERCIALS: For O'Brien Paint Corp., Gilchrist's Clothing Store, Arby's, etc.
THE JAM HANDY ORGANIZATION, INC.
2921 East Grand Blvd., Detroit 11, Michigan
Phone: TRinity 5-2450
Date of Organization: 1917
Jimmun Handy, President
Oliver Horn, Executive Vice-President
John A. Campbell, V.P. (Training Devices)
Everett Schaefer, V.P. (Service Development)
George B. Finch, V.P. (Sales Development)
William G. Luther, V.P. (Automotive Contacts)
Avery W. Kinney, Secretary
Allan F. Gedeman, Treasurer

BRANCH OFFICES

New York: 1763 Broadway, New York 19, N.Y.
Phone: JUdson 2-1000. Herman Goehl, Jr., in charge.

Chicago: 290 N. Michigan Avenue, Chicago 1, Illinois.
Phone: S 26575. Harold Dash, in charge.

Dayton: 310 Talbott Building, Dayton 2, Ohio.
Phone: Adams 6289. Jack Yecly, in charge.

Hollywood: 1602 Ridgewood Place, Hollywood 28, California.
Phone: HEmstead 3897. (Service office, not sales). Melvin Bissell, Production Manager.

Pittsburgh: Gateway Center, Pittsburgh 22, Pennsylvania.
Phone: EXPRESS 1-1810. J. M. McCollum, in charge.

SERVICES: Motion pictures; commercial; industrial; sales training; customer, personnel and public relations; minute movies; three-minute screen advertising; sponsored shorts, safety educational, health films; television commercials, convention services, live slides; slides and stop films; commercial, industrial, sales and shop training, customer and public relations, merchandising, record, cartoon, reading, chart, discussion, quiz, school study and health, safety, first aid. Glass slides, transparencies, slide racks, opaque materials.

HAIG & PATTERSON, INC.
15 E. Bethune Avenue, Detroit 2, Michigan.
Phone: TRinity 5-0283
Date of Organization: 1939
J. T. Patterson, President
Earl E. Seidert, Executive Vice-President
Henry Kirkland, Vice-President
C. W. Hinz, Secretary
Branch: Dayton 2, Ohio. 131 N. Ludlow St., Adams 9241.

SERVICES: Industrial sound slides, motion pictures, meeting guides, instruction manuals and lecture charts. FACILITIES: Complete film studio, permanently staffed with writers, artists and technicians.

KING FILM PRODUCTIONS
J. M. Hopwood, in charge.

LASKY FILM PRODUCTIONS, INC.
4815 CaloB Avenue, Detroit 10, Michigan.
Phone: LUnion 2-6200
Date of Incorporation: 1917
Phone: L. & K. 4-2560
506 Larry Avenue, Cincinnati, Ohio.
Phone: Kirby 1-8151. Daniel P. Geering, in charge.
Max Lasky, President and General Manager
W. B. Chase, Treasurer
Paul H. Croll, Secretary
Daniel P. Geering, Vice-President, Exec. Sec.
Jean Oser, Consultant
Grover Seyfried, Executive Assistant Production
Mare Siegel, Script Supervisor
Gilbert Geller, Executive Assistant Photography
James Jewell, Sound Engineer
E. J. McGovern, Supervising Editor
Bernard S. Loe, Optical and Research
M. R. Smith, Production Mgr. Engineers

SERVICES: Producers of motion pictures for industry and television. Specialists in color photography. FACILITIES: Studios, mobile units, complete with 35mm and 33mm cameras. Reeves sound system, and lighting equipment. Editing rooms and

LISTINGS CONTINUED ON FOLLOWING PAGE
REGAN FILM PRODUCTIONS, INC.
1930 Ralston, Detroit 3, Michigan Phone: TIUa 5-3334 Date of Organization: July, 1950 Lawrence M. Regan, President Raymond E. Pine, Secretary-Treasurer Warren Hart, Production Manager

SERVICES: Complete programs for training, sales promotion, public relations and education, including sound motion pictures, sound slides, printed materials, stage presentations and TV spots. FACILITIES: Studios and sound stages designed and built for sound filming (1955). Sound stage 1,000 sq. ft., still photography stage, still laboratories, art studio, magnetic recording, 35mm & 16mm cameras, cutting and screening rooms.


Von Praag Productions

VIDEO FILMS

SERVICES: Television and industrial films, slides and slidefilms, color and b&w, animation and live. FACILITIES: Sound studio 10 ft. x 25 ft.; Maurer Cine Special and 3 Bell & Howell cameras; Standol-Hoffman and Magonrecorder animation stand. Complete editing equipment for picture and magnetic or optical tracks.


niest Film Productions
1925 Cadillac Road, Detroit, Michigan Phone: 2-2373, Don Callum, Vice-President

FACILITIES: Complete office, sales and graphic arts departments, two sound stages and screening rooms, etc. For detailed description of services, see complete listing in the Chicago area.

Ohio (Cincinnati, Ohio Area)

Lasky Film Productions, Inc.
1506 Larry Avenue, Cincinnati, Ohio Phone: Klhe 1-5814, Daniel P. Geering, in charge (see complete listing in Detroit, Mich. area)

OLYMPUS FILM PRODUCTIONS, INC.
2222 Chickasaw Street, Cincinnati 19, Ohio Phone: 1-9364 Date of Organization: 1918 James B. Hill, President Margaret J. Belger, Secretary-Treasurer

SERVICES: Motion Pictures: Industrial, personal, customer, and public relations; sales training; fund raisers; educational, medical, safety; documentaries; sound slides: sales and job training; commercial; educational. FACILITIES: Complete studio: 6500 sq. ft., sound stage; complete lighting; Manger cameras; 16mm magnetic tape sound recording; complete editing facilities; animation studio; set construction; complete facilities for food storage and preparation and two permanent kitchen sets; creative staff.


Wilding Pictures, Inc.
617 Vine Street, Cincinnati, Ohio Phone: G-uhfeld 0777
K. L. McMillan, in charge (see complete listing in the Chicago area)

CINEMACRAFT PRODUCTIONS, INC.
2115 Franklin Blvd., Cleveland 13, Ohio Phone: Superion 1-2300 Date of Organization: 1939

Ray Colley, President
Paul Colley, Production Manager
Robert E. Heldman, Producer-Director
Robert Welschm, Producer-Director
Frank Siegel, Secretary
Harry H. Tremuck, Chief Cameraman
Ed Perry, Stills and Animation
Nick Boris, Cameraman
Robert Moors, Art Director
Barret Taylor, Artist
William Applefog, Director
Henry Patriss, Film Editor
Robert Murphy, Artist
Gaines Patude, Set Construction
Kathleen McGintey, Secretary
Charles H. Magee, Timekeeping Office Manager

SERVICES: Industrial, sales and job training motion pictures and slideshows; TV spots and package shows. FACILITIES: Studio, sound-proofed stage, floating stage, Mitchell cameras. Full sound department on truck for location, 15 ft. screen; multiscan synchronised shooting and projection; Teleprompter: RCA sound-on-film: Ampex tape recorders: disc equipment: art department with Salmin animation stand.

RECENT PRODUCTIONS AND SPONSORS: MOTION PICTURES: Iron Ore Unlimited (The Iron Mining Industry of Minnesota); The House with the Built-In Safe and How We Did the Kitchen (Berger Manufacturing Division of Republic Steel Corp.); Sealed-Aire Tote (Seiberling Rubber Co.); Location for Profit (The Cleveland Electric Illuminating Co.). Men Who Make Steel (Republic Steel Corp.); Magnificat (The Sisters of the Holy Humility of Mary); The Ohio Story (20 minute shows) (The Ohio Bell Telephone Co.). SLIDEFILMS: More Power to You (The Pennoz Co.); Operation Bellboy (Westinghouse Electric Co.). What's in a Name? (The Glidden Company); White Has Another Winner (The White Motor Co.); Lights Out, Mr. Huggins (Timmerman Products, Inc.). TV COMMERCIALS for the Standard Oil Company, The Ohio Bell Telephone Co., The United National Bank, Alliance Manufacturing Company, The Glidden Company, The B. F. Goodrich Company, Seiberling Rubber Co., etc.

ESCAR MOTION PICTURE SERVICE
7351 Carnegie Avenue, Cleveland 3, Ohio Phone: Endute 4-2500 Date of Organization: 1912 Ernest S. Carpenter, President Lester Whitney, Laboratory Manager A. L. Cope, Editorial Director Peg Bowman, Script Department Charles Halle, Film Elementary H. B. Armstrong, Service Manager Arnold Vavken, Sound Engineer Virginia Carpenter, Office Manager

SERVICES: 16mm and 35mm motion pictures, slideshows, b&w or color. TV production department for special service. Commercial Kodachrome specialty; animation. FACILITIES: Studio with equipment for all types photography, including lip-sync on both 16mm and 35mm, 16mm and 35mm film recorders; professional tape recorders provides immediate playback. Re-recording of 16mm or 35mm film tape or disc. Pro. 16mm and 35mm cameras; Mole Richardson lighting. Air conditioned laboratories. 16mm and 35mm processing: Bell & Howell printers, optical printing 55mm to 16mm; projection 16mm, 16mm, 35mm, projection: Color printing, 16mm and 35mm b&w coating; Sensometrical quality control, cine machines for 35mm and 16mm, editing department: animation and slidefilm departments. Air conditioned screening rooms.

BUSINESS SCREEN MAGAZINE
RECENT PRODUCTIONS AND SPONSORS


**INDUSTRIAL MOTION PICTURES, INC.**
1706 East 35th Street, Cleveland 14, Ohio
Phone: 122422, 2234
Date of Organization: 1945
A. A. MacDermott, President-Treasurer
D. E. MacDermott, Secretary
E. H. Meyers, Production Manager
J. L. Mituch, Director of Photography
SERVICES: Motion pictures, slideshows and still pictures, black-and-white sound and script. FACILITIES: Camera and film equipment, complete light stage, sound stage, magnetic tape and 16mm recording; and still picture laboratory.

**RECENT PRODUCTIONS AND SPONSORS**
**MOTION PICTURES**: Dan Taber's Ledger (Avco American Steel & Wire Div., United States Steel); Under the Silver Moon (Facial Division of General Motors Corp.); The Inside Look (Mansfield Tire & Rubber Co.); Stretch Forming (Carruth Bros.).

Mode-Art Pictures, Inc.
Western Reserve Blvd., Superior & West 9th Ave., Cleveland 13, Ohio. Donald C. Jones, Vice-President.

**PRODUCTS ON FILM, INC.**
1513 Euclid Avenue, Cleveland 15, Ohio
Phone: 324-759
Date of Organization: January, 1972
Robert Fleming, President
Milliard M. Horsley, Vice-President
SERVICES: Creation and production of sound motion pictures, television programs and commercial films of all types; including slideshows and video presentations. FACILITIES: Cameras, 1200 ft. color, and Cine Specials; motion sound stage, 16mm live recording and re-recording from tape; large sound stage; lighting equipment; editing, art, research, writing, still and animation departments; projection room; complete 16mm laboratory with controlling and processing equipment.

**RECENT PRODUCTIONS AND SPONSORS**
**MOTION PICTURES**: Baker Rau-Lang Co. (Agency G. M. Basford Co.); Cleveland Electric Illumination Co. (Agency; McCann Erickson); Republic Steel (Agency; Meldrum & Feinwirth); Higbee Co. (Agency; Wyse); NEWSREELS for CBS, Telenews, Chrysler Corp., and local TV stations.

Wilding Picture Productions, Inc.
1010 Euclid Building, Cleveland, Ohio.
Phone: 14410, 14411, 14416, 14418.
Date of Organization: 1945
Robert Fleming, President
Milliard M. Horsley, Vice-President
SERVICES: Production of motion pictures, television programs and commercial films. FACILITIES: Camera, special and motion sound stage; 16mm live recording and re-recording from tape; lighting equipment; editing, art, research, writing, still and animation departments; projection room; complete 16mm laboratory with controlling and processing equipment.

**ACADEMY FILM PRODUCTIONS, INC.**
225 West Chestnut St., Chicago 10, Illinois
Phone: Michigan 21428
Date of Incorporation: 1950
Bernard Howard, Pres. & Executive Producer
Bernard Kurlan, Secretary-Treasurer
Vladimir Alexander, Vice-President
Mayer Singer, Manager
Steve Fisch, Production Manager
Services: Creative production services for motion pictures, slideshows, and audiovisual presentations. FACILITIES: Live sound stage, lighting, photography, audio, and director's suite; full range of audiovisual equipment; and sound stage. Creative staff.

**RECENT PRODUCTIONS AND SPONSORS**

ALLEN, GORDON, SCHROEPPEL & REDLICH, INC.
180 W. Randolph St., Chicago 1, Illinois
Phone: Franklin 2-888
Date of Organization: August, 1947
W. Walton Schroeppe, President
Arthur C. Allen, Vice-President
Aaron Gordon, Secretary-Treasurer
SERVICES: Photography and advertising art. 2x2 and 3x1. X-ray; Graph slides; strip film; FACILITIES: art department and all the necessary equipment necessary for the production of our services.

**RECENT PRODUCTIONS AND SPONSORS**
**VUGRAPH AND VISUAL PRESENTATIONS**

**GILBERT ALTSCHUL PRODUCTIONS, INC.**
211 W. Peterson Ave., Chicago 15, Illinois
Phone: Uptown 8259
Date of Organization: April, 1954
Gilbert Altschul, President & Executive Prod. Bruce Colling, Vice-President & Prod. Mgr.
L. B. Sager, Sales Manager
Esther Altschul, Secretary-Treasurer
John Gouldin, Art Director
SERVICES: Production of motion pictures and slideshows for industrial, education and government. FACILITIES: Production stage as well as complete editing, animation and animation facilities.

**RECENT PRODUCTIONS AND SPONSORS**
**MOTION PICTURES**: Where People Count, Help Yourself to Ownership (Cooperative League of The USA); Making Time Stand Still (White Cap Company); Good20 (Coronet Films); Building Building Builds Model Boys (Comet Hickey Inc.); The Robot Gardeners (The Grant Co.). SLIDEFILM: Teaching the First “R” (Rosen Peter & Co.).

**ATLAS FILM CORPORATION**
1111 South Boulevard, Oak Park, Illinois
Phone: AUstine 7-5620
Branches: (Sales) 228 N. La Salle St., Chicago; 1614 S. 4th St., Washington, D. C., 1931 Rodney Drive, Hollywood 27, Calif.
Date of Organization: 1913
L. P. Monmore, Vice-President, Sec'y, Gen., Mgr.
Albert S. Bradish, Vice-President, Production
Frederick K. Barber, V. P., Director Adv., Sales Prom.
Edward Schager, V. P., Director of Sales
James E. Anderson, Director of Television
Louis E. Wilder, Slidefilm Department
Jack D. Danielson, Special Sales Division
SERVICES: 16mm and 35mm public relations and training motion pictures and slideshows; color and sound. TV commercials; short subjects; theatrical shorts, packaged programs. FACILITIES: Camera, 16mm and 35mm, RCA 35mm and 16mm direct positive sound recording; art department; time-lapse photography; two stages; laboratory; animation; editing; creative staff.

**RECENT PRODUCTIONS AND SPONSORS**
**MOTION PICTURES**: Road Safe Ahead (Sunbeak-Packard Corporation); TV Print (American Red Cross); Partners (National Farmer Cooperatives); No Stone Unturned (Sinclair Refining Company); FCM Signal Presentation (U. S. Navy); Let's Roll With The Champions & Ten Pin Champions (Anderson-Buch, Inc.); Tag Assignment (Community Welfare Council of Milwaukee); Young America Bowling (American Junior Bowling Congress); Special Weapons (U.S. Air Force) Holiday On Ice Review (Holiday On Ice, Inc.); SLIDEFILMS: Hardware-Budget Plan (National Retail Hardware Association); The Choice is Yours (Lomethman Brothers); Complete Sales Program (Fama Refrigeration, Inc.); TV COMMERCIALS: Work in process for Kraft Foods, J. L. Case Company, Austin-Western Company and Woodward-Governor Company.

**CAL DUNN STUDIOS**
159 E. Chicago Ave., Chicago 11, Illinois
Phone: Whitehall 3-2421
Date of Organization: 1917
Cal Dunn, Owner
SERVICES: Script and storyboard to finished production; slideshows and motion pictures for sales promotion, training and television commercials. Specializes in storyboards and finished film art.still and animated. Partial or complete productions. FACILITIES: Complete creative and art staff; 16mm and 35mm motion or slide film cameras.

**RECENT PRODUCTIONS AND SPONSORS**

(LISTINGS CONTINUED ON FOLLOWING PAGE)
Talent, Incorporated

The Place to Bring All Your Casting Problems

Representing the foremost artists in the fields of:

TELEVISION

MOTION PICTURES

SLIDE FILMS

SALES MEETINGS

CONVENTIONS

For consultation and careful selection of talent to meet your individual requirements, call

Mary G. Dooling
Director

35 E. Wacker Dr. • CHICAGO, ILL. FRanklin 2-4351

CHICAGO, Maravolo, Howellick. Baseball, IRRKS: Professional all Tissue specialize our Illinois soc.): sound & television Sign 1955. and production F, Ohio 118 ncofparafa 38x89 E. Representing c M vio INC: motion and o Franklin Casting rpo to motion Two F, Mauher RC. M M auer F.\CILITIES: motion Two A., George Shcrwin of Franklin Dooling DOUGLAS D, 85nim PARKER of Franklin 65nim of Franklin 35nim

FRANCISCO FILMS

183 No. Wahlis Avenue, Chicago 1, Illinois Phone: 31 State 2-4798

Date of Organization: 1912

Sales Branch: Box 137, Oxford, Maryland, Lincoln Mayhew, in charge.

L. Mercer Francisco, Owner

SERVICES: Producer of sound motion pictures, sound slideshows, filmstrips. FACILITIES: complete photographic facilities for production of slideshows and auxiliary materials and advertising photographic illustrations in black and white and color in our Chicago studio, centrally located.

RECENT PRODUCTIONS AND SPONSORS

NOTE: Research work in the development of selling plans, selling procedures, and sales training programs, to be implemented by films of various types, and manuals, for Sherwin-Williams Co., Stewart-Warner Corporation, and Helene Curtis Industries, Inc.

GRAPHIC PICTURES, INC.

33 South Wacker Drive, Chicago, Illinois Phone: CF 6-7260

Date of Organization: 1945

Robert H. Estes, President

Pearl O. Ohmstead, Secretary & Treasurer

Emmett Mahlten, Vice-President in Charge of Production

Richard Hecelord, Chief Cameraman

C. F. Matsukoto, Art Director

SERVICES: 16 and 35mm films, sound recording, slideshows, sillls, illustrated photography, art work. FACILITIES: 2 sound studios, all types of sound recording equipment, 35 and 16mm optical sound recorders. Location sound track, 16 and 35mm cameras. Remote phone lines to all nine Chicago hotels. Transcriptions all types.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Meadowdale Story (E. W. Besinger & Ass'rs); The First Line of Defense (The Visking Corp.); Number Please (The Federal Signal & Sign Co.); Air and Ice (Liquid Carbonic Corp.); The Open Door (The P & H Corp.)

The Jim Handy Organization, Inc.

338 North Michigan Ave., Chicago 1, Ill. Phone: State 2-6757. Harold Dash in charge.

Henning & Cheddle, Inc.

1110 S. Michigan Ave, Chicago, III. Phone: Wabash 2-0570. Complete production, editorial and distribution services. F. E. Harrold, in charge.

DALLAS JONES PRODUCTIONS, INC.

1753 No. Wells Street, Chicago 14, Illinois Phone: Mohawk 4-3525

Date of Organization: 1917

Dallas Jones, President

Marion Jones, Vice-President and Treasurer

G. Richard Bowen, Secretary

SERVICES: A complete specialized training and sales promotion service, including field research, writing, and production of all audiovisual and printed materials. Motion pictures, slideshows, filmstrips, slides, film loops, complete meeting...
POLITICS OR PRODUCTION! LOOK TO THE STUDIO LIGHTING COMPANY

This is the 1952 National Political Convention Hall—Chicago. We lighted it for Motion Pictures and TV.

Five previous National Political conventions were lighted by us.

If you produce films or television—you also can take the guesswork out of your next job, big or little. Join the Nation's Leaders in looking to The Studio Lighting Company for experience, when and where results count.

LIGHTING EQUIPMENT — GENERATORS — 37 YEARS OF EXPERIENCE

Bob Duggan—
THE STUDIO LIGHTING CO.
2212 North Halsted Street, Chicago 14, Illinois
Phone: Eastgate 7-2300

()
**KLING FILM PRODUCTIONS:**


**MERVIN W. LA RUE, INC.**

130 E. Chicago Avenue, Chicago II, Illinois.

Date of Organization: 1910. (Inc., 1926)

Mervin W. La Rue, Sr., President

Joanna La Rue, Vice-President

Charles C. Hard, Secretary-Treasurer

SERVICES: Primarily consultants in planning, production and utilization of motion pictures and illustration in medical field exclusively. Distributor of audio visual equipment in this field only. FACILITIES: Exceptional for work in this field—explosion proof camera and lighting equipment for surgery—special macroscopic and microscopic motion camera equipment—animation stands—time lapse—recording, etc., in addition to conventional equipment.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Seuctiveology in Electro Convulsive Therapy; Repair of Retinal Detachment of Shoulder (one of series on orthopaedic surgery—for made this year); Repair of Mitral Valve (another of series on heart surgery—made this year); Herinn in Infancy (and several others in series on pediatric surgery); Parenteral Therapy (first basic introductory to new series on subject in construction or local anesthetics).

**LEWIS & MARTIN FILMS INC.**

1331 N. Wells Street, Chicago 10, Ill.

Phone: Whitfield 3-4747

Date of Organization: 1947

Martin Schmiedler, President

Herschel G. Lewis, Vice-Treas. & Gen'l Mgr.

Arthur Kaplan, Vice-President

Lion Kravitz, Director of Sales

Jean Chaudler, Casting Director

Al Muenzer, Chief Editor

Rudy Bratt, Floor Manager

SERVICES: Producers of industrial, sales, and public relations motion picture, slides, television programs and commercials; script service; studio rental. FACILITIES: Two stages, 50 ft. x 100 ft. and 60 ft. x 100 ft.; animation department and artist; 35mm and 16mm photographic and sound equipment; creative staff; still department and laboratory.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: The Florsheim Shoe Story (Florsheim Shoe Co.); The Health Center (Amalgamated Clothing Workers); SLIDEFILMS: Lighting With Mime Light (Moc Light Co.); Link Belt Bearings (Link Belt Co.); Star Salesmen of 1956 (Helene Curtis Industries).

**MIDWEST FILM STUDIOS**

6308 No. Clark Street, Chicago 26, Illinois.

Phone: Flshdrake 3-1239

Date of Organization: 1917

Alfred K. Levy, Production Manager

SERVICES: Motion picture and slide film production, research, writing, photography, editing, etc. FACILITIES: Motion picture and slide film equipment.

**RECENT PRODUCTIONS AND SPONSORS**


**STANLEY Neal Productions, Inc.**

670 North Michigan Ave., Chicago. Phone: Whitfield 3-3666

(see complete listing in New York area)

**JOHN OTT PICTURES, INC.**

6311 Hulbard Road, Watnerko, Illinois.

Phone: 8-5426

Date of Organization: 1948

John Ott, President

Brayton Wright, Production Manager

SERVICES: Film-lapse photography, microscopic photography and motion picture production. FACILITIES: Time-lapse greenhouse, studio, sound recording.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Story of Oats in Oatmeal (Quaker Oats Co.); Time-Lapse of Tomatoes (Campbell Soup); Explanation of X-Rays, II and III (Eastman Kodak): Woodland Story (Kimberly-Clark); Secrets of Life — portions only (Walt Disney Productions). TELEVISION FILMS: How Does Your Garden Grow? (weekly syndicated series); sequences for Today, Home and Zoo parade (WNBQ, NBC).

**PARAGON PICTURES, INC.**

2240 Eastwood Avenue, Evanston, Illinois.

Phone: 6-8599; BRiargate 3-2711

Date of Organization: 1948

Robert Laughlin, President

James E. Ford, Vice-President

J. Edgar Kelly, Secretary

Catherine M. Laughlin, Treasurer

Samuel J. Needham, Production Manager

Jane S. Schroeder, Head of Editorial Dept.

SERVICES: Industrial motion pictures, slideshows and TV commercials. FACILITIES: 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: Pianorama (The Randolph Wurlitzer Company); Combines at Home and Abroad (L. I. Case Company); Consumer Education (TV and Radio University of Illinois). SLIDEFILMS: Powered for Progress (Burton Bros.); Fatal Hour (Izard American Insurance Company).

**PILOT PRODUCTIONS, INC.**


Phone: 4-2141

Date of Organization: 1919

(Incorporated November 1, 1922)

C. Robert Ibsly, President

M. E. O'Brien, Exec. Vice-President Treasurer

R. L. Dechick, Vice-President—Production Manager

A. R. Wirth, Secretary

SERVICES: 16mm motion; 35mm sound slideshows, industrial and illustrative still photography, 16mm tape recording.; FACILITIES: Complete production facilities except 16mm laboratory, 5000 sq. ft. of studio space.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Men and Machines and Bonus Baskets (Clark Equipment Co.); Planning (Chicago Industrial Assn.); Tools (Tool Works); Banking (Belmont National Bank); Tank Production (Culligan, Inc.). SLIDEFILM: Selling the 1890 (Clark Equipment Co).

**PRODUCERS FILM STUDIOS**

330 Lake Shore Drive, Chicago, Illinois.

Phone: Whitfield 3-4110

Date of Organization: June, 1916

Jack H. Lich, President

Walter J. Lieb, Production Supervisor

Walter A. Holtz, Chief of Sound Department

Elinor Raff, Script Department

Larry Johnson, Director

Elsie Kerbin, Film Librarian

SERVICES: Complete 35mm and 16mm motion picture production for industry, television, training and educational use, Specialist in TV spots. FACILITIES: 35mm and 16mm sound camera equipment, sound stages, cutting rooms, dollies, mobile unit for location, music libraries. Specialists in titles and animation. Complete RCA optical and magnetic recording equipment for both 16mm and 35mm.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Do It Now (Swift and Co.); The Love of Fishing in Kentucky (State of Kentucky) The North Bridge (Construction Aggregates Corp.); And Away We Go (Sylvania Electric Products); Memorial Bronze (Bronze, Inc.). TELEVISION FILMS: 49 for Chicago Union Stock Yard (for Gene K. Walker Productions); 15 for Whitmer & Lowe piano team. TV COMMERCIALS: Deep Magic (Tom); Robin Hood Flour. Criminal Investigation. Political Spots. O'Henry. Mayor Daley Safety Traffic Talk.

* REID H. Ray Film Industries, Inc.

208 So. LaSalle Street, Chicago, Illinois.

Phone: Financial 6-6089; Frank Balkin, in charge

(see complete listing in St. Paul area)

**SARRA, INC.**

16 East Ontario Street, Chicago 11, Illinois.

Phone: Whitfield 3-1434

Date of Organization: 1917

(At New York City Studios)

Valentine P. Prentiss, Director

Morris Behrends, General Manager

John Hendrickson III, Producer Director

Robert Jenness, Director

Rex Cox, Director

Stanley Johnson, Director

George Albers, Chief Editor

David Fletcher, Art Director

(At Chicago Studios)

Michael Stechwey, Production Manager

Marvin Bailey, Service Manager

Karl Oser, Director

Norman Schickeldan, Director

John B. Director

Helen Krupka, Scenario Supervisor

George DeDecker, Art Director

Harold Lignell, Laboratory Manager

SERVICES: Creation and production of motion pictures, slideshows and television commercials for sales, sales training, product promotion and information, employer 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 editing; 16mm and 35mm processing laboratory; art and animation; creative staff.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Partners in Safety (Koger Co.); To Keep in Touch (Kellogg Switchboard &
**WILDER PICTURE PRODUCTIONS, INC.**

1345 Argyle Street, Chicago 40, Illinois
Phone: Longbeach 18140

Date of Organization: 1914

Incorporation: 1927

**BRANCH OFFICES**

**NEW YORK:** 385 Madison Ave., New York, N. Y.
Phone: Plaza 9-6854, T. H. Westerman, Vice-President.

**DETROIT:** 425 Cadieux Road, Detroit, Michigan.
Phone: Tecumseh 2-3710, Don Calhoun, Vice-President.

**Cleveland:** 1010 Euclid Blvd., Cleveland, Ohio.
Phone: Tower 1-6440, Dean Conlin, Director Manager.

**Pittsburgh:** 424 Fourth Ave., Pittsburgh, Pa.
Phone: Grant 1-6210, Ralph Maitland, in charge.

**CINCINNATI:** 617 Vine St., Cincinnati, Ohio.
Phone: Garfield 9-077, R. L. McMillan, in charge.

**Chicago:** Address given above, Jack Rheinstorm, Vice-President.

**St. Louis:** 3910 Lindell Blvd., St. Louis, Mo.
Phone: Jefferson 5-7422, Jack Robertson, in charge. (Under supervision of Jack Rheinstorm)

**Hollywood:** 3981 Venice Blvd., Hollywood, California.
Phone: Webster 8-0183, John Over, in charge.

C. H. Bradfield, Jr., President

H. W. Fish, Executive Vice-President

L. S. Thompsett, Vice-President, Sales

J. A. Kellock, Vice-President, Production

G. R. Hatcher, Secretary-Treasurer

M. W. Gilmore, Production Development Dept.

J. M. Gable, Production Development Dept.

Walter Einkham, Executive Assistant

Jerome C. Diebold, Manager, Navy Services

Harold A. Witt, Manager, Air Force Services

Harold Kimo, Laboratory Superintendent

Gilbert Lee, Art Director

J. F. Dicke, Recording Director

A. J. Bradfodd, Customer Service & Equipment

G. Duncan Taylor, Manager, Slidefilm Dept.

Jack A. Krieger, Advertising & Sales Promotion

**SERVICES:** Creators and producers of sound motion pictures and sound slide films designed for business, industry, education, and television applications, and complete five stage shows and presentations for conventions and sales meetings.

**FACILITIES:** Home Office and Main Studios: 60,000 sq. ft. of floor space; 27,000 sq. ft. given over to three stages, 320 x 75, 100 x 70 and 100 x 50 ft.; remainder to administrative and creative offices, still and motion laboratories; optical and animation departments, art studio, screening rooms, sound departments, film vaults, carpenter shop and other departments.

**DEPORT:** Wilding's studio operations in this city have recently been expanded and now are housed in a modern building constructed especially for motion picture production. The new building contains administrative offices, sales and graphic arts departments, two large sound stages (totaling 900 square feet) and screening rooms. The sound stages are separated with sliding doors to permit them to function independently or as one large sound stage. All motion picture equipment, cameras, lights, etc., are available at this new installation.

**New York:** Sales and administrative offices, screening facilities and a complete staff for creating and producing television films and motion pictures. Hollywood: Sales and administrative offices, sound stage, screening room and all other equipment for motion picture production. Wilding also maintains sales offices and screening facilities in Cincinnati, St. Louis and in Pittsburgh.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** 1956 new passenger car and truck announcement films in Cincinnati (Ford Motor Co.); Tim's Choice (Deere & Co.); Men, Ideas and Money (Continental Illinois National Bank and Trust Co. of Chicago); This is Chicago (Chicago Association of Commerce & Industry); A Dedication to Justice (American Bar Association); Production S115 (Champion Paper & Fiber Co.); Land of Plenty (Goodyear Tire & Rubber Co.); After the Harvest (The Board of Trade of the City of Chicago); The Case of Officer Hollins (The Ohio Oil Co.); Broad Land—Narrow Water (Illinois Bell Telephone Co.); Yours to Keep (U. S. Savings & Loan League); The Greatest Goal (The Upland Co.); Miracle of Feeding America (Swift & Co.); The Care and Feeding of Buyers (Republic Steel Corp.); Knowing's Not Enough (U. S. Steel Corp.); SLIDEFILMS: Behind Locked Doors (Nargent Lock Co.); Mix or Match (General Electric Co.); Clients are Better Than Customers (American Kitchenettes Corp.); Decorama—wide screen (Paul MacAlister & Assoc.); Fastest Motor Car in the World (Continental Division Ford Motor Co.) and numerous other subjects produced for a nation-wide clientele during 1955.

Raphael G. Wolff Studios, Inc.
2103 Orrington Avenue, Evanston, Ill.
Phone: 9-8790, Carl Weser, in charge.
(see complete listing in Los Angeles area)

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**VOGUE-WRIGHT STUDIOS**

(Division of Electographic Corp.)

109 E. Ohio street, Chicago 11, Illinois Phone: M0haw 4-6000

Branch Offices: 225 Fourth Avenue, New York, N. Y.
Phone: Algonquin 4-3000, Louis Kaep, Vice-President.

Date of Organization: 1931

Albert W. Duncan, President of Electographic Corporation and Manager of Vogue-Wright Studios

Clinton Conrad, Executive Vice-President

William Faaler, Vice-President and Gen. Mgr.

James E. Holmes, Manager, Film Division

Jack Conrad, Production Manager

**SERVICES:** Motion pictures, slide-motion, sound slide, television shorts and commercials, charts, manuals, booklets, films on industrial sales and personnel training, safety, public and civic relations.

**FACILITIES:** 150,000 square feet of floor space, Chicago; 40,000 square feet, New York. Staff of 225 employees, complete motion picture and slide film equipment, Sound stage, editing, animation, creative staff.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** Modern Trends in the Bedding Plant Business (George J. Ball); Occupation Safety (National Safety Council); Questioning Witnesses and Drivers (National Assoc. of Automotive Mutual Ins. Companies); The Long Continental (Cincinnati Radio Corp.); It's Up To You (International Harvester). SLIDEFILMS: Test to Sell (Firestone Tire and Rubber Co.); Lead With the Ace (Dixie Products); Take Another Look (Hardware Mutuals), The One Best Way (International Harvester); This is Stewart Warner (Stewart Warner); and others.

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**CAVALCADE PRODUCTIONS**

3 Summit Terrace, Lake Zurich, Illinois
Phone: General 8-6421

Date of Incorporation: 1918

Dale McCulley, President; Writer-Director

John F. Meredith, Vice-President; Technical Advisor

Harold B. Mackenzie, Secretary

Loren R. McCulley, Treasurer

Charlotte B. Meredith, Casting Director

**SERVICES:** Specializing in 16mm color motion pictures. Covers all phases, beginning with research and following on through utilization. Includes original music scores. Also consultation to company film departments. FACILITIES: Equipment for both interior and exterior location shooting. Excellent sound stages, fully equipped for lip-synch work, available through rental arrangement with large studios, 16mm editing facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** Champions for Christ (Scriptures for Foundation), Out of the Night, The Street (Pacific Garden Mission); The Accelerator (Infinito, Inc.); Lord of All (The King's College).

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**NEW WORLD PRODUCTIONS**

223 N. Glenwood Street, Peoria, Ill.
(see complete listing in North Hollywood area)

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**LISTINGS CONTINUED ON FOLLOWING PAGE**
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Something to Grow About (The Sears-Roebuck Foundation); Our Neighbors on the Farm (The National Plant Food Institute); Education Plus—Cooperative Office Practices ( Keystone Steel & Wire Company). Incomplete: Only 1955 references submitted.

Iowa
GENERAL PICTURES PRODUCTIONS, INC.
1762 Keo Way, Des Moines, Iowa
Phone: 3-6593
Date of Organization: 1915
Laboratory: Kempton Road
Des Moines, Iowa
Phone: 3-8275
W. K. Niemann, President
Ted Sloan, Vice-President
David H. Bone, Vice-President in charge of Laboratory
Wm. H. Schultz, Vice-President in charge of production
SERVICES: Industrial sales, educational, job training and civic relations films; television subjects. FACILITIES: Sound and color camera and laboratory equipment; sound recording and re-recording, direct-on film, magnetic film, tape; color printing; editing, cutting and special effects. RENTAL: Still photography.

MINNESOTA

MINNESOTA

MINNESOTA

MINNESOTA

MINNESOTA

REID H. RAY FILM INDUSTRIES, INC.
2260 Ford Parkway, St. Paul 1, Minnesota
Phone: Midway 9-1393
Branch Offices: Chicago 1, Room 1068, 298 S. Dearborn St., Chicago 4, Illinois, 6-6827, Frank Balkin, Los Angeles, 87620 Hollywood Drive, Phone: CRESTVIEW 1-4080.

Missouri

THE CALVIN COMPANY
1105 Truman Road, Kansas City 6, Missouri
Phone: HAY-1-2354
Date of Organization: 1931
Forrest O. Calvin, President
Loyd Thompson, Exec. Vice-President
Harry Shertzer, Vice-President & Gen. Mgr.
Neal Krech, C. P. in Charge of Sales
Frank Barivich, C. P. in Charge of Productions
Betty C. Calvin, Secretary-Treasurer
Richard Bulkeley, Production Manager
James Hash, Comptroller
Leonard Keck, Operations Manager
William D. Helden, Laboratory Sup't.
Maxine Carroll, Office Manager
SERVICES: 16MM color sales and sales training films; service work and laboratory facilities for other producers, universities and television companies.

LISTINGS CONTINUED ON FOLLOWING PAGE
What does this seal mean to you?

To you, the sponsor, it means that the producer whose letterhead, advertising, presentations and pictures display this seal has been admitted to an association of his severest critics—other producers. It means he has passed with flying colors stringent qualifications of experience, equipment, financial standing and professional talent. It means he has wholeheartedly endorsed a Code of Fair Practices and a Standard Reference contract which cover every phase of film selling and production. In short, it means "This is an ethical producer, on whose word you can depend."

It means something else, too. In the old-fashioned way, he's dedicated... he's dedicated to producing pictures which will do the job they're intended to do—pictures of the best creative and technical quality.

Be sure the AAFP Seal is on your pictures. It's your guaranty!

AMERICAN ASSOCIATION of FILM PRODUCERS, Inc.

Atlas Film Corporation
Oak Park, Illinois

Beeland-King Film Productions
Atlanta, Georgia

Cinecraft Productions, Inc.
Cleveland, Ohio

Condor Films, Inc.
St. Louis, Missouri

DeFrenes Company

Francisco Films
Chicago, Illinois

The Jam Handy Organization, Inc.
Detroit, Michigan

Kling Film Productions
Chicago, Illinois

Mervin W. LaRue, Inc.
Chicago, Illinois

Producers Film Studios
Chicago, Illinois

Reid H. Ray Film Industries
St. Paul, Minnesota

Sarro, Inc.
Chicago, Illinois

Vogue-Wright Studios
Chicago, Illinois

Wilding Picture Productions, Inc.
Chicago, Illinois
WILDING Picture Productions, Inc.
3940 Lindell Boulevard, St. Louis, Mo.
Phone: EFF 5-1252, Jack Robertson, in charge (under supervision of Jack Rhenstrom)

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: More Food for Your Money (Dairy Council of St. Louis); Babies Like to Eat (Social Science Films); Sub-Assembly of the Overhead Door, Job Installation (Overhead Door Company of America, Inc.); ECONOMIC FILMS: Twenty Tactics, Merchandising School (Anheuser-Busch, Inc.); Nothing Does it Like 7-Up, Unit Advertising (The Seven Up Co.); TV COMMERCIALS: Ripley Charles, McMahon Paint, Frigg Mercury.

CONDOFILMS, INC.
1006 Olive Street, St. Louis 1, Missouri
Phone: Main 18876
Date of Organization: 1951
Arthur F. Wright, Jr., President
Bradford Whitney, Vice-President
Dean Moore, Production Manager
Edgar F. Stevens, Vice-President
Victor C. Lewis, Jr., V.C.E., Chief Film Editor

SERVICES: Producers of 16mm and 35mm sound motion pictures and slides for sales promotion, advertising, public relations, training. Complete creative, writing and production staffs. Complete productions from script to screen or service work: i.e., editing, adding sound and music to films already shot. FACILITIES: Air-conditioned sound stage. 35mm Mitchell, 16mm Mauer and Bell & Howell cameras. Fearless Panoram dolls; syncronous magnetic recording, 16mm, 17mm, 35mm, 1/4 inch. Six channel inter-locker mixing 15mm, 175mm and 35mm Movielite—picture and sound, 16mm and 35mm (acc): effects libraries.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Beer-Maker (Eli Lilly & Co.); Train Robbed on the Frisco (Frisco Railroad); The Stark Sales Formula (Stark Bros. Nurseries & Orchards Co.); The Yankees . . . Baseball's Elite (The Coca Cola Co.); The Linden Leaf (Lindenwood College), TV COMMERCIALS for: Kellogg Patina Company, United Van Lines, Lion Oil Company, Tuna, Borden's, Wrigley's, Gracie's Brothers Beer, Color-Flite and Royale diners, and many others.

The Jam Handy Organization, Inc.
1478 Lindell Blvd., St. Louis, Missouri
(see complete listing in Detroit, Mich. area)

HARDCASTLE FILMS
25 So. Bernstein Ave., St. Louis 5, Mo.
Phone: Parkview 6-0202
Date of Organization: 1910
J. H. Harcastle, Producer
C. E. Talbott, Photography
Richard Harcastle, Editorial
Richard Harcastle, Jr., Production

SERVICES: Motion pictures, slideshows, and TV commercials of all types: advertising, public relations, sales and industry training, religious fund raising. FACILITIES: Complete 35mm and 16mm equipment, sound stage, editing rooms, portable lighting and recording equipment for location production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Four Faces of the Money (Dairy Council of St. Louis); Babies Like to Eat (Social Science Films); Sub-Assembly of the Overhead Door, Job Installation (Overhead Door Company of America, Inc.); ECONOMIC FILMS: Twenty Tactics, Merchandising School (Anheuser-Busch, Inc.); Nothing Does it Like 7-Up, Unit Advertising (The Seven Up Co.); TV COMMERCIALS: Ripley Charles, McMahon Paint, Frigg Mercury.

WILDING Picture Productions, Inc.
3940 Lindell Boulevard, St. Louis, Mo.
Phone: EFF 5-1252, Jack Robertson, in charge (under supervision of Jack Rhenstrom)

(see complete listing in the Chicago area)

FILM ARTS PRODUCTIONS, INC.
1032 N. Sixth Street, Milwaukee 3, Wisconsin
Phones: BR 6-5670

Date of Organization: 1927
A. K. Hadley, President
Harlan P. Groome, General Manager, Treasurer
Walter Inman, Photography
Gavord Clark, Laboratory
Alfred Zeno, Sound Recording
Charles Kochler, Slide Production

SERVICES: 16mm and 35mm industrial, sales training motion pictures; sound slides, slides, TV commercials and shorts. Complete 16mm and 35mm lab service. FACILITIES: 16mm and 35mm cameras; lighting equipment for studio or location; stock and special sets; recording facilities (magnetic disc, and film). 16 and 35mm, 5000 sq. ft. shooting stage.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Milk is our Business (Golden Guertsey Dairy Cooperative); Outboard Odyssey (Outboard Boating Club of America); Life Line (Macyship Wire Rope Co.); SLIDE FILMS: Is This Your Life? (Million Dollar Round Table of Insurance Agents); We Know What Your Customers Want (Hansen Glove Corp.); Massey-Harris 30 Tractor (Massey-Harris-Ferguson, Inc.); Success Story (Allis-Chalmers Mfg. Co.).

National Advertisers Association Checklist for Clients & Producers

An outline of the responsibilities shared by film sponsors and producers was published by the Association of National Advertisers, from data prepared by its Films Committee with O. H. Coehn, publisher of BUSINESS SCREEN, serving as liaison to producers. Currently being revised, "The Checklist of Client and Sponsor Responsibilities in the Production of Motion Pictures" offers clear-cut advice on what the film buyer and his producer should do to assure successful creative and production efforts.

The outline ranges through preparatory stages, into actual production and laboratory phases and into the ultimate goal of distribution to intended audiences. Write the Association of National Advertisers, Inc., 285 Madison Avenue, New York 17, to reserve your copy of the new edition. Published price was not available at press time.

TEXAS
JAMIESON FILM COMPANY
3825 Bryan Street, Dallas 4, Texas
Phone: Tennis 8138
Date of Organization: 1924
Bruce Jamieson, Business Manager
Hugh V. Jamieson, Jr., Production Manager
Jerry Dickinson, TV Production Manager
Raymond Reid, Laboratory Manager
Frank Shan, Sound Department

SERVICES: Industrial, educational, training and public relations motion pictures, 16mm and 35mm: filmed television programs and TV commercials, sound recording and color 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
MOTION PICTURES: U.S. Navy Aircraft Development Film—Confidential (Chance Vought Aircraft); U.S. Air Force Aircraft Development Films—Secret (Convair Aircraft); Lines of Progress (South Carolina Electric Cooperatives); To Walk Alone (Scottish Rite Hospital); The Modern Way—Naturals (Southern Union Gas); Tax [from Information Film (U.S. Treasury Department); A Revolution in Modern Living (Consolidated Forrest Foods); Magic Valley (Lower Rio Grande Chamber of Commerce); 1945 Texas State Fair (State Fair of Texas); Texas Natural Resources—30 minute version (Texas Gulf Sulphur); TELEVISION FILMS: 32 programs of "Texas in Review" (Humble Oil & Refining Co.); TV COMMERCIALS: for the Borden Company, Humble Oil & Refining Co., Phoenix Sewing Machines, Magnolia Petroleum Company, Chrysler Corporation, etc.
**SUMMIT STUDIOS**

8316 Diana Drive, El Paso, Texas
Phone: 639-2525
Date of Organization: 1957
Branch Office: 147th St. and 108th Ave., Orland Park, Ill.
Phone: Fieldbrook 9-0177, Karl A. Smith (in charge)
Lawrence V. Smith, Director
James L. Thier, Chief of Sound Dept.
Sherman A. Mullin, Script Dept.
Virginia L. Smith, Business Manager


**MOTION PICTURES:** The Hidden Valley (City of El Paso Park Dept.); Plaza de Toros, Flora and Fauna of the Franklin Mountains, Land of the Lizards, Cacti and Succulents of the Southwest Desert (Unsponsored).

**TEXAS INDUSTRIAL FILM COMPANY**

2528 North Boulevard, Houston, Texas
Phone: Jackson 9-4377
Date of Organization: 1945
SERVICES: Industrial training and sales promotion motion pictures, 16mm and 35mm sound, color; 35mm sound slides. Extensive specialized experience in production of industrial films. FACILITIES: 16mm and 35mm cameras, lighting equipment; air-conditioned sound stage; disc, magnetic tape and 16mm optical sound recording; picture and sound editing; printing equipment for 16mm motion picture slideshows. Personnel for writing, direction, editing and sound recording.

**MOTION PICTURES:** Low Volume Spraying (Heracles Powder Company); Pole Climbing (Southwestern Bell Telephone Company); Southwestern Bell Telephone Company: Southwestern Bell Telephone Company: Southwestern Bell Telephone Company.

**6TH ANNUAL PRODUCTION REVIEW**

**THOS. J. BARBER**

**MOTION PICTURE PRODUCTIONS**

2150 S. Bellaire St., Denver 22, Colorado
Phone: Skyline 6-3579
Date of Organization: 1940
Owner, Manager, Producer: Paul Enrich, Recording Director
Don Hollman, Director of Photography
Lowell B. Switzer, Writer-Director
SERVICES: Complete production of all types of business films, sales training, public relations, advertising, educational, color and black and white, TV commercial and TV entertainment films. Producer services. FACILITIES: Sound stage, theater, editing rooms, voice studio, interlock projection. Maurer cameras. 100,000 watts of lighting equipment. Maurer six-track optical recording. Magnetic film recording. Tape recording, sound track and generator. Editing, mixing, and cutting. Equipment and staff. Recorded music libraries, staff organist, editors, script writers.

**MOTION PICTURES:** United's Next Look and UAL Training No. 1 (United Air Lines); Another Step Forward (Colorado Fuel & Iron Corp.); Texas Buck Jones (Colorado Game & Fish Dept.); Spell at Hungry House (U. S. Bureau of Reclamation); Highlights of 1955 (Denver Newspaper Guild); The GI Story (Great Western Sugar Co.); Well Done (Colorado Fuel & Iron Corp.).

**RIPPEY, HENDERSON, KOSTKA & CO.**

900 Sherman Street, Denver 5, Colorado
Phone: 2-5601
Date of Organization: 1943
Arthur G. Rippey, Managing Partner
Gilbert Buckmann, Producer, Partner
Clair G. Henderson, Partner
William Kostka, Partner
Harry A. Larner, Partner
Robert K. Powers, Production Supervisor
Robert G. Zellers, Chief Cameraman
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 camera, lighting, recording and editing equipment; creative staff; art department.

**MOTION PICTURES:** Life From The Land (Carrig, Inc.): Colorado, The Favored Land (Adolph Coors Co.): Miracle At Your Front Door (Minneapolis Star & Tribune): Extursion Preises, Retirement Preises (Lake Erie Engineering Corp.)

**SONOCROME PICTURES**

2275 Glencoe Street, Denver 7, Colorado
Phone: East 2-3192
Date of Organization: 1912
Branch: Multichrome Laboratories
760 Gough Street, San Francisco, California
Phone: Farrell 2-0999
R. B. Hooper, Head of Laboratory
George E. Perrin, Director of Photography
Herbert McKeeven, Owner, Multichrome Laboratories
SERVICES: Motion picture and television producers, Sound recording, titles, TV Spot, color release prints. FACILITIES: Animating and title machine, magnetic recorders, mobile power plants, synchronous cameras, special effects department.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** The Utah Story — The Heart, The Utah Story — The Central Valleys. The Utah Story — The Far Corners (Denver & Rio Grand Western RR); From Melting Snows — Denver Water Board (Wayne Welch Agency); Bell System Sales. (Mr. States Tel. & Tel. Co. and American Tel. & Tel. Co.); SHOR EN TIDD Days to Your Holidays (Continental Air Lines); Colored Telephone Sales (Mr. States Tel. & Tel. Co.); Railroad Engineering, Yesterday and Today (Denver & Rio Grand Western RR). TV COMMERCIALS: AM-S Hoag Reports (Lakeside Trip — California Zephyr 6th Anniversary — On Vacation — Christmas Holidays (Ball-Davidson Agency); San Louis Valley Red McClure Potatoes (8 spots for Civil Concrer Agency); Marlen Chemical Co. (Prescott-Pulson Agency); Sunbeam Bread (Mallard Robertson Agency).
**S A N  F R A N C I S C O  A R E A:**

**M O T I O N  P I C T U R E  S E R V I C E  C O M P A N Y:**
Swiss Colony Wine (Cali); Roy Dunne (Cali); Raymond Baker & Associates (Seattle); Ed Zolsh (Chicago); David Hamilton (Cali); George Bennett (Cali); John O’Donnell (Cali); Advertising (Lee & Sut); Biow-Briin (Cali); Reinhart Advertising Co. (Cali).

(Only 1955 production references submitted)

**G A B R I E L  M O U L I N  S T U D I O S**
181 Second Street, San Francisco, California
Phone: YUkon 6-1221

Date of Organization: 1934

William Jahnke, Director of Sales

George Watson, Producer-Director

George Rickman, Director of Cinematography

Vicki Milner, Editor

George House, Director, Sound Department

Peter Smith, Assistant Cameraman

**S E R V I C E S:** Every phase of motion picture production.

**F A C I L I T I E S:** Shooting stage, 55 feet by 45 feet by 30 feet high. 35mm and 16mm camera units, complete sound recording facilities for disc, tape, magnetic film, and 16mm optical sound, recording studio 27 feet by 12 feet, 35mm and 16mm projection, animation and editing equipment.

**R E C E N T  P R O D U C T I O N S  A N D  S P O N S O R S**

**M O T I O N  P I C T U R E S:** What’s Doing at Pacific Telephone (Pacific Tel & Tel Co.); The Flying Platform (Hilber Helicopters). SILEDFILMS: Increased Sales by Design, The Saga of Gabrielite (Crown Zellerbach Corp.); The Shield of Quality (Columbia-Geneva Steel).

**M u l t i c h r o m e  L a b o r a t o r i e s  (S n o n c h r o m e )**
760 Gough St., San Francisco, Calif.

(See complete listing in Denver area)

**P A C I F I C  P R O D U C T I O N S**
114 Mason Street, San Francisco 2, California
Phone: YUkon 2-3986

Date of Organization: 1938

Donald M. Hatfield, Ph.D., President

General Manager

James A. Gahan, Production Mgr.

Fred P. Barker, Art Director

**S E R V I C E S:** Sponsored public relations, sales, documentary and training films; medical films; slideshows; production strips; 35mm sound. FACILITIES: Mauari and Eastman cameras; synchronous tape recording system; complete lighting; sound and silent stages; complete 35mm and 16mm editing equipment; animation department; creative staff; color and script writing.

**R E C E N T  P R O D U C T I O N S  A N D  S P O N S O R S**

**M O T I O N  P I C T U R E S:** The New Land, Range (Shell Chemical Corp.); Connectors for Distribution Circuits (Kaiser Aluminum & Chemical Corp.); Planters (Nursery Metal Pots, Inc.); Clefs Palate Consultative Panel (Medical Arts Productions & University of California).

**W. A. PALMER FILMS, INC.**
611 Howard Street, San Francisco 5, California
Phone: YUkon 6-3961

Date of Organization: 1956

W. A. Palmer, President

H. Butler, Vice-President, Treasurer

Florence H. Days, Production Manager

John Carr, Jr., Laboratory Manager

Stewart O. Manning, Recording Engineer

Joseph P. Days, Camera

**S E R V I C E S:** Industrial public relations and sales training films; sound slideslips; television films and spot commercials; kinescope, 16mm and 35mm. FACILITIES: Studio and location photography; Western Electric sound recording system, 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, Kinescope Recording; 35mm Moviola and editing equipment; animation artist; writers, editors.

**R E C E N T  P R O D U C T I O N S  A N D  S P O N S O R S**

**M O T I O N  P I C T U R E S:** Growing Gold (Agricultural Council of California); Paducah Block (Astra Pharmaceutical Co.); 3,000 Farmers (Cling Peach Advisory Board); Captain ZRO (Columbia-Geneva Productions, Inc.); The California Question (Metropolitan Oakland Area); Newsix (U.S. Department of Agriculture); Snow Slide (Pacific Telephone & Telegraph Co.); Captain Elliott (Ford Foundation—Omnibus Show); The Atom (Dr. Teller, Great Ideas—Dr. Adler (National Television & Radio Center).

**A L F R E D  T.  P A L M E R  P R O D U C T I O N S**
150 Bush Street, San Francisco, California
Phone: Douglas 2-81778

Date of Organization: 1951

Alfred T. Palmer, Owner, Exec. Producer

Alex H. Palmer, Co-Owner, Office Mgr.

Pauline C. Hase, Secretary

Lawrence E. Williams, Associate Producer-Writer

William Thorp, Associate Producer-Writer

Nikola Iskand, Associate Producer

W.P.N. Van Ert, Associate Producer

John Miller, Associate Producer-Director

Donald L. Palmer & Robert Brooker, Photography

David H. Palmer, Sound

Mark Young, Production

Julia Palmer, Editorial Assistant

**S E R V I C E S:** Production largely centered in overseas projects concerned with the advancement of human understanding through the use of motion pictures. FACILITIES: Complete 16mm production and sound studios, reproduction laboratory, distribution facilities and theatre. Also color and black and white still studios, and still.

**R E C E N T  P R O D U C T I O N S  A N D  S P O N S O R S**

**M O T I O N  P I C T U R E S:** America Sails the Seas (National Federation of American Shipping);1 Diamond (U.S. Maritime Commission); A Dream and A Memory, Japan Today, Ganges for Peace, Voyage of Discovery, Funaji (American President Lines); Gateway to Japan, Colorful Nikko, Picturesque Japan, Along Japan’s Highroad, Kinugsa, Holiday in Japan (Japan Travel Bureau); The Romance of Silk (Japan Tourist Association); The Truth Shall Make You Free, Bayan Kom Fiji, Philippines, Cebul, My Home (The Asia Foundation); Fisherman of Japan (Young America Film Co., Ltd., Filipino Friends—in the city, Our Filipino Friends—in the country, World Family Forum Films); Young Men of Action (International Junior Chamber of Commerce); Destination Hawai (Matson Navigation Co.); An American Looks at Bali, An American Looks at Morocco, An American Looks at India (World Media Films); Saga of a Ship (World Travel Adventures); (IN PRODUCTION 1956); Serving the World (American President Lines); A Pearl is Born (Japan Tourist Assoc.); An American Looks at Japan (World Forum Films), The Human Story (Main Line Vacuum Oil Co.).

60 Market Street, San Francisco 11, California
Phone: Slitter 1-1224

Date of Organization: 1949

Walter A. Rivers, President

W. G. Rivers, Art Director

Alice Garrity, Secretary

**S E R V I C E S:** 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.

**R E C E N T  P R O D U C T I O N S  A N D  S P O N S O R S**

**M O T I O N  P I C T U R E S:** Steel Conquers Nature’s Fury (Judson Pacific Murphy Corp.); Operation Safeguard (Board of Fire Underwriters of Pacific); Richmond-San Rafael Bridge (Judson Pacific Murphy Corp.); Mechanical Brain Demonstration (International Business Machines Corp.); Proposition B (Prop. B. Committee for S.F. Courthouse); Recruiting films and slides (U.S. Air Force).

**G E N E  K .  W A L K E R  P R O D U C T I O N S**
465 California Street, San Francisco 4, Calif.
Phone: YUkon 6-2990

Studio at 627 Commercial Street, San Francisco, California
Phone: YUkon 2-1481

Date of Organization: 1958

Gene K. Walker, President

R. F. Scott, Studio Manager

William H. McDonough, Production Supervisor

Sedman Chandler, Editorial Supervisor

**S E R V I C E S:** Complete production services, 16mm & 35mm film, sound slideshows and filmstrips. FACILITIES: 2 story studio building, fully equipped for recording, editing, titling and small-set photography, 4 recording channels.

**R E C E N T  P R O D U C T I O N S  A N D  S P O N S O R S**

**M O T I O N  P I C T U R E S:** 55 film—Chicago Market Report (Union Stock Yard & Transit Co.); Plastics from Petroleum, Detergents from Petroleum (Standard Oil Co. of California); Leiner Hogs & Longer Profits (Union Stock Yard & Transit Co.); Flying “A” Gasoline (Tide Water Associated Oil Co.).

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, government agencies and as a credit reference among trade sources within the industry, has made this buyers’ guide the largest publication in the motion picture industry.

But it is in the quality of the data itself, that the Editors have provided the most useful reference available. Detailed facts 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 to films done. Additional reference copies of the Production Review are available, while the supply lasts, at $2.00 each.
CATE & McGLONE

1321 Cross Roads of the World, Hollywood, California

Date of Organization: 1947

T. W. Cate, Partner
E. D. McGlove, Partner

Walter Wise, Water-Direction
Charles Cahill, Production Manager

SERVICES: Motion pictures in the field of human communications; industrial relations, public relations, sales promotion, sales training, travelling; 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, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Other Side of the Mountain, The Strongest Men Who Ever Lived (General Petroleum Corporation); Points East (United Air Lines); TV COMMERCIALS: Plymouth Dealers, McGlochlo Motors (Stuwerbratt, Laven, McKenzie).

JACK L. COPE
del & ASSOCIATES

716 S. Figueroa St., Los Angeles 17, Calif.

Phone: 311inity 6581

Date of Organization: 1953

Jack L. Copeland, Producer-Director
John M. Storres, Story Research
Ted Velasquez, Art Director
Elwood Nicholson, Director of Photography
Sid Geiser, Animator
Walt Hammeman, A.G.E., Film Editor
Hae Curtis, Graphics-Composer-Conductor

Nicholas Carras, Composer-Conductor

SERVICES: Scientific, industrial and business films requiring high dramatic value and unusual care in story development. FACILITIES: Complete equipment for animation, editing, music scoring and sound dubbing, 35mm Eastman Color and Technicolor photographic and 16mm photography, both on locations and in the studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Dynamic Measurement, Eye to the Unknown (Consolidated Electrodynamics Corp., Public Relations); The Body with the Nyon Heart, The Case for the Card Board (E. I. du Pont de Nemours Dealer Training Film & Public Relations); The Road is Red (California Highway Safety Council—Public Information).

Academy Pictures, Inc.

438 S. Fairfax Ave., Los Angeles 36, Calif.

Phone: WEstwood 18156

(all complete listing in New York area)

ALL SCOPE PICTURES, INC.

8939 Sunset Boulevard, Hollywood 46, Calif.

Phone: CReSview 4-6983

Date of Organization: 1946

Gordon R. Mitchell, President
C. D. Owens, Vice-President
La Nell B. Mitchell, Secretary-Treasurer
Daniel M. MacManus, Animation Director
Fred Cately, Director of Photography
John Hoffman, Film Editor

SERVICES: Industrial, public relations, educational and training films. TV commercial and theatre ad films. Live action, animation and/or stop motion production. FACILITIES: Sound stage, cutting rooms and projection room: animation department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Man With Five Hands (United States Air Force); Untitled Film No. 1; Untitled Film No. 2; (Color) (California Prune & Apricot Growers Assn.); Know Your California (Bank of America); TV COMMERCIALS: General Paint Corp. (Fence Gloss Enamel); Cinch Products, Inc. (Cinch Cake Mix, Cinch Corn Bread Mix); Goldstream Products, Inc. (Sunbank Margarine); California Prune & Apricot Growers Assn. (Sundress Prunes); Hixson & Jorgenson (KLN) Tamales Kraft Foods Co. (Parkay Margarine) and many others.

Atlas Film Corporation

1931 Rodney Drive, Hollywood 27, Calif.

(see complete listing in Chicago area)

CADE & McGLONE

1321 Cross Roads of the World, Hollywood, California

Date of Organization: 1947

T. W. Cate, Partner
E. D. McGlove, Partner

Walter Wise, Water-Direction
Charles Cahill, Production Manager

SERVICES: Motion pictures in the field of human communications; industrial relations, public relations, sales promotion, sales training, travelling; 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, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Other Side of the Mountain, The Strongest Men Who Ever Lived (General Petroleum Corporation); Points East (United Air Lines); TV COMMERCIALS: Plymouth Dealers, McGlochlo Motors (Stuwerbratt, Laven, McKenzie).

JACK L. COPE
del & ASSOCIATES

716 S. Figueroa St., Los Angeles 17, Calif.

Phone: 311inity 6581

Date of Organization: 1953

Jack L. Copeland, Producer-Director
John M. Storres, Story Research
Ted Velasquez, Art Director
Elwood Nicholson, Director of Photography
Sid Geiser, Animator
Walt Hammeman, A.G.E., Film Editor
Hae Curtis, Graphics-Composer-Conductor

Nicholas Carras, Composer-Conductor

SERVICES: Scientific, industrial and business films requiring high dramatic value and unusual care in story development. FACILITIES: Complete equipment for animation, editing, music scoring and sound dubbing, 35mm Eastman Color and Technicolor photographic and 16mm photography, both on locations and in the studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Dynamic Measurement, Eye to the Unknown (Consolidated Electrodynamics Corp., Public Relations); The Body with the Nyon Heart, The Case for the Card Board (E. I. du Pont de Nemours Dealer Training Film & Public Relations); The Road is Red (California Highway Safety Council—Public Information).

Academy Pictures, Inc.

438 S. Fairfax Ave., Los Angeles 36, Calif.

Phone: WEstwood 18156

(all complete listing in New York area)

ALL SCOPE PICTURES, INC.

8939 Sunset Boulevard, Hollywood 46, Calif.

Phone: CReSview 4-6983

Date of Organization: 1946

Gordon R. Mitchell, President
C. D. Owens, Vice-President
La Nell B. Mitchell, Secretary-Treasurer
Daniel M. MacManus, Animation Director
Fred Cately, Director of Photography
John Hoffman, Film Editor

SERVICES: Industrial, public relations, educational and training films. TV commercial and theatre ad films. Live action, animation and/or stop motion production. FACILITIES: Sound stage, cutting rooms and projection room: animation department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Man With Five Hands (United States Air Force); Untitled Film No. 1; Untitled Film No. 2; (Color) (California Prune & Apricot Growers Assn.); Know Your California (Bank of America); TV COMMERCIALS: General Paint Corp. (Fence Gloss Enamel); Cinch Products, Inc. (Cinch Cake Mix, Cinch Corn Bread Mix); Goldstream Products, Inc. (Sunbank Margarine); California Prune & Apricot Growers Assn. (Sundress Prunes); Hixson & Jorgenson (KLN) Tamales Kraft Foods Co. (Parkay Margarine) and many others.

Atlas Film Corporation

1931 Rodney Drive, Hollywood 27, Calif.

(see complete listing in Chicago area)
JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA
1330 N. Vine St. and 6052 Sunset Boulevard, Hollywood 28, Calif.
Phone: HOLlywood 2 1101
Branch: 329 North Michigan Ave., Chicago, Ill., Kenneth Carpenter, representativc, Phone WILhelm 1106.
12 F., Hst, New York, N.Y., Edward F. Cullen, representative, Phone MURray Hill 5-3361.
Date of Organization: 1929
Jerry Fairbanks, President
Donald A. Decatur, Vice-President, Bus. Mgr.
Robert Scrivner, Studio Manager
John McKennon, Production Manager
Leo Rosenblatt, Story and Creative Head
SERVICES: Industrial, theatrical and television motion pictures. FACILITIES: Full studio facilities; 2 sound stages; 18 camera units; 16mm and 35mm including Multicam process; 16mm, 35mm and magnetic sound recording and re-recording; editing, animation; Duoplane Process; 16mm & 35mm opticals: film and music libraries; technical art, creative and music staffs.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Chrysler’s New Look for ’46 (Chrysler Corp.); Going Our Way (Parke, Davis & Co.); Three Men in a Hanged World (Warner Bros.); Story of a Star (Texas Company); With This Ring (Miller Brewing Co.); Freedom Highway (Greyhound Corp.); Forget Us Our Debts (CUNA Mutual Insurance Society). TV COMMERCIALS: for Maxwell House and white coffee. FACILITIES: Animation, titles, miniature sets. Special equipment for micro and macrophotography. Cutting rooms. Complete equipment owned for production of 16mm films. Stage, film distribution department.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Harnessing Nature’s Fruits (Schell Laboratories, Jersey City); Stone Ground Flour (Lee Engineering Co., Milwaukee); A Story of Whole Grain Breads – new edition (Great Baking Co., L. A.); The Gold Key’s Bakery (Baker Perkins, Saginaw, Mich.); The Fountain of Youth (Portable Television Equipment Corp., Calif.); The Wonder of the Wheat Kernel (not sponsored); Date Culture (Goldale Date Co.).
SLIDE FILMS: Our Greatest Wealth (Baseline Co. L.A.).

* *

GRAPHIC FILMS CORPORATION
1618 N. Las Palmas Ave., Hollywood 28, Calif.
Phone: HOLlywood 7-2911
Date of Organization: 1911
Leser Noves, President
William B. Hale, Vice-President
Julius Berlheim, Secretary-Treasurer
Al Glick, Production Manager
Nico Mieser, Sales Representative
SERVICES: Production of animated and live action films for industry and government. Design and publication of booklets, brochures and visual presentations. FACILITIES: Animation department including live and 16mm and 35mm; 35mm Bell & Howell standard camera; 16 & 35mm Arriflex cameras; 16 & 35mm Kodak portrait, cutting and screening rooms; permanent animation and live action studios.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Report on Smog (Stanford Research Institute); Quality Control (U.S. Air Force); Progress Report (Marquardt Aircraft); Company of California (Union Oil); TV COMMERCIALS: Animated subjects for Maytag, Pure Oil, Kellogg (Leo Burnett), and Union Oil (Young & Rubican).
The Jam Handy Organization, Inc.
1102 Ridgewood Drive, Hollywood 28, California
Phone: HEmptead 5899. Service office, not sales, Melvin Bassett, Production.
(see complete listing in Detroit, Mich. area)

* *

THE GEORGE FOX ORGANIZATION
1508 Crossroads of the World
Hollywood 28, California
Phone: HO-12312
Date of Organization: 1953
Geo. S. Fox, President
D. R. Fox, Vice-President
Donald I. Ruchenberg, Production Mgr.
Mario Mora, Editorial Supervisor
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: Weekly theatrical trailers

(LOS ANGELES TIMES): Backdrops with Larry Linkletter (California Division of Forestry); Three theatrical trailers and ten TV spots (California Division of Forestry); Paper-Mate Pens (Sales Film); Teach and Discover (McDonnell Aircraft Co., Sales Film). TELEVISION FILMS: Larry and the Kids (Syndication); People Are Funny (Paper-Mate Pens and Tonic Co.); Caroline Leonetti Show (Syndication). TV COMMERCIALS: Pron. Pauper, White, Rain, Deep Magic, Vit, Solstace Curles, Paper-Mate Pens, and Dessunger, IGA Groceries, Caroline Leonetti Cosmetics.

GOLDEN KEY PRODUCTIONS, INC.
1921 Hillhurst, Hollywood, California
Phone: Phoebe 3-9421
Date of Incorporation: December, 1945
Dr. Gene Spiller, President; in charge of production
Charles S. Davis, Vice-President-Sales
Ruth Spiller, Audio-Visual Librarian (film distribution)
SERVICES: Production of films from script to screen, specializing in documentary, training and industrial films on scientific, technological, agricultural or nutritional subjects. FACILITIES: Animation, titles, miniature sets. Special equipment for micro and macrophotography. Cutting rooms. Complete equipment owned for production of 16mm films. Stage, film distribution department.

* *

MERCURY INTERNATIONAL PICTURES, INC.
6611 Santa Monica Blvd., Hollywood 38, Calif.
Phone: HOLlywood 3-1401
Date of Organization: 1918
V. F. Elsworth, President
David L. McManan, Vice-President
G. G. Cable, Secretary
SERVICES: Creation and production of feature motion pictures; TV commercials; industrial films; soundreel; for industry, public, civic organizations. Special to finished films, 16 and 35mm, color and black and white. Animation, title work, story board creation, scene design and set construction, segways, miniature special effects, negative and positive cutting. FACILITIES: Studio, sound stage, 16 and 35mm Mitchell, 16mm Cine Special. Interior and exterior production. Art department creative writing, 16 and 35mm projection, 35mm interlock. Cutting rooms, still photo department, dressing and makeup rooms, ad joining mixing and narrators’ booth, 35mm sound recording, Rehearsal facilities. Arc and incandescent lighting.

* *

PAUL HOEFLER PRODUCTIONS
7951 Santa Monica Boulevard, Los Angeles 46, California
Date of Organization: 1959
Paul L. Hoeletter, President
E. M. Bennett, Vice-President
Ruby Newstand, Secretary-Treasurer
SERVICES: 35mm and 16mm color sound films on a worldwide basis. FACILITIES: Camera equipment (Mitchell, Bell & Howell) sound track; studio lighting.

MOTION PICTURES: British Columbia (Standard Oil Co. of British Columbia); African Journey (Standard Oil Co. of California); The Tuna Story (Brest-O’Chicken Tuna Company). (Only 1955 production references submitted).

* *

Made Art Pictures, Inc.
6603 Sunset Boulevard, Hollywood 38, California (see complete listing in Pittsburgh, Pa. area)

MOTION PICTURES FOR INDUSTRY
2549 Kelton Avenue, Los Angeles 64, Calif.
Phone: BRighton 6-4757
Date of Organization: August 6, 1941
Harry O. Hunt, President-Treasurer
Dean Wright, Sales Manager
Frank Ragsdale, Production Manager
Edward Gould, Editorial Supervisor
SERVICE: Motion pictures, commercial television advertising and short spots with animation, educational films for schools, religious films, public relations with accent on use of films. Script preparation a specialty. FACILITIES: First call on studio with complete 35 & 16mm facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Mainstreet Undersea (Knights of Columbus); Water Resources (Commonwealth Development Corporation); Honeybee, Bees & Their Appearers (Educational Films – Distributed by Allen Moore).

(Listings continue on page 130)
The OLDEST 16mm Film Laboratory is now first with the NEWEST!

Hollywood Film offers the newest facilities in the 16mm field, with advanced methods and special equipment that enable us to offer quality and service unequalled anywhere. Included among our new editing services are zero cuts and variable length dissolves from 12 to 96 frames to provide perfect fades and dissolves, without cutting the original scene.

COMPLETE 16mm Laboratory Service...

- Reduction and Contact Printing
- Negative Developing and Reversal Processing
- Release Prints in Color or Black-and-White
- Kodachrome Duplicating
- Shipping & Receiving Service
- Free Projection Service
- Free Editing Rooms and Storage Vaults

The Oldest and Most Experienced 16mm Film Laboratory
Real Facts for Sponsors—evidence of good faith

The detailed listings given specializing producers of business motion pictures and slides, 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 sufficient evidence by themselves of recent experience with longer films, either for business purposes or television use. Producers not listed in these pages have either failed to comply with minimum references (minimum of three requests) or could not supply such data to qualify for a listing in these pages.

**JOHN SUTHERLAND PRODUCTIONS, INC.**
201 No. Occidental Blvd., Los Angeles 26, Calif. Phone: DUnirk 8-3121
Date of Organization: 1913
33 East 8th Street, New York 17, New York Phone: Plaza 5-1875
John F. Sutherland, President, Gen. Mgr.; Writer, Producer
Ross M. Sutherland, Exec., Vice-President
David Armstrong, Exec., Vice-President
True Boardman, Writer and Associate Producer
George Gordon, Director, Animation
Howard Roesel, Production Manager.
Live Action
FILMS: Shop & Store, Production Manager, Animation.
SERVICES: Complete production of live-action and animation films from research and script to completion. FACILITIES: Studio, office buildings and other buildings to house the following: Animation unit complete through camera and sound stage, flats, electrical equipment, mill and equipment, paint shop, etc.; cutting rooms, completely equipped; latest magnetic sound recording equipment; projection theatre equipped for 35 and 16mm.

**TELEPIX CORPORATION**
1515 N. Western Ave., Hollywood, Calif. Phone: Hollywood 47391
Date of Organization: 1932
Robert P. Newman, President
Martin Weiner, Vice-President
Pat Shulds, In Charge of Production
Lewis Bone, Sound Department
SERVICES: Producing film commercials, industrial and commercial films; slides, sound recording, studio rental. FACILITIES: Shooting stage 50’ x 95’; complete sound facilities, 17½ x 35mm; cutting rooms, animation department, make-up rooms. All services housed in Telepix Building.

**UPA PICTURES, INC.**
1110 Lakeside Drive, Burbank, Calif. Phone: THegnall 2-7174
Stephen Bowers, President
Robert Cannon, Vice-President—Burbank
Chas. D. McCormick, Vice-Pres.—P.I.A.Y. F.
Ernest Scanlon, Vice-President—Trailer
J. L. Kaufman, Director Adv., Sales Promotion
Herb Kiyum, Exec. Production Mgr., Burbank
Charlotte Gilbert, Merchandising Mgr.
Maxine Davis, Secretary
SERVICES: Animated and cartoon films, short subjects (Educational, entertainment, and industrial films). Also television spot announcement commercial 16mm films; complete studio sets in Burbank and in New York (latter at 670 Fifth Avenue).

**WILDING PICTURE PRODUCTIONS, INC.**
5981 Venice Boulevard, Hollywood Phone: Webster 8-0183
John Oker, in charge
FACILITIES: Sales and administrative offices, sound stage, screening room; all other equipment for motion picture production. Facilities for description of other facilities and services see listing in the Chicago Area.

**NORMAN WRIGHT PRODUCTIONS, INC.**
8144 Melrose Avenue, Hollywood 46, California Phone: OLive 3-4292
Date of Organization: 1918
Norman Wright, President
C. M. Wright, Secretary-Treasurer
Bill Denning, Vice-President—Sales
Glen W. Scott, Director of Animation
Hal Gehr, Editorial Supervisor
Kenneth Homer, Compositor
Gilbert Wright, Creative Planning
Howard Severe, Production Asst.
Errol Grey, Vice-President—Production
SERVICES: Creative planning and production of business, television, government and theatrical motion pictures in black and white and color. FACILITIES: Motion picture facilities and equipment, trucks and facilities for location.

**RECENT PRODUCTIONS AND SPONSORS**
**UPA PICTURES, INC.**
"I, the Family Matter" (Pepsi-Cola)." (Listings continued on following page)
CINE'-PIC HAWAII
1817 Fort Street, Honolulu, Hawaii
Phone: 520-257
Date of Organization: February 11, 1917
George Tahara, Owner-Producer
Maurice Meyers, Animation Dept.
William W. Davenport, Writer
Spuce Brady, Writer
Harry Onaka, Editor-Camera
Irene Lindemnn, Sound Engineer
SERVICES: Industrial, educational, theatrical and
television motion pictures; production from script to screen.
FACILITIES: Complete LAB TECH
micians; 15mm synchronous tape recorders.
Maurer Professional Cameras, and sound on film
recorders, sound stage, lighting equipment, music
library, animation dept., complete editing and
projection facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Project Shower—Plenty of
Competition (Hawaii Sugar Planters Assn.);
Tahiti Calls (Frank Associates); Meddows in Hawaii
(Maton Stearnsship); Discover Hawaii (Hawaii Visi-
tor Bureau); Lucky Luck Show (KONTV)
GEORGE RARIG, PRODUCTIONS: Petro-
glyphs of Hawaii; Flowers of Hawaii; The Riff of
Rain, Menehune of Pali Pass, The Rainbow
Maiden, Surfing in Hawaii, Children of Samoa,
Japanese Doll Making, Chinese Landscape Paint-
ing. TV COMMERCIALS for Sears, Loves Bread,
Primo Beer, Kaiser Industries, Pan American Air-
ways, North West Airline, Trans Pacific Airline,
Daitman’s Milk & Ice Cream, American Savings &
Loan, Hawaiian Telephone Co., Maton Stearn-
ship, Nash Cars, Lily McNeil & Co., California
Chemical, Spray Co., etc.

PRODUCTION REVIEW INTERNATIONAL

ONTARIO: Ottawa

CRAWLEY FILMS, LTD.
19 Fairmont Avenue, Ottawa, Ontario
Phone: 84-114
Branch Offices: 21 Dundas Square, Toronto
Phone: EMCreate 4-2823, 1167 Magandfield St.,
Montreal, Phone: AVE 8-2264.
Date of Organization: 1959
F. R. Crawley, Chief, President
Gene Fraser, Vice-President
Staff: Stewart, Branch Office Manager
Alasdair Fraser, Branch Manager
Quentin Brown, Manager, TV Division
Donald Carter, Director of Production
John Walsh, G. A., Compositor
George Gorman, Record, Stanley Moore,
Sally MacDonald, Assistant Producers
Rod Sparkes, Chief Engineer
Robert Johnson, Supervising Editor
Ivan Glan, Camera Department
Ivan Herber, Lighting Dept.
Tony Bees, Recording Dept.
Kenneth Gay, Animation Dept.
Murroe Scott, Script Department
William McCarter, Art Director
Arturo Hendricks, Laboratory Manager
Ivor Lomas, Quality Control
Alex Murray, Office Manager
Bessie Thomas, Purchasing Agent
Earl Valley, Equipment Sales Mgr.
SERVICES: Motion pictures, and slidefiles for
Canadian and United States industry, Govern-
ment, education and television; recording, edit-
ing, animation, and printing and processing for
smaller pictures, independent cameramen, ten
provincial governments and other organizations
from coast to coast. In 1955 produced 16 motion
pictures plus 155 smaller assignments. TV com-
mercials, slidefilms, recording, editing, etc.

LISTINGS CONTINUED ON FOLLOWING PAGE
DISTINCTIVE MEETINGS
with TeleMATION

*TeleMation — an exclusive automation system for staging meetings

TeleMation combines the LATEST IN ELECTRONICS with IMAGINATIVE SHOWMANSHIP...

for the PRODUCER

TeleMation electronically integrates important meeting effects such as lighting, sound effects, projectors, music, special effects...all through one simple automation control...guarantees split second timing, simplifies production problems. Permits professional finesse from start to finish.

for the SPEAKER

TeleMation frees the speaker from all production worries...allows him to present his speech at will, as the latest audio-visual effects instantaneously and automatically dramatize his speech. Human error becomes a thing of the past.

for the COMPANY or ORGANIZATION

TeleMation integrates all creative and physical elements into a meeting that is staged with TelePrompTer knowhow of showmanship plus the technical perfection of modern electronics. TeleMation builds enthusiasm into meetings.

TelePrompTer's complete staging service includes:

- The TelePrompTer®
  The heart of every meeting. This famous large type speaking device saves hours of memorizing, eliminates nervousness and the fear of forgetting. Automatically triggers TeleMation on preselected cue words.

- TelePrompTer Lectern
  Specially designed, featuring push button height adjustment, built-in lighting, microphones, TelePrompTer and cue lights.

- Optical Outriders
  A one way transparent mirror device on which the speaker sees his script and thru which the audience has an unobstructed view of the speaker.

- Front and Rear Screen Projection
  A complete line of projectors featuring remote control for instantaneous slide change.

- Lighting
  A complete line of standard and special TelePrompTer lighting system, custom designed for each meeting.

- TeleStage
  The first truly portable, modular stage, light in weight, strong, quickly assembled. Also, complete line of medium and heavy stages.

- Experienced Personnel
  TelePrompTer's unit managers and staging personnel have the unique combination of show business background plus technical training to take all meeting problems off your hands...TelePrompTer coordinates and produces your meeting from start to finish.

Every meeting, SMALL or LARGE, becomes a distinctive, long remembered meeting with TeleMation (ask enthusiastic clients such as General Motors, Pepsi-Cola, Esso Standard Oil, Helene Curtis)

TELEPROMPTER CORPORATION
NEW YORK • LOS ANGELES • CHICAGO • WASHINGTON, D. C. • TORONTO • LONDON

TelePrompTer Staging Service
300 W. 43rd St., New York 36, N. Y.

Gentlemen: Please send me, without cost or obligation, your booklet on "Today's Meetings with Tomorrow's Methods".

Name: ____________________________
Company: _________________________
Address: __________________________
City: __________________ Zone: __________ State: __________

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RAPID GRIP & BATTEN, LTD.
1610 The Queenway, Toronto 14, Ontario.

CANADIAN PRODUCERS:
CRAWLEY FILMS, LIMITED:

GILLES: New 30,000 sq. ft. studio building, sound stage and two recording studios. Cameras: Mauers, Neuman Snclair, Bell & Howell, Arrioles and Cinexspecials; blimps, dollies, 320,000 Watts of lighting equipment with mobile generator and transformer station; Mauers 16mm recording equipment and 2 recording studios with 8 x 11 mixing channels. 5, Ranchtone synchronous magnetic tape recorders; 7, 16mm Magnetic recorder and 3 Duplicators, record and print with sync heads, 35mm dailies, turntables, disc recorders; 16mm printers with FDL, and Houston-arcite processes; animation department with two stands (Saltman); engineering development facilities; still department; extensive casting file, music library, script department with research libraries. Electronic service department, Equipment Sales Division, Permanent stall of 112.

RECENT PRODUCTIONS & SPONSORS
MOTION PICTURES: The Face of Saskatchewan (Saskatchewan Govt.); Power and Passage (General Electric): Appointment with Youth (Moyer School Supplies): The Boy, The Children, The Ranch; Shielding Relations and Parents (McGraw-Hill): Alumina Jamaica, High Speed Aluminum Welding (English, French, German and Spanish) (Aluminum Limited); Dangerous Journey (Ranama Growers Association of Jamaica); Tea (Salada Tea); Swinging with the Stars (Horse of Seagram's), The Revolution is NOW (Weekend Magazine); Art from Scrap (International Film Bureau): It's in the Cards, The Saga of Safety Sam (Abibhi Paper & Paper); Jelly and Jam Season (General Foods); The Long Silence (Canadian Legion): A Matter of Importance (Import-Dealers Association of Canada): He Shoots, He Scores (Frigidaire): Meet Montebello (Montebello Govt.); Without Warning (Canadian Red Cross); Stampede to Vancouver (Alberta Govt.): The Navy Goes North (Dept. of National Defense); Treatment of the Painful Shoulders with Hydrocortizone (Merrick & Co.) To Bala for a Bible (British & Foreign Bible Society): Methods of Lashing Aerial Cable, Operation Mid Canada Line (Bell Telephone): Air Survey (Royal Canadian Air Force): La Ballete de la Nuit (City of Montreal): SOUND RENDITIONS: The Great Clock of Valleyfield (Schenley's); Cockshutt Progress Parade (Cockshutt Farm Equipment): The Story of a Cheque (Canadian Bankers Association): The Community Chest (Community Chest).

SPONSORS FILM SERVICES CORP. LTD.
225 Mutual Street, Toronto 5, Ontario.

RAPID GRIP & BATTEN, LTD.
370 Bank Street, Ottawa, Canada. W. H. Batten, Mgr. (see complete listing in Ottawa area)

ONTARIO: Toronto

S. W. CALDWELL, LTD.
417 Jarvis Street, Toronto, Ontario.

Rapid Grip & Batten, Ltd.

225 Mutual Street, Toronto 5, Ontario.

Date of Incorporation: August, 1954.
Spence Caldwell, President.
Stewart H. Coakley, Comptroller.
Allan Mark, Manager.
Martin Fréchette, Film Assembly.
Gerard Even, Agency Liaison.
Jeanette Gendron, Film Librarian.

RECENT PRODUCTIONS & SPONSORS
COMPLETE-1 FILM SERVICE for General Foods, (Lucy), Nash-Swift Canadian Co. (Beverages), Robin Hood Flour Mills,Pratt & Gamble (Fiddle Theatre), Seven-Up (Soldiers of Fortune), Lions-Alvama (I Love Lucy).

SPONSORS FILM SERVICES CORP. LTD.
225 Mutual Street, Toronto 5, Ontario.

Date of Incorporation: February, 1949.
Spence Caldwell, President.
Gordon E. Keeble, Vice-President in Charge of Production.
Stewart H. Coakley, Comptroller.

John N. Weston, Creative Director.
Sydney Banks, Film Production Supervisor.
Fritz Speig, Director of Photography.
Mel Lowell, Sound Engineer.
Robert Huntz, Art Director.
G. B. Quinn, Equipment Sales Division.
R. H. Shepherd, Film Sales Division.
J. M. Savage, Live TV Commercial Coordinator.

RECENT PRODUCTIONS & SPONSORS
MOTION PICTURES: Billy Graham Rally (religious); Bon Echo (Abatja); Political Talks (Progressive); World Adventure (Estelle Craig); Sports College (Filmsco).

CRAWLEY FILMS LTD.
21 Dundas Square, Toronto, Canada.

PETERSON PRODUCTIONS
857-9 King Street West, Toronto 1, Ontario.

John N. Weston, Creative Director.
Sydney Banks, Film Production Supervisor.
Fritz Speig, Director of Photography.
Mel Lowell, Sound Engineer.
Robert Huntz, Art Director.
G. B. Quinn, Equipment Sales Division.
R. H. Shepherd, Film Sales Division.
J. M. Savage, Live TV Commercial Coordinator.

SERVICES: 16mm and 35mm color television commercials, slide films, filmstrips, documentary films, Live TV commercial production and coordination, synchronized TV film programs. TV and film equipment sales. TelePrompTer of Canada sales and services, sponsor film services. FACILITIES: Animation, 16mm, black and white, printing and developing films, color sound recording, titles, Cine recording.

RECENT PRODUCTIONS & SPONSORS
MOTION PICTURES: Billy Graham Rally (religious); Bon Echo (Abatja); Political Talks (Progressive); World Adventure (Estelle Craig); Sports College (Filmsco).

Ontario: Toronto

S. W. CALDWELL, LTD.
417 Jarvis Street, Toronto, Ontario.

Branch Offices: 171 McDermott Street, Winnipeg, Manitoba, Canada. Phone: 592-9988. Mr. Les Carsale: 331 Alaska Pine Bldg., 1111 Georgia Street West, Vancouver, British Columbia, Canada. Phone: W. 5735, Miss Florence Ams.

Date of Incorporation: February, 1949.
Spence Caldwell, President.
Gordon E. Keeble, Vice-President in Charge of Production.
Stewart H. Coakley, Comptroller.

QUEBEC: Montreal

ASSOCIATED SCREEN NEWS LTD.
2000 Northfield Avenue, Montreal 28, Quebec.

MAY: Montreal

ASSOCIATED SCREEN NEWS LTD.
2000 Northfield Avenue, Montreal 28, Quebec.

Branches: Vancouver, Toronto.

Date of Incorporation: 1926.

Murray Biskin, Executive Asst. to President.
J. K. Prazek, Comptroller.
Jack Dunham, Production Mgr.
F. O. Bailey, Lab. Superintendent.
N. Hull, Quebec Sales Manager.
J. J. Chisholm, Ontario Sales Mgr.
A. Hagne, Newsreel Manager.

SPONSORS: Production of motion pictures and films for TV from script to screen; extensive coverage in Canada: TV commercials; animation, 35 & 16mm B&W and color processing, release printing for American, English, French and Canadian producers; Theatre trailers; stock library preview screening (in wide screen and cinema scope); Western Electric sound system, 35 & 16mm film recording magnet sound tape recording; five Moderna-equipped editing rooms at research lab; laboratory processes 35mm and 16mm negative and positive both B&W and Eastman color. Reduction and AS printing.

RECENT PRODUCTIONS & SPONSORS
MOTION PICTURES: It's Anderst - English, French and Spanish. (Asbestos Corp. Ltd.); School of Paper Making - English & French -
PRODUCTION RESOURCES IN LATIN-AMERICA

MEXICO

CINE COMERCIAL, S. A.
Louisiana No. 81, Mexico D. F., Mexico
Phone: 23-88-30
Date of Incorporation: August 18, 1954
Iver Levy, General Manager
Hans Bemler, Technical Director
Armando Coen, Production Director
Carlos Prieto, Script Supervisor
SERVICES: Complete 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, dressing rooms, magnetic and optical recording equipment available.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: El Fuego Gavito (Petroles Mexicanos); La Batalla Del Rio (Recursos Hidraulicos); Cotton and Insecticides (Shell Oil Co.) All Mexican Color, TV Spots, for Max Factor, General Electric, Singer Sewing Machine Co., Studebaker de Mexico, Mennens, Tums, Pepsi-Cola, Nestle Sewing Machine Co., Richard Hudnut, Hotpoint, Schweppe's, and others.

CENTRO AUDIO VISUAL DE RELACIONES MEDICAS
Avenida Cuauhtemoc 226, Mexico 7, D. F., Mexico
Phone: 10-25-13
Date of Organization: 1954
Dr. David Grijalva, President, Director
Rafael Rubin de Celis, Vice-President, Production
Dr. Carlos Gomez Chico, Editorial
Marcel Gonzalez Camatena, Sound Engineer
Lucy Estrop, Spanish Versions
Ernesto Martinez, Chief Cameraman
Eduardo Maeda, TV Commercial
Jorge Perez Vela, Art Director
Dr. Juan Jose Giovannini, Foreign Relations
SERVICES: Construction of color television equipment (Gon-Cam System); Spanish versions of foreign films. Optical and magnetic sound recording, documentary and educational films production—16mm and 35mm. TV commercials, titles. NEXT ACTIVITIES: Distribution of foreign films (documentary, technical, educational) in Latin America.

CENTRAL AMERICA

GUATEMALA

SANCHE FILMS
A. Avenida 12-10, Guatemala City, Guatemala, C. A.
Phone: 259-9631
Cable Address: SANCHEFILM GUATEMALA
Date of Organization: 1954
Paul Sanchez, Owner
Mario Ribas Montes, Writing Dept.
Marcio Aurelio Vasquez, Laboratory Supt.
Luis A. Ramos, Sound Recording Dept.
Margaret W. Sanchi, Editing Dept.

SERVICES: 16 and 35mm Industrial, documentary, educational, public relations, sales motion pictures. Newsreel and TV news coverage. 16mm TV commercials. FACILITIES: Complete B&W facilities from script to screen, 16mm and 35mm. Sound recording; film 35, 16mm, B&W and color. Silent or sound; also 35mm wide-screen (anamorphic lens). Laboratory: 35 and 16mm processing, printing, work prints, master positives, d. & n. release prints, 16mm reversal, titling, effects. Editing and screening. Optical sound recording. Physical Production Equipment: Filming & Sound Recording — Cameras: 35mm Arri; blimpusic system; tripod; high-grade sync motor; 35mm optical sound recording; Picture: 16mm System: Sound Film; 16mm Optical Sound Film; Color Sound. Soundtrack, Laboratory, Custom-built processing equipment for 35 and 16mm. Neg. & pos. B&W: 35mm step: contact printer; 35mm sound track printer; 16mm continuous contact printer. Photofoto: sound track densitometer, Reeves sync, editing & screening; Movidad, sound readers, synchronizers, etc., 16 & 35mm projectors.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Guatemala ReBuils (UNA); Central American States Organization (ODECA, Guat. Gov.); NEWSREEL: Ultimas Noticias—12 issues of approx. 8 min. ea., President of Guatemala Visits U.S.—30 min.; Segundo Campus Centro Americano de Boy Scouts, (all for Guat. Gov.) TV NEWSREEL COVERAGE in Central America for NBC TV News.

The First Dependable Guide to International Producer Facilities

*With this Sixth Annual Production Review issue, the Editors of BUSINESS SCREEN bring our worldwide family of readers, including every principal sponsor in the United States, in contact with film production facilities in four other continents. This feature will be expanded later in the year but already a total of 30 companies are represented with detailed facts to guide the sponsor or producer seeking their services.

6TH ANNUAL PRODUCTION REVIEW
**BOLIVIA**

**BOLIVIA FILMS, LTD.**
Casilla 1223, La Paz, Bolivia, S. A.
Phone: 5616
Cable Address: Bofilms IAPAZ
Date of Organization: 1917
Kenneth B. Watson, President & Publisher
Estelam Ugrinovic, General Manager
Jorge Ruiz, Cinematography
Augusto Rocca, Sound Services

**SERVICES:** Production of 16 and 35mm motion pictures with South American background for education, public relations, and entertainment. 35mm color slides. **FACILITIES:** Cameras, lighting, sound and editing equipment. Final sound done in U. S. A. Script service for local themes.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** 1952—Fueher Sebastian (Own Account); Los Que Nueve Fueron (U. S. Information Agency, Washington); 1951 or previous—Forgotten Land (Own Account); Bolivia and High Plateau (Bolivian Government); Working Indians of Bolivia (International Labor Office, Geneva).

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**ENGLAND**

**BIRMINGHAM COMMERCIAL FILMS, LTD.**
8 Lvorells Road, Birmingham 19, England.
Phone: Northern 3900
Date of Organization: 1938
Harold Juggins, Governing Director
Godfrey Davies, Managing Dir. Production
W. N. Watts, Dir. Retail Department
S. J. White, Chief Mfrs. Commercial
John H. Bird, Chief Projection Dept.
Harold E. Tonks, Chief Service Engineer
Roger M. Jones, Secretary

**SERVICES:** Specialist producers of direct 16mm color sound motion pictures and 35mm advertising shorts; commercial and 3-dimensional photography; sound recording tracks; mild mobile film shows; TV commercials and newsreels. **FACILITIES:** Complete facilities and studios for 16mm and 35mm film production, commercial photography, filmstrips, editing, titling, rear projection, retail slick and cine slides delivery supplying audio visual aid.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** Musical Appreciation, (Paxton & Co. Ltd. London); Automatic Bottle Packing (Lishellah Co. Ltd.) fluid Filled Oil Coa (Joseph Lucas, Ltd.); Aids to Better Shoemaking (Lous, Ltd. Stafford), SLIDE FILM: Percussion Playing (3 filmstrips) (Paxton & Co. Ltd.)

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**VENEZUELA**

**AGUILA FILMS**
P. O. Box 2922, Caracas, Venezuela, S. A.
Phone: 553.031
Cables: FILMAVILA
Date of Organization: 1953
Henry Nadler, President
John D. Kronen, Vice-President
M. Paulino Tamayo, General Manager
C. Kat, Chief of Cameramen
Paul de Belay, Associate Producer and Music Director

**SERVICES:** Motion pictures for public relations, industrial films, documentaries of all kinds, television subjects; specialization in films for the oil industry. **FACILITIES:** Cameras and lights for 16mm and 16cm, black and white and color, staff writers, directors and editors, cutting rooms, animation and titles.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** Explorations in Tachira, Tap-Top Line, Cat-Cracker (Shell Oil Co.); Portuguesa (State Government of Portuguesa). HALF HOUR TV FILMS: Geological Party, Birth of an Oil Camp, Perforation in the Lake, Lightline Patrol, Trips of a Pig (Shell Oil Co.) TV Spot Commercials.

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**ENGLAND**

**HALAS & BATECHOR CARTOON FILMS, LTD.**
Phone: G.E.2 7581/2/3
Date of Organization: 1947
John Halas, Director
Joy Batchelor, Director
E. Allan Clark, Director

**SERVICES:** Animated film production for advertising and entertainment for television and cinema. Industrial, public relations and educational films. **FACILITIES:** 35mm cartoon and model animation.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** The New Explorer—East; mescalor (British Petroleum Co. Ltd.); Tennessee Venture—Kodachrome (Bowater Paper Corp. Ltd.); Transatlantic Travels—monthly issues (Central Office of Information); Men at Work (British Productivity Council); Oil Harbour Aden—Kodachrome (Geo. Wimpey & Co. Ltd.). Thursday's Children—Oscar Award winner (In Assn. with Moral Films).

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**OVERSEAS PRODUCERS ARE URGED TO REPORT FACILITIES & SERVICES**

*The Editors of Business Screen have included detailed facts about 50 companies beyond the U. S. borders for the assistance of worldwide producers and other companies seeking these services. All producers in lands abroad are urged to use this living form in sending data to this publication for a further international listing section, scheduled for fall, 1956 publication. Address your correspondence to: Business Screen Magazine, 7064 Sheridan Road, Chicago 26, Illinois, U. S. A. There is no charge for this service to either producers or sponsors. Inquiries are invited for further particulars on any of the companies listed.*
SCANDINAVIAN LANDS: SWEDEN

FORBERG FILM A.B. CONTINUED

SLIDEFILMS FOR: AB Banankompaniet (Fruits), AB Bolinder-Munkell (Tractors), Dorch, Backun & Co. AB (Colors), AB Electrolyx (Refrigerators), AB Fiskars (Scandinavian), AB Frimbro, AB Eidbrink (Paper of higher grades), Gustavian Fabrikers AB (Tube accessories), Henryks Gummifabriks AB (Rubber mattresses), Svenska Aeroplan AB (Motor cars), Svenska Chokladfabriks AB (Candies), AB Svenska Metalverken (Boiler-Engineering), Bygglo-arten (Svensk Riewers A.s.), Kon-press AB (Rubber (Tule accessories), Svenska Mentalverken (Boiler-Engineering), Bygglo-arten (Svensk Riewers A.s.), Koo-erativa Forbundet (Cooperative Assn.), Statens Jarnvarar (Stat Railroads), AB Godstrafik & Bil- pedicition (Traffic Services), Sveriges FKT & Kon- fiskyrhundareforbund (Swedish Fruit & Candy Grocers Assn.), Sveriges Grossistforbund (Assn. of Swedish Wholesale Dealers), Säljledargruppern (Swedish branch of the American N. S. E. (NATIONAL SALES EXECUTIVES)), Taxi Trafikforening (Taxi Cabs), Svenska Forerigen for Psykisk Hals- sovard (Swedish Society for Mental Health), 5 films, Svenska Gataforerigenen (Swedish Mine Owners), ADAPTATIONS OF U.S. SLIDEFILMS: Numerous slides for the Swedish representatives of: Ford Motor Co., General Motors, National Cash Register.

DENMARK

MINERVA-FILM A/S
Toldbodsgade 18, Copenhagen K, Denmark
Phone: Minerva No. 1

Date of Organization: January 7, 1936

Tobien Madsen, President
Ingrid Bowen, Vice-President
Ewald Christensen, Director & Dir. of Production

Hagen Hessebo, Director
Jorgen Roos, Director

SERVICES: Production of motion pictures, commercial, industrial, scientific fields. FACILITIES: Equipment for 16 and 35mm production. Cameras: Arriflex, Bell & Howell, Kodak Cine Special. Cutting rooms, Projecting theatre, Movidas, 174mm tape equipment, film and sound library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: A Story of Silver-BAW (Georg Jentsch, U.S. Selsiadeis); Water from the Euphrates-Eastumancer, The Big Fleet—Gevalcol (Hummer & Wain); The Mechanical Agriculture in Denmark—Kodachrome (Association of Danish Real Estate Owners); What Shall My Job Bet—B&W (Danish Government).

ESINIGODS MORO S. L.
Los Mejerias, 15 (Pacifico) Madrid, Spain
Phone: 262929

Date of Organization: 1940

Santiago Moro, General & Technical Director
Jose Luis Moro, Art Director & Chief Animator
Grialbal Marquez, Director of Production
Eduardo Duran, Script & Ideas Department
Rodrigo Cobos. Film Editor

SERVICES: 35mm films for advertising and television. Large studio for movie cartoons and model animation. FACILITITES: Shooting stage, 50mm camera units, three 35mm animation stands, sound recording, 35 and 16mm cutting, editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: In Estuaries Color — Toads

Preferido (stocking) (Medina Jeney, Barcelona); El Haro La Pecadura (lightbulbs) (Lamparas “Metal,” Madrid); El Mago Generoso (toothpaste) (Laboratorios Proforest, Madrid); Una De Miedo (soda water) (Gaseosa “La Casera,” Madrid); In Gevalcator—Distinction (cloth stores—Nuevas Sede- rias, Zaragoza).

AFRICA

SUDAN PUBLICITY CO. LTD.
Publicity House, Khartoum, Sudan, Africa
Phone: Khartoum 4160
Cable Address: Publicity

Date of Organization: 1930

Hamish Davidson, Managing Director
Khalid Xabani, General Manager
Gabriel Tokatelian, Production Supervisor

SERVICES: 35mm films (B&W); 16mm films (color); 35mm filmlets (B&W and color). Sound-track: Arabic, English, French, Greek. FACILITITES: Air-conditioned studio, carpenter’s shop, production offices.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Sailor Man (Sudan Tobacco Co. Ltd.); Red Lion (Footal Fabrics), SLIDEFILMS: Over the Pole (Scandinavian Airlines System); Pest Control (Plant Protection Ltd.); Don’t Be Tange (Haul Whisky).

AUSTRALIAN INSTRUCTIONAL FILMS PTY. LTD.
(Specializing in educational and industrial films) and associating

HALLIDAY PRODUCTIONS
SPECIALIZING IN (commercial, travelogue and documentary short subjects)

6 Underwood Street, Sydney, N.S.W., Australia
Phone: BU 6557
Lex Halliday, Director
Jean Halliday, Director
Philip J. Pike, Chief cameraman

EDITORING, RE-RECORDING, PHOTOGRAPHY, PRODUCTION SERVICES:

PRODUCTIONS: Production for screen and 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, Ektalenses, 35mm Arriffelex, Dollies, studios, theatres; full complement of spot and floodlights. Tape recording equipment. All optical recording on Western Electric System.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Soap Detergent (Kitchen Bros.) and Birds Eye Frozen Foods (World Fruit Products) (Lima) both in Eastman color; Pacific Cocktail (Qantas Airways); The Ribbon of the Road—Economy Run in Australia (Soony Vacumn Co.) 7-Qpper from Food (Peko Copper Mines); Sydney Today (Textile Coves and Ties); Window on the World (Naco Sun Sash Louvres) and Island with Stuart (Stamino Clothing Co.) 3rd historical series, all Kodachrome, Irish Linen (Irish Linen Assn.) up and Eastmancerol rif TV FILMS tor Crusader Mills, Stamino Clothing Co., Fimmed Chemicals Ltd., Textile Coves and Tubes, Hig- enias Contractors, Vacumn Oil Co., etc.

CINESOUND PRODUCTIONS PTY. LTD.
541 Darlington St, Rozelle, Sydney, N. S. W., Australia
Phone: W. B. 3441 (1 Lines)

Date of Organization: June 1930
Norman Bede Rudge, Chairman of Directors
Ken G. Hall, Executive Producer
Bede Whiteley, Chief Cameraman
Sydney Whitely, Editor-in-Chief
Arthur Smith, Chief Sound Engineer
Oliver L. Cross, Sound Director

STEADFAST, Optical Effects Dept.
Stuart Ralston, Optical Effects Dept.

Camera representatives in Melbourne, Brisbane, Adelaide, Perth, Hobart and Auckland, New Zealand.

NORVIA: Cinesound Australian Weekly Newspaper circulating throughout Australia and New Zealand, 18 lecture films. Industrial, documentary commercial and television films in 35mm and 16mm. FACILITITES: Sound stage, full camera and lighting equipment, (35mm and 16mm) power generating plant. 175mm magnetic recorders and mixing heads. (8-channel re-recording). Two optical film recorders. Theatrettes, editing, dub- bing, script writing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Broad Heritage (N.S.W., Dept. of Education); Dream Come True (Far West Children’s Scheme) both in Eastmancolor; Guardians of the Surf (Caltex Oil) in Kodachrome; South Pacific Playground (Manly Tourist Bureau); The Driver’ (Aust. Wool Bureau) both in Gevalcolor; SOME ADDITIONAL 1955 SHORT PRODUCTIONS: Jungle Training (Australian Army); Thrill Drivers (Ford Motor Company); Pilot Training (Royal Australian Air Force); Pipeless Tyres (Gosnolds); Royal Australian Artillery (Australian Army); Flying High (Dept. of Education); Branding Sheep (Australian Wool Bureau) PRODUCED IN ASSOCIATION: Davis Cup 1945; Australian Holiday (General Motors); Invest in Australia (Sydney Stock Exchange).

FILMADS PTY. LTD.
147 Collins St., Melbourne, Victoria
Phone: MF 1857

Date of Organization: 1921

H. E. Johanns, General Manager
A. J. Campbell, Queensland
B. Koffel, Victoria
Mrs. R. Anderson, South Australia
L. Lobschow, Western Australia
M. Moore, Tasmania
D. J. Bittoc, Producer/Dirctor
F. E. H. Cooper, Sales Manager
L. Heissman, Light & Camera
H. Taylor, Make-up
N. Duncan, Studio Manager

SERVICES: 16mm and 35mm live and animated, documentary, advertising and TV commercials. 35mm films, FACILITITES: Complete studio, editing, make-up room, dressing rooms, complete recording facilities; Theatrettes; 16 and 35mm camera and editing and recording equipment, single form animation equipment for 16 and 35mm, 16mm laboratories with 20,000 feet capacity. 35mm film camera crews located all capital cities. During May 1956, 2 Rapid Printer Processors will be installed increasing 16mm labo- ratory capacity by approx. 90,000 ft, per 8 hr. day.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Ford's Fashion (Australian Motor Co.); Kisses and Make-up (Michael Cosmetics); Advanced Techniques in Welding (Standard Vac- umum Oil Co.); A Giant Is Born (Shell Oil Co.);
A ROAD IS A TOOL

—It is the means of solving a problem.

Similarly, a film is a tool.

We welcome the tricky problem, the opportunity to design your communications tool which will have, above all, utility.
BUSINESS SCREEN INTERNATIONAL FILM ADS, P.TY., LIMITED:
(CONTINUED FROM PAGE HUNDRED THIRTY-EIGHT)
MANUFACTURE, CARE & USE OF WOOD CHISELS (R. H. & Co.) sponsors for whom other films have been produced during 1955: Australian Paper Manufacturers, Bright & Hitchock, Craig Kitchen, Chamberlain Tractors, G. E. Miller, Genoves Yeast, Drug Houses of Australia, Fibrous Plaster Mfgs., L. S. V. Laminex, Liberty Cars, Lasher's, Melbourne Tramways Board, H. V. Mackay, Missey Harris, Nicholas, Neptune Oil Co., Omega watches.

PERIER PRODUCTIONS P.TY. LTD. (ssf, etc.)
PERIER FILMS P.TY. LTD. (imp only)
24 Jamison St, Sydney, Australia
Phone: BU 6527
Date of Organization: 1947
Reg Pers: Managing Director
Star Murdoch, Production Manager
Mildred Crowley, Business Manager
Helen Hughes, Color Transparencies
SERVICES: Complete 16mm production, 35mm B&W and color slidefilm production, 35mm color transparency library of Australian, New Zealand and Pacific Island subjects, commercial and industrial photography, FACILITIES: Gine Kodak Specials, 200 ft. magazines, 35mm Exakta, full range 35l equipment.


JAPAN
INTERNATIONAL MOTION PICTURE COMPANY, INC.
Katsukura Bldg, Kyobashi, Tokyo, Japan
Phone: 28-5778
Cable Address: JANMUJISU, Tokyo
Date of Organization: 1952
Ian Matsu, President
Jujun Furukawa, Director
Shokichi Mogami, Director
Kaneo Ichinonaka, Director
SERVICES: Production of industrial and business films, TV commercials and newsreels, 16mm and 35mm production. FACILITIES: The best equipped 16mm producing company in Japan. Full time camera, sound and office staff with wide list of free-lance technicians. Own sound rendering and editing facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Luxurious Fiber, (Japan Raw Silk Exporters Assn.); Host with East (Japan Machinery Exporters Assn.); EF-5816 (Japan National Railways); Shopping for the Future (Ministry of Trade, Japan); Golden Rhythm (Birdey's Japan).

Supplementary Listings of Overseas Producers to Appear in Future Issues

†With such well-known Swiss companies as Ibis and Glorifilm as yet unlisted and a more complete report on Britain's Association of Specialized Film Producers to be carried, this 6th Annual Production Review international listing feature will be continued during the 1956 publication year. Overseas companies are urged to write for standard listing forms. There is no charge for these listings.

NATIONAL CARLOADING PRESENTS:
(CONTINUED FROM PAGE SIXTY-FOUR)
pretty dresses, girls, bathing suits and scenery. Luckily — because the film is not exactly a cinematic work of art, but is pleasant and the 22½ minutes don't drag too much.

The film will be distributed to department stores for public showing, as well as to interested TV stations, business and women's clubs, schools, associations, textile mills and other organizations.

National Carloading has found its California fashion customers quite receptive to this unusual blandishment, and business is picking up nicely.

MARTIN BOVEY
CHELMSFORD MASSACHUSETTS
"Quality Is Our Master"

Educational • Travel • Sport
These Venezuelan oil workers are operating one of the more than 2,000 rigs on Lake Maracaibo: a scene from "People and Petroleum," produced by Sound Masters.

"People and Petroleum"

Creole Petroleum Corporation Partrys the Story of Its Operations and Contribution in Venezuela

Modern construction, financed by wealth of oil resources, set background for this street scene in modern Corocos, Venezuela.

Beneath the waters of Lake Maracaibo in Western Venezuela lie one of the world's richest oil deposits: operations taking place to produce it are twentieth century engineering marvel.

★ Timely as the word "international," a new public relations motion picture, People and Petroleum, tells the story of how the Creole Petroleum Corporation conducts its business as a guest of Venezuela. The first Creole film produced for United States audiences, People and Petroleum shows how this American Company contributes to the economic growth of Venezuela, an important and strategic ally of the United States.

A Philosophy of Citizenship

After viewing operations in the Lake Maracaibo region and the jungle areas of Venezuela, the film case-studies Creole as a U.S. company conducting its business in a foreign country. Creole's philosophy of "good citizenship" is shown as ranging from liberal personnel policies favoring Venezuelan nationals to such programs as Community Integration whereby oldtime camps are being slowly absorbed into the villages and towns built up around them.

Outlined is Venezuela's own policy of "sowing the petroleum," plowing back oil revenues into extensive public works, education and health programs for its people. Diversification of the country's economy is a major goal and her investment opportunities are proving continually attractive to foreign capital, much of it from the United States.

Billion Dollar U.S. Customer

A final section presents Venezuela's achievement in becoming a billion-dollar-a-year customer of the U.S., a development made possible in large part through her oil exports in which she leads the world.

Produced by Sound Masters, Inc., the film is black and white and runs 27 minutes. Distribution will be handled by Movies USA. Present plans call for extensive showings to business groups, service clubs, educational institutions and on public service television programs.

How to Obtain This Picture

Bookings of People and Petroleum may be arranged through the Sterling-Movies, USA., 205 E. 43rd St., New York 17, N.Y.
"Pianorama" a Tribute to Wurlitzer Centennial

Sponsor: The Rudolph Wurlitzer Company.
Title: Pianorama, 25 min., color, produced by Paragon Pictures, Inc.

A centennial film might well be expected to concern itself with a great company, but The Rudolph Wurlitzer Company celebrated its 100th anniversary with a tribute to a universal musical instrument. The piano and its music are the stars of Pianorama, and Wurlitzer’s name is confined to the credits and trademarks on the instruments used.

The simple story line centers around two young children who are fascinated by a story-telling, piano-playing neighbor. The parents attempt to “rescue” the neighbor from their bothersome children and, naturally, the story of the piano follows.

Factory scenes, with synchronous background sounds, show the manufacture of a piano from raw materials to a beautiful musical instrument, and put across the film’s main theme: how modern methods of production lower the price of a piano to within reach of all and actually improve in many ways the quality achieved by old-time hand methods.

Some of the highlights of this part of the film include graphic tuning by means of the oscilloscope, completely automatic bridge-drilling by a machine with a mechanical brain, and the mechanical carving of music racks and the graceful piano legs.

Pianorama includes a wide variety of piano music, beautifully reproduced, and adds up to an entertaining and educational motion picture. It has been released for television, and is sufficiently non-commercial to warrant wide and continued use. Prints may be obtained on free loan through Wurlitzer dealers or from the company’s main plant at D’Kalb, Ill.

Motorama Prelude in VistaVision

GM Hands Viewers a Technicolor “Key to the Future”

Take 1: cutaway model of car of tomorrow is shown in GM’s "Your Key to the Future."

GM Hands Viewers a Technicolor “Key to the Future”

* Fantasy-sized images of new model cars and gay shadows of the auto-future played Prelude to lively stage and showroom substance to accelerate crowds at the 1956 General Motors Motorama which began its national grand tour in New York’s Waldorf-Astoria, January 19-24.

Automotive dreamboats became nearly realities as GM throngs watched Your Key to the Future, an elaborate musical motion picture which sped them into a live singing, dancing, vehicle-glorying revue.

Produced by Dudley Pictures

The film preface to the actual new model exposition was produced for General Motors by Dudley Pictures Corp. in VistaVision and Technicolor. Your Key to the Future and the live show component were conceived and directed by Michael Kidd.

In the fast, rhythmical film sequences, lyrical families steer forward—their pleasure enhanced by possession of the new GM cars they serve to introduce. The movie’s Chevrolet family travels into a traffic tie-up. Halted by the roadblock, the family dream-drives into the future where they find “the most” in car luxury and the smooth answer to all driving worries.

Car Guided by Electronics

They streak along a desert highway into an electronically controlled lane where the car glides automatically and the driver is freed of driving-cares. This adventure, utilizing a full-scale model car-of-the-future, was made from live action shots taken on miles of GM proving grounds near Phoenix, Arizona—matched by special miniature effects. The miniature set was 70 feet wide by 150 feet deep and incorporated an intricate crossover system of intersecting highways. Hand-made miniature cars traversed this set powered by their own electric motors.

The Chevrolet family in their car-to-be arrive at a motel of the future, the house lights go up and the live stage show continues the story with the same family, same motel—and the car of the future. These high color and sound, giant screen visions and live variety routines were created to set and maintain a first-night pace as Motorama promotes new models across the nation—to capture the several millions expected to attend the show and to heighten their desire to see and buy the new GM highway glories.

“Greatest Show on Wheels”

Styled the “Greatest Show on Wheels,” Motorama rolled out from New York to Miami, Los Angeles, San Francisco and Boston. A fleet of 125 trucks were sent on a more than 1,000,000-mile journey to carry the motion-picture-charmed CAR-nival to Motorama fans in the sales strategic cities.

Art direction for Your Key to the Future was by Gabriel Scognanillo. Hal Miller was special effects chief, Virgil Beck, miniature expert, and Jack Warren was head cameraman.

Car of tomorrow races across desert in prelude film to the Motorama.

A Sailing Adventure

Off Newfoundland’s Shore

Sponsor: Government of Newfoundland

Title: Sailing Newfoundland Waters, 26 min., color, produced by Victor Kayfetz Productions, Inc.

A summer’s voyage by a group of amateur sailors around the second largest island in the world provides the story line for this new film which takes the crew of the 37-foot ketch Seacrest on a tour of the spectacular coastline.

From St. John’s, the ship sails into icy northern waters, inspecting the codfishing industry, chief means of sustenance for Newfoundlanders. Other scenes show monster icebergs, salmon fishing, pulp and paper mills.

Sailing in Newfoundland Waters is being distributed by Victor Kayfetz Productions, 1750 Broadway, New York, for group showings, and public service television showings.
Flexibility MEANS something at Technicolor
The chilled car wheel begins its long and useful life as molten metal of special formula is poured in this new automatic plant.

**Something New on the Railroads**

"First Five Million Miles" Performance Report on Chilled Car Wheel

Sponsor: Southern Wheel Division of the American Brake Shoe Company.

Title: *The First Five Million Miles*, 37 min., color, produced by Cal Dunn Studios.

*The Southern cast steel railroad wheel is news. After 12 years of research and testing, a new plant was built to manufacture it, and the product was ready for the railway industry. Appropriately, newscaster John Daly was chosen to make the announcement.*

His medium is *The First Five Million Miles*—a classic industrial film, a sales story aimed directly at potential customers—top railroad and rail equipment executives.

The film gets its name from the mileage rolled up by test wheels. This field testing of the wheel's "proven performance," is film's main theme. And this is one time the ever-popular footage of train wheels clicking off the miles has real significance.

**Shot at Plant in Alabama**

The bulk of the film takes place in Southern's new plant at Calera, Alabama. This is a modern, largely automatic plant built especially to manufacture the new wheels. It is the reason for the economy: the new wheels are sold to offer, and the viewer gets a step-by-step tour. The film offers dramatic evidence that this is the best railroad wheel modern science and manufacturing techniques can produce. The story is economy, proven performance and care and skill in manufacture, and its believability is enhanced by Daly's narration.

**Example of Visual Research**

According to Cal Dunn, the producer, the film was researched visually as well as for story. From hundreds of stills and sketches, shots were planned and color schemes worked-out. Before each sequence was shot, all equipment was freshly painted in the proper colors. Newly-machined wheels were used through-out the film became as soon as moisture hits a wheel it loses its chrome-like sparkle.

**Shown in Exhibit Theatre**

*The First Five Million Miles* had its premiere at the Allied Railway Supply Convention last September. A theatre seating 33 was set up in American Brake Shoe's booth, and the film was shown continuously for three days. Since the premiere, several sales engineers have been busy screening the film for potential customers. According to E. J. Johnson, president of the Southern Wheel Division, and Paul Carroll, advertising manager, the film is doing its job well.

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**Economic "Challenge to America"**

Advertising Associations Co-Sponsor a Visual Presentation


Title: *Challenge to America*, 21 min., black/white, produced by Wilding Picture Productions, Inc., from material developed by J. Walter Thompson Company.

*Pictorial prophecy has boomed large on cinematic screens during 1955. Special attention was given to outstanding features of industry's current fascination with the future in the No. 6 Issue of Business Screen last year.*

These crystal-gazing productions had certain similarities. All were focussed 20 or 30 years into the future, all were based on present scientific knowledge and trends, all were general in approach, painting a wealthy world accomplished. Deeply into the unknown, "Tomorrowland," with its 1936 "Trip to the Moon," was a science adventure which brought space travel into close perspective. "Americade" and People, Products and Progress, prefabricating 1957, were basic economic indoctrination and their predictions for a super-abundant future were expressly conditional—hinged on the preservation of free enterprise.

**Offers a Practical Sequel**

A practical sequel to these hopeful speculations is a new sponsored film program focused on the near foreground over which the nation and industry must travel to fulfill the promises of more distant eras. Good news for people who can't wait for the uranium expedition to Pluto is telescoped in *Challenge to America*, a 26-minute motion picture functioning in a campaign to improve American marketing methods, being conducted by the Association of National Advertisers and the American Association of Advertising Agencies.

*Challenge to America* looks at the next 10 years and defines the route to richer life as "integrated and creative marketing." With this marketing, the advertiser group declares, United States companies can help to "raise the average income of American families to $7,000 a year and enable all Americans to live one-third better than at present." The sponsoring organizations maintain that more effective marketing is the answer to fears of over-production and unemployment.

**Potential Rise in Income**

*Challenge to America* quotes President Eisenhower's statement that "if we as a people act wisely, our national output can rise within a decade from its present level of about $560 billion to $500 billion."

To mean better living, this 10-year increase, the film says, depends on translating human wants into action. As people go up the income ladder, they will not necessarily eat better, dress better or live in better surroundings. Creative marketing is required to educate and stimulate...
people to achieve new comforts and advantages.

Getting down to specifics, the film shows that marketing is a highly developed system of many interrelated forces involving the acceptability, design and packaging of the product; the pricing; the way the product is sold; the national and retail sales people who meet and service buyers; modern advertising, public relations and merchandising methods — including company advertising, advertising departments, their advertising agencies and communications media — which seek out customers and cause them to buy.

Marketing Takes Teamwork

Marketing "cannot be something delegated to a few individuals," the film insists. "Every member of the company is engaged in marketing."

To be effective, marketing starts at the top. Challenge to America shows how leading companies in many industries are employing integrated and creative marketing to expand their markets and bring new benefits to American consumers. The film ends with a check list of questions for use by companies in evaluating their marketing activities.

Agency Developed the Material

Challenge to America was prepared under the auspices of the Committee on Understanding of Our Economic System, jointly sponsored by A.N.A. and A.A.A.A. and headed by William C. McKechnie, Jr., vice-president of J. Walter Thompson Company. This agency developed materials used in the production by Wilding Picture Productions, Inc.

Prints of the film, in black and white, will be sold for $75.00 each by A.N.A. and A.A.A.A. Challenge to America is the third program to be sponsored by the Joint Committee on Understanding of Our Economic System. In 1943, the first program included the film, This Is Our Problem, and a picture featuring Dwight D. Eisenhower, then president of Columbia University, Freedom Is Indivisible. Last year, a second program included the film, The Future of America.

Readers Digest on Film

Current issues of the Readers Digest are giving attention to the film medium, both educational and sponsored. A feature article on the need and growth of classroom films points out the contributions of Encyclopaedia Britannica Films, Secretary of Commerce Weeks reviews the Wilding-produced Challenge to America in a cover editorial of the February issue.

"Three to Get Ready" for Life

The American Meat Institute Presents a New Picture of Nutrition and Its Role in the American Family


Title: Three to Get Ready, 191/2 min., color, produced by Raphael G. Wolff Studios, Inc.

Three children to prepare for life is the title theme of Three to Get Ready. The title also appears to refer to the three meals a day for which meat products are recommended. Built around a family and the importance of meat in their diet, the film tells an industry story in familiar idiom.

America is said to be the only country in the world that gets the bulk of its protein requirements from meat. And the value of proper diet from childhood can’t be over-stressed, says the film.

Qualifying the idea that it takes seven years to replace all the cells in the body, the picture notes that 98% of bodily cells are replaced every year, some of them several times. It’s just the slow-turnover 2% that are completely replaced only after seven years.

Meat Costs Are Explained

A sub-theme in the film is an explanation of the contrasting costs of meat and their relation to consumer prices. Processing meat is expensive and only a fraction of the

ONE OF THE LONGEST AND BEST-FILLED BANQUET TABLES PICTURED is a feature of "Three to Get Ready" (reviewed on this page). Designed to show the infinite number of ways in which meat can be cooked and served, the table is 54 feet in length and carries 92 place-settings down its middle, with a popular meat dish in each. Two home economists, operating a battery of seven kitchen ranges, prepared all the meals simultaneously to give the food that fresh look for the Raphael G. Wolff Studio staff pictured below.

Plastic Filmstrip Container

Plastic filmstrip containers, available in five colors which visually say "here I am," are being manufactured by the Plasticon Corp. of Butler, New Jersey.

The containers are made of cellulose acetate, tested to make sure it will not harm the filmstrips. The can measures 11/4" by 11/2" on the outside and comes with a plain white paper label applied to the lid which can be rubber stamped; the producer may glue on his own label.

Plasticon manufactures the containers in red, blue, green, yellow and black and will be able to provide special colors in large quantities. Plasticon is said not to bend, warp or be affected by extremes of temperature.

Plasticon Corporation may be contacted by writing to Mary F. Dornheim, Box No. 157, Butler, N.J.
Portrait of a Familiar Friend

Luxene Presents a Non-Commercial Film About the Dentist

**Sponsor:** Luxene, Inc.

**Title:** *An Introduction to Someone You Know*, 25 minutes, color, 13 1/2 minutes, black & white, produced by Audio Productions, Inc.

*We all know a dentist. We know our dentist as a white-jacketed man with competent fingers and a discerning eye for minute details of our teeth. But do we really know our dentist*

**The Problems He Faces**

In this new motion picture we are introduced to a dentist on these very human terms. Although our film visit with Dr. Merritt lasts less than half an hour, we find time to share a surprising variety of problems.

Among Dr. Merritt's 'problems' is the bride who doesn't want to get married.

which, at first, seem far removed from the "office practice" of dentistry.

The sponsor of this film, Luxene, Inc., is a well-established firm which manufactures vinyl plastic material used in the preparation of dentures. Although its products and services are well known nationally among dentists and dental laboratories, the name "Luxene" is little known to the public at large.

**No Publicity or Promotion**

By sponsoring this film, Luxene makes no attempt to publicize itself or to promote its line of products. Satisfied with only a credit title, the sponsor wants his film to help the American people better appreciate the services of the family dentist. In planning the production, Luxene's only advice to the script writer was to write about a dentist—not a denture.

Accordingly, the script was developed by Earl Perice, Director of Audio's Medical Division, after a series of discussions with several practicing dentists, themselves in no way connected with Luxene. These discussions unearthed a multitude of case histories and anecdotes actually occurring in dental practice, with a strong emphasis on human interest and drama.

**A Script Token from Life**

From a bulging file of such material, a story was prepared from typical episodes and fitted into a continuity of three days in the dentist's life. However, *An Introduction to Someone You Know* is more than a look over Dr. Merritt's shoulder at a succession of patients. It is a story whose opening action takes place in a hospital, not a dental chair, and whose climactic scene is played out to the accompaniment of a wedding march, not the rasp of a dental drill.

Filmed entirely at Audio's Long Island Sound studios, the action is developed in live dialogue sequences, laced together with the off-screen commentary of the dentist's nurse as the answers the question: "What's it like to work for a man like Dr. Merritt?" In a succession of surprising events, we quickly realize that some days are a "little different" from others. One of these days, for example, shows Dr. Merritt coping with such unlikely problems as a bride who doesn't want to get married, a minor crisis in the mayor's office, and a crooked old man whose life is threatened by a fatal disease.

**A Brief Exceptional in Role**

The fine performance of Melville Ruick as "Dr. Merritt" is believable even to dentists themselves, thanks in part to the off-stage presence of a practicing dentist, whom Audio maintained on its production staff during rehearsals and shooting. In addition to supervising the dental actions, Audio's professional consultant was responsible for the accuracy of a multitude of dental "properties," ranging from the familiar chair that "goes up and down" to a partial dental restoration actually fitted to one of the actresses. The picture was directed by H. E. Mandell, one of Audio's staff producers.

**Aimed at Lay Audiences**

Painstaking professional accuracy paid off by the enthusiastic reception accorded *An Introduction to Someone You Know* by dentists themselves. This acceptance is naturally gratifying to the sponsor. However, Luxene's objective is to distribute the film nationally to the public. Initially, this will be accomplished by sponsorings to civic clubs and organizations, and by distribution to schools, where a recruiting message in the film may help stimulate interest in careers in dentistry and dental technology. Subsequently, the film is destined for widespread television usage as a public service.

Indeed, the sponsor hopes to introduce practically everyone to someone you know—the family dentist.

**Religious Publisher Visualizes Service to Church**

*Champions for Christ*, a 27-minute color motion picture, will be used to introduce vacation school teachers and workers to the All-Bible Vacation School Lessons for 1956 sponsored by Scripture Press. Chicago publishers of Sunday School and Vacation School lessons and teaching materials.

The new motion picture will be used largely in conjunction with Scripture Press conventions and dealer workshops on vacation school. Prints also will be available to local churches for staff meetings. Copies of the "first come, first served" basis, in areas not served by Scripture Press dealers.

*Champions for Christ* is a product of the offices of the Illinois Sunday School Board. The film will run in Chicago and other major cities of the Midwest.

**Champions for Christ**

*Champions for Christ* is a product of the offices of the Illinois Sunday School Board. The film will run in Chicago and other major cities of the Midwest.
W. J. German, Inc.

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ONE OF THE MOST popular of all films released this year will undoubtedly be the World Series of 1955. After press premiers in New York, Chicago and other baseball cities, last month, requests for bookings started coming in. By now, 350 prints are booked solid through spring.

This has been happening every year for the past 12 years, but it’s just a small part of the film activity carried on by The American and National Leagues of Professional Baseball Clubs.

4,400 Prints in Library

Under the direction of Lew Fonseca, the Leagues maintain a library of 4,400 prints of 24 different films. Last year, these films reached a total audience of 16 million—at least as many people as attended all major league baseball games last year.

This unique film program was born in 1932 while Lew Fonseca was still active in baseball. He began taking motion pictures as a hobby, and in 1934 he edited his footage into a silent film. He then sold the ball club owners on trying films as a promotional medium, and in July 1934 he started the program on a trial basis. As projectionist-narrator Fonseca took his one print around, and by December he had reached a total audience of 40,000.

Began With Chicago Film

The effectiveness of motion pictures established, Fonseca got together with Chicago Film Studios and in 1935 they produced the Leagues’ first professional film. The same director-producer team has now produced a total of 32 films.

The early productions were “highlights of the season,” and there were several co-sponsors. Problems arose over the amount of commercialism to be permitted, and ball players’ individual indispositions, though, and 12 years ago the program became an all-baseball affair. A. G. Spalding & Bros., Inc., co-sponsors all of the films, and Hillerich & Bradsby Co., manufacturers of the Louisville Slugger bat, share title credits on the World Series pictures.

11 Films on Training Topics

In addition to the World Series films, the Leagues’ library includes 11 training subjects and the latest All Star game. All of the films are perennial favorites, and Fonseca can book as many prints as he can get. His main problem is getting maximum saturation per print.

Distribution is handled through Fonseca’s Chicago office and some 350 distributors. This group includes major and minor league baseball clubs, school system film libraries, the co-sponsors, and some company film libraries. These companies get films on a one-year loan, but they are not permitted to add trailers.

In addition, the Armed Forces circulate baseball films to all overseas bases, the veteran’s administration shows them in all their hospitals, the State Department has 60 prints that are shown all over the world, and virtually every time a baseball clinic goes overseas, the Leagues’ training films go along as a ready-made program.

All distributors are carefully selected and watched. Rapid circulation and accurate reports are the goals, and if a library has prints that aren’t getting around fast enough, the prints are withdrawn.

Making Sure of Audience

Audiences are screened also. If a club or school writes in saying they can use a film for two weeks, they are asked to submit an outline of their programs. If they have the audience, they get the film. In Chicago, a group that wants a film must send in a written request, pick up the film at Fonseca’s office the day of the showing and return it the next day. Films that are sent by mail must be returned via special delivery.

Assures Service to All

Fonseca explains his attitude this way. The films are extremely popular with all audiences, and he owes it to them to make prints available as possible. Showing a World Series film is a terrific way to boost attendance at meetings, and when a new group discovers the films, they often show the whole series at consecutive meetings. Regular users book the next year’s World Series film long before they know which teams will be in it.

To protect this audience popularity, Fonseca limits the use of new World Series films on television. The 1955 series, for example, won’t be released for television until October, 1956. Older films may be shown in sustaining time, however, and a few cut down versions have been prepared especially for television.

New Series’ Film Publicized

The only real promotion the films get is publicity at the time of the premieres of the new World Series film, and that’s all it takes to keep the films moving. Once, several years ago, a mailing piece was sent out, but the response was so overwhelming, Fonseca doesn’t think he’ll ever try that again.

The Leagues’ program is unique since their films are actually free samples of their “product.” To thousands of audiences the films are entertainment of the best kind, but for the ball clubs they are much more than that. The films help keep interest in baseball high during the winter months; they provide local ball clubs with an effective promotion and public relations program; and they provide thousands of baseball coaches throughout the world with tools for training the citizens and ball players of tomorrow.

This is a program in which everyone profits—one that is destined to become larger every year.

"Pitching" is the subject of one of the training films; a Chicago Film’s crew prepares to follow the ball’s flight with the camera.

---

Sports Film Programs Reach Vast Audiences Via 16mm and Television

Lew Fonseca, batting champion of the American League in 1929, later became manager of the Chicago White Sox (1932-1934). He originated the major leagues motion picture program in 1934. This is his 21st year as Director of Promotion.
Bowling is Everybody's Sport
as Films Show Champions' Form

Pictures for Youth and Adults Help Increase Its Popularity

Let's Roll With the Champions, a film with a happily prophetic case-history, already is resonating down promotional alleys for American-Bushe. Young America Bowls is chalking a fast user-record in a new customer area: Let's Go Bowling is scheduled to start its instructive, business-enduring journey in April.

League Teams' Bright Heraldry

Company names and insignia printed on player coveralls and blazing team jackets are the very heraldry of America's great participation pastime, as much a part of the organized segment of the game as the club-shaped pins and perforated cannon-balls are a part of the game's kinetic action. With its formidable "Budweisers," American-Bushe has boomed this popular type of neighborhood-league, company good-will exercise into big-league promotion.

Let's Roll With the Champions is the lead rumble in this larger promotion, a rumble designed finally to reverberate in bowling intermission tones at nearby bars, tones that say, "Budweiser." Not that Let's Roll With the Champions is a sales film. The labeled team coveralls and a humorous historical note are about the only pointed references to the sponsor's product: It seems that in 1840, nine-pin bowling was proclaimed "illegal." A humble hero, unsung, formed the pins into a triangle and added a tenth pin, giving birth to modern bowling. Even in its infancy, the scene suggests, the game was played in a place convenient to refreshment.

Budweisers Make Title Stick

But in Let's Roll With the Champions, the visual emphasis is on the game as played by members of a team of champions. The Budweisers are champions as a team and as individual virtuosi. They set the 1954-55 team mark for the nation with 3,565 pins. Demonstrating the fundamentals of bowling and precision trick shots, the champions afford inspiration for the local star player and exciting education for the beginner.

Rolling skillfully along with Bill Stern's narration, men who have won national titles in their own right show the proper approach, follow-through, how to make splits and spare. Apparently, the advice, practice and team-steam had a salutary effect on the Budweisers themselves. Living up to their film billing, January 22, the St. Louis team set several new national records and won the national team match game title, vanquishing the Strohs of Detroit who had held the title for the past three years. The Buds totaled 262-19 for the 21-game total-pins-to-count series, topping the Detroiters by 747 pins.

This headline-champion-motion-picture-champion combination should prove a high promotional pin-fall for the sponsor. The 13½-minute feature film is reaching service clubs, farm, labor, and business organizations, colleges, civic and veteran groups through Modern Talking Picture Service, Inc. nationwide film exchanges.

Bowling competition is keen not only among scores of organizational teams and individual amateurs in thousands of communities, it is commercially keen among bowling alley proprietors and industrial interests for whom the 20,000 regular bowlers spell immediate customers and for whom an undecided additional number spell potential customers.

Bowling Council is Active

Keen as competition is, it does not prevent bowling's multiple management from teaming up for mutual promotional benefit. Bowling's trade and game-improvement associations supplement each other's trade-stimulii projects in behalf of their proprietor and equipment manufacturer memberships. These association projects are developed to help all the commercial and player interests by filling all the alleys, keeping them filled and creating a need for new alleys.

Helping to make the many little bowling businesses — which are separate bowling alleys — a big business is the National Bowling Council. The Council membership includes bowling proprietors, such governing bodies as the American Bowling Congress and bowling equipment manufacturers. An adjunct of the Council is the American Junior Bowling Congress, featured in Young America Bowls.

To Inspire Young Bowlers

This new 25-minute production is the inspirational piece in a Council campaign to lead more of Young America into the bowling emporiums -- specifically on Saturday mornings, a relatively quiet time in many bowling regions. The film works toward this end by giving step-by-step instruction to the levi-set, depicting youngsters participating in the A.J.B.C. mass teaching methods to make film-audience kids feel they can be part of the bowling team.

The film explains the American Junior Bowling Congress Award Program, the importance of learning to bowl when one is young, and that bowling is wholesome, healthy group fun. Only recently released, Young America Bowls reportedly is achieving "excellent" reaction, winning rapid requests from schools and universities. Young America Bowls is being aimed, as well, at television and the full range of 16mm audiences through direct sponsor distribution. It is being recommended for safe to proprietors and state and city bowling associations for local business tie-ins.

Where to Get this Picture

The film is loaned free from the National Bowling Council Chicago office, 1011 S. Campbell St., and sold ($5.00) out of the Washington, D.C. office, 1420 New York Ave., N.W., relo A. L. Ebersole.

Says the Council to the proprietors: "Don't miss this unusual opportunity to promote bowling in your territory ... put Young America Bowls to work for you!"

Extending the adult bowling patronage in a like manner is the Bowling Proprietors Assn. film, Let's Go Bowling, to be distributed by the sponsor and by bowling manufacturers. This film, now under (continued on the next page)
BOWLING FOR EVERYONE:
(CONTINUED FROM PRECEDING PAGE)
the lights at Atlas, is being staged for showings to non-bowling adults, particularly women. Starring experts Ned Day and Marion Ludewig, who give fundamental demonstration lessons to four persons. Let’s Go Bowling pitches the idea, in a light plot, that bowling is easy to learn, enjoyable and a decent, if noisy, social activity.

All of these bowling films are shot in black and white because intense color lighting melts the alley varnish during location photography. This technical necessity incidentally may expedite the present viability of the films.

Success of a 10-w. m. motion and special effects film, American Bowls, made for the National Bowling Council five years ago, evidently opened the bowling sponsor alley at Atlas. The current determination of many commercial interests to make sure that this billion-dollar business, and ally of other businesses, remains and thrives as the biggest year-round, competitive, all-family participation sport has resulted in sponsors playing three Atlas production sets in something resembling tournament time.

Writing the scripts for these full-action films for Atlas was Hal Secor; directing them was Al Bradish. Both Secor and Bradish by now must be able to give bowling lessons — in spades!

THE BUSINESS NEWSREEL
A Review of Sponsor and Producer News Features

Dow Chemical Film Advises Builders: “Put It On Poles”
• Put It On Poles is the title of — and building advice offered in — a new motion picture produced for Dow Chemical Co. by A. J. Henderson Associates, Inc., of Detroit, Michigan, to promote sales of wood treatments with the sponsor’s Penta (short for Pentachlorophenol).

The film’s 16-minute color message is directed toward builders, lumber dealers, farmers, businessmen and others who have need for cheap, quickly-erected buildings to be used for storage of machinery, inventories or for light manufacturing.

Put It On Poles shows how buildings can be erected on a frame-work of chemically treated wooden poles thrust into the ground. The chemical treatment prolongs the life of the poles many times, the film notes.

Dow intends to show the film to lumber dealers, builders, and architects particularly in rural areas during the first several months. Later, the film probably will be made available to such other rural groups as high schools. Modern Talking Picture Service, Inc., is distributing the film.

* * *

Republic Steel Releases PR Film, “Men Who Make Steel”
• Men Who Make Steel, a 25-minute color motion picture, has been released by Republic Steel Corporation’s public relations department to carry forward the two-year pr circulation success of Steel Frontiers. In its two-year run, 74 prints of Steel Frontiers were shown 6,352 times to 616,833 non-school viewers, and an additional 107 times on free sustaining television to an estimated 5 million viewers.

Like Steel Frontiers, the new picture was produced for Republic Steel by Cinemac Productions, Inc. of Cleveland and will be distributed by Modern Talking Picture Service, Inc.

Men Who Make Steel follows the earlier film’s industrial exploratory story with a close look at the people behind the steel-making process. The new film portrays the great variety of people and skills necessary in the production of steel. It contrasts the appearance of the steel man of today with his counterpart of 50-years ago.

The picture examines the many new techniques and facilities used by Republic in its operations — which range from production of steel for safety pins, kitchen cabinets, bridge girders to the production of plastic pipe and the new wonder metal, titanium.

Men Who Make Steel will be distributed to non-school audiences only. Steel Frontiers, having been limited to non-school audiences for its first two years, will now be made available to school groups throughout the country by Modern Talking Picture Service, Inc.

Consolidated Film Industries Wins Honors for TV Services
• Consolidated Film Industries has won a clean sweep of first place honors in the laboratory category of Billboard Magazine’s Annual TV Film Service Awards.

Consolidated duplicated its showing of last year by being chosen first in quality, first in speed and first in economy among the nation’s film processing laboratories.

Consolidated recently opened a million-dollar processing plant in New York to help handle increased lab business in the East. Consolidated Film Industries is a division of Republic Pictures Corporation, Hollywood.

Billboard reports that “all film labs... have stepped up tremendously their film processing activities to keep pace with the increased demands occasioned by the steady expansion in the amount of film programming being aired on tv.”

* * *

Gilbert Altschul Productions’ Film Wins Praise from Times
• A superbly beautiful illustration...” This phrase describing a new motion picture, A Study of Crystals, appearing in the Cinema section of The New York Times, Sunday, February 5, has brought gladness to Gilbert Altschul Productions, Inc., Chicago, the studio which produced the film for Armour Research Foundation.

“You can imagine how we feel about the New York Times describing the first film produced under our own banner as ‘superlatively beautiful,’” exclaims Gilbert Altschul gratefully, “In a real sense we want to share this with our friends and acquaintances who helped sustain our faith and who encouraged our desire for independence.”

Beyond being a superlatively beautiful compliment to the producer and sponsor, the Times’ review is a “superlatively beautiful illustration” of desirable sponsored motion picture industry publicity — earned by merit.

* * *

Alan Shilen’s Death at 35 Ends Bright Producer Career
• A creative sensitivity and talent was lost to the motion picture industry with the death of Alan Shilen on December 23, 1953. Mr. Shilen died of cancer at the age of 35.

The works of Alan Shilen’s writer-producer ability continue to serve the religious and American documentary film fields in which he excelled. Mr. Shilen’s American Indian series is regarded as the exemplary treatment of this subject. Within the year of its release, 1955, his documentary, The American Flamingo was accorded five honors.

In the religious field, Mr. Shilen’s prolific and effective output included 10 award winners. He produced most of these films for the National Council of Churches and its constituent members. Since 1950, 17 motion pictures produced by Alan Shilen won acclaim at film festivals in the United States and overseas.

Mr. Shilen recently had combined in production with Dynamic Films, Inc., New York. He was a native of that city, born April 23, 1920.
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Look to Lycoming: Picture of Power

Film Gives Unity to Vast Industrial and Air Power Activity

Lycoming, Inc., a company name synonymous with engines and power since the early automotive days of dusters and goggle, took to the air with the first flying machines and stayed there. Today the company has a story of aircraft-power production and development as varied and broad as the air age itself... and has turned to the medium of motion pictures to tell it.

Last month the Avco Lycoming Film Production, Inc., Cincinnati, completed production on a 20-minute, sound color motion picture titled Look to Lycoming. The newly released Lycoming film was shot almost entirely on location with shooting at Lycoming plants in Stratford, Connecticut and Williamsport, Pennsylvania comprising the bulk of the scenes in the motion picture.

Camera crews, under the direction of James B. Hill, president of Olympus, were called upon to focus their efforts on the most precise of precision machining operations and on huge heat treating furnaces covering a large area. Cameras and microphones were shifted from roof testing cells on the ground to helicopters and other craft in the air.

Turbines, reciprocating engines, boilers and similar Lycoming products, require a complex system of assemblies, laboratories, and test cells as well as great batteries of machine tools, heat treating, electroplating and other facilities for their manufacture. This varied panorama of industrial activity has been given a unity through film not entirely possible by any other method of communication or even by an on-foot tour.

Look to Lycoming has its distinguished cast of characters too. Such aviation authorities as Dr. Arthur Nutt and such scientists as Dr. Auslin Franz who developed the first mass produced jet engine, appeared before Olympus' cameras to give vivid emphasis to the important role played by research and creative engineering in a swift-expanding field.

In turning to film to tell its story, Lycoming, Inc. is following the footsteps of its parent company, Avco Manufacturing Corporation. Olympus completed three films for Avco and the Government Products Division of Avco in the past year.

Olympus cameras go behind the scenes of Lycoming test cells.

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Twelve years' thorough experience in all phases of production from scripts through answerprints; completed over 300 industrial and public service films, many directed by himself and many of which won top prizes; established a national distribution network.

Diplomatic, public relations minded, excellent salesman, widely traveled, outstanding national and international connections, languages. Owns exclusive music library cleared for TV, is expert on music selections and scoring.

Wants leading position with well established and well financed company or partnership. Willing to relocate.

Write Box 56-20
BUSINESS SCREEN
7064 Sheridan Road, Chicago 26

Jim Anderson Joins Atlas as Director of Television

Jim Anderson, veteran figure in Chicago radio and television, has been appointed director of television for Atlas Film Corporation, Oak Park, Illinois.

Before forming Anderson & Anderson, Inc. with George Anderson (no kin), Jim Anderson was associated with such television shows as Garroway at Large, Stud's Place and the Chicago Symphony Orchestra.

Jim Anderson

NEW RADIANT Safety Roller Lock Stops Costly Tears and Pullouts

WALL CEILING SCREEN
"STOP! This is as far as we go!"

MODEL EC

WALL CEILING SCREEN
"STOP! This is as far as we go!"
Safer Habits for Oil Workers

control danger and damage if fire or explosion do occur. In closing, it restates the idea that refinery work is exactly as safe as the care, knowledge, and level-headedness of each employee: and recapitulates the technical steps necessary for consistent accident prevention.

For example, one of the vital points that had to be gotten across was the low-boiling points of the volatile hydrocarbons, some of which vaporize at room temperatures or below. In boiling under these conditions, the chemicals com-

... (continued on page 33)

quences which are animated, it compares the handling of the volatile hydrocarbons to handling familiar objects around the home. It points out that there is nothing intrinsically dangerous about a razor, for example . . . or a cake of soap . . . but that both can cause lots of damage if carelessly or improperly used. This, the film says, is equally true of the volatile hydrocarbons . . . it's a question not of worrying but of watching your step.

Shows Hydrocarbon Reactions

From this, Under Control moves to an examination of what the volatile hydrocarbons are, how they behave and why, and what this behavior means in terms of safety on the job. By an interplay of live-action and animation, it ties in the laboratory demonstrations of the reactions of each substance to actual or possible occurrences in the field.

The second film, The Infernal Triangle, takes up the causes of the two chief refinery hazards—fire and explosion. It shows how the simultaneous presence of heat, fuel and oxygen are necessary; how to prevent this combination from occurring accidentally; and how to

Heat is one of the essential legs of the "Infernal Triangle" adding to oil hazards.

If you need a
MOVIE PROJECTOR
$200 "Get a Movie-Mite"

"When I have a large audience
I don't have time to run a
projector. It's better to rent
a big machine with operator"
BEHIND THE SCREEN

Astute Eastern Insurance Agent Multiplies
Contacts Via Sound Slidefilm "Estatology"

* Solomon Huber, who runs one of the largest
agencies of the Mutual Benefit Life Insurance
Company, has been unusually successful because
his insurance programs are forward-looking and
his services to his clients are unique.

Practically all of Mr. Huber’s insurance sales
come through the medium of estate planning —
tying in the will, business agreement and various
other instruments of disposition to make all
insurance the prospect might have or has become
more effective. Mr. Huber coined a trade-name for
his unique estate planning: "Estatology."

A Difficult Story to Bring the Layman

Since Estatology combines the knowledge of
the accountant, the attorney, the trust officer and
various other agencies, he found it difficult to
tell his story concisely and completely in terms
which a layman and prospective customer could
easily grasp.

Although a booklet had been used with some
success to explain the working of estate planning,
it seemed to lack the clarity necessary to explain
the subject completely.

Seeking a new and better way to tell his
story, Mr. Huber got together with Roger Wade
Productions and planned a sound slidefilm
which could be used to demonstrate estate plan-
ing to one man — or to hundreds.

Find Short Cuts to Lower Production Cost

The Wade organization found they could uti-
itize current material and some artwork from the
original booklet and thus keep production costs
down. A script, based on this material and addi-
tional facts supplied by Mr. Huber, was written,
edited and tied together with a central theme.

The film told the complex estate planning
story in interesting, easily understood pictures,
action and words. No longer did the Huber sales-
staff have to rely completely on their own per-
suasiveness. Now they had an able assistant that
went along with them. Clients and prospective
customers could sit back and see Estatology at
work.

The film was first introduced at one of Mr.
Huber’s annual estate planning forums, and was
enthusiastically received. Since then it has been
shown to numerous individuals, groups and
clubs, and, according to Mr. Huber, has nearly
always resulted in inquiries leading to sales.

Chgo. Tribune Magazine Section Features
Cover and Color Spread on John Ott

* John Ott, time-lapse motion picture producer
of Winnetka, Illinois, must have the makings
of a press clippings book to rival in quantity and
personality-appeal the publicity collections of
Hollywood’s royalty.

His latest press acclaim is a two-page center
spread in the Chicago Sunday Tribune’s Maga-
azine Section. Written by the Trib’s veteran fea-
ture writer, Charles Collins, the article is titled
"Hi Magic Camera Makes Time Fly." Color pictsures of a blooming orchid form a broad hori-
don board around the article — exemplifying Ott’s
scientific photo art.

BUSINESS SCREEN covered Ott’s film operat-
ings in the No. 5 Issue of 1954. Ott previously
has been written up in the daily press and in
specialist magazines. Of course, Ott has certain
advantages over many informational producers.
He is an "actor" — himself — appearing on tv —
and thus has a ready-made fan audience which
the press is alert to. He holds a unique place in
the motion picture business, being, in Collins
words "The Time-Lapse Man."

The story of his recording the details of
growth, of visually speeding nature’s develop-
ment cycle, his photo-service to industrial and
scientific research, his personal story of the in-
ventive camera-hobbyist who left banking to be
come the leading producer of time-lapse motion
pictures, has an irresistible attraction for histo-
rical journalists. Lucky fellow.

News note; Ott now is working on a commis-
sion from The Netherlands researching a factor
in the cultivation and exportation of tulip bulbs,

convert black white to COLOR!

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THE AWARD THAT COUNTS

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merit, but the Big Payoff
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that move people or products
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We've put our trademark character "Ready Reela," in a stamp because that's how we sell... through the mail. He's our only salesman on the road and helps keep our low "Southern" overhead way down.

"Ready" is the front man for the "South's largest complete motion picture company." Reela Films, with two huge air-conditioned studios, fully equipped & permanently staffed Animation, Sound, Editing & Processing Departments... gives you complete one-stop service from creation of story boards to final prints and distribution.

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Complete 16MM Motion
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The BIG STORY in Slide Projection

Revolutionary New Large-Screen Projector Is Introduced

Still pictures for projection on the screen now can be "dissolved" one into the other in one-thirtieth of a second by means of a new projector which permits extremely fast "matched fades" from slide to slide.

The revolutionary new projector, which bridges the gap between motion pictures and still pictures, is announced by Jamison Handy, president of The Jam Handy Organization. The organization, with headquarters in Detroit, produces educational and commercial films and assists business and industry with sales and training programs.

Called Bi-Matic Projector

The new device, the Bi-Matic Projector, is having its first practical demonstrations before business executives who see brilliantly lighted still pictures projected by the new methods on a huge screen that extends across a stage as large as that of the largest theaters. Chief contribution of the new projector to the audio-visual arts is its high-speed slide changing mechanism, and the large size and brilliance of the projected picture on wide screens 50 feet across for audiences as large as 5,000.

Images "Flow" in Sequence

Spectators are not conscious of a break in continuity because the images flow into each other. The speed of change is such that a slide can be changed on the syllable of a spoken word, either "live" or recorded.

Success of the new technique, Mr. Handy said, shows the feasibility of extending the new method from its present application in the business and conowention field to popular, public use as new needs arise.

Exact matching of images on the screen as each slide is projected in sequence is achieved by the use of metal mounts for the slides. These mounts also serve as "masks," thereby providing either the standard screen proportion of 1 to 1.33 or the wide screen aspect of 1 to 2 or 1 to 2.55, with the image twice as wide, or more than twice as wide, as it is high.

New Techniques Are Possible

Because of this precision, consecutive slides can introduce new elements of an idea or the new details of an object in quick sequence, giving the effect of motion. At a test showing, pictures from the advertising pages of three different publications were projected one at a time on portions of the same screen. The result was that the second and third pages appeared to "pop out" on the screen to join the first. In addition to making new and more dramatic use of still pictures, the projector is used in conjunction with motion pictures in a single, simultaneous screen program. At demonstrations before industrial executives in Detroit's Masonic Temple Auditorium, a motion picture projected with standard equipment is shown in the middle portion of a wide screen extending 44 feet across the stage. When a particularly important or interesting part of the motion picture appears on the screen, still pictures of this portion are carried over to the screen space to the right and left of the motion picture image by means of the quick change features of the

Developed by The Jam Handy Organization for high-speed dissolves of projected pictures, the Bi-Matic Projector affords 2-to-1 wide-screen ratio.
The CHICAGO device scheduled for the 157th BuMt-in project will be a turning point in the country's film industry.

Craig Dept. of Stainless Steel is making a major announcement about the new device.

The device will be made of 1956 stainless steel and will be compact, weighing only 18 lbs. It is designed to be easy to carry and fold into a compact, easy-to-carry unit, 22 inches in length.

The new Chi-Matic projector is expected to revolutionize the industry, offering advantages over the Bi-Matic projector. Slides used in this manner are projected in a mount which confines the slide image to the two ends of the screen, so that there is no interference with the motion picture image in the center. Need for such a device as the Bi-Matic Projector has been evident for a long time, Mr. Handy said, inasmuch as motion pictures and still pictures heretofore have had separate functions.

Slides Can Be Effective

Motion pictures, by giving fleeting glimpses of objects in action, depend on the impact of the total content on the viewer. The more economical slides and slide-films, on the contrary, depend on the effectiveness of the individual picture. These can be controlled by the operator as to the length of time they are on the screen. How to combine mechanically the advantages of the two forms of picture projection has been a problem in presenting ideas and objects to audiences. The Bi-Matic Projector consists of two high intensity arc-projectors mounted on a single frame. Motor driven controls feed the slides from magazines and the slides are automatically ejected into a receptacle after use.

The new device was developed in the laboratories of The Jam Handy Organization by the organization's Training Devices Department. This department has assisted the armed forces in the development of automatic devices for gunnery training and for simulating actual combat conditions for trainees. The new projector currently is scheduled for use by large industrial corporations in their annual product-introduction shows across the country.

* * *

Collapsible TV Camera Dolly Announced by Cinekad Co.

A new collapsible television camera dolly, designed to provide convenient mobility of cameras in studio or on location, has been introduced by Cinekad Engineering Co., 500 West 52nd St., New York 19, N.Y.

Special features include a unique caster locking system that permits setting two or all three five-inch heavy duty rubber wheels in parallel position for straight line dolly shots; screw-clamps for securing tripod leg tips to dolly, and the ability to fold into a compact, easy-to-carry unit, 22 inches in length.

Net weight of the unit is 18 lbs. The dolly has a carrying load capacity of 450 lbs. and is made of strong aluminum tubing. For prices and more information, write to the manufacturer at 500 West 52nd Street, New York 19, N.Y.

Above: New still picture projector developed by the Jam Handy Organization, showing high-speed slide-changing mechanism. Images can fill giant 20 foot screen for large crowds.

lighting problems?

call Jack Frost

Any time the job calls for extra lighting, tough lighting problems on the set or on location anywhere, call on Jack Frost, world's largest supplier of temporary lighting facilities.

Our complete equipment and expert skills in lighting have been used for years on some of the country's top shows, movie sets and TV productions.

Rental Equipment at low cost. Service includes installation and removal all at the one low cost.

Business Screen: the Biggest and Most Active Market Place - Where the Buyer and the Maker Get Together Most Effectively!

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- Large (31/4 x 41/2 in.) hooded screen
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- Stainless steel film guide
- Left to right film travel
- Automatic lamp switch
- Built-in frame marker
- Focusing and framing adjustments
- 75 watt projection lamp

$49.50 for 16 mm. or 8 mm. model

it's portable! it's completed! the

CRAIG PROJECTO-EDITOR

- Big Screen Craig Movie Viewer
- Folding Geared Rewinds (400-ft. capac.)
- Craig Master Splicer
- Complete with carry case

only $79.50 at all dealers

Write for illustrated literature, KALART, PLAINVILLE, CONN. DEPT. BS-2
National Council of Farmer Cooperatives Honors Five Motion Pictures at Annual Cooperative Information Fair

* Five sponsored motion pictures and three sponsored slidefilms were among exhibit winners in the 10th annual Cooperative Information Service Fair, held in conjunction with the 27th annual meeting of the National Council of Farmer Cooperatives at the Biltmore Hotel, late in January.

Winning motion pictures included: (first place) Lightning On Order, (second) Seeding Is Believing, both sponsored by Missouri Farmers Assn., Inc.; (third) Growing Gold, Agricultural Council of California; (fourth) Harvest to Harvest, Indiana Farm Bureau Cooperative Assn., Inc. and (fifth) MFA's 10th Anniversary, also sponsored by Missouri Farmers Assn., Inc.

Three slidefilms sponsored by Southern States Cooperative, Inc., won all the recognition in that category. These films were: (first) It's In the Bag, (second) Merchandising Feed, and (third) You Can Tell the World.

A record total of 439 exhibits were entered in the 1956 Fair which provides competition in 31 classes of materials by farmer cooperatives to promote their business and inform their members and others of their cooperative activities. Competition is limited to organizations affiliated with the National Council. The Fair is meant to encourage these organizations to improve these materials and the techniques involved in their preparation.

Besides motion pictures and slidefilms, competition classes include publications, house organs, advertising materials, posters, package designs and radio programs.

Entries in the various classes were judged by a panel of media experts who have attained outstanding success in the application of the arts, techniques and skills required in production of the materials, but who are not connected with any type of farmer cooperative activity.

Lightning On Order was produced by the Calvin Company of Kansas City; Seeding Is Believing was completed by the Centron Corporation; Growing Gold is a W. A. Palmer production.

A new farmer cooperative-sponsored film Partners was also premiered during the Fair. It was produced by the Atlas Film Corporation.

The panel was selected by and worked under general supervision of the National Project in Agricultural Communications, Michigan State University, East Lansing, Michigan. Members were: Otto H. Coelho, Jr., Chicago, editor and publisher of Business Screen Magazine; Otto M. Forkert, Chicago, president of O. M. Forkert and Associates, graphic arts consultants; Don G. Leech, Washington, D.C., vice-president of Cornell, Inc., agricultural advertising and communications agency; Earl A. McIntyre, professor of agriculture journalism at Florida State College Tallahassee, and Tom Seward, Chicago, manager of the agricultural department of the Masonite Corporation.

Eleven national and two international (Venice and Edinburgh) film festival honor awards for four of our clients with six recent pictures. And not one "big budget" picture among them. The clients were:

**Sinclair Oil Refining Co.**
**Richfield Oil Corporation**
**American Automobile Association**
**The United States Navy**

Come one of the oldest commercial film producers in America where you will find skill, equipment and long experience.

Sample pictures gladly sent on request.

Frederick K. Rockett Company

6063 Sunset Boulevard • Hollywood 28, Calif.

Business Screen Magazine
The Human Side of Banking

*Strong boxes of the economy, banks figure in the lives of all individuals and institutions. This wide influence is the public relations theme of Men, Money and Ideas. a new 30-minute sound and color motion picture sponsored by Continental Illinois National Bank and Trust Company of Chicago.

Dramatically visualizing what banking does for industry and people, the film is meant to sell the value of bank services to officers and members of business organizations, to community groups, and, inspirationally, to bank personnel.

Men, Ideas and Money identifies with its three types of audience by using the infectious image of a "young man with an idea" and the part banking plays in helping him realize his idea. With this personal success story, the film expresses the part banking plays in building business in every community.

Watching the young couple, Gregory and Jessica Drake, hope, struggle and achieve — with the aid of banking, watching American business and careers bloom dollar green, industrial and community viewers can see how banking figures in their lives. Driving home the bank's positive force in the total economy are such dialog-idea-investments as: "...there is scarcely anything we eat or wear or use — that some bank hasn't had some part in financing and servicing..." After all, these are the services that build business in community after community...

I'll take that up with the Trust Department at the bank...it would mean streamlining our production but I think I know exactly how to do it..."

Men, Ideas and Money was produced by Wilding Picture Productions, Inc. It is a sequel to the film story of commercial banking, Back of Every Promise. Released seven years ago by Continental Illinois National Bank, Back of Every Promise has had some 16,000 showings throughout the United States and in 14 countries abroad and has been seen by more than a million people.

An early eagle in the visual fields of public relations and staff education and training, Continental Illinois Bank has employed film and other media in its own education and training programs over a 20-year period. These programs and the bank's experience in this increasing important area are being widely used by many of its correspondent banks and commercial customers.

Men, Ideas and Money is available through: Continental Illinois National Bank and Trust Company of Chicago, 231 South LaSalle Street, Chicago 90, Ill.
NEW AUDIO-VISUAL EQUIPMENT

Recent Equipment Developments

- The Busch Film & Equipment Company, Saginaw, Michigan, has announced the Model-1 Cinesalesman Continuous Projector. This projector has a 30-minute maximum capacity in the continuous cartridge, and it is equipped with reel arms which provide for standard reel arm projection with 2,000 foot capacity.

- The model-4 Cinesalesman Continuous Projector has a 30-minute focal length, 212 Hamilton Street, Saginaw, Michigan. The Busch Film & Equipment Company is located at 212 South Hamilton Street, Saginaw, Michigan.

- A modified Kodak Projector mechanism and sound system are utilized in the model-4. The projector requires no lubrication; it is quiet running; and it produces a bright, sharp picture even in adverse light conditions, the manufacturer says.

- Because of the 30-minute capacity of the continuous cartridge, and the reel arm feature, the model-4 is recommended for use by television stations, advertising agencies, film producers and others who require larger film capacity.

- The Busch Film & Equipment Company is located at 212 South Hamilton Street, Saginaw, Michigan.

- A Dependable Buyer’s Guide

- For the latest in projection equipment and accessories consult the buyer’s guide pages of BUSINESS SCREEN.

A Comprehensive Script Writing and Consultant Service

Cinescript

For Both Industry And Independent Producers

TO INDUSTRY . . .

Cinescript offers complete motion picture script service from idea . . . through research . . . to completed shooting script.

Cinescript offers an intelligent, practical and realistic analysis of current and projected audio-visual programs.

Cinescript offers a consultant service based on years of practical experience as motion picture producers.

Cinescript offers a production supervisory service. This service includes supervision of planning, writing, production and distribution of industrial motion pictures.

Cinescript offers industry services which can trim thousands of dollars from motion picture costs. Through economies based on our actual production experience, your motion picture budget can be made to accomplish more effective work.

TO THE INDEPENDENT PRODUCER . . .

Cinescript offers a complete motion picture script service. This service enables you to offer your clients professional, top quality scripts. Our writers are thoroughly experienced in writing to the demands of both large and small production budgets. Send us your script problems today.

Cinescript

Box 88, Station E, Cincinnati 19, Ohio
New Sylvania Radio Frequency Lamp a Super Lighting Source

A new multi-purpose lamp which provides a highly uniform light source has been introduced to the motion picture industry by Sylvania Electric Products, Inc., New York. Using the same type of radio signal that transmits sound to radio and television receivers, the lamp transforms radio impulses into light more brilliant than any incandescent lamp yet devised, the company says.

Known as the RF (Radio Frequency) lamp, the new lighting unit originally was designed by Sylvania engineers in cooperation with the Motion Picture Research Council in Hollywood to overcome a number of motion picture printing problems. The RF lamp also can be used in film projectors, color television tube processing, medical research, radar and air traffic control, computers and other fields, the manufacturer has discovered.

Motion picture laboratories already are taking advantage of these characteristics, using the RF lamp in film printing operations, the manufacturer reports. First commercial installation of the RF lamp was made by Consolidated Film Industries. According to E.H. Reichard, chief engineer of Consolidated, use of the light source in optical printing equipment resulted in increased uniformity of field, exceptional increase in light output and greater lamp life. Eventual conversion of all optical printing equipment to RF light is predicted by Carl Haage, quality control engineer for Consolidated. Hague said he believed that the present usage of RF for color separations and negatives is only the initial stage in widespread laboratory applications.

Connor stated that Sylvania engineers now are working on the possibility of employing the RF lamp for studio set lighting. With the advent of wide-screen color motion pictures, many times more light is needed in filming to gain the necessary depth of focus. In supplying this quantity of light, the temperature on the studio set frequently rises to a point at which it becomes a problem to actors and technicians.

The RF lamp, according to Connor, conducts out the heat which other lamps transfer to the air.

The RF lamp has resulted in an important improvement in the manufacture of color television picture tubes, Connor said. In making color tubes, the three phosphors which are used, red, green and blue, must be fixed by a photographic process. To do this, a bright concentrated light source is required. By using the RF lamp, it was found possible to cut in half the time required for this process.

The lamp represents a union of lighting and electronics and opens the door to an entirely new field which might be termed “huminics,” Connor pointed out. He explained that the energy used to produce the light in the RF lamp is the same as that used in TV and radio broadcasting. The lamp’s energy is concentrated into a small disc about 5/16 of an inch in diameter, causing it to incandesce brilliantly.

The lamp is not connected by wires to the source of its activating energy.

Heated by induction, the RF lamp uses for the light-emitting source a disc of refractory material. Because the refractory material can be heated to a much higher temperature than the tungsten filaments of incandescent lamps, a great increase in light is attained.
**NEW AUDIO-VISUAL EQUIPMENT**

Recent Equipment Developments for TV and Production

It can be used as a standard Inspect-O-Film machine and inspection can be speeded by threading the film around the editor and viewer positions of the machine. The viewer can be used at three times the normal sound speed—from 36 ft. per minute to approximately 100 ft. per minute.

In standard operation, the Inspect-O-Film provides electronic inspection, cleaning and measuring control. It also projects the picture for visual continuity and synchronizes the sound track.

Normally inspecting film at the rate of 400 ft. per minute, the "Editor" Model-K stops automatically at any defect that would cause a poor showing. It stops at large sprocket holes, torn sprocket holes, Scotch tape, broken film, weak splices, sprocket punch caused by gear running out of sprocket holes. A light illuminates the defect.

Repairs can be made on the film without removing it from the machine—by lifting the film off the drive wheel. Re-inserted on the machine, the film is run through cleaner rollers and footage counters. Each splice is electronically counted and the machine automatically re-grounds the film and cuts itself off at the end of a rewind cycle.

The Editor model takes sound or silent 16mm film on reels up to 2,000 feel. It can be operated at sound speed range from 0 to 100 ft. per minute, to inspecting speed range of 400 ft. per minute. Speeds are controlled by the operator. Two motors are used to move the film.

Other details can be obtained from The Harwald Company, 1216 Chicago Avenue, Evanston, Ill. Page 162

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**PATHESCOPE PRODUCTIONS**

The Pathoscope Company of America, Inc. 580 Fifth Avenue, New York 36, New York

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**ANTOINE WISHING TO COMMUNICATE**

sales, merchandising, public relations, or technical information to any audience, would do well to consider the creative and production facilities of PATHESCOPE PRODUCTIONS, which has been successfully operating in this area for an unknown period of 42 years.

New York City Plaza 7-3200

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**Animation Compound Table Is Offered by J. G. Saltzman, Inc.**

A new Compound Table, "ideal for animation and special effects," has been announced by J. G. Saltzman, Inc., New York, sales distributor for Caesar Manufacturing, Inc.

The new table's special design enables the operator to get very close to his work without any effort. All movements are calibrated in .010". The new unit can be electrically or hand operated. It has a counter-balanced and interchangeable platen.

Complete information is available from J. G. Saltzman Inc., 480 Lexington Avenue, New York 17, N. Y.

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**Insulating Barrier Improves Tape Says Affton Industries**

New recording tape and discs have been announced by a recent entry into the field of recording media manufacturers, Affton Industries, St. Louis, Missouri.

A special insulating barrier between the new tape's base and the oxide eliminates print thru from one layer of tape to another and this insulating barrier serves as a substantial aid in the manufacture of a flatter, stronger, curl-free tape, the company states.

Polishing and "built-in" lubrication are said to improve tape-to-head contact and avoid trouble from squeal or dropouts. The recording tape is supplied on both Acetate and Mylar base in all standard thicknesses and widths. A "custom service" supplies any odd size width or thickness as required. The tape is interchangeable on all popular recording machines and requires no changes or corrections either electrically or mechanically to effect a higher output.

A full line of professional recording discs include sizes from 6½" through 17½". All popular thicknesses are offered and all discs are on Alum bases. A new 7½ 45 rpm instantaneous size comes complete with pressure labels and inserts. Discs are custom-packaged and include envelopes and self-storing type file boxes.

Descriptive literature will be sup-

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**Saltzman Compound Animation Table**
B&H Shows New Filmosound

- New features and a new case for the Filmosound 16mm optical-magnetic recording projector were announced recently by Carl Schreyer, merchandising vice-president of Bell & Howell Company.

To introduce the new projector, called the Filmosound 302, Bell & Howell dealers are offering a $100 bonus trade-in on purchases of the new model before May 1.

Among the new features of the Filmosound 302 is a case similar to the new Filmosound 305 (optical only) projector announced last November. The case has acoustically treated aluminum doors, a Neoprene cushioned handle for carrying comfort and a two-toned grey finish.

An eight-inch (instead of six-inch) built-in speaker in the 302-C model increases sound volume and improves the tone (two-case units with 12-inch and power speakers also are available). Other improvements include a positive rack-and-pinion type tilt that cannot slip out of adjustment, longer pressure plates to hold the loop with "green" or new film and improved phone-type speaker cable connectors.

Audio Master Releases 16 Tunes for Film Backgrounds

- Sixteen new tunes specifically created for the production of industrial and educational 16mm motion pictures, television films, commercials and sound slide films have been released by Audio-Master Corp., 17 East 45th Street, New York 17, publishers of the BG-Library of Mood and Bridge Music.

The 16 tunes comprise a new musical section called "American" and express Southern and Western motifs and industrial moods. "In the South" musically suggests rolling fields, plantations, landscapes. "On the Range" is indicative of mountain scenes, cowboys, large herds on the move. "Harvest Time" echoes the rural atmosphere. "Keep 'Em Rolling" is the hum of the busy factory, the assembly line.

Composed and orchestrated by background music specialists and mastered with the new controlled equalizer hot stylish, the tunes are of superior technical and artistic quality, the publisher says. Each tune is of 1 1/2 minutes duration, divided into an approximate timing range of 30 seconds for an opening, 30 seconds general middle section and 30 seconds closing, with matched keys for easy cueing of any combination of tunes.

Cellomatic Develops New Arc Equipment for Meetings, Video

- The Cellomatic Corporation has developed a new carbon arc projector which will permit greater use of rear screen animated scenes in television production and commercials. It will also make possible the use of larger screens when the Cellomatic technique of live animation is used in sales presentations.

The 3000 watt light source doubles the brilliance of the Cellomatic equipment and provides a projected picture in b w or color up to 20 x 30 feet.

A training program for company personnel in the operation of the Cellomatic projector has been announced by the Cellomatic Corporation. Up to the present, companies using Cellomatic animated illustrations for their sales presentations have required the service of an operator supplied by Cellomatic.

Under the new plan, firms which make extensive use of the Cellomatic animation in travelling shows, regional meetings and television will be able to have a member of their staff serve as operator.

Our "Veep" in charge of Quality Control says—

"For That Picture Worth MORE Than 10,000 Words, See...
NATIONAL AUDIO-VISUAL ASSOCIATION, INC.
Office: 2510 Eastwood Ave, Evanston, Ill.
Executive vice-president: Don White.
Officers: Alan B. Twyman (Twyman Films, Inc., president; Ainslie R. Davis (Davis Audio-Visual Co.), first vice-president; William W. Birchfield (Alabama Photo Supply), second vice-president; Jack E. Lewis (Lewis Film Service), chairman of the board; P. H. Jaffarian (Audio-Visual Center, Inc.), secretary; W. G. Kirtley (D. T. Davis Co. of Louisville, Inc.), treasurer.
Directors-at-Large: Frank S. Bangs (Frank Bangs Co.), Jasper Ewing Jr. (Jasper Ewing & Sons).
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.

NATIONAL CONVENTION AND TRADE SHOW: July 22-25, 1956 at the Sheraton Hotel, Chicago. Guests admitted by registration fee.

FILM COUNCIL OF AMERICA
Office: 600 Davis Street, Evanston, Ill. Telephone: Davis 3-7277.
Officers: Dr. Paul A. Wagner, president; Director — R. J. Bingham (President, Association Films, Inc.), chairman; Dr. William S. Carlson (President, State University of N.Y.), vice-chairman; Eddie Albert (film producer, actor), secretary; William H. Garvey, Jr. (President, Society for Visual Education), treasurer; Richard B. Seabock (Librarian, Kansas City Public Library), member-at-large; Mrs. Oscar A. Ahgren (Past President, General Federation of Women's Clubs); Dr. John T. Caldwell (President, U. of Arkansas); David C. Fulton (Office of Public Relations, International Bank for Reconstruction and Development); Mrs. Franklin D. Roosevelt (Executive Vice-President), American Jewish Committee; Dr. Frank Stanton (President, Columbia Broadcasting System, Inc.).

Purpose: To promote the use of cultural, industrial, educational and informational films primarily on the adult education level. The FCA is a nonprofit educational organization which works with film producers, sponsors, distributors, national organizations, local film councils and community program planners.

AMERICAN FILM ASSEMBLY: April 23-27, 1956, Morrison Hotel, Chicago. Includes film, sound, slide-film and filmstrip showings in numerous categories, conferences and trade show.

SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS
Office: 55 West 42nd St., New York 36, N.Y.
Officers: Dr. John G. Franke (Engineering Mgr., Wessex Corp.), president; Barton Kreuzer (Radio Corp. of America), executive vice-president; Herbert Barnett (General Precision Equipment Corp.), past-president; Axel G. Jensen (Bell Telephone Laboratories), engineering vice-president; Norwood L. Simmons (Eastman Kodak Company), editorial vice-president; John W. Servies (National Theatre Supply), financial vice-president; Byron Roudabush (Byron, Inc.), convention vice-president; Wilton R. Holm (E. I. du Pont de Nemours & Co., Inc.), secretary; George W. Colburn (Geo. W. Colburn Laboratory, Inc.), treasurer; Boyd Nemer, 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.

CONVENTIONS: 79th Semi-Annual Convention April 29-May 4, Hotel Statler, New York City; 80th Semi-Annual Convention meets in fall (October 7-12) in Los Angeles.

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; Miss Helen Yast (Film Librarian, American Hospital Association, 15 East Division St., 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.

DEPARTMENT OF AUDIO-VISUAL INSTRUCTION
NATIONAL EDUCATION ASSOCIATION
Office: 1201 16th St., N.W., Washington 6, D.C.
Address: Floyd E. Brooker, Acting Executive Secretary.
Purpose: The largest affiliation of school users of audio-visual materials and an official department of the National Education Association, National Convention (and Exhibit) to be held March 12-16, 1956, at the Sheraton Cadillac Hotel, Detroit, Michigan.

EDUCATIONAL FILM LIBRARY ASSOCIATION, INC.
Office: 345 E. 46th Street, New York 17, N.Y.
Officers: Emily S. Jones, executive secretary; Mary L. Allison, evaluation editor.
Membership: (constituent) — 432 nonprofit educational institutions; (service) — 30 commercial organizations and interested individuals; 4 international members — government agencies, film groups of other countries; 15 submemberships, 73 personal memberships.
Purpose: To encourage and improve the production, distribution and utilization of educational films, EFLA conducts a film evaluation service.

CATHOLIC AUDIO-VISUAL EDUCATORS ASSOCIATION
Address: Box 418, Church Street P.O., New York 8, N.Y.
Officers: Leo J. McCormick, Ph.D., president; Michael Mullen, C.M., vice-president.
Annual Convention: CAVE is coordinating its fifth annual convention with the National Catholic Educational Association national convention, April 3-6 in St. Louis. Audio-visual films may exhibit at this joint convention. No registration fees are required but CAVE is appealing for contributions from a-v firms to establish a sinking fund for its operations.

NATIONAL TELEVISION FILM COUNCIL
(Comprising all facets of the Television Film Industry)
Phone: 414-4341
Chief Officer: John J. Schneider (Vice-Presi-
dent and Director of Program Dept., ABC Television Network), president.
Meetings: The Council meets at regular intervals in New York City, where its membership is primarily located.
Rapid Film Technique Opens Plant in Long Island City, N.Y.

Rapid Film Technique, Inc., pioneer specialist in film rejuvenation and preservation has opened a large laboratory and transferred its executive offices to 37-02 27th Street, Long Island City, New York. The move has been made to increase and expand the film care services it already offers to its clients.

The new laboratory, which more than triples Rapid's film care facilities, is equipped with the very latest precision and electronic equipment, custom-built by the company's engineers. This special machinery cannot be duplicated anywhere and the company believes that its new facilities for exacting motion picture film maintenance are unequaled.

"In addition to having their film returned with the same high quality craftsmanship as in the past, our clients throughout the country can now look forward to increased speed in the servicing of their shipments," Jack Bernard, Rapid Film president, stated. "We hope that television companies, advertising agencies, film libraries, and all other motion picture organizations to whom time lost is money lost, will find our services increasingly valuable in solving their film problems," he added.

For the convenience of New York City accounts, and out-of-town visitors, Rapid Film will continue to maintain a service office at its former Manhattan headquarters, 21 West 46th Street. This office will be open from 9 to 5, Monday through Friday. While the Manhattan service office will be available for pick-up and delivery, all film deliveries, whenever possible, should be made directly to the new plant in Long Island City.

Cinescript, Cincinnati Offers Industry Script Service

Jim B. Hill, president of Olympus Film Productions, Inc., Cincinnati, has announced the formation of an additional company to be known as Cinescript. The new company will specialize in motion picture scripts, film program analyses and varied consultant services.

Cinescript's activities will be divided between services to industry and preparation of motion picture treatments and scripts for independent producers who do not maintain their own writing staff.

Cinescript will offer business and industry a complete program for surveying and analyzing a company's needs in the audio-visual field. Offering the services of its staff of professional motion picture writers, the new firm will enable the sponsor to select production services independent of script services, Hill said.

Cinescript's postal address is Box 23, Station E, Cincinnati 19, Ohio.

Vacuumate Now at Ansco Lab

Vacuumate Corp, has installed its film treatment equipment in the Ansco Film Laboratory at Union, N.J.

Professional and amateur film users can order the Vacuumate treatment for lasting protection against wear, oil, finger marks, scratches and climatic changes from the Ansco lab at standard Vacuumate prices.
A Program of Citizen Education

Two Useful Films on Voting and the Legislative Process

Citizen X—fails to vote because he always forgets to register. Citizen Y—always votes the straight ticket because the split ticket is "too complicated." Citizen Z—never intends to vote because "what good does it do?"

Government by the people means that the entire enfranchised population intelligently participates in the processes of representative rule. How much actual government by the people we have in the United States is reflected in the shockingly low turnouts at many local and national elections, in the popularity of mud- dle-class candidates, in the opinions about the work done by our "elected representatives." Unfamiliarity with the mechanics of voting and numb-headedness about the legislative system keep people away from the polls and lessen the quality of ballot decisions of those who do vote.

Strength for Our Democracy

Groups interested in making government by the people a stronger reality may make use of two documentary motion pictures produced by Indiana University—Voting Procedures and The Legislative Process. These films can help citizens and potential citizens understand their political responsibilities and that the practice of their civic duty isn't impossibly difficult.

Voting Procedures, 14 minutes, black, white, explains the importance of voter registration, registration requirements and procedures, preparation of voting lists. It clarifies the organization of candidates' names on paper ballot, party column and office group, on voting machine panel. It defines the various schemes of voting by paper ballot and machine—"straight" and "split" ticket, "write-ins," voting for public and special measures. It summarizes voting procedures in a closed party primary in which paper ballots are used and a general election in which machines are used.

Be Prepared When You Vote

The importance of individual participation prior to voting is stressed and the viewer is advised to study sample ballots, to know the location of the polling place, the date and hours of voting. This time, place and ballot are shown as the citizen's opportunity to join in self-government, to name officials and enact laws and policies that affect him and the world.

Voting Procedures can be used to vify printed materials on election requirements and methods, to stimulate pre-election discussions of state and national elections, parties, actions. It can preface the work of political information committees and school citizenship programs. It will serve as a reference in discussions of democratic processes and contemporary social problems.

The Legislative Process, 26 minutes, color or black and white, is designed to "develop a sense of pride for the way in which citizens through their elected representatives work greatest number." This film interprets legislative procedure as a systematic and careful consideration of all proposals for law. It suggests the role of constituents in the initiation and enactment of legislative measures and illustrates the step-by-step process through which a bill must pass to become a law.

How the Legislature Operates

The Legislative Process teaches its lesson in representative government as it witnesses the Indiana General Assembly in action. Interweaving commentary and synchronous sound, animated flow charts and live action, the film depicts the introduction and first reading of a bill, committee deliberation, second reading, engrossment, third reading and final vote. The camera watches as the speaker of the house and the president of the senate sign an enrolled act in the presence of their respective houses. Viewers see the governor receive an opinion from the attorney general before signing.

Useful to Industry and Clubs

This authoritative film can serve adult study and service groups, program leaders of farm, labor and business organizations, workers in political parties and public office, international agency workers, college students in political science, junior and senior high classes in social science.

Preview prints of Voting Procedures can be obtained at return postage cost. Prints may be purchased for $75.00. The Legislative Process may be purchased in color for $250.00: in black/white for $150.00. Both films may be purchased from the Audio-Visual Center, Indiana University, Bloomington, Ind., and from the Educational Film Library Association, 315 East 46th Street, New York 17, N.Y. Both films are available on rent-toown and regular rental basis.

'Edge of Silence' Answers Need of Those with Hearing Deficiency

* A young woman and a successful engineering executive who are losing their hearing and doing nothing about it are the dramatic examples of human problems involved in hearing-deficiency correction and the acceptance of mechanical hearing which are explained in The Edge of Silence, a new 30-minute color motion picture sponsored by Zenith Radio Corporation.

To promote the use of mechanical aids manufactured by Zenith's hearing aid division, the Company is employing a film which is designed to foster sympathetic understanding of the problems of hard-of-hearing people.

William N. Brown, vice-president and manager of Zenith's hearing aid division, emphasized the need for educating the public on the hearing problem.

Millions Are In Need of Aid

"Estimates tell us," Brown said, "that there are between seven and 15 million persons in this country today who need a hearing aid as a bridge between silence and sound—and the number is steadily increasing. Of these, at least 2 million and possibly 5 million are school-age youngsters."

The Edge of Silence uses life-like episodes to underline the mounting frustrations, tensions and needless maladjustments that uncorrected hearing loss can cause. With its case-history image and sound it reaches out to tactfully warn those whose laryngitis, fears and embarrassment psychologically prevent them from taking decisive action to repair or supplement their hearing before it is too late.

Aimed to Lower the Barrier

The film is particularly aimed at adult students who might otherwise be skeptical of the help of a hearing aid but refuse to wear one. Zenith credits itself with a 12-year crusade to lower the cost of hearing aids—making its possible for large numbers of hard-of-hearing to resume employment and to lead happy, useful lives. The film works to eliminate the mental barriers which keep the reclaimable 65 per cent from making use of electronic aid. The Edge of Silence was produced by Teldeha, Chicago, from a script by Bruce Henry. Prints have been made available for free showings to fraternal organizations, parent-teachers, hearing societies, women's clubs and other professional and non-professional organized groups throughout the United States. Film users may contact Zenith Radio Corporation at 600 W. Dickens Avenue, Chicago.
THE INDEX OF SPONSORED FILMS

- This annual compilation of sponsored film programs reviewed during the past year in BUSINESS SCREEN affords our readers a convenient reference source for Volume Sixteen of this publication; issues one to eight are included in the titles listed below, as well as page numbers on which articles appeared.

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ART by VIDEART

ANIMATION

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COLOR or B&W — 16 or 35MM

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Leslie Frye Dies:
Cleveland AV Mentor

- The death of Leslie L. Frye, who had been director of the Division of Visual Education of Cleveland Public Schools, has been announced. Mr. Frye passed away October 16, 1955. Since then, the Division has become the Bureau of Visual Education, 2900 Stearns Road, Cleveland 6, Ohio. The Bureau now is headed by John Borza.
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FILM IS A THREAD:

(CONTINUED FROM PAGE FIFTY-FIVE)

men know can suddenly rip the entire texture of humanity.

Despite United States election year repercussions, it is foolish to minimize the significance of such statements as those uttered recently by U.S. Secretary of State John Foster Dulles. The "brink of war" references should not have too much surprised anyone who reads the news regularly, but to the extent that there was surprise, Mr. Dulles performed a service.

The statement which Dulles read to the U N Assembly was immediately to the point of international directions. He spoke of a "shift in the cold war in which economic and social problems have moved to the forefront," of a major turning point in the struggle between communism and freedom. He called the country back up to all the assertions of the economic contest between the East and West. Defeat in such a contest could be as disastrous as defeat in an armaments race, said Dulles: subsequently indicating that the nuclear race, for the present, would continue.

Said Dulles: "We can succeed, not by outbidding communism in sheer amounts of economic aid, but by making newly independent and articulate peoples feel that they can best satisfy their wants by becoming and remaining part of the community of free nations."

New Nations of the Globe Need Our Aid

Dulles related these remarks to President Eisenhower's proposal that Congress authorize the administration to make long range commitments — possibly 5 to 10 years, subject to annual vote for appropriations. While such governmental financing is subject to economic and political reversals, commitments of both major political parties in the U.S. make such aid a fair bet.

At any rate, the "newly independent and newly articulate peoples" are new sections in the global garment which no longer can be easily folded over or tucked under. East and West, they will be threaded to the other peoples of the world on terms of mutual satisfaction. If this will is not to be ignored by the fortunate nations, technical assistance and productivity programs on some international basis are here to stay.

Is this sharing a good and safe thing, economically — for the fortunate nations? Measured against the deadly realities of our time anything that affords us a decent liberty and freedom from war ought to be counted a "good thing." But if by good thing is meant also secure abundance in our liberty, the answer still would seem to be yes — even to the sharing of technical knowledge.

What does a business man's business man have to say about such sharing? Writing on "The Technical Assistance Program" in the News Bulletin of the Institute of International Education, Harold G. McClellan, assistant secretary of Commerce for International Affairs, answers several pertinent questions. McClellan is a former president of the National Association of Manufacturers.

Our Best Markets Are Strong Countries

Recalling that technical interchange is not new, but that technical interchange as a matter of deliberate national and international policy is new, as are the methods of diffusing technical knowledge, McClellan maintains that: the interchange of technical know-how increases the stock of such knowledge available to all; that economic progress elsewhere (speaking to the U.S.) does not endanger us — evidence is overwhelming that our best markets are found in the economically stronger and more progressive countries; that international understanding is increased by contacts between "our" people and the people of other countries— especially in working situations. McClellan also noted that the chief know-how carriers have been business men. He called for continual reexamination of methods of exchanging technical information. (Films Are a Method.)

Many Tailors, Many Spools

Thus, too, the film business man, the producer: The film producer in one nation who looks upon the producer in another nation as only a distant competitor who should be prevented from becoming a proximate competitor is taking refuge in the same antiquated, short-sighted attitude that long has kept the world apart.

Tariffs notwithstanding, commerce certainly is international. Sponsors. The enterprising ones, therefore are international. Producers of films as part of commerce, as sponsor tools, hardy can be else than international — as indeed many already are. Certainly the real film enthusiasts, the festival flocks, are of international mind. Certainly the genius and talents which create the film industry are contributed by every nation. The film industry, both as the psyche of all industry and as the work of like-minded men in
FILM IS A THREAD:

Everyclime, has more to exchange than any other industry.

Film making, or, more properly, picture-making, is the work of people who are interested in people, in the world about them, in all its aspects. This motivation, this mood, necessarily is international—it is human interest, an interest which leaps artificial boundaries, which ever seeks new faces, new information. As technological advancements increase in number and complexity, the demands made upon visualization techniques need every imaginative skill and mechanical refinement that world search can discover.

That the film as an informational and promotional medium is moving forward on a world front is verified by an examination of the producer listings from various nations which discloses parallel, and sometimes identical, sponsorship. The unique services found in "far away" studios and the evidence of full schedules on lots across the world verify the presence of a global film industry. Yet, although regional prominence will continue to be a market advantage in terms of convenience, cost and local loyalty, the producer anywhere and everywhere is part of this global industry and part of the global market.

Exclusive provincialism and colonial monopoly are out of place in the film industry as they are in the whole of industry and world politics. The producer of today must not be the sort to depend on his position in the old home town, or his past ability to awe the outlanders, he must develop and creatively promote his own native abilities so that they are a value to be sought and so that these abilities may complete different abilities elsewhere to enrich the film's total capability in the total market.

The United States is a market for films from other lands and other lands are markets for films from the United States. Film sponsors, producers, distributors, and equipment manufacturers around the world can cooperate as well as compete to their mutual benefit and the benefit of those who look to their films for enlightenment.

Close collaboration between film makers of a particular country and visiting film makers can help to insure the accuracy, the authentic localness so essential to documentaries and educational subjects if these are going to truthfully communicate, in familiar human terms, the essence and detail of a nation and its ways.

Working together, conscientious film producers, reeling out their magnificent thread, weaving wisdom around the world, can help to weave the cord of mankind.

Olympus
FILM PRODUCTIONS, INC.
2222 Chicksaw, Cincinnati 19, Ohio

screen cartoonists guild
2760 no. cahuenga blvd.
hollywood 28, california

memo

to: advertising executives
from: screen cartoonists guild
subj: west coast television film commercials

1. with the settlement of the recent labor dispute, all studies except TV Spots, Inc. and Swift-Chaplin in this area will be resuming 100% operations as soon as possible, there will be no delays or stoppages in getting your message to the televiewing public.

2. screen cartoonists guild, on behalf of employees of television commercial industry, wishes to inform you that our talent is on the job here on the west coast, turning out the highest quality and standard of product in the United States which has always been our pleasure.
The significance of underwater movies in the industrial film business is obvious. Since everything one sees below the surface is continuously in motion, cinematography is definitely the best medium to retain and reproduce the sights and actions below the surface. It may seem that almost any motion picture camera can be used for underwater movies, but actually this is not true. The size, weight, and shape are more important factors than one might think. First of all, the size and weight of the camera necessarily determine the size and weight of the housing for it. Theoretically, nearly any 8mm camera can be used, but since most available 8mm movie lenses are of relatively long focal length and the duration of film-run is rather short. 10mm cameras with at least one-hundred-foot reels are preferable.

Two Cameras Are Noted

Two cameras are particularly suitable. One is the Cine Kodak Special, but it is quite heavy and actually has more expensive refinements than are needed in underwater work. For instance, the lens turret, and the variable speed and variable shutter, as well as the direct ground glass viewer are of no use in submarine work. The Bell & Howell Model 200 and the new French Bolex camera have been found to be very practical and economical. Both these cameras are flat and easily housed.

Don't Handicap the Diver

Tall, vertical cameras are not practical because they need rather heavy and bulky cases. Not only is a big, bulky housing often too heavy to be handled safely on the surface, it also frequently becomes a cumbersome hindrance to the diver when he is in the water. The reason for this is the substantial hydrodynamic drag of water — about eight hundred times heavier than that of air. Even a small case with flat surfaces — especially if it is a rectangular one — is a potential impediment to the underwater cameraman. It can become particularly inconvenient at greater diving depths, because the deeper the dive, the greater the diver's air consumption, which may, in fact, exceed the amount of air the breathing apparatus can supply. The swimmer, if hampered by a bulky camera housing, may get in trouble trying to keep up with his teammates in any exploratory dive where easy and fast swimming is of the utmost necessity for safety and efficiency. He may be unable to follow a fish that any good skindiver, without such a camera, could outswim; or he may miss unique opportunities to get shots of fish and other creatures that move quickly and unpredictably. For all these reasons the diver should use streamlined underwater motion picture equipment.

Electric Motor Most Practical

Experience has also shown that the most practical motor for underwater cameras is an electric one that facilitates watertight release controls. In the submarine model of the previously mentioned French Reiboff Beaulieu camera, the regular spring motor is replaced with a 1/30-lb, 24-volt electric motor without any winding or release problem whatsoever. If used in conjunction with a motion picture torpedo, it starts and runs automatically whenever the torpedo light is switched on, since its motor is wired to operate simultaneously with the torpedo lamp. Approximately 5½ by 12 inches, it weighs, complete, just seven pounds. The Beaulieu camera is also available with dry cell batteries and switch operation independent of the torpedo. Its shape also permits the "coupling" of two units in one housing at the proper intertoral distance between lenses for underwater stereoscopic cinematography. The U. S. Navy has found this system practical for taking military stereo movies.

According to record, Williamson was the pioneer in underwater movie-making. However, the excellent documentaries by Hass and Cousteau really opened up the secrets of the underwater world to the public. Commander LePrieur, the great engineer of Aquanaut skidiving, first used a Cine Kodak Special 16mm camera in a housing of his own design and construction. The camera was controlled through pieces of rubber hose. In 1931 Commander LePrieur, using daylight, made the first 16mm Kodachrome underwater motion picture with this camera.

Some "Firsts" in This Field

In 1937 Dr. Hans Hass used a Zeiss Ikon Movikon 16mm camera also in a watertight housing of his own design, during a skidiving expedition in the Caribbean. Although his equipment was incredibly primitive, his film had many beautiful "firsts" in this field, especially his fascinating shots of tropical fish and vicious-looking sharks. Hass at that time did not know of the French Aquanaut and dove either with a mask and fins or with an American warm-water helmet attached to a hand-pump on the surface. Since he could work only in shallow depths around tropical reefs, he had no serious pressure or lighting problem.

In 1945 Captain Jacques-Yves Cousteau, also using daylight, made some beautiful black-and-white films, some scenes of which were taken at depths of more than two hundred feet. Then in 1948 he used a powerful but very cumbersome incandescent lamp arrangement, quite similar to the one used by Williamson. Using Agfacolor, he was able to capture some of the astounding red and orange colors found on the ocean floor at great depths. This lamp, however, hampered the diver in the same way that an air hose, etc., hampers a conventional diver.

Movie Camera Most Useful

All this important work established the movie camera as perhaps the most important piece of equipment in any underwater scientific, industrial, or military undertaking. It also established the necessity for apparatus with self-contained, independent light sources and high mobility in water. Except in a tank, movie cameras can rarely be mounted and effectively used on a tripod under water. The development of the motion picture torpedo, described in a previous paragraph, is a direct result of all these early attempts by pioneers to conquer a new element with the movie camera. The realization that many "on-the-surface" principles had to be completely abandoned and replaced with those based on strict hydrodynamic norms made it possible to extend the use of the camera and torpedo to operations for beyond normal skidiving limits, remote control and steering devices, for example, are opening new and important opportunities in television work.

Underwater Television at Bikini

Underwater television, incidentally, first proved its military usefulness in the atom tests at Bikini Island, when salvage and instrumentation officers, marine biologists and oceanographers obtained important data that would otherwise have been utterly impossible to secure and record.

The effective operating radius of remote-control underwater movie or television equipment is considerable. Time-lapse photography is being used to record readings from instruments placed at great depths below sea level to indicate the direct

Industrial, Scientific Use Application of Sub-Surface Cinematography Has Unexplored Potentials for Sponsored Films and for Television

by Paul Cherney, Cinématograph International Corporation

Underwater motion picture "torpedo" is a most effective piece of equipment for sub-surface filming. The apparatus pictured below utilizes the Reiboff Beaulieu camera electrically synchronized with light beam.
Facing hazards of deep water, the diver searches out valuable data for later study made possible by underwater motion picture films.

Tilting the camera introduces light into a scene underwater. The unit, which is portable and light enough to be operated from a three-foot boat, was designed by the National Research Council of Canada. It has been used by Council scientists and members of the Canadian Wildlife Service to observe the spawning habits of lake trout. The apparatus has also been made available to sport fishermen in efforts to improve their techniques.

Underwater TV in Canada

Recently an underwater television unit developed by the National Research Council of Canada proved to be of novel and considerable benefit to the fishing industry in that country. The unit, which is portable and light enough to be operated from a thirty-foot boat, has been used by Council scientists and members of the Canadian Wildlife Service to observe the spawning habits of lake trout. Studies have been made of the effect of extremely high and low water levels on the trout population.

Working with Canadian Navy personnel, the scientists proved that the equipment is very useful in the field of marine biology. There were indications that a fish census could be made in a given area before opening it to commercial fishing. It was also found that certain commercial fish, such as salmon, which live on muddy bottoms and cannot be detected by echo-sounding devices, are easily seen by the underwater TV camera.

G.P.L. Develops a New System

The unit consists of the TV camera housed in a three-foot-long cylinder weighing three hundred pounds on the surface. It is equipped with four sealed-beam headlights, propellers, and a tilting device, making it a simple matter for the operator to maneuver it into a control panel in a parent boat. One man can easily raise the cylinder to the surface from its maximum depth.

In line with the increasing need for underwater equipment, General Precision Laboratories have also recently introduced an experimental underwater TV system under the name of Bludworth Marine Underwater Television System. The manufacturer claims that the unit is suitable for the identification of underwater objects by divers and in salvage operations. Other uses are said to be hull damage determination, marine and harbor channel inspection, etc. It provides a continuous picture on a surface vessel or on land of any search being made in depths of water up to 100 feet. It is also possible to take photographs for permanent records, if desired. The design of the camera follows in many respects the lines found useful in underwater operations by Rebiere and Causten. The weight of the unit is approximately 1-1/2 pounds submerged.

Camera's Eye is Indispensable

Whether it is for television use or not, whether it is obtained by remote control or manual operation, the coherent story of an event or exploit under the water can only be obtained by the motion picture camera. Not even the diver himself can remotely approximate the capacity of the lens to observe and retain the variety and detail of the underwater scene.

The usual errors of the movie are invariably the same in the water as on land: vertical motion, excessive panning, jerking the camera during takes, etc. Scenes taken under water should not be too short— at least of eight seconds' duration. Sometimes fast-swimming fish are difficult to “catch” in a sequence of desired length. Probably “pushing” the camera ahead in even motion will create the illusion of being right in the picture when it is projected on the screen, especially with a wide-angle lens combination.

Here's special torpedo mount which the author cites as basic equipment for underwater motion picture films.

Below: a closeup of the French Beieu-Excell underwater motion picture camera mechanism discussed in article.

Talent Is Her Business

Chicago's Unique Talent, Inc. Agency Fills Real Need in Production

Talent is one of the vital commodities of the business and television film industry. Helping insure the growth of midwestern production through an adequate supply of the professionals whose voices and personalities are featured in motion pictures, slide films, and personal appearances in skits, playlets and other convention media is a unique service, Talent, Inc.

Even more unique is the role played by its founder and director, Mary G. Dooling, who has headed the organization since its inception in 1948. To her desk in Chicago's Pure Oil Building come a myriad of the daily problems faced by producers, sales and advertising executives and program directors of midwestern radio and TV organizations.

Costing the Auto Show

Typical of Talent's service was the recent assignment at Chicago's annual Auto Show. 75 people were furnished as models, narrators and for the many other roles which are now a familiar part of well-staged exhibitions such as this. Representing many hundreds of actors, actresses and models, her busy schedule calls for the most discriminating selection of the right people for the right parts.

Security, naturally enough, is an integral part of such work. And that includes national security as well, since many of the film companies are engaged in national defense films for the armed forces and defense plants.

Ably assisted by her brother, Martin T. Dooling, Jr., and a competent staff, Mary skillfully and with little regard to hours and holidays, is constantly on the lookout for new faces and talents to broaden the scope of her clients' work. In eight years as director of Talent, Inc., she has discovered many talented newcomers who are now well-known TV, film and stage personalities.

Little Time for Leisure

A busy schedule that leaves little time for leisure has nonetheless included such posts as former president of the Webster College Alumni, membership on the executive board of the Gallery of Living Catholic Authors and in Zonta International. An avid Lincoln fan, Mary prefers biographical reading. Grace, charm, sensitivity and ingenuity—these are attributes which have placed her in the upper bracket of top women executives.

A graduate of Webster College, Mary Dooling prepared for a teaching career, later becoming a lecturer in association with summer schools of Catholic Action. She still retains that missionary spirit as one of the builders of Chicago and the midwest as both a talent and production center of major proportion on the U.S. scene.
### EASTERN STATES

- **CONNECTICUT**
  - Rockwell Film & Projection Service, 182 High St., Hartford 5.
- **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.
  - Comprehensive Service Corp., 243 W. 53rd St., New York 19.
- **ALABAMA**
  - The Jam Handy Organization, 1775 Broadway, New York 19.
- **ILLINOIS**
  - Ken Killian Co. Sd. & Vis. Pds., 17 New York Ave., Westbury, N.Y.
  - Training Films, Inc., 150 West 54th St., New York 19.
- **TENNESSEE**
  - Tennessee Visual Education Service, 416 A. Broad St., Nashville.
  - **VIRGINIA**
  - Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone Ma 5-1371.

### MIDWESTERN STATES

- **ILLINOIS**
  - American Film Registry, 24 E. Eighth Street, Chicago.
  - Atlas Film Corporation, 1111 South Boulevard, Oak Park.
- **IOWA**
  - Pratt Sound Films, Inc., 720 3rd Ave. S.E. Cedar Rapids, Iowa.
  - **KANSAS-MISSOURI**
  - Erker Bros. Optical Co., 908 Olive St., St. Louis 1.
  - Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.
  - **MICHIGAN**
  - The Jam Handy Organization, 2281 E. Grand Blvd., Detroit 11.
  - Capital Film Service, 224 Abbott Road, East Lansing, Michigan.
  - **OHIO**

### WESTERN STATES

- **CALIFORNIA**
  - Los Angeles Area
  - Donald J. Clausonthue Co., 1829 N. Craig Ave., Alhambra.
  - The Jam Handy Organization, 1402 Ridgewood Place, Hollywood 28.
  - Ralke Company, 829 S. Flower St., Los Angeles 17.
- **COLORADO**
- **OKLAHOMA**
  - Cory Motion Picture Equipment, 522 N. Broadway, Oklahoma City 2.
- **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**
  - Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

### SOUKHER STATES

- **ALABAMA**
- **FLORIDA**
  - Norman Laboratories & Studio, Arlington Suburb, Jacksonville.
- **GEORGIA**
  - Colonial Films, 71 Walton St., N.W., Alpine 5378, Atlanta.
  - Stevens Pictures, Inc., 101 Walton St., N.W., Atlanta 3.
  - **LOUISIANA**
  - Stanley Projection Company, 211½ Murray St., Alexandria.
  - Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.
  - Phones: CA 9415, RA 9413.
  - **MISSISSIPPI**
  - Herschel Smith Company, 119 Roach St., Jackson 110.
  - **TENNESSEE**
  - Tennessee Visual Education Service, 416 A. Broad St., Nashville.

### USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

**Radiant Screen Reports 24% Increase in Screen Shipments**
- Noting "sharply increased interest" in the use of 16mm and 35mm motion pictures and 33mm slides in 1955, Adolph Wertheimer, executive vice-president of Radiant Manufacturing Corp., Chicago, reports a 24% increase in shipments of Radiant screens made during the last quarter of last year over the same period in 1954.

"The demand for our products continues at the highest level," Wertheimer said, "and as a result, Radiant will enter the first quarter of 1956 with a heavier backlog of orders than has been compiled in any previous year."

Reports from projector manufacturers, both in the United States and abroad indicate similar conditions of unprecedented consumer demand, Radiant has supplied approximately 3,000,000 projection screens to the world market.

**Animation Equipment Hikes Price on Oxberry Stands**
- Prices on Oxberry animation stands and optical printers will be advanced on April 1, according to an announcement by The Animation Equipment Corporation, New Rochelle, N.Y. The price increase results from increased material and labor costs, the company states. A number of new accessories and several unique design features now incorporated in the basic Oxberry units are described in new brochures soon to be made available by the company.

The firm recently increased its floor space by 30% and has transferred a portion of its assembly operations to a second building in New Rochelle. With an expanding demand for Oxberry equipment from domestic and foreign markets, it became necessary to extend manufacturing facilities in order to maintain prompt delivery schedules.

For the new brochures and specifications contact the company at 35 Hudson Street, New Rochelle, N.Y.

**Only Franchised Dealers Are to Sell Viewlex Projectors**
- Viewlex audio-visual projectors and accessories now will be sold only by accredited franchised dealers whose principal efforts are in the school, industrial or religious fields. Viewlex, Inc., of Long Island City, N.Y., has announced. This new policy is meant to protect dealers from unfair competition and to assure them of a fair profit.

By selective awarding of franchises, only franchised dealers will be able to obtain Viewlex projectors and accessories.
# BUSINESS SCREEN BOOKSHELF SERVICE

Your Convenient Mail Order Source for Useful Audio-Visual Books and Guides

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Bakelite Shows the Technical Side of “Molding Phenolics” in New Picture

Sponsor: The Bakelite Company,
Title: Molding Phenolics, 20 min. b&w, produced by the sponsor.

*Molding Phenolics* is a technical film designed specifically for use in industrial plants and technical schools. It brings together for the first time the entire range of artisans, craftsmen and technicians who contribute to the production of phenolic molded articles. While the film presents a simple step-by-step discussion, designed primarily to familiarize new employees with phenolic molding processes, its scope is so wide that even those workers who have had long experience in the field may find it enlightening.

Phenolic molding materials, one of the most durable plastics, are used to make handles for electrical appliances, handles for pots and pans, radio and television cabinets, camera cases, furniture drawers, closures, photographic developing tank parts, washing machine agitators, business machine housings, desk sets, telephone handsets, and a wide variety of behind-the-scenes nonconductors for electrical parts.

Prints may be borrowed from the Bakelite Company’s Technical Film Library, 292 Madison Avenue, New York.

---

St. Louis’ Mercantile Trust Company Tells Its 100th Anniversary Story

*It was a familiar thing for the 1400 bank employees of the Mercantile Trust Company, St. Louis, as they filed past the cashier’s window of a large commercial theatre, going to the regions beyond the cash-cage was an everyday experience for them.*

The familiarity continued: the 28-minute color picture they watched was *The Center of the Town—a story of small town banking—sponsored by the Mercantile Trust Company as a 100th anniversary salute to banks and the people they serve.*

The film’s public and internal bank relations interest was first “paved out” in a premiere at the National Convention of the American Bankers Association in Chicago, then to the employees and the public. How close cooperation between the smaller bank and its metropolitan correspondent helps solve large financial questions and serves local business and personal problems is dramatized in the film.

Produced by Premier Film and Recording Corporation, St. Louis, the film is being booked to bank groups, clubs and schools through the sponsor at 721 Locust Street, St. Louis, Missouri.

---

Largest “photokina” at Cologne

*Planned to be the biggest thus far, “photokina” 1956—the International Photo and Cinematography Exhibition at Cologne, Germany, will be held September 29—October 7.*

Extensive preparations have been in full swing for several months, it has been announced. The trade fair part of “photokina” 1956 is expected to be “at least one-third bigger” than the 1954 trade fair.

Shows featuring the applications of photography, supplied by many nations, will form the cultural exhibition section at Cologne.
...and although it describes us, it doesn't distinguish us. What sets us apart from other film laboratories is the fact that we scrupulously expand our capacity at a pace that never lags behind the ever increasing demand for our services. Thus, the great volume of footage that daily flows through our tanks does not diminish our ability to render prompt and efficient service, but enhances it. Complete 16mm and 35mm services including 16mm color printing.
It takes a lot of skilled people to create and produce a successful business motion picture or visual presentation. More than that, it takes modern equipment, laboratory facilities and well integrated technicians with "know-how."

Teamwork geared for efficiency... men who know the tools of their professions... with nothing borrowed or sub-let to chance... means integration and economy.

Complete control of production from script to screen, with "nothing farmed out," means that the buyer gets swift, dependable service.

The JAM HANDY Organization

SELF-CONTAINED UNDER ONE MANAGEMENT
Everyone Profits when you use Pathécolor

THE CAMERAMAN PROFITS
Accurate processing of new and faster films permits simple, less costly lighting and guarantees lifelike color of uniformly high quality in every scene.

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THE PRODUCER PROFITS
Lower costs... Earlier release dates... Satisfied Viewers... Mean Profits from Pathécolor.

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GREAT MOTION PICTURES ARE PROCESSED BY Pathé

Pathé Laboratories, Inc. is a subsidiary of CHESAPEAKE INDUSTRIES, INC.
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;
3. Unusual effects that arrest eye and ear;
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
Our new Detroit office is under the direction of Ross M. Sutherland, executive vice-president in charge of sales and client service. It is located in The Stephenson Building, 6560 Cass Avenue at West Grand Boulevard. The telephone number is TRinity 2-2280. Mr. Sutherland’s business and motion picture operating experience provides business and industry executives with a qualified counseling service in the film communications field, particularly in determining how much a business film should cost to assure maximum results for the money spent in production and distribution.

John Sutherland Productions, Incorporated

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201 North Occidental Boulevard
Los Angeles 26, California

NEW YORK
33 East 48th Street
New York 17, New York

DETROIT
6560 Cass Avenue
Detroit 2, Michigan

FILM OF
THE MONTH

“The Conservation Story,” a new 26-minute color film, produced for the Richfield Oil Corporation by John Sutherland Productions, was written by Donald Culross Peattie and Louise Redfield Peattie, narrated by Thomas Mitchell, and with original music composed and conducted by Les Baxter. “The Conservation Story” is distinctly superior in all departments. The photography is unusually effective and the story moves forward smoothly and entertainingly.

The film shows the vastness and grandeur of this country in the early days, and how the pioneer, in his eagerness to settle up the country and push westward, exploited the land’s natural riches with reckless abandon. The heart was cut out of virgin forests, range-lands were overstocked and overgrazed; ground-cover was destroyed, top-soil washed away, and fertile fields became dust-bowls.

Fortunately for all of us, thoughtful men became alarmed at what we were doing to our heritage and, before it was too late, they set about to correct these earlier mistakes. Forests were re-seeded, timber was cut with great care, the land was contour-ploughed, ground-cover was replanted.

And to that irreplaceable resource—oil—the same intelligent conservation philosophy was applied. Clearly, concisely and dramatically this film shows what industry leaders are doing to save enormous amounts of underground oil from going to waste.

“The Conservation Story” is a prime example of the film which interests and entertains its audience and thus informs and persuades them. It is a film with the Sutherland touch.
How Pan Am uses famous Filmosound to reach 17,000 employees in 79 countries

To develop smooth-running teamwork among 17,000 employees throughout the world, Pan American World Airways uses sound movies. Pan American has in operation over 100 Bell & Howell projectors. "Even in constant use, rugged Filmosounds give us top performance with minimum maintenance," says Frank Howe, System Superintendent of Sales and Service Training.

Bell & Howell's Filmosound 302 magnetic recording projector is today's most useful audio-visual tool for teaching and communication in business, school and church. New features include sound-insulated doors, 8-inch speaker, positive tilt control, gentler film handling. It's so easy to add sound to your own movies. Just record directly on film as picture is shown. Projects any 16mm film, sound or silent.

Ask your Bell & Howell dealer to demonstrate the new Filmosound 302 or write for free brochure. Bell & Howell, Dept. T-2, 7108 McCormick Road, Chicago 45, Illinois.

Pan American's own sound movies train new employees in every phase of airline operation. The Pan American News-reel, quarterly company "magazine" on film, dramatically reports personalized news throughout the far-flung system.
with only 1 projector...the TSI-Duolite

Yes, we mean anywhere...even in lighted rooms. With the Duolite you can show 16 mm movies in many places that were never before practical. The Duolite has a large built-in TV size screen that gives you beautiful picture reproduction without the fuss and bother of setting up a screen or darkening the room. Yet, when you want to use a standard external screen, the same projector can be used. Just a flip of the lever and you're ready to go.

The built-in screen allows movies to be shown anywhere you can set the projector down and plug it in. Think of that! Think what that could mean in terms of your doubling or even tripling the use of your films. Salesmen love the Duolite. It's so easy to set up and operate. They don't have to lug around a separate screen and other equipment. Sales films can be shown right on the prospects desk without any disturbance at all. Any room big enough for a desk is big enough for a Duolite show.

Write today for free literature and complete specifications on the Duolite. If you wish, a demonstration can be arranged at no obligation.

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Business Screen Camera: Personalities in the News
Case Histories: Current Film Programs of Spencer Chemical, American Zinc Institute, Ford Motor Company
General Electric Presents "This Is Automation"
Calvin Workshop Honors 16mm Pioneers
Community Citizenship: Women's Clubs in Action
The Minneapolis-Moline Film Story
DuPont Shows "The Case for the Hidden Heart"
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*Reg. U.S. Patent Office
A.N.A. Films Committee:

Willis Pratt of A.T.&T. is Named Chairman for '56

* Willis H. Pratt, Jr., Film Manager, American Telephone and Telegraph Company, has been named Chairman of the A.N.A. Films Committee, the Association of National Advertisers announced today.

Mr. Pratt succeeds John Flory, Advisor on Non-Theatrical Films, Eastman Kodak Company, who will continue to serve on the committee. During Mr. Flory's tenure, the Film Committee prepared a number of timely and valuable publications concerning business films. Among them are: "The Dollars and Sense of Business Films," an authoritative book on the costs of producing and distributing films for advertising and public relations purposes; and "Criteria for Business-Sponsored Educational Films," a 16-page booklet presenting 22 basic points to be considered in the pre-production planning of films intended for classroom and related audiences, and a guide to educators in their selection of films for various educational purposes.

The A.N.A. Films Committee under Mr. Pratt's direction will soon release a check list for producer and sponsor responsibilities in the production of motion pictures, a revised version of an earlier publication.

Also on the agenda for early publication is "International Passport to American Business Films," a book outlining the legal, production, and distribution aspects of making business films.


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Raphael G. Wolff
STUDIOS, INC.

HOLLYWOOD • NEW YORK • CHICAGO • DETROIT

NUMBER 2 • VOLUME 17 • 1956
THE FUTURE FOR FILMS IN COLOR TELEVISION

Problems in Color Telecasting of Motion Pictures
Aired by Experts at Manhattan TV Color Forum

"Film will play an even more important part in color television than it has in black and white," so said Dr. Thomas T. Goldsmith, Jr., of Allen B. DuMont Laboratories, Inc., at the Color Forum meeting of the National Television Film Council in New York, March 29th. Extensive use of film, he said, would be important particularly in the upcoming three or four formative years of color TV because of the technical difficulties of transmitting the brightness range of live color television, which goes up to a ratio of 3000 to 1 in many instances and can not be easily recorded by existing television cameras.

Dr. Goldsmith explained that while reasonably "flat" lighting ratios are the ideal conditions for present color telecasting, some outdoor remotes have such a tremendous dynamic range that they cannot be successfully handled by the color television system, which is limited to a brightness ratio of approximately 30 to 1. Yet, filmed scenes of similar subjects rarely tax the capabilities of the television system to produce pleasing, accurate reproduction.

Advises Focus on Science

While film will be ever more important in color telecasting, John Whittaker of the Columbia Broadcasting System warned producers that they must gear themselves to "get out of the art stage and into the science stage" in considering the problems of color film for telecasting.

He said that the many steps between the scene being photographed and the reproduction of the image on the viewer's screen necessitated a complete re-evaluation of the controls which a producer can use to insure faithful reproduction.

Color Control Most Difficult

T. J. Gaski, of Consolidated Film Industries, Inc. and Ralph Koch, of K & W Film Service, pointed out that completely accurate control of television color film quality is practically an impossibility at present. Variable factors from the production set to the viewer's screen include up to a dozen generations of film, when opticals are required, all of which can be controlled only with some tolerance, and after the photographic stage there is the possibility that electronic tinkering by the broadcaster and by the viewer will further distort hues and brightness delivered by the producer's film to the station.

Despite these variable factors which can change green in the producer's studio to yellow on the viewer's screen, Robert Jenness, of Sarra, Inc., called for a joint effort by all producers to publish a set of charts which would enable art directors, set designers and the sponsor's label designers to know in advance what changes varying degrees of exposure would have on established colors.

Quality Must Be in Original

Mr. Gaski emphasized that what ever variations might occur in laboratory or in electronic manipulation, the most important factor is quality still lies in getting the perfect latent image on the original color film.

Mr. Koch said that while great advances are being made in the production of effects on color film it was still true that effects on color film are 10 times more complicated and longer to accomplish and expensive than on b/w film.

Advises Restraint on Gimmicks

Urging art directors to use restraint in planning television commercials, Bob Jenness said the use of contrived optical gimmicks in live entertainment film industry was discarded years ago, but he still fears that some sponsors not only want to show a good looking bottle of beer poured into a handsome glass, but that the bottle was supposed to fly from around the room and sign the sponsor's name. In color television, he warned, this trend for off-beat rubbish can only result in enormous expense and poor quality to boot.

E. M. Stille, of Eastman Kodak Company and Harold Jones of Ansco, agreed with some of the premises their companies have made, including the best possible material for color film television. Jones said Ansco would soon be out with Professional Anschrome of low gradation and fine grain that would be particularly suited to color television. Very important to consider is Anschrome, he stated, is the under special developing conditions, the film may actually be exposed to good quality at ASA film speed of 125, which is higher than most b/w negative materials.

Describes Experiments at Kodak

Mr. Stille told about Eastman Kodak's experimental work in b/w (Continued on page 9, Business Screen Magazine)
Continually wider use of electrical machines in business means, as the chart shows, increased power consumption which is steadily mounting.

Our business man, planning a new building, takes an electrical engineer’s advice and installs a modern high voltage power distribution system.

With an outsize breadboard model, the flow of electricity is clearly traced through busways and risers to motors, lights and utility outlets.

When his office is modernized, the man himself is transformed, discarding his formal garb and replacing a vintage car with a shining new model.

As part of its “more power for Americans” program of education, General Electric employed Wilding to write and produce a motion picture, “The Tenant at 1010 Main,” that promotes the use of electricity with no mention either of GE or any of its products. The theme of the story is that of progress through obsolescence. It is directed to architects, builders and maintenance engineers of office buildings. The picture demonstrates the use of higher voltage power systems in commercial buildings as a first cost economy and a flexible solution of problems of future growth. The chief protagonist is a backward looking business man who is brought to see the wisdom of new methods. So the sponsor's message is interpreted in terms of an individual whose experiences are shared by audiences.
COLOR TELEVISION FILM:
(continued from page eight)

Particular films, which enable three color separations to be carried on one h/w “color blind” embossed film. In this system the “signal” for each color are geometrically separated on the film and can be combined later to produce an excellent color picture.

Other new Kodak products in the works are types of master positive and color duplicating negative which will offer lower cost and better quality, 16mm Type 5299, in the immediate offing, will insure greatly enhanced quality dupes and very high grade sound tracks.

Kodak will also soon have a film for 16mm color negative from reversal positive, which may offer advantages in economical production of release prints. Work is going on in 16mm color negative for original production but output is not imminent in the near future.

Forecast 300,000 Set Sales
Dr. Alfred N. Goldsmith, Chairman of the National Television Film Council, and moderator of the forum, told of the slow but quickening advances of the color television industry. He forecast that 3/01,000 color TV sets will be sold this year, insuring an audience of one million per evening. 1957 output will triple this figure, and by 1960 sales of color and h/w will be even. By 1965, he said, h/w sets will be almost entirely outnumbered.

Dr. Goldsmith pointed out that one leading network plans to increase from 40 to 60 hours of color television each week, and he cited one station, WNBQ, Chicago, which will shortly be a 100% color station.

Aside from any other consideration of live or film, television sponsors—in color or b/w—will always want to avoid going on the air with such not too untypical fluffs on live television as a plug for “the perfect dinner companion—Bappert’s Beer.”

Annual Flaherty Award for Best Documentary Film Due on May 2
★ The City College of New York has opened competition for the Seventh Annual Robert Flaherty Film Award.

Given for “creative achievement” in the documentary film, the award will be presented on May 2. Last year’s winner was Three, Two, One—Zero, the film story of the development of atomic energy. Other award winners have been The Conquest of Everest, The Quiet One, Guernica, and The Titan.

The panel of judges which will select the outstanding documentary

WANTED

Sales executive experienced in selling sponsored films to advertising agencies, business and industry. Must be willing to travel extensively. Please state age, education, compensation expected and experience in selling motion picture films. All replies strictly confidential.

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Our organization operates like a ball team. There are definite positions that require the special skill and aptitude of individual players. But not only must each player be outstanding in his own job, he must also have the experience and temperament that make it possible for him to co-ordinate with the other members of his team.

Sound Masters has just that sort of well organized team, fifty-two weeks a year.

Whether it be a TV spot or a multiple reel saga of an industry; whether the shooting locations are in one place or spread out over the map, the Sound Masters team of "star players" is at your service.

With special skills and highly developed production procedures, we will deliver to you, at the agreed time, a film that will accomplish the special purpose for which it was intended.

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SOUND MASTERS, INC.

165 WEST 46TH STREET, NEW YORK 36, N.Y.
Offers everything you need to improve your film program—

16mm SOUND PROJECTORS for the finest in sound and picture quality plus absolute film protection—16mm WIDE SCREEN SYSTEM for showing more product, captivating your audience—1600 ARC PROJECTOR for ultra large audiences of theatre size with professional results, yet portability—MIXER MAGNESOUND for adding magnetic sound economically to your films—MOBILE PROJECTOR STAND for showings and storing equipment—CINESALESREEL for continuous movies at point of purchase without rewinding and rethreading—SILENT 16 for time and motion study, has rheostat speed control, forward-reverse and 2000' reel capacity—MAGNASCOPE V200 for enlarging microscopic specimens hundreds of diameters and projecting them on a movie screen or table top.

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Quality Motion Picture Equipment Since 1910

Two Sponsored Films Cited as Aids to Intergroup Accord

Two informational motion pictures were among the winners of 11 National Brotherhood Awards for work in various media of mass communications, presented as part of Brotherhood Week (February 19-25), an annual event conducted by the National Conference of Christians and Jews.

The honored films were Commencement, produced for the President’s Committee on Government Contracts, and And So They Grow, produced for the Play Schools Association by Campus Film Productions, Inc., New York. The films received reviews and citations along with Look Magazine, NBC and CBS networks and other media winners called “Compelling Demonstration.”

And So They Grow, a real life study of a group of nine-year-old children, was described by the National Conference as: “a compelling demonstration of the practice of brotherhood. While the film does not once make an issue of race, it shows children of many races growing up together and being enriched by the experience. It highlights the necessity for each child to feel a sense of achievement to be accepted and to accept.”

In addition to the race-relations significance, the film also indicates the value of good leadership in a play program and the value of realistic play.

Reviewing Commencement, the National Conference noted: “The production dramatizes a young executive’s evaluation of his firm’s personnel policy and shows the first steps toward a new policy which will put meaning in the democratic principles of fair play. The story effectively demonstrates how an employer can eliminate discrimination which may exist within his own organization against any employee or prospective employee because of race, color, religion or national origin.”

“Promoting Cause of Good Will”

The National Conference cited these winners for promoting the cause of good will and understanding, fostering amity, justice and cooperation among Protestant, Catholics and Jews, for helping to eliminate intergroup prejudice which disrupt and distort religious, business, social and political relations, for aiding the work of the National Conference.

And So They Grow is distributed by Campus Film Distributors, Inc., 14 East 53rd Street, New York, New York.
CFI WINS FIRST PLACE TWO YEARS IN A ROW FOR ALL THREE!

first place for quality...

first place for speed...

first place for economy

CFI is grateful to the producers, TV stations, film distributors and advertising agencies throughout the nation who voted CFI first place in every laboratory category. First place for quality...first place for speed...first place for economy. Thanks to the entire TV industry for honoring CFI with a clean sweep of "The Billboard TV Film Service Awards," for the second consecutive year!
**A-V Dealer Personnel Can Study Sales, Service Technique**

Better audio-visual methods for serving industry, churches and schools will be pursued in four courses of study offered to audio-visual dealers and salesmen at the 1956 Institute for Audio-Visual Selling to be held July 15-19 on the campus of Indiana University, Bloomington, Indiana.

The Institute will be conducted under the joint sponsorship of the University and the National Audio-Visual Association. Plans for the Institute's 8th annual workshop for a-visibility were concluded at a meeting of the board of governors in Chicago, March 10-11.

As in past years, courses are to be given in "Salesmanship," "Applied Selling," and "Sales and Business Management." In addition, for the first time, the Institute will offer a course in "Preparation and Use of A-V Materials." In this limited enrollment course, students will be shown how to make their own a-v kits and how to utilize materials with various types of projectors, tape recorders and other audiovisual equipment.

Industry chairmen for these four courses are: Salesmanship—Gil Heck, Da-Lite Screen Company; Chicago; Applied Selling—Howard Kallino, Eastman Kodak Company; Sales and Business Management—Joe Meidt, Cinous Visual Education Service; Preparation and Use of A-V Materials—Russell Yankie, Charles Beseler Co. and Viewlex, Inc.

Members of the Indiana University faculty who are serving as coordinators on the Institute staff for the 1956 meeting include Earl Trebilcus, John Perelli, William Scott, Ed Richardson.

All those who are interested in attending the Institute should write to the National Audio-Visual Association, 2540 Eastwood Ave., Evanston, Illinois.

**Railroad Association Picture Shows Railroad's Economic Role**

*The Right to Compete,* a new motion picture dealing with the report of the Presidential Advisory Committee on Transport Policy and Organization currently is being distributed by the Association of American Railroads.

In 14 minutes of Technicolor and sound, the film explains through real-life and animated cartoon sequences, the public significance of basic recommendations of the Cabinet Committee report.

The growth of free competitive enterprise in America from colonial days to the present is shown as being seen through the eyes of typical American family. Special emphasis is placed on the part played in transportation in the growth of free enterprise. The Association of American Railroads evidently is using the film in an effort to assure that this part continues to be played by the railroads.

The film is available to television stations and to civic and other organizations through the A.R.R. as the nation's principal railroads. The association's address is Transportation Bldg., Washington 6, D.C.

**Cellomatic Scenes Enliven Harvester Power Presentation**

An animated color slide production which became a motion picture highlighted the International Power Presentation recently given to management, salesmen and distributors by International Harvester Company's M. F. Peckels, manager consumer relations, and W. O. Maxwell, assistant manager.

Narrated by Paul Dowty, observed as consultant producer of the animated program, the color slides were produced by Cellomatic Corporation of Illinois. To deliver the visualized message to International Harvester's sales contingents in several areas, the complete presentation was reproduced as a sound color motion picture.
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.

you'll see ▒ and hear [Sound Signal]

In everything, there is one best... in film processing, it's Precision
Medical Pictures by Audio...

"BREAST SELF-EXAMINATION" 15 mins. This film has literally been said "to save a life a day." More than 1,700 prints are currently in circulation in audiences of women throughout the country.

"YOU'RE THE DOCTOR" 20 mins. The story of our hospitals and their importance as a community investment.

"THERAPY WITH CORTONE" 25 mins. For physicians, illustrating the theory and use of cortone in treating several diseases.

"CYTOLOGIC DIAGNOSIS OF GASTRIC CANCER" 21 mins. Illustrates the theory and techniques of a new diagnostic method for the earlier detection of stomach cancer.

"SUTURES SINCE LISTER" 30 mins. Contrasting American surgery yesterday and today, coupled with future manufacture.

"STUDIES IN HUMAN FERTILITY" 40 mins. A technical medical film for showing to physicians on the subject of conception and contraception.

"THE MEDICAL MOTION PICTURE" 30 mins. The story of progress in medical films since 1916, and some useful hints on how to make one.

... AND MANY OTHERS for such sponsors as American Medical Association, American Cancer Society, Merck & Co., Park, Davis & Co., Sharp & Dohme, E. R. Squibb, and MANY OTHERS.

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TELEPHONE PLAZA 7-0760

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IN EARLY JANUARY of this year the Eastman Kodak Company announced manufacture of a new reversal color duplicating film known as Eastman reversal color print stock, or 5269, to replace the former stock known as 5265. A schedule was released showing the various times the different laboratories would make this change-over.

This schedule had to be revised by about six weeks, and it is now expected that all labs should be changed over in 30 days (early May). As soon as the change-over is complete, 5265 stock will be gradually discontinued.

There are a number of things the producer should know about these stocks, and at this point we would like to review them. However, before doing so we would like to point out that we do not think they should cause any particular difficulty as long as you understand the problem.

Features of Type 5269 Stock

First, let us consider the new 5269 reversal color print film. It will produce a print which has finer grain, but more important it has higher definition than the film previously used. It is less contrasty, and this means the picture reproduced on this film will be closer to the original than ever before.

It also means that second generation prints can be made from these prints, and for the first time in the history of second generation prints we think the results are satisfactory and very acceptable for a great many uses.

Second, the prints made on the new 5269 will have a black-and-white silver track instead of the "silver sulphide" track which has been used in the past and this means the sound will be better.

The sound track used for printing will now have to be a negative track instead of a positive track. Some people have become worried about the problems which will arise due to the fact that a negative track must be used, and a number have been worried about supplying replacement sections on older films.

Type A Stock Availability

It is true that 5265 with the reversal sound track made from a positive will be gone. On the other hand, Type A film is still available and probably will be for many years since it is 16mm amateur film. Prints made on this stock with the same old-style positive sound tracks are practically indistinguishable from prints made on the old 5265.

We know this to be a fact because, less than a year ago, we had occasion to make a number of comparison prints using this method. When properly balanced it was practically impossible to tell one print from the other.

Match Not Perfect, But Useable

Now, so that we do not mislead any one, it is only fair to say the color and the track may not be a perfect match with the print you have in the field. Sections made at different times than the original printing, even when made on the old 5265, are never exact matches, but they are used with no difficulty.

Therefore, we are quite sure that prints made on Type A film and used for replacement sections will be very acceptable. On the other hand, it may be that replacement sections can be made on the new 5269.

It is true there will be a difference in the sound track because there will be a little more volume and they may be sharper; but we would like to point out that this same thing happened in the past when processes were changed on the Kodachrome process, such as when we went from 12A to 13 to 14, etc. In these cases, replacement sections were made and sent out without difficulty. Therefore, some may get by with making replacement sections for old prints on the 5269.

5269 Requires Negative Track

5269 requires a negative track instead of a positive track and in most cases we do not believe this is a problem. If your original printing track is a variable area direct print (concluded on page 67)

A Word of Explanation

This review was presented at The Calvin Workshop, March 21, along with visual demonstrations. It is abstracted here because it is felt that it will help clear up a situation which has become somewhat more involved than necessary. The solution suggested here works for The Calvin Company. Solutions by others may work equally well, or better.
Two Freedoms Foundation TV Winners Were Sponsored Films

Postscripting coverage of the 1955 Freedoms Foundation awards to motion pictures (presented at Valley Forge, Penn., February 22 and announced in the Business Screen Production Review issue) is information on two film presentations which won awards in the television classification and hence were not included in the report on the 20 winners in the film media classification.

The two television film presentations, both composed of sponsored motion pictures, which won Honor Medal awards in the Freedom Foundation competition were A Conversation With Herbert Hoover and Success Story, a full series.

A Conversation With Herbert Hoover was sponsored by the Hoover Institute and Library on War, Revolution and Peace of Stanford University, Palo Alto, California. It was produced by NBC Television and telecast as part of the network's Conversations With Elder Wise Men series.

Ordinarily, the NBC filmed series segments run a half-hour. A Conversation With Herbert Hoover ran a full hour. According to an enthusiastic review in the New York Journal-American by Jack O'Brien, the film more than merited this full length treatment. Focused "most directly" on former President Hoover, presented without gimmick, the film was "a fascinating interview."

Summarizing several paragraphs of praise, O'Brien wrote: "It was his life story and the age it was lived in that was being explained yesterday so simply and brilliantly."

"It was a fine hour, an exceptional event for television, a simple, subtle object lesson in Americanism, exposing the complete Herbert Hoover, a man who dedicated 40 of his great years to public service, and never took a penny of public pay for himself. His riches were as plain as his famous face—not just financial, but spiritual, patriotic, practical and decent. Of a fine NBC-TV series, this was the best by far."

Success Story, a filmed series televised in Chicago, was sponsored by Richfield Oil Corporation. The series saluted successes in business, industry and the social sciences.

A Conversation With Herbert Hoover and one program of the Success Story series—dealing with Western Die Casting Company (who is sponsoring its non-theatrical distribution)—are being distributed to 16mm audiences by Modern Talking Picture Service, Inc. Mounted on two 1200-foot reels, the 60-minute Hoover film is aimed at community groups, secondary schools and colleges. Modern is circulating the single Success Story segment out of Denver, Los Angeles, San Francisco and Seattle.
"Long scale, speed, fine grain... features that make Du Pont 'Superior' 2 ideal for TV filming!"

--reports VIDEO PICTURES, INC., one of New York's oldest producers

"When shooting TV commercials, Video Pictures demands the utmost from a film," says Drummond Drury, Director of Photography. "Du Pont 'Superior' 2 gives us fine grain to catch detail, long gradation and wide latitude to capture middle tones and record the image properly.

"For example, shooting automobile commercials is a case where good middle tone register is extremely important. In addition, clean highlights and remarkable shadow detail obtained with 'Superior' 2 record the set just the way we want it. "The emulsion of 'Superior' 2 Motion Picture Film is more rugged than any we have ever tested," adds Mr. Drury. "It's much less susceptible to scratches from shooting and processing operations. And, by controlled development, we can increase film speed without danger of enlarging the grain. 'Superior' 2 has proved to be a film we can depend on to show the client's product as he wants it shown!"

Video Pictures insists that the release prints go on Du Pont Type 824 Fine Grain Low Contrast Positive... this film gives the low contrast necessary for good TV reproduction. They use Du Pont 802 B Sound Recording stock for their sound recording to complement the fine results obtained on "Superior" 2 and Du Pont Type 824 Low Contrast Positive stock.

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.

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DU PONT MOTION PICTURE FILM
FILMS IN MEDICINE:

American Medical Association to Show Overseas Medical Films

Stimulating the international flow of scientific and medical motion pictures, an inaugural program of foreign medical films will be a featured part of the annual meeting of the American Medical Association to be held during the next year, 1957. Methods to facilitate the overseas exchange of medical films will be examined in a special session.

Plans for the foreign film program were announced by Ralph P. Creer, secretary of the Committee on Motion Pictures and Television of the A.M.A.

Johnson & Johnson to Co-Sponsor

Films will be shown by invitation on the program which will be co-sponsored by Johnson and Johnson, New Brunswick, New Jersey. Foreign authors and producers are being asked to send for application forms. Though the film program will be limited by the general convention schedule, every effort will be made to include all films brought to the A.M.A. motion picture committee’s attention. Each film shown will receive a certificate of participation.

Practical procedures for the international exchange of medical films will be sought when representatives of the United States State Department, UNESCO and other organizations meet during the A.M.A. assembly.

Cites Need for Wider Exchange

Commenting on the need for satisfactory exchange procedures, Creer said, “There is no reason that medical films, which are just another medium of communicating scientific information, should not be granted the same opportunity of contributing to medical education in every country as are medical and scientific journals which now can be exchanged quite freely.”

Participants in the film program will have an opportunity to meet socially, Creer pointed out.

Further information and application forms may be obtained by writing to: Ralph P. Creer, Director, Motion Pictures and Medical Television, American Medical Association, 535 N. Dearborn Street, Chicago, Ill.

Closed-Circuit Video Used in Dental School Teaching

Industrial television’s capability as a classroom medium for teaching dental techniques to large student groups was demonstrated recently by the Temple University School of Dentistry and the Radio Corporation of America in a four-hour television clinic attended by more than 50 Philadelphia-area dentists.

Demonstrations of advanced dental procedures, performed on a patient, were viewed in close-up detail by an RCA TV camera mounted over the dental chair and projected by closed-circuit to the attending dentists seated before six RCA Victor 21-inch television receivers in the demonstration room. The television clinic was conducted in the School of Dentistry’s new $50,000 Postgraduate Clinic.

Dr. Gerald B. Timmons, dean, Temple University School of Dentistry, said that closed-circuit television represents a practical economical medium for giving specialized instruction to large student groups.

The clinic was conducted as a feature of a special postgraduate course sponsored by the Philadelphia Dental Study Club. The four-hour clinic concentrated on advanced methods for preparing teeth for bridgework and on hydro-colloid techniques for obtaining oral impressions.

World Slum Clearance Film

Nick Webster, documentary director, is in Surinam, Dutch Guiana, making a film on world slum clearance and housing, to be produced by Norwood Studio for the University of Pennsylvania. Surinam is Webster’s first stop on the assignment. He will be shooting in Jamaica, Puerto Rico, Korea, Formosa, Viet Nam, Indonesia, Cambodia, Iran, Greece and Sweden.
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 calibration of Veedee footage counter. We can convert your present Voice or supply you with unit already converted for use with normal magazines.
- Conversion-less magazines $450.00.
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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.
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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)
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FILMS IN MEDICINE:
American Medical Association to Show Overseas Medical Films

Stimulating the international flow of scientific and medical motion pictures, an inaugural program of foreign medical films will be a featured part of the annual meeting of the American Medical Association, to be held the next year, 1957. Methods to facilitate the overseas exchange of medical films will be examined in a special session.

Plans for the foreign film program were announced by Ralph P. Creer, secretary of the Committee on Motion Pictures and Television of the A.M.A.

Johnson & Johnson to Co-Sponsor

Films will be shown by invitation on the program which will be co-sponsored by Johnson and Johnson, New Brunswick, New Jersey. Foreign authors and producers are being asked to send for application forms. Though the film program will be limited by the general convention schedule, every effort will be made to include all films brought to the A.M.A. motion picture committee's attention. Each film shown will receive a certificate of participation.

Practical procedures for the international exchange of medical films will be sought when representatives of the United States State Department, UNESCO and other organizations meet during the A.M.A. assembly.

Cites Need for Wider Exchange

Commenting on the need for satisfactory exchange procedures, Creer said, "There is no reason that medical films, which are just another medium of communicating scientific information, should not be granted the same opportunity of contributing to medical education in every country as are medical and scientific journals which now can be exchanged quite freely."

Participants in the film program will have an opportunity to meet socially, Creer pointed out.

Further information and application forms may be obtained by writing to: Ralph P. Creer, Director, Motion Pictures and Medical Television, American Medical Association, 535 N. Dearborn Street, Chicago, Ill.

Closed-Circuit Video Used in Dental School Teaching

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CAMERA EQUIPMENT—Where the Pros go for the World's Finest TV and Motion Picture Equipment

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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 Voice or supply you with unit already converted for use with normal magazines. Conversion-less magazines $450.00

Live turret-type Viewfinder with parallax adjustment installed for additional charge.

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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 $305.00
With Kelvin scale $325.00

3-wheel portable
COLLAPSIBLE DOLLY

Used with BALANCED TV Head. Also Professional Junior and most standbops. You can't beat it for light and convenience. $300.00

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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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Unnumbered films cause confusion & loss of time. The MOY edge numbers every foot of 16, 17½, 35mm film and simplifies the task of checking titles and footage. The MOY replaces cue marks, perforations, messy overlays, punches, embossing—does not mutilate valuable film. Work sheets avoiding special leads,老板 and useless require edge-numbering to keep count of names cut or added. Multiple magneto marks in Chicago stereoscopic recording removes edge numbering a MUST. Write for brochure.

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**EIDLIA ACTION VIEWER AND SOUND READER**

A low priced professional optical 16mm Action Viewer—projects 2 BIG, CLEAR, AERIAL IMAGE—3" 4", no flicker. Its roller-smooth action, left to right, is positive insurance against film scratching, or damage to film sprocket holes. Synchronized with Precision Readers on Special Base—easily constructed. Designed to view film easily and clearly—for editors, laboratory workers, animators and TV technicians. Write for brochure.

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Western Branch: 6331 Hollywood Boulevard, Hollywood 28, California—Phone H 7902

**NEWS OF THE FILM PRODUCER ASSOCIATIONS**

American Assn. Film Producers  Elects Nominee as ’56 Prexy

- Lawrence F. Nominee, vice-president and general manager of Atlas Film Corp., Oak Park, Illinois, was elected president of the American Association of Film Producers at its recent annual meeting at the Hotel Sherman in Chicago. Lang S. Thompson, vice-president and general manager of Wilding Picture Productions, Chicago, was elected vice-president. Other officers are: James E. Holmes (Vogue-Wright Studios, Chicago) treasurer; Jack Lieb (Producers Film Studios, Chicago) secretary; Mervin W. LaRue (Mervin W. LaRue, Inc., Chicago), Charles Beebe (Beeland-King Film Productions, Atlanta, Georgia) and Mervin Francisco (Francisco Films, Chicago).

Cies Projects During Tenure

Mr. Francisco, as retiring president, had considerable progress to report for his two years in office. AAFP had drafted, revised and finalized a Code of Fair Practices and evolved a method of policing it. A Reference Contract, covering all general phases of commercial motion picture production and a great many special situations, was also adopted by members.

An achievement was the gathering in Chicago of film producers from all over the country, which took place in Chicago following the AAFP annual meeting.

One result of this meeting was the election of an Executive Committee which was given instructions to formulate concrete plans for a Federation which would have as its membership the existing associations as well as companies who do not belong to any of these associations.

Committee to Meet April 13-14

Various members of the Executive Committee are working on individual phases of this assignment and expect to meet in New York on April 13 and 14 to correlate the material and finalize a working plan which can be presented at another meeting during the middle of May.

Members of the Executive Committee, representing all sections of the country, are: Lang Thompson (Wilding, Chicago), Chairman; James E. Holmes (Vogue-Wright, Chicago); Hans Fei-yer (Lonev & Valo, New York); Robert Lawrence (New York Film Producers Association); Marvin Becker (San Francisco Film Producers Association); Sam Orleans, Knoxville, Tenn., and Larry Sherwood (Calvin Company, Kansas City, Mo.).

Robt. Lawrence New President of Film Producers Assn. of N. Y.

- The Film Producers Association of New York has elected Robert Lawrence president of the organization. Lawrence, who is president of Robert Lawrence Productions, Inc., succeeds Walter Loydendahl, executive vice-president of Transfilm Incorporated.

Other elected officials are vice-president, Harold Wondsell (Sound Masters, Inc.); secretary, Carl McKeon (Caravel Films, Inc.), and treasurer, Edward Lamm (The Pathoscope Company of America).

Elected to the board of directors were Walter Loydendahl (Transfilm, Inc.); Peter Mooney (Audio Productions, Inc.); David Pineus (Caravel Films, Inc.); C. M. Fouts (Academy Pictures) and Jack Henderson (Sarra, Inc.).

A committee of the FPA, including its counsel, John Wheeler and Mr. Lawrence, met with the American Association of Film Producers at a convention in Chicago in February to discuss the federation of regional film producer organizations proposed by that group.

**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 fiber, strongly fabricated, and reinforced with steel corners. Here is low priced protection for your films in transit. Also available in hard vulcanized fiber.

See your nearest dealer or write direct to manufacturer for catalog.

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HOW SPECIAL PLANNING PUTS PERFECTION IN TV COMMERCIAL FILMS

Careful pre-production planning; use of specialists only; top editing experience—these are factors of Fox filming that assure perfection at lowest cost. Geo. Fox production units are shown above filming Prom TV commercials for Maxine Anderson of North Advertising, and Paper-Mate for Earle Dugan of Foote, Cone & Belding.

BE OUR GUEST—CALL US COLLECT

Let's talk about your film plans.

TV commercials, Sales and Industrial films, or TV Show—the experienced Fox staff will give you a top quality production on any budget.

For discussion in detail, or an answer to any question—call us collect, anytime, day or night.

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Continuous Production since 1935

Hollywood's top technicians work for you

TONY MORA, supervising editor, and John McGafferty, editor, maintain clients' exact requirements, and production perfection right through the final print. Both with more than 20 years major studio experience.

Specialized equipment and a full, thoroughly trained editing crew add speed to efficiency. The Geo. Fox organization has never missed a deadline. The editing crew, like the entire Fox staff, are all Hollywood's finest craftsmen.
Cleveland's Film Festival
Ninth Annual Screening of Year's Outstanding Films on June 8, 9th

The Ninth Annual Film Festival of The Cleveland Film Council is scheduled for Friday and Saturday, June 8 and 9, at Ferr College, East 24th & Euclid Avenue, Cleveland 15, Ohio.

The Festival Chairman is Mr. Shelby A. McMillion, Director of Public Relations, Jack & Heintz, Inc., Cleveland 1, Ohio.

Mr. McMillion announces several changes in this year's festival. It will be held at Cleveland's downtown college, and there will be a Saturday session to accommodate those persons engaged in teaching to whom a weekday meeting is inconvenient. And there has been a revaluation and reclassification of some of the categories in order to create a fair competitive climate within each category and to offer a better balance of subjects.

Films will be shown in seventeen different categories. All inquiries concerning screenings or entries in any specific class should be directed to the chairman of that particular group.

Festival Chairman: Shelby A. McMillion, Director of Public Relations — Jack & Heintz, Inc., Cleveland 1, Ohio — MO 2-4000

General Screening Chairman: Mrs. Richard W. Heckelman, Head Audio-Visual Aids — Western Reserve University, 104 Pierce Hall — 10940 Euclid Avenue — Cleveland 6, Ohio — CE 1-7000, Ext. 578

Agriculture and Conservation: Theodore Wilkinson — 3757 Chester Avenue — Cleveland 14, Ohio — EN 1-3400

Arts and Crafts: Oliver Cromwell — Cleveland Public Library — Public Relations Dept. — 325 Superior Ave., N.E. — Cleveland 14, Ohio — CH 4-1020

Career Guidance, Recruitment & Training (Includes Sales Training): Robert Bellan — Brush Electronics — 3405 Perkins Ave. — Cleveland 14, Ohio — EN 1-3315

Employee & Industrial Relations: George M. Keith — General Electric Corp. — Lamp Division, Dept. 420, Nela Park — Cleveland 12 Ohio — CL 1-6600

Experimental: Dennis C. Harris — Room 301 — 118 St. Clair Ave., N.E. — Cleveland 14, Ohio — TO 1-3079

Family & Community Relationships: Earl S. Kalp — 636 Union Commerce Bldg. — Cleveland 14, Ohio — CH 1-1414

Gardening and Home Improvement: Miss Viola Haring — Cleveland Garden Center — 11190 East Boulevard — Cleveland 6, Ohio — RA 1-1600

Health: Miss Leila Heasly — Cuyahoga County Public Library — 1150 West 3rd Street — Cleveland 13, Ohio — CH 4-0693

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✓ B/W — Color Printing & Processing

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No matter which you use...EVERY PROJECTOR IS

Many projectors LOOK somewhat alike, in appearance and price—but Viewlex has something else! 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!

VIEWLEX VIEWTALK
Plays standard 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 Viewlex projectors. Model WMD—6" x 9" detachable speaker for 500-watt projector.

VIEWTALK

V-4S — V-44S

VIEWMATIC
Remote controlled and automatic magazine fed slide projection of 2 x 2 slides. Holds 30 slides, changed by remote control push-button or automatic, timer. Runs forward or backward at any speed. For teachers, lecturers, sales and advertising promotions.

STRIP-O-MATIC
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 Viewlex filmstrip projectors (illustrated here with V-25C).

Write Dept. B-5 for literature and the name of your nearest franchised Viewlex Dealer.

"Change-O-Matic" Automatic slide changer accommodates paper, glass, metal, or tape slides intermixed.
Musical scoring session with St. Louis Symphony Orchestra for Edgar M. Queeny’s motion picture “Mike”.

**FOR ANY PRODUCTION**

**PREMIER**

Film and Recording Corporation

ST. LOUIS, MO.

**ASSN. OF CINEMA LABS RE-ELECTS 1955 OFFICERS FOR 1956 TENURE**

*All officers of the Association of Cinema Laboratories, Inc., retained their posts (held in 1955) in the 1956 election held during the Association’s annual meeting at the Sheraton-Astor Hotel, New York, on January 26. The official announcement of this election was released March 1.*

Continuing in office during 1956 are: Neal Keehn (The Calvin Co.), president; Russell Hobslag (Precision Laboratories, vice-president; Byron Roudabush (Byron, Inc.) secretary and George W. Colburn (Geo. W. Colburn Laboratory, Inc.), treasurer.

**BOARD OF DIRECTORS NAMED**

Directors named for 1956 and 1957 are Neal Keehn and Byron Roudabush. Directors for 1956 are: Don M. Alexander (Alexander Film Co.); James A. Barker (Capita Film Laboratories, Inc.); Louis Feldman (Du Art Film Laboratories, Inc.); Kern Moyse (Peerless Film Processing Corp.) and Russell Hobslag.

The by-laws of the Association were amended at the annual meeting to include associate memberships — for those organizations not actually in the laboratory business but closely related to it. With membership steadily rising, the Association has 42 members representing laboratories in all sections of the country.

Since the meeting, several other laboratories have indicated their desire to join. There are 13 members in the New York area, three in Washington, D.C., eight in Canada, three in the South and Southwestern States, 10 in the Midwest and three in the West.

**MEMBERSHIP INFORMATION SOURCE**

Speakers at the annual meeting included E. M. Stifler, Eastman Kodak Company; William H. Metzger, Ansco; Victor M. Salter, du Pont Photo Products and Jack Squier, Willard Pictures, Inc.

The Association has as its purpose the development of uniform laboratory methods and practice. Those seeking information on qualifications for membership are advised to write Kern Moyse, chairman of the Membership Committee, Peerless Film Process, 165 West 46th Street, New York, N.Y.

**VIDEO FILM LABORATORIES**

Complete Laboratory 16MM Service to Producers Using Reversal Process

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Video Film Labs are now located at 350 W. 30th St., New York 1, N.Y.
THE BIRTH OF SOUND SLIDEFILM

The projection of still pictures accompanied by sound is probably one of the oldest forms of audio-visual presentation. Its effectiveness was undoubtedly first recognized when some magic lantern operator threw the circular image of his glass slides on a sheet and began to talk about them. The medium was made famous by such pioneers as Burton Holmes and it in turn made him famous.

While drawing great crowds of people to see it and hear it, for many years it remained a technique of skilled performers. It required the presence of an accomplished lecturer and a trained and experienced projectionist. The pictures had to be in the correct order and position and it was necessary to handle them quickly and smoothly if they were to abet the performance rather than hinder it. The sound, a lecturer’s talk too, had to have corresponding continuity and smoothness. A lack of precise synchronization between these two elements could easily turn a deadly serious subject into hilarious comedy.

With the development of pictures on a continuous strip of film and sound on a continuous groove in a disc, the method became useful in situations where no professionals could be provided to juggle the pictures and enunciate the script. Called “Sound Slidefilm” by industrial users and “Sound Filmstrip” by educators and religious users, has become one of the simplest, most direct and least expensive medium of communication so far developed.

Yet until recently it was still troubled with one of the primary problems which confronted its pioneer users. Lack of synchronization: the wrong picture with the right sound or vice versa, could still turn conviction into embarrassment, inspiration into laughter, a sale into a farce.

Many methods were developed to signal the operator that the next picture was due: bells or whistles or crickets or tones in the recorded sound, scripts to be read by the operator while he listened to the record. Although the audible signals had the disadvantage of interference with the message, they all worked satisfactorily as synchronizing devices as long as the operator understood them and maintained rigid concentration. Let his attention once wander — shambles!

Human beings being what they are, the incidence of error was appreciable enough to present a serious handicap to the widest use of a medium otherwise acknowledged to be highly effective.

This problem led eight years ago to the invention of the “30-50” system* of automatic sound slidefilm and its development to its present high state of perfection by intensive engineering of equipment with the full help and cooperation of the major record makers and film producers.

Information about more than 1200 sound slidefilms available for free loan, trial or purchase is contained in a booklet “Sound Slidefilm Guide”. This was compiled by the editors of BUSINESS SCREEN. Published by DuKane. Price $.90.

Write DuKANE CORPORATION • DEPT. BS-36 • ST. CHARLES, ILLINOIS

The booklets described above are on sale in the DuKane booth during the American Film Assembly Exhibit, April 23rd to 27th at the Morrison Hotel, Chicago, Illinois.
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.

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RIGHT OFF THE REEL:

"The Miracle of the Reef" Cited As One of Year's Outstanding Films

For the past two or three years, cameramen have been keeping their lenses trained on the life cycle of the inhabitants of Marine Studios, the famous oceanarium located near St. Augustine, Florida. Planned first as a series of purely sponsored film ventures for Marine Studios by Information Productions, Inc., it gradually became evident that the project was developing into something much more extensive—a full-length documentary of ocean life for general release as a theatrical subject.

Called "a Great Nature Documentary"

Now completed as a joint investment of Marine Studios and Information Productions, Inc., The Miracle of the Reef has been causing much excitement among special trade audiences in New York for several weeks. Though final distribution plans are not completely set the film is sure to be seen by a wide and appreciative audience. For it can be truly said that this film is epic-sensitive, authentic, and as polished, film-wise, as any of the great nature documentaries of all time. Like The Story of Helen Keller, this year's Academy Award winner for a full-length documentary subject, produced by Nancy Hamilton in conjunction with Information Productions, The Miracle of the Reef should (continued on page fifty-four).

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For science, business and industry.

— Jack & Coyleland and Associates Film Producers

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Camera Eye

Personality Notes and Commentary on Names in the News of the Month

Europe's attractions hold tourist and technical interest for a growing number of film people this month. John Flory, advisor on non-theatrical films to the Eastman Kodak Company, departs in April for a six-week trip to several countries: Frank Howe, Pan-American World Airways training chief and head man of FAA films, is in Italy and points north at this writing. F. O. Calvin, together with Mrs. Calvin and Mr. and Mrs. Lloyd Thompson will be eastbound later in the month for a trip to Russia.

Vince Hunter, in charge of film production for the Union Pacific Railroad, is recuperating from recent illness in Los Angeles. Members of the Industrial Audio-Visual Association sent special greetings to him during the month.

Eldon Robbins, Evinrude's ad manager, has a long and valuable film background and is currently planning wider use of that company's extensive outdoor film library.

The National Broadcasting Company's first all-color station, Chicago's WNBO, holds its grand opening ceremonies on April 15 with top brass from the National Association of Radio and Television Broadcasters (opening its annual convention in Chicago that week end) on hand.

A new sound stage covering 6000 square feet of space is under construction in Hollywood for Academy Films. The company which specializes in sound films for educational and business use, in its 10th year, on hand during recent ground-breaking ceremonies (see picture below) were Mrs. Margaret Divizia, supervisor of Audio-Visual education for Los Angeles City Schools and Mrs. Helen Rachford, director of audio-visual education for the Los Angeles County Schools, among others.

Below: Councilman Earle D. Baker of Hollywood (left) and James E. Larsen, president of Academy Films at sound stage ground-breaking ceremonies.

Lang S. Thompson, newly-appointed Vice-President and General Manager at Wilding.

Lang S. Thompson, Vice-President of sales for Wilding Picture Productions, Inc., has been appointed Vice-President and General Manager of the company and its subsidiaries. Officials of the company announced that in addition to management of the company's sales functions, Mr. Thompson would also serve in the general management and over-all coordination of all departments within the company.

Wilding is a leading producer of motion picture, slides, films, sales meetings and conventions, and television commercials. Studios are located in Chicago, New York and Hollywood and sales branches in New York, Pittsburgh, Cleveland, Cincinnati, Detroit, St. Louis and Los Angeles.

Above: Miss Marcia Henderson (center), star of the forthcoming Allied Artists motion picture The Four Seasons, congratulates photo dealer Earl Harano of North Platte, Neb., whose name was drawn as dinner guest of the star at Chicago's famed Pump Room. The drawing took place when Miss Henderson visited the Pathécolor booth at the recent National Photo Dealers & Finishes Association convention in Chicago. First Type R Kodochrome prints made by Pathécolor were autographed by Miss Henderson. The company expects to be in full color printing and processing of omo- tour color film in its eastern plant early this sum- mer. Appearing with the star are (left) Arnold Cassin, assistant merchandising manager of Pathécolor, Inc.; Mr. John Alvos, president of NPDA, and Sol Cohen, of Pathécolor's sales staff.
Make it easy for yourself
Make it effective for your company

Market Your Sponsored Film Through
THE Modern ORGANIZATION

TODAY, MANAGEMENT REALIZES that one of the most vital challenges to a vigorous enterprise is marketing—this is the area that can negate even the most efficient production process. That is the reason why every top management magazine pays continual editorial attention to marketing; the reason why management consultants are in demand as they have never been before.

Modern is a marketing specialist in the field of the sponsored film. Here is an organization that is staffed with experienced people for the special requirements of film distribution—more than 20 years of experience backed up with the equipment and knowledge for the task.

That is the reason why major American companies with a wealth of know-how in marketing their own products turn to Modern for the effective accomplishment of the objectives of their film programs ... to name a few out of more than 150, we mean companies that include leaders of American business such as E. I. Du Pont de Nemours & Co., Inc., The Chrysler Corporation, The Texas Company, National Cash Register Company ... and smaller, but equally progressive companies such as National Homes, Inc., The Warner Brothers Company, Smith-Corona, Inc., Eli Lilley & Company ... and trade associations such as the American Petroleum Institute, Florida Citrus Commission, and National Association of Home Builders.

These companies and associations could undertake the exclusive marketing of their own film programs if they wished. They have the resources and the personnel to do the job.

Why did they retain Modern to help them? The same reason they retain expert outside counsel, when needed, for legal advice, advertising campaigns, product marketing problems ... Because they recognize that Modern is an expert in a field that requires specialization. Because they realize from experience that Modern can do the kind of job they want done, more effectively and at less cost than they can do it themselves. Because they know that Modern distribution saves precious time for their executives and staff.

Modern is the only organization that can effectively accomplish sponsored film marketing through all four channels of circulation—television, theatrical, rural roadshow, and general 16mm audiences. Our recommendations for any film are based on a complete knowledge of all channels.

What about your film program? Why don't you find out whether or not we can help you. You will be in good company. It will cost you nothing to investigate Modern services but you time, and that will be repaid to you a thousandfold.

We will be glad to consult with you on the distribution of your sponsored film program. For information, write or phone any of the Modern division offices listed below.

Nationwide quality service from Modern film libraries in 28 important cities

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<td>JUdson 6-3830 45 Rockefeller Plaza, New York 20, N. Y.</td>
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<td>CHICAGO</td>
<td>Delware 7-3252 140 E. Ontario Street, Chicago 11, III.</td>
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<td>DETROIT</td>
<td>Temple 2-4211 956 Maccabees Building, Detroit 2, Mich.</td>
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<td>MADison 9-2121 612 S. Flower Street, Los Angeles 17, Cal.</td>
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What's New in Business Films
Industrial Audio-Visual Association Holds 9th Annual Meeting

Members of the Industrial Audio-Visual Association, holding their 9th annual meeting at Chicago’s Edgewater Beach Hotel early this month, have elected William Cox, Santa Fe Railroad, president, as their new president: Frank S. Rolins, E. R. Squibb & Sons’ film exec, is new first vice-president; Frank Greenleaf of United States Steel’s public relations staff in Chicago, second vice-president. Alan W. Morrison, of Socony Mobil Oil Co., New York, was re-elected secretary and John Hawkins, manager of audio-visual services for the Illinois Central Railroad, was again voted to the post of JAV/ treasurer, Robert McCaslin, Caterpillar Tractor Co., was named to the post of assistant secretary.

New regional directors of the organization are William J. Connelley, Bakelite Company; Joel Anderson, Brown & Bigelow, and Bernard Bailey, Mytinger & Casselberry. Anthony Yunker, Illinois Bell Telephone Co., was named chairman of the 1957 annual meeting program and Ray Bonta, General Electric Co., will be in charge of arrangements for the 1956 Fall Meeting to be held in New York City. Further meeting details and background will appear in the May issue.

Natl. Safety Films Committee Reviewing Entries for Awards
★ A total of 20 entries of 16mm sound motion pictures, sound slides and shorts and theatrical motion pictures have been accepted for judging by the National Committee on Films for Safety for the outstanding safety films of 1955 will be announced in May.

There were 22 16mm motion pictures in each of the Occupational and Traffic & Transportation classifications; four sound slides were accepted in the Occupational group; three were being reviewed by the Committee in the Traffic & Transportation class. In the field of General Safety films, a total of 15 motion pictures was included. One theatrical film and one group of shorts complete this year’s award entries.

SMPTE Meets in New York City
★ The 79th semi-annual convention of the Society of Motion Picture and Television Engineers will be held at New York’s Statler Hotel from April 30 to May 4. Sixteen technical sessions have been scheduled.

"Modern Pipe for Modern Living"
Practicality and Usefulness of Wood Fibre Pipe Products Shown in Straightforward Technical Film Sponsored by Brown Company

Sponsor: Bermico Division of Brown Company.
Title: Modern Pipe for Modern Living, 26 min., color, produced by Audio Productions, Inc.
★ ★ ★
★ Pipe, for sewer installation and agricultural drainage and irrigation purposes, is an important product of Brown Company, manufacturers of a wide-range of paper products in Berlin, New Hampshire. This film is a clean-cut, straight forward presentation of the qualities and practicality of Bermico pipe. It is designed to be useful to architects, contractors, plumbers, arm organizations and others who have occasion to use soil pipe.

Product Advantages Are Noted
In its market, where it competes with pipe made of other substances clay, iron, etc., Bermico has a use to be made of many advantages peculiar to wood fibre pipe that are lacking, in one respect or another, in other types. Among these are permanence, light weight, ease of installation, and tight, interlocking structure.

History Proves Its Strength
The film shows how the wood fibre, impregnated with pitch, is manufactured and tested to meet all building codes. In historical retrospect, scenes of ancient Babylon are shown, where buildings made with pitch mortar are still standing firm. Wooden stumps, 25,000 years old, have been found perfectly preserved in the famed La Brea tar pits.

While wood fibre and pitch sewer pipes are leaders in the construction and plumbing fields, Bermico research engineers have been responsible for remarkable developments in the management of water resources for agriculture.

The film shows how Bermidrain pipes installed underground in orchards, fields and golf courses brought new fertility to sour, stagnant land.

Bermidrain pipe, on the other hand, has proved so efficient at delivering water to dry fields that it has completely eliminated the wasteful open ditch method in some areas of the Southwest.

Where to Obtain This Film
While Modern Pipe for Modern Living is a product film designed for informational service to pipe users, it will make lively viewing for non-technical audiences, as well. It is available from district offices of Brown Company.

Showing Workers Facts on Security
E. I. du Pont de Nemours Sponsors “The Dragon Slayer” to Show Range of Employee Benefits in Palatable, Entertaining Picture

Sponsor: E. I. du Pont de Nemours & Co.
Title: The Dragon Slayer, 19 min., color, produced by John Sutherland Productions, Inc.
★ ★ ★
★ Du Pont’s new film on the company’s industrial relations plans is a fascinating allegory based on the security available to all employees through the nine various plans for disability wages, accident and health insurance, hospital-surgical coverage contributory and non-contributory group life insurance, payroll allotment insurance, vacation, pension and thrift.

Sir Evans, a knight of old, goes forth to battle the menacing dragons. Only through the protection of armor made for him by his trusty squire, D.I.R.P., can he slay the dragons without being singed by their fiery blasts.

But knights in legends aren’t the only ones to fear dragons. Most of us, like Sir Evans, hero of this tale, have the modern-day dragons of insecurity to reckon with. But Ed, like Sir Evans, also has the protection of D.I.R.P., in this case the Du Pont Industrial Relations Plans, which are outstanding examples of how a company helps its employees help themselves.

The Dragon Slayer is an animated cartoon in Technicolor. It succeeds in telling the D.I.R.P. story, and at the same time provides a good deal of entertainment. Particularly attractive are scenes in which the backgrounds are painted on tapestry material, a fine setting for dragon slaying.

Du Pont will show the film to all employees and their families. ☉
"Poly-Eth" Wins a Starring Role
Spencer Chemical's Trademark Pixie Enliven a Screen Presentation of Plastics Products Made of Polyethylene

Sponsor: The Spencer Chemical Company.
Title: Framble's Friend. 23 min., color, produced by Centron Corporation.

The "squeeze bottle" introduced the American public to a new material, polyethylene—although the tweakable beaker was not the first use of this handy plastic, nor the last.

To promote further use of polyethylene, Spencer Chemical Company is sponsoring Framble's Friend which acquaints viewers with the variety of products now manufactured from the substance.

Centron Corporation, the producer, was asked to develop a film

Lead roles in "Framble's Friend" are played by Harvey and Miss Poly-Eth.

Ingenious Use of Special Effects
Poly-Eth reduces Framble to his size for an informative tour that includes everything from the kitchen to a coal mine. Harvey Framble discovers that polyethylene is the answer to his problem as well as a material which offers many other possibilities for his company.

Many of the scenes in Framble's Friend involved elaborate display setups and the use of special effects photography at the Centron studios but the basic physical characteristics of the polyethylene material were photographed in the Spencer plastics laboratory. Agricultural sequences were filmed on location and include such divergent uses as greenhouse covers, pipe for cold water systems and irrigation ditches.

One production problem for both sponsor and client was the rapidly changing technology in the polyethylene industry. New applications were being discovered as the film production went forward and it finally was necessary to set an arbitrary date for completion of photography regardless of ensuing developments.

Television distribution for the film will be handled by Princeton Film Center. Color prints are available from Spencer Chemical Company, Dwight Building, Kansas City, Missouri, for 16mm group audiences, schools, etc.

Zinc: a Weapon Against Corrosion
Industry's Huge Losses Through Rust and Corrosion Can Be Cut by Zinc Coatings: Theme of New Institute Film

Sponsor: The American Zinc Institute, Inc.
Title: Zinc Controls Corrosion, 35 min. color, produced by Paul Hance Productions, Inc.

Billions of American dollars are lost every year to the attack of moisture and oxygen on metals. Annually, rusting and oxidizing turn thousands of useful steel structures to scrap. How this destructive action of the atmosphere on steel can be reduced, minimized and controlled is the subject of a new film just released by the American Zinc Institute, trade association for the American zinc industry.

The new AZI motion picture is to be made available without charge to agricultural, industrial, technical, and educational groups interested in a sound corrosion-prevention program to reduce steel maintenance costs and increase net earnings.

In animation, the film depicts the development of corrosion and the function of zinc in acting as a barrier and in affording galvanic protection. It explains methods for coating steel stock or products with zinc and surveys the various fields of usefulness for zinc-coated parts.

The film shows that steel can be painted, coated with baked enamels, electroplated with noble metals such as copper, nickel, or tin, or alloyed with chromium and nickel as in stainless steel. Corrosion can also be limited by changing its environ-
kinds of wear and tear that would otherwise form starting points for destructive corrosion. In this latter respect, it is unique among those materials commercially available and is therefore used for coatings. Thus hundreds of structures from farm buildings to mammoth steel TV towers are protected from the action of wind and weather by galvanizing or other methods of applying a lasting coating of zinc.

Zinc Controls Corrosion describes new continuous galvanizing lines, the hot dip galvanizing of large structural parts, and such means of corrosion prevention with zinc as cathodic protection, metalizing, sherardizing and painting. Automatic production of galvanized wire and the vast operations required to produce electro-galvanized steel are shown.

Show New Galvanizing Method

The film concludes with a look at some of the more spectacular examples of corrosion protection by the use of zinc: a giant TV tower, the Brooklyn Bridge, the cables of the George Washington Bridge, the fabulous Sea Wolf, the new atomic reactor submarine that is protected from corrosion by zinc anodes placed around her stern frame, along her keels, and elsewhere. Zinc . . . is the second of two 16mm films recently made available by the Institute. The first film, released little more than a year ago, is entitled Die Castings: How Else Would You Make It? Both films were made for the sponsor by Paul Hance Productions, Inc., New York City.

Where to Obtain This Film

Bookings for the two films now are being accepted at the American Zinc Institute, Inc., 60 East 42nd Street, New York 17, New York. The new film is available for showing at no charge. Special booking forms can be had on request.

Continous production of zinc strip.

A New Ford Film With an Urgent Message:

How Citizen Cooperation Can Win

“Freedom of the American Road”

A modern metropolis that is achieving true “Freedom of the American Road” is Pittsburgh, where the famed “Golden Triangle” is being liberated from strangling traffic by this modern plan.

**Sponsor:** Ford Motor Company.

**Title:** Freedom of the American Road, 25 min., b.w. produced by MPO Productions, Inc.

* This new film is designed to act as the starting gun on a new campaign for better roads sponsored by the Ford Motor Company.

As introduced in the film by Henry Ford II, the campaign intends to show that, although full credit can be given to governmental traffic experts for their efforts and skill in planning and engineering new improved highways, a most important role in getting better roads is being played by private citizens getting together to demand road improvement.

Open War on “Bloody Bayshore”

For example, the film visits the former site of “Bloody Bayshore,” south of San Francisco, one of the most dangerous roads in the country until private citizens, spurred on by the Palo Alto Times and other local papers, set a campaign in motion that reached top governmental levels and resulted in a new freeway that now provides good, efficient and safe access to the city.

Pittsburgh, hemmed in by the converging Monongahela and Allegheny rivers, was stilling in road congestion that cost the city millions of dollars annually. Ten years ago, it was a nightmare; today, the “Golden Triangle” of Pittsburgh, with adequate and scientifically designed roads and parking facilities, is one of the nation’s best examples of the civic advantages of good roads. In Pittsburgh’s instance, private citizens, local business and such industrial firms as Gulf Oil and H. J. Heinz took the lead in public demand for improvement.

Boston’s Golden Semi-Circle

Another example cited is Boston’s new “Golden Semi-Circle” — Route 128 — which not only provides good access to downtown Boston for the sprawling 2½ million population in the metropolitan area, but has attracted dozens of new industries along the route.

Public-spirited citizen groups like this are getting action in communities throughout the country where highway reforms are needed.

The film shows North Carolina’s excellent new county roads that have revolutionized the life of rural people with good new central schools, shopping and cultural centers.

Safe Driving a Public Concern

Besides taking a big part in encouraging good roads, private citizens can be vastly important in campaigns to achieve safe driving habits in the community. St. Joseph, Missouri, for instance, where “they never let you forget safety,” and where accident statistics are as low as anywhere in the country.

Freedom of the American Road will be shown widely to civic leaders throughout the country. It is a part of an overall program that will encompass many other media in promoting more public interest in good roads.

Available Through Ford Libraries

This latest Ford motion picture, like dozens of other interesting titles such as American Convoys, The Human Bridge, Technique for To-
Automatic lamp production equipment above turns out 1,100,000,000 lamps per year using automation principles.

**G E SHOWS AUTOMATION IN ACTION**

An Informative Color Picture on Basic Principles Joins “More Power to America” Series

This year marks the tenth anniversary of General Electric Company’s More Power to America motion picture series. Primarily aimed at specific industries, these films show how power can be and is used in those industries.

Leading off this year’s additions to the More Power films is This Is Automation, produced by Raphael G. Wolff Studios, Hollywood. This Is Automation is directed at a multiple-industry audience, carrying sales productive information to all industries which have phases that can be “automated.”

As sponsorship of the film was contemplated at General Electric, those familiar with automation had differing opinions: should this picture be concerned with simple fundamentals answering, “What is automation?”—or should it be more technical? The film was produced as a general introduction to automation and audiences thus far have said, “this is just what we have been looking for.”

Reason? While the word automation has been bandied about considerably, too few manufacturers, particularly among the small and middle-size manufacturing companies, have really understood what automation means and how it can be applied to their business.

The picture makes clear that automation upgrades labor thru efficient mechanical units and that it can be applied to many different phases of manufacturing. A plant does not have to be fully automated to take advantage of present developments in automation.

Show Partial or Full Utilization

The film shows that automation can be applied to some or all parts of manufacturing—making of the product, inspection, assembling, sorting, phases of testing and packaging. Sometimes a product has to be redesigned or originally designed.

Below: a giant Weideman punch press, whose operations are controlled and programmed by punch cards, is pictured in this scene from General Electric’s “This Is Automation.”

Below: automatic assembly of four condenser parts—cans, tubes, spring washers and windings—is handled as pieces are automatically fed into this in-line machine.
for automation but the savings in reduced labor costs make the product change worth while, in most cases, the film points out.

Standardization for volume production is another necessity for automation. Automation advantages, as cited in the film, include: it increases efficiency, pays for itself, upgrades workers, conserves manpower, increases safety, tends to improve quality and reduces process inventory. Automation can be applied to the production of cookies or cars, automobile engine blocks or nail files. The film advances the idea that there is a place for automation, in whole or in part, in every business. It depends only on the volume and the nature of the products being produced.

Example of Light Bulb Assembly

One of the General Electric light bulb assembly plants is shown as an example of fairly complete automation. This plant can turn out one billion, one hundred million bulbs a year. This location example serves as sponsor identification and gives the film an extra sales and public relations ingredient, yet it's only incidental to the film's purpose. The film was made for More Power to America industrial audiences because General Electric makes flexible electrical equipment used in practically every phase of automation.

Well-produced, This Is Automation should interest a wide science-minded audience as well as the industrial managements for which it was designed. Comic moments are employed as Keystone Cops Snub Pollard illustrates an early version of automation.

Key item in "Productivity Forums"

This Is Automation is the cornerstone of a series of "Productivity Forums" being conducted throughout the country by General Electric for production and purchasing departments of industry. This film and the other More Power films are distributed through the Company’s sales force via GE film libraries in major cities throughout the country.

Call the General Electric distributor in your city for the location of the GE film library for most convenient booking service.

Above: this huge automatic broaching machine broaches engine blocks as they are delivered to it automatically; scene in "This Is Automation."

An imaginary early-day attempt at automation in the GE film features Snub Pollard of 'Keystone Kop' fame.

Below: Automatic inspection of automobile engine pistons after they leave the final assembly line; imperfect units are automatically shunted aside while perfect material moves ahead by conveyor.

Automobile engine blocks undergo scores of automatic steps during the "making" phase of automation shown in this manufacturing sequence in the GE motion picture covering various forms of automation.

Below: a final "inspection" phase of automation shows the testing of automobile pistons in close-up scene from the color motion picture produced by Raphael G. Wolff Studios.
Calvin Holds Tenth Annual Workshop

Over 500 Attend Three-Day Program of Technical Aid and Historical Background

Landmark Among its neighbors in mid-Kansas City, Missouri, the seven-floor modern business building that houses the Calvin Company in this “heart of America” metropolis is Mecca to many hundreds of independent producers of 16mm films, to educational and institutional film makers serving educational, business, religious and health groups.

Example of Growing Field

Within these walls, in the laboratories, studios and creative facilities, is exemplified the growth of many phases of the non-theatrical film medium. An expression of that growth and typical of Calvin relationships and educational efforts among its clientele are the traditional Motion Picture Production Workshops initiated in 1947.

On March 19, 20 and 21, Calvin facilities and personnel were again devoted to the service and interests of upwards of 500 guests as the Tenth Annual Workshop was held on the occasion of the company’s own 25th business anniversary. The three-day program followed its usual and announced course “to consider basic and factual material in 16mm motion picture production through utilization of exhibits, demonstrations and discussions.”

But an important keynote theme, in keeping with the twin anniversaries being observed, was interlaced throughout the proceedings and climaxed at the host company’s annual banquet at which eleven pioneer leaders in technical, manufacturing and production phases of the industry were honored as “16mm Pioneers.”

Unsung hero: Calvin projectionist handled many screenings flawlessly.

Company hosts for the Workshop were Forrest O. Calvin and Mrs. Calvin, Lloyd Thompson, executive vice-president; Larry Sherwood, vice-president and general manager; Neal Keen, vice-president in charge of services; and Frank Barhydt, vice-president in charge of production. Workshop arrangements were in charge of Mr. Keen.

Historic Films Are Presented

Historic 16mm films from many fields, including education, government, religion, industry and the documentary, were presented throughout the daily and evening programs. At the opening session, March 19, Robert M. Corbin, assistant manager of the Motion Picture Film Department, Eastman Kodak Company, presented the origins of film manufacture in a paper entitled “The Film Manufacturer — 1890 to 1956.” Later in the opening day, Malcolm G. Townsley, vice-president in charge of engineering for the Bell & Howell Company, told of “The Beginnings of 16mm Equipment.”

Show “Motion Picture Milestones”

The first day’s program was concluded by a film presentation and discussion of “Motion Picture Milestones” presented by Bertha Landers, director of the Art, Music and Film Department, Kansas City Public Library. Among the highlights of Miss Landers’ program was the showing of Robert Flaherty’s Na-
Res of the film medium and of 16mm developments continued
through the Wednesday program as
John A. Maurer, founder and for-
mer president John A. Maurer, Inc.
described “How Sound Came to
16mm.” The Wednesday afternoon
concluding session was highlighted
by three relevant presentations:
“A Look at the Record . . . the
Use of Films in Government” was
provided by James E. Gibson, chief,
Motion Picture Service, Information
Division of the U.S. Department of
Agriculture. Mr. Gibson illustrated
his presentation with showings of
early and important government
film “firsts” made by cameramen of
the Departments of Agriculture and
the Interior.
Ferguson Talks on Church Films
The Reverend Alexander B. Fer-
guson developed his theme “The
Use of Films in the Church” using
screened highlights, including se-
quences from Martin Luther and the
award-winning Face of Jeopardy.
As director of films for the Broad-
casting and Film Commission of
the National Council of Churches of
Christ in the U.S.A., he commented
on the progress made and on goal-

Below: Dr. Don Williams, Syracuse
University, discusses the use of films
in the school classroom.

16mm Pioneer Sam G. Rose re-
ceived Award Certificate for his con-
tribution from Larry Sherwood.

Harris B. Tuttle, designated a 16mm
Pioneer for his film work, acknowl-
edges award from Mr. Sherwood.

As one of group who helped set
standards for 16mm sound film stock
at RCA, Russell P. May was honored.

H. McNab, Bell & Howell Company
founders, were honored as was
Alexander F. Victor “in recognition
of his successful fight for a non-
threatened film dimension . . .
and his engineering leadership.” Sam G.
Rose, president of the Victor Auto-
magnet Corp., which he founded
with Mr. Victor, was also honored.
Camera and sound pioneers Eric
Berndt and John A. Maurer were
recognized for both 16mm camera
and 16mm sound recording develop-
ments which they pioneered. Russell
P. May, one of the leaders in group
research and development in the
R.C.A. Research Department when
standards for single-perforated
16mm film stock and the first 16mm
sound projectors were developed,
was designated a 16mm Pioneer.

This 16mm Pioneer
Award Certificate
was created for the
10th Annual Calvin
Workshop program
and presented to
eleven pioneers of
the field during
banquet program.

16mm Motion Picture Production Workshop

16mm Motion Picture Production Workshop
Club Woman: Good Citizen

Community Improvement Projects Undertaken by Women's Clubs Are Documented for Campaign Aided by Sears-Roebuck Foundation

Whether Struck by St. Joan of Arc or the customary lady at the counter ("don't underestimate the power of a woman"), historians, advertising men and journalists have exclaimed at the profound leadership of the sex which is supposed to follow.

It is an interesting continuation of history that the Sears-Roebuck Foundation recently has joined hands with the General Federation of Women's Clubs to help in the improvement of communities - new communities and communities that were growing old when Sears and Roebuck were young.

An Important New Film

It is interesting to the audio-visual partisan that when these king and queen-sized organizations talk to and about women they open the conversation with a 27-minute 16mm sound film, Your Community.

If the cynical male thinks the ladies are just assembled to see the film and then jabber wantonly over bridge tables he will have missed the point. If he thinks that any project involving women must perforce be a high sounding excuse for idle ladies to congregate, he is the sort who underestimates the power of a woman. He's got news headed his way.

For many years, the Sears-Roebuck Foundation has been active in community improvement cooperating with the National Grange. In 1955, the Foundation began sponsoring a community improvement contest in conjunction with the General Federation of Women's Clubs, believing that this contest would help many communities not reached by the Grange program. The GFWC had conducted such contests earlier.

Community Improvement Goals

In the contest conducted by the General Federation of Women's Clubs, entrants were asked to present community improvement projects designed to help their own community solve a problem. Projects submitted by the women members of the GFWC. The film now is carrying the community-fixing illustrations to other civic-minded organizations through the exchanges of Modern Talking Picture Service, Inc.

Your Community case histories are introduced by Mrs. Theodore Chapman, president of the General Federation of Women's Clubs, and T. V. Houser, president of the Sears-Roebuck Foundation. Appearing in these introductions, Mrs. Chapman and Mr. Houser also visually speak for their organizations and indicate the parts which the Foundation and the Federation play in community betterment.

Tell Story of Civic Action

In Federation meetings, advancing contest objectives, and in other group meetings, Your Community is meant to tell the story of civic action- particularly as led by American women working together. Its documentary examples are meant to inspire more effort on the new frontiers of reconstruction and renewal.

Community audiences watching Your Community can learn lessons for application in their communities. They can see how interested townpeople often under the leadership of women's clubs, did something about solving their own community problems. They will see modern Joans leading youngsters to a wholesome childhood in an Edgefield, Ohio, day nursery; they will see other Joans leading teenagers to a safe swimming place in Bluefield.

Eradication of hookworm in Jackson County was the project undertaken by the women's clubs of Marianna, Florida and reported in "Your Community."

Rehabilitation of neighborhoods like this was the goal in Columbus, Ohio, where they "Fight the Blight."

West Virginia, they will see thoughtful Joans leading children to library learning in Alpine, Texas, to a tot-center in Santa Rosa, California.

The community audiences will see militant Joans leading the fight against blight in Columbus, Georgia, and Chicago, Illinois. They will see Joans en-masse, in Marianna, Florida - leading a public health crusade, warring on that tiny serpent of disease, the hookworm; they will see the Joans improving the health of their neighbors.

Leadership? - says the cynic. Looks kind of helter-skelter, kind of do-good fuzzy... just little plans.
It's the picture that counts

MPO Productions Inc.
15 East 53rd St. • New York 22 • Murray Hill 8-7830
Quality control is the essence of the negative-positive processing operations. Constant quantitative analyses of all chemical solutions are made. Each mix is checked before being pumped into replenishment tanks; each solution within processing machine is checked periodically during the day.

**Absolute accuracy of measurement** is assured by the ARRI replenishment system. A synchronous clock on the main control panel regulates rate and at a precise interval, exactly one liter of solution flows from tank into a one-liter vessel, which then drains solution into machine tank.

**Geared for Today's Color Film Trend**

A Model Installation of ARRI-Built Laboratory Equipment Inaugurates

Negative-Positive Color Film Processing at Byron, Inc. in Washington

**The Growing Dimensions** of the motion picture field, serving increasing thousands of film sponsors and users in the fields of industry, education, religion and medicine as well as almost every phase of government, are measured in terms of the many new facilities which have been created to serve these markets throughout every section of the land.

At the same time, the notable trend toward color in film making and in the television industry, is exemplified by the perfection of improved color processes and in the considerable renovation of film laboratory facilities which handle the processing and printing of these new color films.

Typifying that technical advancement is the Washington, D.C., laboratory of Byron, Inc. After a year and a half of planning and a full year of installation and test runs, Byron has in full operation the new ARRI 16mm and 35mm color developing and printing equipment pictured in these pages.

Termed the first installation of its kind in the United States, the new ARRI equipment extends Byron's registered "Color Correct" process to include handling of the new negative-positive films. According to Byron Roudabush, the firm's aggressive and dynamic chief executive, the process is said to "offer more exacting control. better color, better definition, and a substantially lower price for release prints."

Arnold & Richter, of Munich, Germany, manufacturers of ARRI products including the well-known Arriflex camera, constructed the machine to Byron's specifications, it incorporates many new and exclusive features.

To house the massive equipment, a separate building adjoining Byron's main plant was remodeled. Protected with acid-resisting paints and tile, the completely air-conditioned laboratory includes a chemical analysis section for quality control, chemical mixing room, machine room, a silver reclaiming plant, and rooms for developing, washing and drying. Slim-line lights provide flicker-free illumination; safety devices were installed where necessary throughout the facilities. Everything, including the nails and bolts, is rustproof. In a setting as white and immaculate as a modern surgery amphitheatre, Byron is now processing 35mm and 16mm color film on this unique installation.

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Precision, cleanliness and safety are emphasized in chemical mixing. For uniformity, all chemicals are carefully weighed and identified before going to mixing room where technicians operate stainless steel tanks.

Refinement of solutions is a completely automatic and thorough process. Dirt and products of oxidation are removed through integrated recirculation system of pumps, water coils, heaters and filters.
Technical details behind this new facility reveal the accent on quality control and precise attention to formulae which must govern today's laboratory processing of the new color films. Laboratory control begins at the outset of negative-positive operations when constant quantitative analyses of all chemical solutions must be made.

It is henceforth continuous throughout every phase of film handling since constant laboratory checks must be made of film going through the machines. Photographic sensitometric test strips of film are exposed every hour on a Hernfield Sensitometer, processed, read on a Westrex Color Densitometer, plotted and checked against rigid standards.

To minimize faulty processing, every advantage of modern technology is utilized. Oxidation, a constant hazard in film operations, is guarded against by slow-speed, updraft, off-center mixers in stainless steel mixing tanks; all replenishment tanks are fitted with floating stainless steel lids to prevent oxidation of solutions. Finally, refinement of solutions through an integrated recirculation system, featuring ARRI and Eastern Industries pumps, coils of chilled water, electric heaters and Cuno filters, removes dirt and products of oxidation. During this process, solutions are alternately heated and cooled, holding the temperature within plus or minus $\Delta K^\circ F$.

Light room section tanks are of white polyvinyl-chloride, with air squeegees used before and after each bath to eliminate contamination of solutions.

The final result, brilliant color images on the nation's screens, is the product of such unending research and of the sizeable capital investment being made for the advancement of the film medium.

New Arri printer incorporates automatic fading device and automatic scene to scene color balancing. This printer is 35mm to 16mm; 16mm to 35mm; 35mm to 35mm and 16mm to 16mm, standard in the field.

Dork room end of new developing equipment, showing the supply elevator and developing tanks. Arnold-Richter was requested to produce a machine that keeps film constantly submerged to keep oxidation to a minimum.

Closed air system dry cabinet is used to help eliminate dust. Heated, dry air is forced through the cabinet, drying the film. Air is then dehumidified, reheated and recirculated through tightly-closed machine.

Immaculate light room section features sprocket-driven machine with 16 and 35mm rollers. Machine tanks are of white polyvinyl-chloride. Air squeegees are used before and after bath to eliminate contamination.

Constant laboratory checks are made to maintain high standards set for Color-Correct processing. Photographic sensitometric strips are exposed every hour, plotted and checked against rigid lab standards.
Wide View of the Great Outdoors

Colorful Scenic Pictures Play to Capacity Audiences as Minneapolis-Moline Expands Motion Picture Program

Busy for now and looking to 1957, the Minneapolis-Moline Company, maker of farm machinery, continues to plow and plant its way through public interest fields far and wide via attractive visual machinery. The firm does its inspirational and motivational burrowing with appropriate, highly scenic motion pictures and implement-image films.

Film on World-Wide Location

Having lately released three outdoor pictures in its 1956 film program, MM is gathering more scenes for its 1957 film program. Camera crews are at work in Mexico, South America, Western Germany and Turkey preparing the seeds-for-the-mind which the company distributes with something akin to farmer regularity.

The Minneapolis-Moline 1956 film program includes three color pictures which reportedly are drawing capacity audiences at MM dealer showings in cities across the United States and Canada. Audience figures for Canada from Sea to Sea, Big White Water and Maryland Mornings are tabulated at the sponsor’s general offices at Minneapolis, Minnesota.

Program Initiated in 1935

Extending a tradition begun in 1935, the firm annually produces films illustrating aspects of historical and modern life to aid international understanding, emphasize social and agricultural progress and promote conservation of natural resources of soil, forests, water and wildlife. The three 1956 scenic films are in this tradition.

Minneapolis-Moline’s life and livelihood, like that of each film’s audience, is from the land, from industry, from society and its culture. The films register this life in its development. Visually they seem to say: this life is good, let us preserve it, increase it.

Fishing villages in Nova Scotia, bustling mid-continent commercial centers and industrial Paul Bunyans of British Columbia are shown in Canada from Sea to Sea. The odd practice of plucking fish out of nets high above fishermen’s wagons on the beach at the Bay of Fundy, where tides are highest in the world, is depicted; peaceful farming scenes, views of the St. Lawrence waterway from Montreal to the head of navigation on Lake Superior...a rodeo at Medicine Hat, grain fields ranging to the edge of the sky, forming a base for a booming trade, all document a progressive Canada.

Big White Water paddles beside a party led by Indian guides on a canoe trip down the Peribonka and Manouan rivers of Quebec. Trencherous rapids, waterfalls, fighting salmon and speckled trout appear. Two Indian guides “shoot the rapids” down two miles of boiling wild water in a vivid sequence, climaxd by views of the huge powerhouse development at Manouan Falls dam.

Canada geese and ducks fly over Chesapeake Bay and the eastern shore of Maryland in Maryland Mornings, third of the colorful MM releases. The late Glenn L. Martin, pioneer aviator, aircraft manufacturer and sportsman, cooperated with Martin Bovey Films, Inc., Chelmsford, Massachusetts, in filming these unusual scenes of the migrations of thousands of wild birds.

“Farmorama” Due for Release

Soon to be released by MM is a fourth color film, Farmorama, dealing with modern agriculture. The farm’s new powerlined 445 tractor is used to illustrate the action, convenience and simplicity of hydraulically controlled MM implements for farming.

Supervised by Don D. Grussing

The Minneapolis-Moline film program, supervised by Don D. Grussing, manager, and John Rusinko, assistant manager, of advertising, sales promotion and public relations, provides entertainment and educational material for the firm’s dealers. MM dealers exhibit the films during the “MM Days” in some 3,000 communities. The films will also be available later to schools, colleges and libraries, 4-H and FFA clubs, civic and business groups and other interested organizations. Foreign-language versions are provided for MM overseas distributors.

DuPont Looks to “The Hidden Heart”

Three New Films by Copeland Promote the Use of Nylon Cord in Tires

Sponsor: E. I. DuPont de Nemours & Company.


* * *

* Nylon cord’s value in automobile tires is the product promotion idea in three new motion pictures sponsored by E. I. du Pont de Nemours & Company.

In Technicolor, these films use actors and animation for dealer preparation and consumer education. They depict the driver’s dependence on tires—good tires. Common causes of tire cord failure are highlighted and scenes of road conditions in several parts of the country dramatically illustrate that there is no place to have tire trouble.

Laboratory test sequences demonstrate that nylon cord is many times more resistant to the common causes of tire failure than other cord material. Animation points out the results of these tests.

Serve Dealers and Manufacturers

Produced by Jack L. Copeland and Associates, Los Angeles, the du Pont series is composed of The Body with the Nylon Heart and two versions of a picture playlet called The Case for the Hidden Heart. The Body with the Nylon Heart is an 18-minute dealer training film for distribution to tire dealers by du Pont and all major tire manufacturers: dealer instruction is dramatized as the film’s dealer sells (concluded on page forty-four).
Packaged and portable—Just pick up your Kodascope Pageant Sound Projector and you’re on the way.

Easy setups—Fast and simple, because your Pageant Projector’s reel arms fold into place.

Simple threading—No fusses when you follow the Pageant’s printed film path.

Show’s on—Flick the switch and your Pageant takes over, quietly, effectively.

**Smooth, easy start for more effective movie showings**

No matter who’s behind it, the Kodascope Pageant 16mm Sound Projector gets your shows off to a smooth start.

A Pageant ends forever those troubles that come from old-fashioned, balky projectors. And it ends the fumbles, mumbles and delays that interfere with proper and effective presentations.

Anyone can run a Pageant—competently and happily. Try a Pageant. It’s the projector that puts the professional touch in your movie presentations.

Because **ONLY with a Pageant will you get:**

1. Permanent lubrication to bypass the most common cause of projector difficulties.
2. Unique Super-40 Shutter that puts 40% more light on the screen than ordinary shutters, adds brilliancy and sparkle.
3. Tone and volume controls, baffled speaker, true-rated amplifier; all teamed for adequate, comfortable, true sound fidelity.
4. Your choice of 3 models, one just right for your individual requirements.

---

Get the facts before you decide. Free booklet shows how and why modern Kodascope Pageant Sound Projectors make for smooth, sure, satisfying movies for business, school, church. This coupon will bring the book to your desk. No obligation, of course.

---

**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:________________________

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**Kodak TRADEMARK**

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*EASTMAN KODAK COMPANY* 3-17
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:________________________

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**Kodak TRADEMARK**
DuPont Shows "The Case for the Hidden Heart"

(continued from page 42)
tires to a difficult customer and his wife.
The Case for the Hidden Heart is a 13½-minute consumer film being distributed to schools, clubs, civic organizations.
Sequences of a family car's tires taking a beating are related to scenes which show the importance of having tires which resist mistreatment—scenes of snow, rain and night driving where driving may lead to disaster. The Case for the Hidden Heart also has been cut to a five-minute black and white version for television distribution.
The three films include scenes from New Jersey and Pennsylvania turnpikes, the Packard Proving Ground, the San Bernardino mountains, Bakersfield and Los Angeles, as well as laboratory tests filmed in Hollywood. The films were shot in 35mm Eastman color and printed in Technicolor.
The Case for the Hidden Heart will be distributed nationally from the Public Relations Department, E. 1, du Pont de Nemours & Company, Wilmington 98, Delaware. Subsequent distribution will be handled by a national distribution organization.
With these films for du Pont on their way, Jack L. Copeland and Associates continues working "on the road." The Copeland crew is making a safety film for the California Highway Safety Council.

Of National Advertising and the Salesman

Sponsor: Life Magazine
Title: Calling All Salesmen, 11 min., color, produced by Transfilm Incorporated.
* Dedicated to the salesmen of America is Life’s newest motion picture, an animated cartoon which stars Charlie Fox, whose sales approach isn’t as sharp as it could be and Owly, a wise, old veteran of the road with a golden touch. The film depicts the advantages to salesmen of selling their national advertising as part of their products.

Charlie Fox, a brash purveyor of "prezises," is no match for Mr. Male, a stubborn buyer who prefers hard facts to Charlie’s hoary wheezes. Owly, on the other hand, is well equipped to tackle the toughest sales resistance. His system is simple and effective which Charlie soon learns. Owly convinces buyers that his company not only delivers the product, but helps move it off the shelf with the aid of national advertising.

Armed to the teeth with facts about advertising, Fox attacks the buying market with renewed enthusiasm. But, just when sales are going great, he gets hit with a stickler when Mr. Male insists that he wants a product backed by local advertising. On fairly short order, Fox comes up with the answer. He whisks the buyer to the local post office where postmen by the hundreds prepare to deliver national magazines to local homes. These magazines, says Fox, carry ads of products stocked by local retailers. The finishing touch to Fox’s new selling prowess is Owly’s last bit of sage advice concerning the importance of merchandising national ads.

The publishers of Life believe that national advertising can be made to work much harder. Toward that end, Calling All Salesmen stresses the point that a salesman’s selling tool consists not only of the product itself (utility, price, packaging) but the intangible asset of national advertising. It demonstrates, too, that national advertising is also local advertising for the retailer, and makes his own local effort more effective.

The film will be distributed exclusively by Life for showings primarily to product salesmen, sales managers and advertising agencies, TV and motion picture actors Parker Fennelly, Jere Cowan, Cliff Hall and Howard Smith provide the voices.

THE MYTH OF PRICE RESISTANCE

For the average salesman nothing is more real — or more troublesome — than price resistance.

How many times has a salesman of yours said: “I could sell more if only our prices were lower!!”

Yet he’s wrong, dead wrong. He believes a myth. A myth that sales are lost because his price is too high.

Price is never the sole factor in a turn-down.

We know it . . . you know it. If only he knew it.

Yet he can when he realizes that price is relative to value. Dispel the myth of price resistance with:

“PRIDE IN PRICE”
part of the outstandingly successful sound slide program . . .

AGGRESSIVE SELLING
You may obtain a preview without obligation. Write for details.

Rocket Pictures INC.
6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA
Republic Steel Kitchens Shows Modernizing Steps

Sponsor: Republic Steel Kitchens (Berger Manufacturing Div.), Republic Steel Corporation.

Title: How We Did Our Kitchen. 18 min., color, produced by Cinecraft Productions, Inc., Cleveland; distributed by Modern Talking Picture Service, Inc.

This is a domestic playlet, a mildly dramatized, instructive comedy in the see-how, step-by-step style, designed to interest every one who has a kitchen, or may acquire one.

Jack and Jean Graham have a nice house except for an inefficient and unattractive kitchen. Jack is not the do-it-yourself lad and things look hopeless for Jean until she but ton holes at American Home editors at a lecture. They agree to advise her. The dialog works in a man from Republic. Jack and Jean go to work.

Do-It-Yourself is easy, economical and a pleasure, the Grahams learn as the film builds a pro-sale impression with their success — manifest in a goodlooking, efficient, reasonable kitchen.

The film is sponsored by Berger Manufacturing Division of Republic Steel Corporation which makes steel kitchen cabinets and other fabricated steel items.

A thoughtful primary merchandising footnote on this sponsored subject is provided by William M. Oard, of Modern Talking Picture Service, Inc., national distributor of the film. Says Oard:

"The thing I like about this picture, aside from the film itself, is the forthright title. We shouldn't underestimate the importance of not confusing film audiences with glamorous or misleading titles.

"How We Did Our Kitchen might just as well have been titled Sparks For Mislively, but then no one would have known what it was about at all. This way, people who want to know how to do their kitchens are likely to book the film . . . and those are just the people Republic wants the film to reach."

Take the BLINDERS off your cameras and projectors

CinemaScope-type pictures with

SUPERAMA "16"

Dual purpose focusing Anamorphic Lens for 16 mm. motion picture taking and projecting

Now your camera can see—and your projector can show—what your eyes actually see! . . . the full dramatic sweep of natural vision without sacrificing the brilliant detail end size of close-up shots. Superama "16" focuses from 5" to infinity insuring unusual sharpness and clarity in both taking and projecting. Panning is minimized, saving up to 50% of your film. Speeds up the pace of your 16 mm. movies. Best of all—it doubles audience enjoyment by enabling you to project theatre quality wide screen pictures. A complete line of Radiant Screens for wide screen projection is available from 50" to over 20" in width.

Send for Illustrated Brochure

Mail coupon below for illustrated circular giving full details and prices on the Superama "16".

Radiant Manufacturing Corp.
1225 South Talman Avenue, Chicago 8, Illinois

□ Without cost or obligation, send me illustrated circular giving full details and prices on the Superama "16" anamorphic lens.

Name ____________________________________________

Address __________________________________________

City _______ State _______ Zip

For a SQUARE DEAL call CIRCLE

Film Laboratories
COLUMBUS S-2180
A CINEMATIC MOTION PICTURE LAB
OVER A DECADE

RADIANT

Radiant Manufacturing Corp.
1225 South Talman Avenue, Chicago 8, Illinois

NUMBER 2 • VOLUME 17 • 1956
Films for Safety Education

with the crew using special camera mounts to film the “driver’s eye” view of the traffic episodes. The Aetna film was produced under the supervision of Cecil G. Zaun, supervisor of safety for the Los Angeles City schools. All filming was done in Los Angeles with the cooperation of the Los Angeles police department.

includes 36-page Film Guide
A 36-page instructor’s guide, distributed with the film outlines suggested training procedures and contains detailed explanations of each film answer. What’s Your Driver Eye-Q? is available for television. It may be obtained on a free-loan basis from Aetna’s public education department at Hartford, Conn., or through the company’s local representatives. Prints of the film may be purchased for permanent use.

Johnson & Johnson Previews New Film on Bicycle Safety
The sixteen million young bicycle riders of today, who will be the automobile drivers of tomorrow, must be taught the basic elements of traffic safety to help cut down accidents on our highways. George F. Smith, president of Johnson & Johnson told the audience at a recent preview of Play It Safe, a new color motion picture sponsored by his company. The teaching of bicycle safety will also be a valuable aid to youngsters in learning the fundamentals of good citizenship, Mr. Smith pointed out.

The preview marked the launching of a nationwide Bicycle Safety Program sponsored as a public service by Johnson & Johnson. The film, produced by MPO Productions, Inc., is a documentary report of how the community of White Plains, New York, trained its young cyclists in safe riding habits. The National Safety Council and the Bicycle Institute of America cooperated with Johnson & Johnson in developing the film and the educational program.

Mr. Smith was introduced by E. G. Gerbic, J&J vice-president who outlined his company’s overall participation in public safety education. For many years, Johnson & Johnson has been sponsoring programs aimed at greater safety for the public in the home and in other, away-from-home environments. It has been a leader in supporting greater on-the-job safety and has cooperated with national, state and local organizations on safety campaigns.

Johnson & Johnson’s Bicycle Safety Program is designed for operation on the community level. It calls for the cooperation of civic leaders, schools, parents and children.

To Motivate Community Leaders
The primary purpose of Play It Safe is to motivate community leaders in all parts of the country to organize and carry through the program on a local basis, in their own communities. To aid them, J&J has prepared and will furnish complete kits containing materials required to get the program started and conduct it to a successful conclusion.

Ford Aims Four Safe Driving Films at Nation’s TV Stations
Four films on safe-driving have been completed for the Ford Motor Company by Robert J. Enders, Inc., Washington, D. C. producers. The films will be distributed to major television stations throughout the country.

Ford has released 15 prints of each film and will release 200 additional prints each to reach a wider tv radius. Producing the films for Robert J. Enders was Robert J. Friend, Bert Spielvogel, director of photography.

Aviation Safety Film in Work at U. of Southern California
A 16mm sound motion picture of the school’s flight safety teaching program is being produced for the aviation safety training division of the University of Southern California by the SC cinema department.

The film will be used by the A Force, the Navy and Marine Corps to orient students assigned to S for the intensive eight weeks course in aircraft accident prevention.

Members of the school’s aviation...
safety staff will use the film as an aid in talking before civic groups interested in aviation.

Canada's Fresh-Water Fishing Industry Pictured in Color Film

A two-million dollar fishing industry has come to the surface in Canada's Northwest in little over a decade bringing newer fame and prosperity to a region already known for its mineral wealth.

The new fishing industry is conducted on the 10,000 square-mile Great Slave Lake where, Canadians boast, some of the finest whitefish and lake trout in the world are being caught. Canada's Department of Fisheries is sponsoring a new motion picture to tell the story of this commercial development. The film, Fisheries of the Great Slave, was written and produced by Crawley Films Limited, Ottawa, Ontario.

From the 17-minute color film, Canadians will learn of the first Canadian fishery to evolve from scientific tests made on government initiative. Fishing with gill nets, fishermen of nine companies have taken more than four million pounds of fish from the lake in one summer. Packed in ice these fish are shipped by boat, truck and train to markets "as far as Chicago, Detroit and New York"—over 3,000 miles from chilly Great Slave. Fishing goes on the year round, in winter through the ice.

WOMEN'S CLUB CITIZENS
(continued from page 38)

Don't kid yourself, Jack, those are he hands that rock the cradle.

Your Community is in black and white. Music composed for the production was played by the New York Woodwind Quintet. The production by Herman Engle was completed under the supervision of Frank Jelier, head of the Sears-Roebuck motion picture department. The film is loaned free through Modern Talking Picture Service, Inc., exchanges. The borrower pays only transportation expenses. Modern's exchanges are in 26 cities.

KNIGHT TITLES...

add to the professional dignity of your films

Radio Corporation of America
Dept. CC-2S, Building 15-1, Camden, New Jersey
Please send me the facts on RCA 400 Senior and Junior Sound Film Projectors.

NAME ________________________________

COMPANY ________________________________ TITLE ________________________________

ADDRESS ____________________________________________

CITY ______________ ZONE ______ STATE ______

A perfect performance helps convert prospects into customers

... and you can count on performance with the dependable quality engineered into RCA 16mm Projectors

Be confident you're giving your story its best presentation every time. Show pictures that stay rock-steady... sound that's natural as the day it was recorded. What's more, the RCA Projector keeps operating noise "out of the act"... it performs with a whisper-quiet hush. You know that's how the show will go when you use an RCA 400 16mm Sound Film Projector... lightweight dual-case Senior or single-case Junior.

RCA engineered the 400 mechanism so that it is easy for anyone to put on a "professional" show. RCA's exclusive Quick-Easy threading takes just minutes to learn... allows an inexperienced operator to get a film under way with real speed.

There's no obligation, of course, when you ask your RCA Audio-Visual Dealer for a 400 demonstration. Look in your Classified Directory under "Motion Picture Projectors," or, if you prefer, we'll be glad to send you the name of your nearest Dealer and complete details in brochure form. Fill out the coupon above and mail it right away.
Pictures in Farm-Food Fields

"Low Volume Spraying" Added to Hercules Powder Series

*Low-Volume Spraying,* the seventh in a series of films dealing with insect control, is available from the sponsor, Hercules Powder Company, Wilmington Delaware.

This newest film in the Hercules series, like the earlier six, is in sound and color. It depicts the proper procedures for mixing insecticides and adjusting sprays for efficient operation. *Low-Volume Spraying* runs 14 minutes.

Altogether, Hercules' films appear to provide the company with "full saturation" content-wise, in the company's program of customer and potential-user education. Besides *Low-Volume Spraying,* Hercules' visual demonstrations include:
The Alalfa Weevil and Its Control. 12 minutes, showing the life cycle, damage and control methods: Cotton Insects and Their Control, 40 minutes, which interviews successful cotton growers and affords closups of common cotton insect pests: Cutworm Control, 12 minutes, presenting the habits and damage done by cutworms and recommended controls.

Other Film Series Are Listed

Also available are: *The Pollination of Alfalfa,* 25 minutes, a friendly look at bees, showing the importance of protecting these beneficial insects: *The Spittlebug and Its Control,* 14 minutes, wherein farmers and other authorities discuss control of this damaging insect.

Showering where the bug's demise is commercially developed is *Design For a Laboratory* — an 11 minute visit to Hercules' Agricultural Chemicals Laboratory.

Where to Get Hercules Films

All these films can be obtained from Hercules Powder Company, Advertising Dept., Wilmington 99, Delaware, or from Hercules sales offices.

On the set for Armour's film.

Armour Sponsors "Moonitor" to Stress Use of Sales Aids

*Moonitor* is a more spacious version of radio's world-jumping "Monitor," is being used by the Cheese Division of Armour and Company to train Armour salesmen. Borrowing television broadcast techniques, Armour utilizes "Moonitor" to show how the Moon, a constant star on the horizon, can help Armour's salesmen.

Centered around Armour's Lenten Cheese Promotion, *Moonitor* combines cosmic corn and hard sell sales demonstration. The 26-minute film takes the light-mile approach to prove that while Armour appreciates a joke, the Company is deadly serious about such things as effective selling aids provided to salesmen and dealers. In Middletown, or on the Moon these sales aids will sell cheese, if they are diligently used the fantasy works to say.

Written and produced by Douglas Productions, Chicago, *Moonitor* utilizes extensive studio sets, display photographs and large grocery store locations to ploy the sponsor's sales promotion-training message.

"Marching Along With Sousa" Available to Film Libraries

*Prints of Marching Along with Sousa,* a 14-minute sound and color motion-picture biography of John Philip Sousa, may be purchased by established film libraries through the University of Wisconsin bands Director of Bands Raymond P. Devorak has announced.

Devorak introduces the various sequences in the film. These tell the Sousa story by means of newsreels
recordings, portraits and a panorama of memorials dedicated to the great composer, against a background of Sousa marches played by the UW band.

A joint production of the UW band and the University’s Photographic Laboratory, the film was produced as an educational supplement aimed at high and grade school students and their teachers.

Film libraries may request a preview of the film by writing the Manager of the UW Band, 6 Music Hall, Madison, Wisconsin.

Rockwell Color Sets Up Plant for Kodachrome Processing

A regional plant for processing both 35 and 16/35mm Kodachrome film is being established by Rockwell Color, a division of Rockwell Films, Inc., Cambridge, Massachusetts. The processing will be done under Eastman Kodak Company license.

Beginning in July, Rockwell Color will offer a 48-hour Kodachrome developing service with daily pick-up and delivery to photofinishers and camera stores in Massachusetts, Rhode Island and adjacent areas in Maine, New Hampshire and Connecticut.

Located at 26 Church Street in Harvard Square, Cambridge, the Rockwell Color plant now is being extensively renovated to receive new machinery. The new machinery is being engineered and built by the Artisan Metal Products Corp. of Waltham, Mass. to meet the Eastman standards for Kodachrome. Plans call for a testing period to begin in May.

Rockwell Color has obtained the services of a specialist-consultant on color processing. With his assistance, Rockwell Films is planning the next step in its expansion—developing and printing of 16mm positive and negative color motion picture film when these stocks are available from manufacturers.

Charles B. Rockwell, 3rd. president of Rockwell Films, Inc., is in charge of setting up the new facilities. Paul S. Rockwell, treasurer of Rockwell Films, is serving as general manager of the new division, Rockwell Color.

eollomatic’s New Mobile Unit

The Cellomatic Corporation has equipped and put into service a new mobile unit. The unit is a specially designed Volkswagen station wagon which has been constructed so that in a Cellomatic projector, which is the basic unit of the animation process, can be transported quickly from station to location.

For complete information and illustrated literature on any of the above models

SEND COUPON TODAY TO SPINDLER & SAUPPE

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Closed Circuit TV or Films?

Insurance Executive Cites Advantages of Filmed Meeting

across the meaning of the conference with more punch and vitality, Mr. Stone said.

Of prime importance also is the fact that the film becomes a permanent record for the company of what took place. Mr. Stone added, while the closed-circuit TV presentation is only something of the moment of which no record is made.

With the new filming technique, the March 3rd meeting of the Combined Insurance Company of America was reduced from an actual conference time of four hours to a fact-packed-film with a showing time of 30 minutes.

Mr. Stone said that he has already received numerous inquiries from industrial and business executives throughout the country.

★ The Combined Insurance Company of America, with headquarters in Chicago, has developed a company communications method by which a well edited and concise film is made of special conferences, instead of using the expensive closed-circuit television hook-up for on-the-spot briefing of all key personnel at locations throughout the country.

W. Clement Stone, president of Combined Insurance, said the filming procedure proved highly successful in an initial experience at a regional sales conference, March 3rd in the Edgewater Beach Hotel.

The film, a 16mm sound motion picture produced by professional cameramen and edited by experienced newsmen with the advice of company officials, has numerous advantages over the closed-circuit TV method, Mr. Stone said.

"From a standpoint of costs, the filming can be done at much less expense than the costly closed-circuit telecast," he explained.

"Aside from the actual costs, however, there are many other advantages of filming.

"Instead of a long drawn out television program which causes a great waste of time for key personnel in the branch offices, the film through fine editing can be reduced in length and shown at hours where everyone can be present and where there is no encroachment upon regular working schedules," Mr. Stone explained.

"The film also retains the on-the-spot feature of a closed circuit TV presentation because it can be processed and distributed to branch offices for showings within 24 hours after it is made."

Through intelligent editing, the film retains the important features of a conference, eliminates the boring and non-essential parts, and gets...
"Dan Taber's Ledger" Presents a Down-to-Earth Picture of Wire Fencing Economy for American Steel & Wire

Sponsor: American Steel & Wire Division, United States Steel Corporation.

Title: Dan Taber's Ledger. 27 min., produced by Industrial Motion Pictures, Inc., Cleveland; distributed by Modern Talking Picture Service, Inc.

Why did the American Steel & Wire Division of United States Steel Corporation sponsor a motion picture called Dan Taber's Ledger? Any manufacturer might ask this question — especially if he, seeking an example he could profit by, wondered how such a company went about selling its product.

How does a large and long established company sell steel wire fences? One of the important methods now being used to sell steel fences is a visual message which shows the potential customer what the product looks like, what it can do for him, how he personally can put it to work, how he personally can profit from it. This visual message is framed in an idea-driving film entitled Dan Taber's Ledger.

Benefits by Positive Viewpoint

Imposing product-advantage ideas, Dan Taber's Ledger fences securely around a positive low-cost idea and fences out a negative-customer idea — the kind of an idea which may grow into dissatisfaction, objection. These ideas are imposed as human, personal economy problem ideas, not as points in a sales pitch.

How does the film do this idea imposing job? Aimed first at people who use or are apt to use fences, the film employs two fence-using farmers, Dan Taber and his neighbor. The significance of their friendly competition is summed up by the local feed hardware store man, who teas why Dan Taber is more successful than his neighbor. The title is a tipoff on the theme.

Viewers see how to plan and put up a wire fence; they see Dan Taber put up the fence, dividing his pasture into three parts for rotational grazing. They see that the real difference between Dan Taber and his neighbor is the way that each looks at his ledger book. To Taber's neighbor, fencing is a running expense. To Taber, fencing is a capital investment; he plans his fencing, constructs it and pays for it with care.

Has Values for General Audience

By virtue of this simple study in acumen, the film has more than how-to-do-it, introductory meaning for its particular user audience and its value for general audiences is increased; the capital investment lesson may be applicable in many economic activities.

Distributed by Modern Talking Picture Service, Inc., Dan Taber's Ledger thus is designed to sell wire fences by image suggestion, to keep customers satisfied by helping them with their fencing and with the idea of constructive bookkeeping, and to generate public appreciation of the sponsoring company, American Steel & Wire Division, United States Steel Corporation.

355 TV Showings of Heart Film

The documentary film on heart research, A Matter of Time, has broken all public service television records according to Association Films, having been shown 355 times in less than five months. The film, sponsored by the Institute of Life Insurance for the Life Insurance Medical Research Fund, shows significant developments in the search for the cause and cure of heart disease.

The film has also scored impressively on the community level.

**COLOR SLIDE FILMS FOR INDUSTRY**

**COLOR FILMSTRIPS FOR EDUCATION**

Specialized equipment and the know-how of a group of specialists who have worked together in producing over 550 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.**

**PRODUCERS!**

Are you worried whether ANY OF YOUR CLIENTS PLAN TO SET UP AN INTERNAL PRODUCTION UNIT?

Write to HOLLYWOOD FILM for FREE reprints of a provocative article entitled: why outside producers?

Hollywood Film Enterprises has the answer to the question: "What are the advantages of using outside producers for business films rather than an internal production unit?" Write for your free copy today!

Inquire about additional copies for your use in mailing to interested clients
Production Review Supplement

Additional Listings of Qualified Producers of Business & TV Films

PREMIER FILM AND RECORDING CORPORATION
3033 Locust Street, St. Louis 3, Missouri
Phone: JEFFerson 1-5555
Date of Organization: 1932
Theodore P. Desloge, President & Exec. Prod.
Wilson Dalel, Vice President, Prod. Sup.
Roger E. Leonhardt, Director
Charles Kite, Unit Manager
H. Stewart Dailey, Director of Photography
James E. Durst, Sales Manager
SERVICES: Creators and producers of 16mm and 35mm color and black and white motion pictures; TV commercials; sound slidefilms; radio transcriptions for commercial use; industrial and public relations; training and education. FACILITIES: Complete air-conditioned sound stage with complete production facilities and the latest camera, lighting, editing and cutting equipment. Highly trained technicians for complete script-to-release-print service. Finest sound recording facilities; record processing and press plant.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Center of Town (Mercantile Trust Company); Rexall Drug Co. (BBD & O.); SLIDE FILMS: Martin Luther and Glad Church and the Sad Church (Concordia Publishing House); TV COMMERCIALS: Busch Lager Beer and Budweiser Beer (D'Arcy Advertising Company).

DOANE PRODUCTIONS
514 Division Street, East Lansing, Michigan
Phone: ED 2-5711
Date of Organization: 1948
Don Doane, Owner and Producer
SERVICES: Sales promotion and public relations with 16mm sound color motion pictures only; professional services from script to screen. FACILITIES: 16mm Arriflex and synchronous camera facilities; studio; synchronous portable magnetic film recording; Mauser optical recording; portable lighting equipment with variable transformers for accurate color control; editing; work printing; interlock projection.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Rubber From Rock (Dow Corning Corporation, 1953); Since this time in constant production of additional sequences for several forthcoming productions.

JOHNSON PRODUKTION A. B.
Tottvägen 1, Solna, Stockholm, Sweden
Phone: 823580
Date of Organization: 1950
Eric Johnson, Production Manager, Director
Ebbe Pettersson, Sales Manager
Bengt Jarrel, Scenario Dept. and Director
SERVICES: Motion pictures in the field of 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: Yes, He May Live (The Community of Stockholm); Gas (The Civil Defense); From Morning to Night (The Swedish Margarine Co.); Nickel Girl (Marabou, Stockholm); Electrical Workman Safe (The Swedish Power Bureau).
Ohio "Select List" Papers
Film Their Market Story

Ohio, fifth largest state in population, is a mighty shopping center. Advertisers woo its 8 million people with much attention and constancy —for good reason: 61.2% of all salaries and wages in the U.S. are paid to Ohioans every year.

But, while advertisers could almost supply a solid base to their campaigns by concentrating on one city in New York, and in Illinois (both of which have cities with half the total population), Ohio is a much different marketing situation.

To be sure, there are big cities—Cleveland and Cincinnati, for instance—and in fact a total of eight "Queen" cities in the state with populations of over 100,000. Yet, even big coverage of these eight cities will not reach the bulk of Ohio's 46% of the state's people live outside the Queen cities and the counties in which they are located.

There are, in fact, half a hundred very much independent metropolises in Ohio which are not too easy to reach except locally—through the thriving daily newspapers which announce in Ohio like nowhere else in the country.

About a half century ago, 50 of these newspapers associated themselves into a group called the Ohio Select List, which has been represented nationally, for some time, by the John W. Cullen Company. Although the Cullen Company has had remarkable success in telling the story of the 84 billion Ohio "Inner Empire", its management felt that it always had a story not too easy to tell quickly and simply in words, and as media men in agencies changed, it had a story that must be told often.

A visual presentation, of some sort, seemed to be the answer to the problem, and after consultation between the Cullen Company, and oldOhioan Robert Lightburn, of Training Films, Inc., a sound slidefilm was decided upon, and duly produced.

The film, called The Inside Story, has been out for several months, and has been shown widely to groups of agency and business people all over the country. It is an interesting film in several respects. It sells not just the "Inner Empire", but the whole state, Queen cities, as well. It is designed not only for national use to the big agency audience, but for local use in Ohio to sell the important local outlets of national advertisers with cooperative allowances.

According to the Cullen Company, The Inside Story has been deliberately planned not to tell the whole story of the Ohio Select List. It is an aperitif. Not covered, for instance, are such important media buying criteria as costs, the extent of penetration of Queen Cities newspapers, radio and TV within the Inner Empire, etc. But Cullen representatives purposely invite queries on these points, have convincing statistics and visual displays to point them up.

The Inside Story, 15 mm., color, incorporates photography, technical art and cartoon techniques. Representatives of the Cullen Company report that most agencies have been enthusiastic about the method of presentation. And while the recent big upswing of national business in the Ohio Select List papers can be laid to a number of things, the film has been of great help. However, it was not made in the main for a short life and quick result. The story it tells will be up-to-date and compelling for some time.

* * *

RCA Custom Records Aims Sales Planning

* Ralph C. Williams has been assigned to the newly-created post of Manager, Customer Product and Sales Planning for the RCA Victor Custom Records Department. He is a 10-year veteran of this transcription organization.
lighting problems?
call Jack Frost

Any time the job calls for extra lighting, tough lighting problems on the set or on location anywhere, call on Jack Frost, world’s largest supplier of temporary lighting facilities.

Our complete equipment and expert skills in lighting have been used for years on some of the country’s top shows, movie sets and TV productions.

Rental Equipment at low cost. Service includes installation and removal all at the one low cost.

JACK A. FROST
Department BS
234 Piquette Ave., Detroit 2, Mich.
Eight Slide Projectors Aid Int'l Silver Sales Sessions

Eight slide projectors illustrated the words of speakers at International Silver Company's recent sales meeting. Young & Rubicam, agency for International Silver, used the bank of eight Viewlex slide projectors to achieve complete coordination of the visual illustrations with the spoken messages.

As the talks progressed, appropriate images automatically were flashed on the screen. The battery of eight projectors made it possible to hold up several images on the screen simultaneously. Images were given an animation effect when the slides were automatically changed and projected in rapid-fire forward or reverse sequences.

The Viewlex model used in the sales meeting set-up was the 300-watt Viewlex V-25, a standard projector for industrial, educational and institutional use. It delivers exceedingly brilliant screen illumination, yet remains cool even after long periods of steady use, the manufacturer states. Its "Light Multiplier" optical system and automatic condenser alignment for perfect focus are said to provide sharp images.

The V-25 projects single and double frame filmstrips and vertical and horizontal 2x2 and hankam slides. Professional quality, 3, 5, 7, 9 and 11-inch projector lenses can be used.

No more pulling screen fabric off the roller! The new Radiant Automatic Safety Roller Lock prevents fabric from being lowered beyond the full picture size. Assures even hanging and cuts down costly fabric repairs. EDUCATOR Wall models are specially designed for the constant handling required in classroom use.

WRITE FOR ILLUSTRATED CIRCULAR giving specifications, prices on the complete line of Radiant Projection Screens for all purposes.

Model ECED Wall Ceiling Screen

The simplest, most efficient large-audience screen of its type and size. Model ECED can be hung conveniently from either wall or ceiling by strong, dual purpose brackets.

Highly reflective, fine-grain glass-beaded surface provides sharp, bright projection quality—ideal for slides, filmstrips, movies. Available in eight sizes: 6' x 8' to 12' x 12'.

RADIANT MANUFACTURING CORP. • 1225 SO. TALMAN • CHICAGO 8, ILL.
Seielstad Elected President of Haig and Patterson, Inc.

* Earl E. Seielstad has been elected president of Haig and Patterson, Inc., of Detroit, Michigan and Dayton, Ohio.

Seielstad, 47, replaces former president J. T. Patterson of Dayton, who was named chairman of the board of the motion picture and slide-film production firm.

Seielstad has been an executive of Haig and Patterson since 1948. He entered the visual training field from the automotive industry in 1936. His background includes creative writing, production and film utilization in many fields.

** Robert Presnell, Sr., Joins Regan Film Productions, Inc.

* Robert R. Presnell, Sr., has been added to the staff of Regan Film Productions, Inc., of Detroit, Michigan. He will head the motion picture department for the studio, writing and following through on production to meet the needs of clients.

Presnell came to the industrial film field through Caravel Films, Inc., New York, later moving to The Jam Handy Organization, Inc., Detroit. He has written a number of merchandising and sales training pictures and slide-films for national accounts. His background includes writing-production assignments for major companies in Hollywood, television programs in New York. He has done work for Studio One, Robert Montgomery and Man Against Crime.

** Havlcek Heads Ad Sales at Reid H. Ray Film Industries

* With its 1955 volume-of-business totals described as highest in the company’s 36-year history, Reid H. Ray Film Industries, Inc., St. Paul, Minnesota, has effected several managerial reassignments.

Frank J. Havlcek, former assistant to Reid H. Ray, president of the firm, has been appointed sales manager of the company’s Film Ad Division. This post had been held by John Lang who has resigned. Havlcek has been with the film company for more than three years.

Whitney to Assist President

Robert E. Whitney, formerly in the sales department, now is executive assistant to the president, Miss Marjorie Allen, employed with the company for 21 years, has been elevated from administrative to executive assistant to Havlcek. Englebert Marko, who had been handling contract negotiations, has become sales coordinator in the Film Ad Division.

The firm which produces commercial, sales, training and television films, employs nearly 100 persons.
British Camera Ace Joins Fred A. Niles Productions

Appointment of Jack Whitehead as director of photography and head cameraman of Fred A. Niles Productions, Chicago has been announced.

A cinematographer with considerable international background of experience, Whitehead was welcomed by Stafford Barff, director of the British Information Services Chicago office, at a luncheon in his honor last month.

Whitehead has 30 years of feature film production experience. He

As a freelancer, Whitehead photographed 26 half-hour American television films produced by Arthur Orfield and an Eastman color film, The Creation of the Earth, for LIFE magazine's World We Live In series.

Albert F. Cook Appointed to Creative Staff of Atlas

Albert F. Cook has been added to the creative staff of Atlas Film Corporation, Oak Park, Illinois, according to L. P. Monnix, vice-president and general manager.

Cook was initially assigned to the Detroit area where he will assist in serving the growing number of Atlas accounts. Cook's experience in the audio-visual field covers some 15 years. He has a background in advertising, sales promotion and merchandising.

YOUR ASSURANCE OF BETTER 16mm PRINTS

As in all things... specialization is the key to better products. That's why Color Reproduction's 17 years of specializing exclusively in 16mm printing has earned this company a reputation for guaranteed film quality which is the Standard of the 16mm Motion Picture Industry. The cost of your production alone merits the finest quality color prints obtainable! This year, let Color Reproduction Company make your 16mm Color Prints!
RIGHT OFF THE REEL:
(continued from page twenty-nine)
certainly receive strong consideration in next year's Awards.

For More Than a "Tour" of Marineland
Lest the millions of visitors to Marineland fear that The Miracle of the Reef is merely a tourist's eye view of the oceanarium and the leaping porpoises, they can be assured that there is little resemblance aside from the fact that both are concerned with sea-life. The film's special task is to record the beginning of life of many creatures of the Florida reef—the octopus, squid, coral shrimp, sea horse, jelly fish, scuttlebird, and to follow then as they grow, spread and find food, or become food.

Enhancing this story of the sea is an original music score by Clinton Elliott who has been judged one of our finest young composers. Color processing is by Tri Art Color Corp. Joe Julian is the narrator.

Report More Than 62¹/₂ Million Viewers of Union Pacific Railroad Pictures During '55
★ More than 62¹/₂ million persons saw motion pictures from the Union Pacific Railroad's library of industrial films during 1955. The company chalked up ten thousand showings between the first of 1955 and last August when a Union Pacific film was screened at the West Side Rotary Club at Manitou Springs, Colorado.

Union Pacific has a film library of 40 subjects and 1,200 prints dealing with agriculture, safety and western travel that are loaned gratis to clubs and television stations throughout the nation. Audience reports indicate that the films have been of aid in educational and tourist promotion programs.

With 62¹/₂ million viewers, Union Pacific likewise would appear to be giving itself substantial promotional aid as well.

★ ★ ★
Illinois Central Magazine Reports on Growth of Audio-Visual Under Hawkinson
★ Recognition of the important and extensive use of audio-visuals at the Illinois Central Railroad was provided in an editorial report on the department headed by John T. Hawkinson in the February issue of the ILLINOIS CENTRAL MAGAZINE. Hawkinson is Illinois Central's audio-visual manager.

The company magazine story points out that though the a-v department's principle occupation (continued on the opposite page)

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Synchronous Motor Drive for 16mm Projectors

Especially designed to drive all Bell & Howell, Ampro and Victor 16mm projectors at synchronous speed. The synchronous motor drive can be instantly attached to projector and taken off at any time. No special technical knowledge required for installation and mounting.

The synchronous motor drive is complete with baseplate, Connon plug for cable and power switch, and a set of reduction gears.

Write for more details and prices. Also available an special order. Synch. Motor Drive for all Simplex 35mm portable projectors.

CINEKAD ENGINEERING COMPANY
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DESIGNERS AND MANUFACTURERS OF MOTION PICTURE-TV EQUIPMENT
Send for free folder of illustrated Motion Picture and Audio-Visual equipment manufactured by Cinekad
RIGHT OFF THE REEL:

(Continued from the opposite page)

is the production of audio-visual aids, Hawkins
son also purchases ready-made motion pictures
and sound slide programs and adapts them to
the needs of the railroad, maintains a library
that contains hundreds of motion pictures, sound
slidefilms, disc and tape recordings for use
throughout the system and runs a presentation
service which arranges complete film showings.

As part of his production activity, Hawkins
acts as a consultant to the railroad’s many de-
partments in planning visual aids which may
pictorially analyze problems or serve in training
phases.

The film library distributes motion pictures
and other a-v aids to groups on and off the rail-
road’s territory, the article notes. Some of these
movies have been seen by almost a million people
in the railroad’s territory.

—

Kodak’s Research Chief Notes Films’ Need
in Color TV; Wide-Screen “Here to Stay”

* Speaking on “New Developments in Photogra-
phy” to members of the Rochester Engineering
Society, Dr. Cyril J. Staud, Eastman Kodak
Vice-president in charge of research, made some
interesting references to trends in motion picture
production last month.

“It now appears that the big screen is here to
stay. Three-D has its rise and decline, both of
which were rather abrupt. Three-D may well not
be seen again to any significant extent for some
time” according to the Kodak research chief.

Dr. Staud remarked that results of the motion
picture industry’s experimentation in larger-
size negatives and, in some cases, larger-size
films in the projectors have been “definitely
favorable.”

He cited technical gains in black-and-white
films for television, adding that “it is further
anticipated that with the rise of color television,
films will play more important part than has
been the case in black-and-white television.”

—

Wisconsin’s Library of 4,296 Films Gets
Statewide Push with 26,000 Catalogues

* Wisconsin school teachers now are being
guided to a library of 4,296 educational motion
pictures by a new, 225-page catalogue being
mailed out by the University of Wisconsin Ex-
tension Division’s Bureau of Audio-Visual In-
struction (BAVI). More than 26,000 copies of
the catalogue were distributed as the UW Exten-
sion Division celebrated its 50th Golden Jubilee
anniversary.

—

Photos that look good
may please judges of artistic
merit, but the Big Payoff
that counts for sponsors
of Ganz Productions
is results on the screen.

Getting action with
motion pictures or slidefilms
that move people or products
is a Ganz objective that
for 36 years has brought
our clients results.
NORWAY has established her first national audio-visual aids association, the Norsk Audio-Visuell Forening (NAVIFo). The new organization, in which two Americans played key advisory roles, was founded at a meeting of 130 persons representing Norwegian industry and education, in Oslo, February 2. A first general meeting was held on February 23.

Open to all Norwegians who are interested in audio-visual aids and their promotion, NAVIFo will provide a common meeting place for users and those producing and dealing in audio-visual materials and equipment.

**Fourteen Goals on the Agenda**

Fourteen primary aids to be maintained by the new association indicate its scope:

1. Regular meetings so as to enable members to become acquainted and discuss common problems, criticize and improve awareness of quality.
2. Workshops and seminars, training of projectionists, improvement of integrated application of all visual aids.
3. Registration of available 16mm films.
4. Supply information on new techniques, new equipment, new films, etc.
5. Publishing of news letters and periodicals.
7. Establishment of AVA center comprising available literature.
8. Sectional work looking after specialized interests.
9. Planning of audio-visual information centers within schools, organizations, etc.
10. Film Festivals.
11. Work for customs exemption for audio-visual materials and equipment.
12. Establish and maintain contact with interested bodies abroad and at home.
13. TV in information and education.

**Evidence of World Interest**

Coming in the rush of evidence of a world-wide quickening of audio-visual activity, the story of NAVIFo's founding is a strong "exhibit N" testifying to the maturing nationwide interest in audio-visual in one European country. It is another instance of international cooperation for the extension of audio-visual production.

**From This Small Beginning...**

During 1954-55, Professor William Gnaedinger of Washington State College, in Norway as a Fulbright scholar, got to talking with Norwegian audio-visualists. Earl in 1955, these conversations resulted in seven a-v leaders forming a private club to compare notes and discuss common problems — on a regular basis.

Benefiting from these regular meetings, the members were inspired to investigate the possibility of forming a national society. Pioneering in their little club, those who were cooperating members had been individuals trying to cope with problems too big for them. Together they had learned from each other. They reasoned that all the other Norwegians attempting a-v work individually or in small uncoordinated efforts would be helped if they had a group organization.

**Freeberg to Ad Staff of United World**

Appointment of Don Freeberg to the advertising and sales promotion staff at the New York headquarters of United World Films, Inc. has been announced by James M. Franey, president. Freeberg previously handled advertising for American Cabinet and Billiard Co. and has edited sports magazines.
Guedinger. Krege also is a Washington State College man. At the college, he directed the selection and review of hundreds of U. S. training films that went into the overseas Mutual Security productivity program. In connection with his more recent work with the newer EPA, Krege served Business Screen as a roving editor, bringing our readers a roundup coverage of this tremendous a-v program aiding economic rehabilitation in all of Europe.

Norway had shared in developing the productivity program, using some 430 films in the first phase of the postwar training period. Norwegians subsidized purchase of 4,200 prints of films which the Technical Assistance program initially provided and synchronized — one of the steps toward the present Europe's self-sustaining character of the EPA. In 1954, the films provided were transferred to the Norwegian Productivity Center. The centralized distribution of films in the productivity program increased interest in informational films and probably hastened the idea of a national a-v association. The Norwegian Productivity Institute is a major participant in the new association.

With Krege's assistance, plans were finalized and February 2 was fixed for the exploratory meeting at the Ruselokka primary school in Oslo. Johannes Høgelheim, director of schools of south Norway, outlined to newcomers the purpose of the meeting, explaining why the small group had suggested a national a-v association.

It was unanimously agreed to form an association, rules were discussed in detail and an executive board was elected. The many fields from which the board members were drawn reflect the association's wide scope. These officials include:

President — Hakon Somerst, headmaster at the Majorsta primary school, Oslo (1500 pupils), chairman of the Society of Headmasters, chairman of housing societies for school teachers; Vice-President — Mrs. Inga Millar, head, Audio-Visual Department, Norwegian Productivity Institute; Secretary — Lars Grimeland Kjelsæn, head, Audio-Visual Department, Ministry of Agriculture; Cashier — Arne Melsom, public relations officer at Christiania Spigerverk (reportedly, the largest wire-drawing plant in Scandinavia).

Other board members include Tor Arnevaag, director, National Safety Council; Olav Kvalheim, headmaster, Ruselokka primary school, Oslo (1300 pupils); and Dr. Arne Brusgaard, head, doctor, State Labor Inspectorate.

The board called the first general meeting on February 23, which featured a demonstration of magnetic recording and the many possibilities it furnishes for economical synchronization in the Norwegian Productivity Institute. Films with magnetically recorded commentaries were issued to borrowers together with magnetic soundhead attachment.
**NEW AUDIO-VISUAL EQUIPMENT**

Recent Equipment Developments for Projection of Visuals

**Automatic Slide Projector Announced by Bell & Howell**

The TDC-Robomatic, a new, fully automatic slide projector, has been announced by Bell & Howell Company. The operator may be seated away from the projector while it shows a series of 30 slides.

Robomatic has an automatic cycling device that enables the user to pre-select any length of time for his slides to be shown on the screen—from 5 seconds to 11/2 minutes. It also can be operated by remote control, or the slides may be projected manually. During automatic operation, the cycling device projects one slide after another at any pre-selected interval.

Another advantage is the ability to intentionally shorten the screen time of a single slide (by pressing the remote control button) without changing the screen time for successive slides. The projector operates either in forward or reverse—manually or automatically.

All operating controls are grouped and illuminated at the back. The slide tray loads on the right side. TDC Selectrays accommodate any type of slide-mount. Different types may be intermixed in the same tray.

When no slide is in the aperture during operation, the shutter remains closed, eliminating a white screen between slides. The projector is equipped with a 500-watt lamp. Either a 300 or a 750-watt lamp can be accommodated. Corner illumination is 93% of the picture center brightness. A 5-inch f/3.5 lens is standard equipment.

Projector and case weight 21 1/4 lbs. The projector alone weighs 16 1/2 lbs. Of die-cast construction, the TDC Robomatic is priced at $129.50 (with the automatic cycling device).

**Three New RCA Accessories**

- RCA audio-visual distributors are now offering three accessories for 16mm sound projectors. These include an automatic cable-rewind device; a line-voltage booster to provide constant sound, picture operation, and a portable case to house all components for a sound system.

---

**Roger Wade can make a film to help you sell it better!**

*For outstanding sales success stories send for our newsletter.*

Roger Wade Production
15 West 46th Street New York Telephone Circle 7-677
Sylvania Projection Lamps Hold Influence on Equipment Design

A new type projection lamp, called Tru-Focus, which will permit new design concepts in motion picture and slide projectors, has been demonstrated by Sylvania Electric Products, Inc. Providing greater light, the lamp can be focussed with complete accuracy.

The new projection lamp will turn in any position including horizontal or base down. For this reason, and because it is far more

To insure that the Tru-Focus lamp is positioned with absolute accuracy, a key is built into the lamp's base. This key is inserted into a slot in the lamp's socket, locking the lamp into exact position. The base contacts are silver coated for positive electrical contact, to further assure precise optical alignment, the socket is equipped with 12 die-formed metal fingers which hold the lamp's base securely, regardless of burning position or severe vibration.

Specifications of the new lamp, which comes in 300 (Type DGA) and 500 watt (Type DG) sizes are as follows: average life in hours—25; overall length—4 inches; rated lumens: 300 watt type—7200 (at 3150K color temp), 500 watt type—12750 (at 3250K color temp). Price per lamp: Type DGA (300 watts) is $3.25. Type DG ($500 watts) is $4.25. Both must be used with forced cooling.

The lamp was developed by Sylvania engineers as a result of discussions held two years ago with projector manufacturers on the subject of design and construction problems. At that time it was stressed that the light source has been the chief bottleneck in designing a more compact, more modern projector. The Tru-Focus lamp is Sylvania's answer to that problem, Mr. Connor said.

Here's REEL News!

Your projector . . . your film . . . converted in a matter of minutes into an automatic projector permitting continuous showing.

Yes, your standard 16mm projector with the use of CineSales-Reel will tell your sales story effortlessly and automatically without intermission or rewinding after each showing. Film is rewound while in operation.

It's Dependable! Engineered, designed and styled for dependable performance and maximum safety for your film.

It's Portable! Compact, lightweight, the CineSales-Reel may be carried attached to your projector, or as a separate unit easily attached within seconds.

It's Proven! Operating efficiently with 400 feet or less of either color or black and white film, hundreds of CineSales-Reel are now selling for scores of national concern, at Exhibits, Trade Shows, Training & Sales Presentations, and Point of Sale Displays.

Models available for Bell & Howell (see Illustration) RCA, Ampro, & Victor.

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A beautiful script for titles
One of many typefaces available in Knight Studio Titles
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for those who want
films of distinction
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Knoxville, Tenn.

Hollywood model Carol Brewster adds to the flannel-board lineup of audio and visual tools demonstrated at the Los Angeles' Sales Executive Club.

"More Effective Training With Audio-Visuals"

FOUR TONS of highly specialized sales, training, advertising and public relations visual tools of every conceivable type, size and shape were shipped from all parts of the United States for demonstration by Douglas F. George, guest speaker in a recent presentation before the Los Angeles Sales Executives Club. H. G. Rogers, president of the club and vice-president of the Coca-Cola Bottling Company of Los Angeles, presided at the meeting.

George, president of Douglas George and Associates, held the attention of a capacity audience of more than 300 in the Biltmore Hotel Ballroom with the unusual array of equipment and visual techniques. Among the persuasion and training tools used by George were the newest developments in wide screen motion picture and automatic slide film equipment. George also illustrated the uses of rear projection equipment, closed circuit television (on which he was introduced), flannel boards, charts, unique brochures and packaged sales meetings, suitcase-size motion picture repeaters, wireless microphones for public address systems, black light special portable teleprompter equipment, du 16mm equipment, etc.

The presentation was held on a theatrical stage complete with lights, curtain fast-folding screens and control board. From the stage and behind a fast-fold portable podium George expanded on some of the revolutionary new techniques available for obtaining maximum impact and penetration. These include public relations and sales films with the "new look" for maximum utilization and distribution automation of visuals, extreme flexibility and portability of equipment, etc. "This is of extreme importance," said George, "since it allows the busy executive to take a well-planned, bar hitting, 'persuasion package' out into the field.

Rendering an able assist onstage was Don Smith Jr., sales manager of Commercial Picture Equipment Company of Chicago. Backstage we met John T. Brady Jr., public relations man in charge of George's staff. Dale Ecklund, slide film writer and director, and Carson George, who heads up the slide film production and photographic departments.

Educational • Travel • Sport

MARTIN BOVEY films INC.
CHELMSFORD MASSACHUSETTS

"Quality Is Our Master"
BUSINESS SCREEN EXECUTIVE

Deitch New Creative Supervisor of Robert Lawrence Productions

Gene Deitch has joined Robert Lawrence Productions as Creative Supervisor. He will supervise animation in New York for the company's affiliate in Hollywood, Granmary-Lawrence Animations Inc. In addition he will participate in live action film production toward developing new ideas combining animation and live action techniques.

Gene Deitch formerly was with Storyboard, Inc, and was for four years Supervising Director of UPA, New York.

He is the winner of many Art Directors' awards for such anima-
commercials as Jalio-Busy Day, and was animation director of the current "Harry and Bert" spots for Piel's Beer.

Capuzzi To Ganz' Organization

William J. Ganz, president of the Institute of Visual Training, Inc., has announced the staff appointment of Vincent J. Capuzzi, formerly manager of United World Free Film Service Department, will work directly under Mr. Ganz in the circulation and promotion of sponsored films.

Dwinnell Grant Now Free Lance

Dwinnell Grant has resigned as director and vice-president of Sturgis-Grant Productions, Inc. of New York City. Grant now is freelancing as a motion picture scriptwriter, storyboarding art and production consultant in the field of science.

While with Sturgis-Grant he did research and script work on a number of science films, including Encyclopedia of the Ear for the American Academy of Ophthalmology and Otology, and Zoology of the Arctic Arch for Squibb and award winners at such major film festivals as Cannes, Edinburgh, York.

Sobel Opens New York Offices

Stanford Sobel, one of the better known free lance scriptwriters, has opened new offices at 103 Park Avenue, New York.

During the past ten years, Stan Sobel has written scripts for practically every important commercial film producer in the country. More than a score of his films have been

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- Large (3'/4 x 4'/4 in.) hooded screen
- Flat field projection lens and ground & polished condenser lens
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$49.50 for 16 mm, or 8 mm, model

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- Folding Geared Rewinds (400-ft. cap.)
- Craig Master Splicer
- Complete with carry case

only $79.50 at all dealers

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- 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.
  Comprehensive Service Corp., 245 W. 55th St., New York 19.
  The Jam Handy Organization, 17/5 Broadway, New York 19.
  Ken Killian Co. Sd. & Vis. Pdts., 17 New York Ave., Westbury, N.Y.
  Training Films, Inc., 150 West 54th St., New York 19.
  Visual Sciences, 5998 Suffern.
- PENNSYLVANIA
  The Jam Handy Organization, Gateway Center, Pittsburgh 22.
  J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
- WEST VIRGINIA
  B. S. Simpson, 618 Virginia St. W., Charleston 2, PH 6-6751.

SOUTHERN STATES

- ALABAMA
- FLORIDA
  Norman Laboratories & Studio, Arlington Suburb, Jacksonville.
- GEORGIA
  Colonial Films, 71 Walton St., N.W., Alpine 5376, Atlanta.
  Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

LOUISIANA

- Stanley Projection Company, 211½ Murray St., Alexandria.
- Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

MISSISSIPPI

- Herschel Smith Corporation, 119 Roach St., Jackson 10.

TENNESSEE

- Southern Visual Films, 687 Shrin e Bldg., Memphis.

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.
  Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.
- IOWA
  Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.
- KANSAS-MISSOURI
  Erker Bros. Optical Co., 908 Olive St., St. Louis 1.
  Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

MICHIGAN

- The Jam Handy Organization, 2281 E. Grand Blvd., Detroit 11.
  Capital Film Service, 224 Abbott Road, East Lansing, Michigan.
- OHIO

- OHIO
  Academy Film Service Inc., 2110 Payne Ave., Cleveland 14.
  Fryan Film Service, 1810 E. 12th St., Cleveland 14.
  Sun ray Films, Inc., 2108 Payne Ave., Cleveland 14.
  The Jam Handy Organization, 310 Talbott Building, 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
  Donald J. Clausontheu Co., 1829 N. Craig Ave., Altadena
  The Jam Handy Organization, 1402 Ridgewood Place, Hollywood 28.
  Ralke Company, 829 S. Flower St., Los Angeles 17.
  SAN FRANCISCO AREA
  Association Films, Inc., 351 Turk St., San Francisco 2.
  Westcoast Films, 350 Battery St., San Francisco 11.
- COLORADO
- OKLAHOMA
  Cory Motion Picture Equipment, 522 N. Broadway, Oklahoma City 2.
- 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, 44 E. So. Temple St., Salt Lake City 10.

Aljac Productions Readies Simplified SlideFilm Viewer

- Manufacture of a new tab viewer for filmstrips has been started by Aljac Productions, Inc. The 35mm filmstrip producer in Freport, New York. The Aljac Viewer is said to permit greater use of filmstrips owned by industry, colleges and schools.

- Intended for use by the salesman service man, teacher or student, the Aljac Viewer is described as having a large, clear illuminated image; double sprocket strip-advancing mechanism; quick adjustment to optimum viewing angle; easy racking; sturdy precision construction, streamline styling, compactness. Folded, the viewer measures 2¼ x 4½ x 6¼ inches—making it convenient to carry.


- Offers "Jack-Box" for Individual Listening to Sound Equipment

- A "Jack-Box" containing six sets of jacks for distributing sound headphones has been announced by Language Training Aids, Silver Spring, Maryland.

- Plugged into the extension speaker jack of a tape recorder or motion picture projector, the Jack-Box automatically cuts off the loudspeaker. Thus it serves as an aid to audio visual use in classrooms and vocational training situations: the room is kept quiet and no disturbance created for those who may be working or studying nearby.

- The Jack-Box accommodates up to 12 sets of headphones when used with Mallory No. 73 phone plug. If it is necessary to serve more than 12 sets of headphones, additional Jack-Boxes may be plugged in the first Jack-Box.

- Further information on this audio device may be obtained from Language Training Aids, 12101 Valleywood Drive, Silver Spring, Maryland.

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ESCAR

MOTION PICTURE SERVICE

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DISCUSS THE KODACHROME
(continued from page 171)
ive, as we have been using and recommending ever since we have
been printing Kodachrome, and the track is made with the correct maxi-
mum density (1.6 to 2.2) should work OK. The recommended den-
sity is 1.6, we simply make a negative printing track from the positive
using a one-to-one optical printer end up with a negative with the cor-
rect emulsion position. This negative is then used for printing on the
new 5269 stock.
True, it is going to cost a few dollars but you end up with a better
picture, better track, and before his time you couldn’t buy this
quality for any amount of money. We have made tests and we feel the
results are very satisfactory.
There will probably be a few
positive tracks that may not lend
themselves to printing and these
cases will have to be worked out in-
dividually, but in most cases they
are probably be solved by recode-
ing.
Just in case this can’t be done, a
Type A print can be made using
the old printing track. The worst
that can happen is that a print on
Type A would cost a little more
since the stock, costs a little more
Any event, the producer is still
able to get prints.
A few people may be concerned
that the new duplicating film may
drive them a color hue which may be
different, or the better definition
will show up something they didn’t
see in their print before, etc. Natu-
really, the color of prints made from
the new stock will be different and
better. Unless it is different and bet-
ter it would be perfectly silly to
ring it out.
Grain and Definition Improved
The tests we made with the new
stock show the grain to be slightly
better, and the definition quite a lot
better. Such things as foliage and
green trees instead of being a mass
of green now show detail. This is
ture in first generation prints, but it
is especially true in the second
generation prints.
Here again, if you have a proper
direct positive sound track you can
make the proper negative track for
printing from masters. You can, of
course, expect a difference in the
prints you will get, but the whole
purpose of research is to improve
products.
2nd Generation Prints Improved
Second generation prints made on
5269 from masters made on 5269
show a very definite improvement
over anything we have ever been
able to produce in the past.
In fact, we believe that for the
first time it can be said that prints
from masters are satisfactory. We
have done this type of printing in
the past, but only under protest or
when it simply had to be done.
Prints made from masters on 5265
and then printed on 5269 will not
be improved. The 5269 must be
used in both steps to get the im-
proved results.
Summary of Film Comparison
To sum up — our tests show that
the new Kodachrome print stock No.
5269 will provide: 1) a better print
from the original, and a tremen-
dously improved print from a 5269
master, and 2) an improved quality
of sound. However, our tests further
establish that there is no need for
alarm regarding the use of 5269
replacement sections in existing
5265 prints. The picture will be
improved, the sound will be better
but the repair sections will work
out. 

Persons Directs Promotion
for Circle Film Laboratories
Hal Persons has been appointed
advertising and sales promotion
manager of Circle Film Laborato-
ries, Inc., of New York, Herbert R.
Pfizer, president, has announced.
As part of an expansion move,
Persons joins the 14-year old company
following five years in advertis-
ing work on Radio Television
Daily. He has some 15 years experience
in the theatrical and television
fields.

Transfilm, Inc. to Open Branch
Production Office in Hollywood
Transfilm Incorporated will open
a branch production office in Holly-
wood. The move is aimed at in-
creasing service to advertising agen-
cies with major TV operations.

THE "BLUE-CHIPS" OF THE AUDIO-VISUAL FIELD ADVERTISE
REGULARLY IN THE PAGES OF BUSINESS SCREEN MAGAZINE

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page book listing 325 representa-
tive 16mm sound films. Listed by
subject, synopsis, source.
Plastic Lens Screen Offers Promise for Daylight Viewing

unless he's calling on a company which is equipped with a little theatre or a room easily darkened, the salesman is in danger of having his projected visual presentation go dim. Lighting in sales exhibit areas and ordinary training rooms frequently hinders projection originally meant for darkened theatres. In a dark-theatre situation, the salesman or trainer, who must continue communicating personally, may lose contact with his audience. For these reasons “daylight” projection is valuable — that is, projection which sustains under “normal” room lighting conditions.

A new line of portable screens for daylight projection has been developed by Polacoat Incorporated, Blue Ash, Ohio. The basic model of this line is the Lenscreen “625”, named for its 625 square-inch plastic viewing lens. The unit’s daylight-duty power is in this viewing lens, a transparent, plastic membrane, a field lens of extremely short plane of focus which, the manufacturer suggests, is a new conception in optics.

Embracing on the direct viewing principle, in which the transparency is placed between the observer and the light source, Polacoat developed a Lenscreen material which could be used as a replacement or visi-tying material for ground glass or other diffusing materials such as sand blasted plexiglas or acetate ordinarily used in rear projection. Besides its standardized lines, Polacoat is offering a complete choice of Lenscreen materials by the square foot. The idea is that existing units can be converted to direct viewing or direct projection by using th Lenscreen material. Lenscreen can be used to advantage with automat projectors, microfilm readers, projection television, as viewing focusing glass on studio cameras as built-in transparent screens.

The new “625” screen folds about the size of a card table. Placed on a table or desk, it open with the covers forming a shade or contrast compartment behind the 625 square-inch lens. A self-con- tained mirror located in the contra compartment reflects the projected beam to the back of the transpare Lenscreen membrane.

The projector, located to the right front of the screen, is direct through a shielded opening to it mirror. The operator focuses observing the image on the light membrane just as though it were conventional screen. The mirror a compartment shortens the projection distance and allows the projector to be operated by the operator while is in front of the group.

As the image is projected to the Lenscreen strata’s rear surface, each elemental area of the screen transmits a segment of the image and diverges that segment to broad field of view for the ma audience. Essentially transparent the Lenscreen is capable of microscopic definition and does not itself turn white or milky as it face room lighting.

Detailed information on Le screen “625” (and smaller model and the selection of Lenscreen ad- table materials is available from Polacoat Incorporated, 9550 Con lin Road, Blue Ash, Ohio.

Portable screens for daylight viewing of projected visuals are the new product offering of Polacoat, Ohio manufacturer. Insert photo shows compact size of folded screen for carrying by salesmen, teachers or training personnel.
WHY 7 OUT OF THE 10 TOP-RANKING* TV SHOWS IN AMERICA USE J. G. McAlister LIGHTING AND PRODUCTION EQUIPMENT

REASON: Only J. G. McAlister equipment embodies all that is new today in the lighting field. In spot equipment, for example, only McAlister combines these three important advantages: (1) Perma-Lock Mirror for positive mirror alignment; (2) Lifetime Beam Pilots to guarantee flare-free, spill-proof lighting; (3) Convenient, Easy-Action focus controls both front and rear.

NEW! Colorful, catalog-brochure, "New Dimensions in Controlled Studio Lighting." NEW! 16 page booklet describes Crab Dolly operation.

*Based on recent ARB Audience Composition Studies of Network Situation Comedies.
1. I Love Lucy ........ 44.8
2. Honeymooners ... 34.2
3. December Bride ... 32.7
4. Our Miss Brooks ... 29.3
5. Burns & Allen ....... 28.5
6. Life of Riley ......... 26.2
7. Make Room For Daddy .... 21.9
8. Bob Cummings .... 20.9
9. Meet Millie .......... 20.6
10. Father Knows Best 19.6

REASON: The new J. G. McAlister Dual Steering Crab Dolly is the one and only completely maneuverable camera dolly today. Just introduced, it already ranks among the five most valuable technical contributions to modern film production. It reduces set-up time, enables a director to introduce a wider variety of cinematic effects and, at the same time, cut his allotted shooting schedule. For complete details, write for free booklet.
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The Dow Chemical Company shows enterprising service station managers how today's services can make a cash register sing around the clock — winter and summer!

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If you are considering one or more films in your 1953 budget... and if you favor the business man’s approach... an early meeting may be mutually profitable. You have only to say when and where.
Good enough is really not good enough these days, particularly in the field of film communications... Today's audiences have seen too many quality films in theaters and in their homes to be satisfied with a trite, amateurish approach to the presentation of any story on film. ... Perceptive and experienced buyers of business films know that audiences cannot be informed or favorably influenced by films which do not arouse attention and sustain interest. ... Our team of top writers, directors, artists and technicians insure superior film communications.

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DUlkirk 8-5121

New York
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New York 17, New York
Plaza 5-1875

Detroit
6560 Cass Avenue
Detroit 2, Michigan
Trinity 2-2280

\* It would be difficult these days to find anyone who isn't aware that oxygen is essential to life itself or that man can do without food and water a lot longer than he can do without oxygen. But many of these same people regard the use of oxygen in the treatment of sickness and accident with a certain amount of misapprehension and misunderstanding. To clear up these faulty and erroneous notions about oxygen, the Linde Air Products Company, a division of Union Carbide and Carbon Corporation commissioned John Sutherland Productions to write “Breath of Life,” a 13-minute, animation film in full color. Primarily designed for hospital superintendents and their staffs, “Breath of Life” also has appeal for the general public. Not only does it present factual information believably and understandably but the film itself is entertaining. It demonstrates the various applications of oxygen therapy, emphasizes the care with which hospital attendants administer this life-giving substance, and shows why all patients may justifiably have confidence in the trained use of oxygen in the treatment of accident and sickness.

“Breath of Life” is another example of the superior business film—the film with the Sutherland touch—which combines quality entertainment with factual information to produce maximum results for its sponsor.
How Filmosound showed 7000 business leaders
the opportunity of the St. Lawrence seaway

By using audio-visual communication at its best, the Cleveland Electric Illuminating Company has brought home to men of industry the great opportunities Northeast Ohio will gain from the St. Lawrence Seaway.

Bell & Howell Filmosound projectors are used widely to show their award-winning film, “Land of Promise.” The film has been seen by 7000 officials of 600 companies. It has been viewed by 600 civic and service groups. The Illuminating Company reports this film promotion has developed nearly a half-billion dollars of industrial construction “leads.” It has opened doors, established contacts, provoked thought and action by men of vision and decision.

Because the Filmosound can be counted on for brilliant, trouble-free projection in business, church and school, this famous Bell & Howell 16mm sound projector outsells all others.

Ask your dealer for a demonstration, or write for our free brochure. Bell & Howell, 7108 McCormick Road, Chicago 45, Illinois.

Special features of the Bell & Howell Filmosound 385 include: exclusive all-gear drive, straight-line optics, flickerless projection, 15-watt amplifier, 8-inch speaker, sound-insulated doors, positive tilt control.

Scenes like this from movie, “Land of Promise,” project Northeast Ohio’s new stake in world trade once the St. Lawrence Seaway is opened.
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with only 1 projector

...the TSI-Duolite

Yes, we mean anywhere... even in lighted rooms. With the Duolite you can show 16 mm movies in many places that were never before practical. The Duolite has a large built-in TV size screen that gives you beautiful picture reproduction without the fuss and bother of setting up a screen or darkening the room. Yet, when you want to use a standard external screen, the same projector can be used. Just a flip of the lever and you’re ready to go.

The built-in screen allows movies to be shown anyplace you can set the projector down and plug it in. Think of that! Think what that could mean in terms of your doubling or even tripling the use of your films. Salesmen love the Duolite. It’s so easy to set-up and operate. They don’t have to lug around a separate screen and other equipment. Sales films can be shown right on the prospects desk without any disturbance at all. Any room big enough for a desk is big enough for a Duolite show.

Write today for free literature and complete specifications on the Duolite. If you wish, a demonstration can be arranged at no obligation.

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Business Screen
(combined with See & Hear Magazine)

Issue Three • Volume Seventeen • 1956

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PRACTICALLY EVERY 16MM FILM PRODUCER IN THE WESTERN HEMISPHERE IS A CLIENT OF BYRON
24 Motion Pictures and Sound Slidefilms Honored by National Committee on Films for Safety

Industry’s extensive use of both motion pictures and sound slidefilms for the urgent task of safety education continued to be demonstrated as sponsored subjects dominated the 1956 award competition sponsored by the National Committee on Films for Safety.

Among the 21 motion pictures honored as the outstanding accident prevention films produced in 1955, 17 motion pictures were sponsored productions. Three sound slidefilms cited were also sponsored. Syndicated and other independent productions won the remaining four awards.

Representing 22 national organizations, the National Committee on Films for Safety makes annual awards for safety films in the fields of traffic, occupational, home and general safety. John B. McCullough, director of technical services for the Motion Picture Association of America, is chairman of the committee which strives to improve public knowledge of accident prevention measures through visual means.

National Safety Committee award winners included:

Occupational Motion Pictures


Sound slidefilm winners in the Occupational Safety category were—plaque: Take Another Look, produced by Vogue-Wright Studios for Hardware Mutuals, and a certificate award to Look Up and Live, produced by Pearson & Luce Productions for Pacific Gas & Electric Company.

Traffic and Transportation Motion Pictures

Plaque awards to—The Case of Officer Hallibrand, produced by Wilding Picture Productions, Inc., for the Ohio Oil Company; I’m No Fool on a Bicycle, produced for syndication by Walt Disney Productions; Noontime Nonsense, produced by and for the National Safety Council.

Certificate awards in this group of traffic safety films were presented to Chain Reaction, produced by Roland Reed Productions, Inc., for American Transit Association; Don’t Skid Yourself, produced by Actua Casualty & Surety Company; Lakewood Learns to Live, produced by F. K. Rockett Company for AAA Foundation for Traffic Safety, Play It Safe, produced by MPO Productions for Johnson & Johnson. Winning a sound-slidefilm certificate in this category was Last Stop, produced by Paragon Pictures, Inc., for Zurich-American Insurance Co.

General Motion Pictures

Plaques were awarded to—The Flight Decision, produced by Film Originals for National Association of State Aviation Officials and AAFA Foundation, Inc.; I’m No Fool with Fire, produced by Walt Disney Productions; Small Craft Safety produced independently by Herbert Kerkow, Inc. Certificate holders in the General category were: Let’s Think and Be Safe, produced by Portafilm and Tomorrow We Have produced by New Hampshire Fish and Game Department.

In the Home Safety category, certificate award went to the motion picture, You’re In Charge, produced for the National Safety Council.

Gordon Enterprises Adds Plan Facility in North Hollywood

Expansion of Gordon Enterprises camera manufacturers of North Hollywood, California, went forward recently with the purchase of 40,000-square-foot building for additional plant space.

The newly purchased property is located on the Northwest corner of Cahuenga and Chandler Blvds. North Hollywood, across the intersection from the firm’s 41,600-square-foot main plant and executive offices at 5362 North Cahuenga Blvd.
No matter how large or complex or mechanized a business may become, its success is still the sum of human effort — of people coordinated to increase productivity, to create more jobs, to keep the economy humming. In recognition of the importance of every individual in its far-flung operations, Ford Motor Company has sponsored a highly effective new film, “The Ford People”... emphasizing that the quality of a product depends on the men and women who produce it.
Sight and Sound

NEWS OF GENERAL INTEREST

National Film Board Chief Addresses 79th SMPTE Guests

* By speaking to the individual, the documentary film, artistically and honestly produced, can be an important tool in maintaining stability in a democratic society and can help solve national and international problems.

This was the theme of a speech by Dr. Albert W. Trueman, chairman of the National Film Board of Canada, who spoke to members of the Society of Motion Picture and Television Engineers during SMPTE's 79th semiannual convention, April 30-May 4 at the Statler Hotel, New York.

The documentary has been of particular value as an educational tool, Dr. Trueman noted, because it challenges interest and provides information which can be related to the viewer's personal experience.

He said that motion picture production, technical developments and facilities in Canada have been increasing steadily. The National Film Board of Canada produced 87 reels in 1955, all of which were documentary films or parts of documentaries, he added.

The SMPTE meeting featured 20 technical sessions and an equipment exhibition. Members taking a field trip to the Rivoli Theatre, May 1, heard a description of the Todd-AO process by Dr. Walter Zigmund, assistant director of research of the American Optical Company.

Religious Film Conference Set for Chicago on July 22

* A Religious Audio-Visual Conference will be held at the Hotel Sherman in Chicago on Sunday, July 22, sponsored jointly by the National Council of Churches and the Church Federation of Greater Chicago.

Delegates will see and hear how a program using audio-visuals works in a large church and a small church. Problems related to the use of AV in a religious education program will be discussed and a series of previews of the latest religious materials will be shown.

Those registering for this conference may also attend the NABA Trade Show and arrangements have been worked out with the Educational Film Library Association so that all registrants may participate in their program on Saturday, July 21. For further information on these meetings, write to the National Audio-Visual Association, 2540 Eastwood Avenue, Evanston, Ill., or to Rev. Milton Heitzman, National Council of Churches, 257 Fourth Ave., New York 10, N.Y.

10th Edinburgh Film Festival to be Held Aug. 19-Sept. 9

* The 10th International Edinburgh Film Festival will be held in the Scottish cultural center August 19-September 9.

The festival will open with a special performance attended by notable film personalities. Other "gala performances" will be given on August 26, September 2 and September 9. The regular program of performances will be held on the afternoon and evening (and mornings as announced) of each week-day throughout the three weeks of the Festival in the Cameo Cinema.

Petroleum Institute Films Seen by 18 Million in '55

* Motion pictures produced by the American Petroleum Institute, and its public relations arm, the Oil Industry Information Committee, were seen by 18,000,000 persons in 1955, according to OIIC Executive Director H. B. Miller.

Both professional distribution agencies and the OIIC's nationwide organization volunteer oil men and women participated in arranging the many showings, Miller said.

"Our figures indicate that professional distribution agencies and oilfield volunteers arranged for no less than 92,500 showings of API-OIIC motion pictures in 1955," the Executive Director stated.

"Total audiences involved, by actual count, are close to 12,500,000 individuals.

"In addition, API-OIIC motion pictures are shown frequently on television. It is reasonable, and probably conservative, too, to assume that through television in 1955, our motion pictures reached audiences in excess of 5,000,000 persons."

Miller said that most television stations have permanent file prints of 24 Hours of Progress, and Cross Roads, U.S.A., of OIIC's films.

Wayne University Offering Audio-Visual Fellowships

* Graduate study awards for persons working toward a master's or doctor's degree with a specialization in audio-visual education are being offered by the College of Education Wayne University, Detroit, Michigan.

Stipends for graduate assistantships begin at $1,500; those for graduate fellowships at $2,018. Each amount is for the 10-month school year...
Sinclair Refining Company has again sponsored a motion picture related to the theme of safety. The first Sinclair safety film, "Miracle in Paradise Valley," produced in 1949, gained nationwide acclaim as one of the most effective films of its kind ever made. Now comes "The Incredible Journey," a film on farm safety that is likely to repeat the success of "Miracle in Paradise Valley."

The story involves a strangely assorted group of people aboard a bus. Why they are there and their destination are factors in a hilarious tale with great emotional impact. Created as a public service, "The Incredible Journey" names neither the sponsor nor the product, but it is building good will for Sinclair in safety programs throughout the country.
I AM A FILM...

My job is to put across a story. My sponsor spent many dollars in the making of the original from which I came. But once we print was made and showings began, he neglected me.

Now I'm damaged goods... I'm dirty... I've picked up oil spots... I'm beginning to buckle and curl... I have many unsightly scratches... I see the audience getting irritated because my defects show up on the screen.

As a result my sponsor is no longer getting full benefit from all he invested in the original and in me and my fellows print.

Yet my sponsor can correct my defects... in fact he could have prevented many of them from happening in the first place... at so little cost.

Because I like to see an investment pay off, dear sponsor, ask Peerless how you could have started me off right and how, now that I am in trouble, you can have me put back in the pink of condition — to serve you in the way I should.

Help me to be all I can be.

I want to live a long and useful life... and do a good job for my sponsor.

PEERLESS FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, N. Y.
959 SEWARD STREET, HOLLYWOOD 38, CALIF

Write for brochure: Peerless Reconditioning

Business Screen Annual Film Awards Review:

Sponsored Motion Pictures Share Honors As Winners of Scholastic Film Awards Are Announced

* Ten sponsored motion pictures were among winners of the 1955 National Film and Filmsstrip Awards competition conducted by Scholastic Teacher Magazine and announced for May, 1956 publication.

Entries were evaluated on the basis of usefulness in high school English and social studies classes. They were judged by educators and supervisors in visual education.

Sponsored motion picture awards went to:

**The Story of Light,** a 16-minute color film produced for the General Electric Company by John Geesink and Transfilm, incorporated. Released in connection with the 75th anniversary of the invention of the incandescent lamp, the picture used dolls and dioramas to show man's use of light through the ages.

"Horizons of Hope" is Honored

Horizons of Hope, a 25-minute film produced by Alfred P. Sloan Foundation and produced by John Sutherland Productions. Depicting the progress in cancer-cure research, this film shows the steps science must take toward the elimination of cancer. Its complex information was presented so as to be comprehensible to lay audiences but worthwhile for professional groups.

The Valiant Heart, 30 minutes, black and white, produced by MPO Productions for the American Heart Association in association with E. R. Squibb and Sons. Focusing on residents of Waveswater, N.H., this film explains how a family and community health group help a boy through convalescence after an attack of rheumatic fever.

Award to Ford Documentary Film

The Town That Came Back, a 25-minute color subject sponsored by Ford Motor Company and produced by MPO Productions, Inc. This "from life" documentary, enacted by the people of a small Missouri town, shows how citizens, working together, can breathe new life into a town.

The Pirogue Maker, produced by Arnold Eagle for Esoo Standard Oil Company, N.J. In color, this film depicts the carving by hand of a pirogue canoe from a single express log, and forms an artistic documentation of the culture and craft of the Louisiana Acadians.

Spirit in the Earth, a 20-minute color film sponsored by P. Lorillard Company and produced by the late Alan Shulman. This film dramatizes an ancient Indian legend which explains the reasons for the regular eruptions of the geyser, "Old Faithful."

Career: Medical Technologist, 2 minutes, sponsored by the American Society of Medical Technologists. American Society of Clinics Pathologists and the College of American Pathologists for the National Committee for Careers in Medical Technology under grant from the National Cancer Society and the National Cancer Society and the National Cancer Institute. Produced in color by Churchill-West Production, the documentary was designed to interest high school students in medical technology careers.

Other Sponsored Film Winners

Three other sponsored winners of the Scholastic awards were: Fit Faces of Quebec, produced by Cravely Films, Ltd., Ontario, for Molson's Brewery and entered by the Canadian Travel Film Library; Macbeth and King Richard II, two kinescopes made from Hallmark sponsored television presentation: A 10mm version of King Richard II, divided into three sections of 4 minutes each, is distributed to schools by the Institute of Visual Training.

Produced for Print Sales

Syndicated motion picture winners included: Nature's Half Acre, Walt Disney Productions; The Pilgrims, Encyclopaedia Britannica Films, Inc.; A Family Affair, Mental Health Film Board; Thursday Children, British Information Service; The Grey Metropolis, Film Images; And Now Miguel, United World Films, Inc; Psychology for Living Series, McGraw-Hill Tex Films; The Steadfast Tin Soldier Brandon Films, Inc.: and What About Drinking? — Young America Films, Inc.

Awards to Classroom Filmsstrips

GLAMOUR

Glamour is an ingredient which when injected into a film story, will favorably impress audiences and influence them tremendously. It can contribute much to a film's accomplishment.

Whatever your business and however routine or prosaic it may seem, there are many things about it that when skillfully presented, will fascinate people, and be long remembered.

THERE IS GLAMOUR IN YOUR BUSINESS—AND WE CAN FIND IT.

SOUND MASTERS, INC.

165 WEST 46TH STREET, NEW YORK 36, N.Y.
SIGHT AND SOUND

Canadian Producers Survey
Attitudes of Dominion Sponsor

The Association of Motion Picture Producers and Laboratories of Canada recently assigned Gruneau Research Limited to gather the attitudes of Canadian business toward the film medium, other than TV spots. A hundred top executives of Canadian companies, associations and advertising agencies were interviewed by trained personnel from Gruneau Research Limited in Montreal, Toronto, Hamilton and Vancouver. These hundred men were selected on a representative basis to give a factual report on the attitudes of business in general to the work of Canadian film companies.

The study reveals a wide-spread use of the medium. Two-thirds of the respondents had used films apart from TV commercials, within the past two or three years. Major use to which these were put was in the area of public relations. Of the sixty-two executives whose organizations had used films recently, 43% said they served in a public relations program. Other extensive use was for showings to groups, inside or outside the company, plant employees, sales personnel and dealers.

Practically every executive interviewed expressed satisfaction with the result of the films used. In three quarters of the cases, the film was suggested by the company or association itself, and in the majority of instances it was distributed by themselves.

Dynamic Films' V.P., Moderate Panel on Closed Circuit TV

Lee R. Bobker, vice-president of Dynamic Films Inc., moderated a panel discussion at New York University, May 5th, entitled "Teaching by TV—How Can It Help Education?" The discussion, which probes the field of closed circuit courses in education, was part of an all-day alumni celebration.

Mr. Bobker described the challenge that visual media present to educational institutions, "I am deeply concerned," he said, "that the university whose rightful place should be that of a pioneer in the field of education, has failed to step forward with new teaching methods but rather has preferred the status quo."

He concluded his remarks with the realization that visual education through motion pictures and television affords colleges their greatest challenge, which call for a complete re-evaluation of teaching methods for the modern world.
Complete, really complete, laboratory service must fulfill every conceivable film processing need. Operational procedures in the camera department, as throughout CFI, are skillfully engineered to achieve quality.
U.S. Delegates Attend Congress of Schools of Cinema at Cannes
* Dr. Robert W. Wagner, of the Motion Picture Division of the Department of Photography at Ohio State University and John C. Mahon, Jr., Department of Theatre Arts, University of California at Los Angeles, were the American delegates to the International Congress of Schools of Cinema which met April 25-May 3 in Cannes, France.

Representatives from schools of cinema in many countries, including the United States, France, England, Spain, Italy and Russia, took part in discussions of training programs for the production of educational, documentary and television films.

The International Congress of Schools of Cinema was held in conjunction with the Ninth International Film Festival at Cannes. Following the meeting, the delegates began visiting schools of cinema in several European countries observing training methods and lecturing on methods of use in the United States.

Dr. Wagner is president of the University Film Producers Association which has some 300 members in 60 American colleges and universities having training programs or production activities.

** Miller to A.M.A. Film Office **
* Daryl I. Miller has been appointed assistant to Ralph P. Creer, director, Motion Pictures and Medical Television of the American Medical Association. For the past nine years, Miller has been associated with Mervin W. LaRue, Inc., Chicago, producer of medical motion pictures.

Looking for a
**SCRIPT WRITER?**

Can deliver practical shooting scripts to your production budget. 15 years experience, principally as writer-producer, and including direction, camera, animation, editing, and TV. Broad technical and industrial training background. Engineering degree.

Now regularly employed in Chicago area. Can work evenings and weekends on original or production rewrites. Sample scripts and prints available to prove the quality of my work.

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BUSINESS SCREEN
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This is just the beginning of 16 mm!

Talk was that other film sizes than 16mm could do better jobs in the industrial, educational and commercial fields.

Not while there is a film laboratory like Precision, bringing 16mm to the peak of perfection. In fact, we are demonstrating daily that 16mm can do more — and better — things in movies than have been done before.

Precision Film Laboratories developed unique equipment to realize the fullest potentialities in 16mm, such as the optical track printer; timing, fades, dissolves, scene-to-scene color corrections, invisible splices without notching originals, direct electric printing and many others.

No, 16mm is just beginning. Depend on it for your next film project and, of course, depend on Precision to do exactly the right job in bringing life and sparkle to the best of your production efforts.

You'll see and hear Precision Film Laboratories, Inc.
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In everything, there is one best... in film processing, it's Precision
in 16mm color prints... EXTRA QUALITY makes a BIG difference!

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The production cost of your 16mm Color Motion Picture warrants Color Reproduction Company's RELEASE PRINTS! In an age of specialization Color Reproduction Company's 17 years of specializing exclusively in 16mm Color Printing has earned this company a reputation for guaranteed film quality which is the standard of the 16mm Motion Picture Industry. This year, let Color Reproduction Company make your 16mm Color Prints!

Colonial Williamsburg Story Being Filmed in VistaVision
• A new fictionalized documentary motion picture of historical people and events of Colonial Williamsburg will be filmed in VistaVision color production this month.

Set almost entirely within the restored area of Williamsburg, the 30-minute film will trace the attitudes of John Fry, a fictional burgess from 1760 to 1776. Such revolutionary figures as George Washington and Thomas Jefferson are introduced and episodes include the dissolution of the House of Burgesses, the subsequent boycott instigated by George Washington, the day of fasting and prayer at Bruton Parish Church and the historic session of the Burgesses on May 1, 1776.

Among locales are the House of Burgesses, Raleigh Tavern and plantations around Williamsburg. Produced by Paramount Pictures, the film will be shown in two specially constructed theatres at the new Williamsburg Information Center where the building is completed this spring.

"Spray's the Thing" Popular with TV and 16mm Audiences
• The Spray's the Thing, a color animation film sponsored by E. I. du Pont Company for product promotion, has reached an audience of 16,500,000 since its release late last year, according to C. McSorely, advertising manager of du Pont's Kinetic Chemicals Division.

"Despite the fact that this film was tailored for television distribution, it has been favorably received by group audiences of more than 100,000 and has proved an exceptionally valuable part of the sales program," McSorely said.

Produced by John Sutherland Productions, Inc., The Spray's the Thing was a Golden Reel Award winner in the recent Golden Reel Film Festival.

Estimate 12 Million for TV Spots in '55 Final Quarter
• During the last quarter of 1955 national and regional advertisers invested $12,500,000 for the production of spot commercial films for television. This figure is contrast with the $103,750,000 figure recently quoted as the investment national and regional advertising for the spot time that carried the commercials.

The cost of using television nationally and regionally on a station-by-station basis was computed by the Broadcast Information Bureau, NY.
Technical Pictures by Audio...

Audio Productions, Inc.
Film Center Building - 630 Ninth Avenue - New York 36, N. Y.
Telephone Plaza 7-0760

Frank K. Spiedell, President · Herman Roessle, Vice President · P. J. Mooney, Secretary · L. W. Fox, Treasurer
Producer-Directors: L. S. Bennetts · Alexander Gansell · Sheldon Nemeyer

Louis A. Hanousek · Harald R. Lipman
H. E. Mandell · Earl Peirce · Erwin Schorf
Twenty-two Golden Reel Awards and 50 Silver Reel Awards were presented to motion pictures judged winners in the Golden Reel Film Festival held April 23-27 during the annual American Film Assembly of the Film Council of America, meeting at the Morrison hotel, Chicago. The awards were accepted by sponsors and producers at a banquet following the competition.

Readers of Business Screen will be familiar with several of the winning films which were reported in past issues. Television kinescopes, now available on 16mm film, figured prominently as CBS-TV won three awards, two for films of the Adventure series and one for a You Are There film.

Sponsored film winners of the Golden Reel Award included:

- (Natural Resources) Man With A Thousand Hands, which tells of the industrial land development of British Columbia, sponsored by International Harvester Company. Originally released in 1953, this film is credited to Parthenon Pictures.
- (Safety) Play It Safe, which stresses bicycle riding sense, produced by MPO Productions, Inc., for Johnson & Johnson and distributed by the sponsor.
- (Health & Hygiene) Edge of Silence, a promotion of hearing aid use, sponsored by Zenith Radio Corp., produced by Telefilm Productions, script by Bruce Henry, distributed by Ideal Pictures, Inc.
- (Recreation) And So They Grow, depicting an adult-supervised play school, produced and distributed by Campus Film Productions, Inc. under the sponsorship of Play Schools Association.
- (Medical Science) Fracture, About the Knee, sponsored by the Dept. of Medicine, Veterans Administration, produced by Churchill Wexler Film Productions.
- (Institutional Sales and Promotion) The Man I Never Saw, sponsored by Trustees of Athens College in Greece, produced by 20th Century-Fox Film Corp., distributed by Boris Vermont.

Other Golden Reel Winners

Non-sponsored Golden Reel winners included:

- (Citizenship and Government) The Face of Lincoln, produced and distributed by the University of Chicago (continued on page 20)
"These little characters need low contrast for good TV reproduction. HERE'S HOW WE GET IT!"

says Frank M. Soule, Technical Supervisor, UM&M TV Corp., New York, N. Y.

"To look best on a TV screen, contrast range of film for telecasting must match the tone range of the TV tube," says Mr. Soule. "We get the image clarity and photographic definition our television clients demand with Du Pont Type 824 Low Contrast Positive Motion Picture Film."

UM&M TV Corporation distributes the largest library of short subjects now available. Their library includes Clara Cluck, Yankee Doodle Donkey, Betty Boop, Raggedy Ann, Jasper and many more — about 600 cartoon reels in all.

"With our large volume of reproduction and the consistent air quality required for each film, we have to be sure of getting the best print stock available," continues Mr. Soule. "For ease of handling and quality of finished film, Du Pont 824 is our choice — we use it exclusively."

WANT MORE INFORMATION? Contact your nearest Du Pont Sales Office or write, Du Pont Company, Photo Products Department, Wilmington 98, Delaware. In Canada, write the Du Pont Company of Canada Limited, Toronto.

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SPECIALISTS IN VISUAL SELLING

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IN ADVERTISING ILLUSTRATION

ALWAYS SHOOTS TO SELL

NEW YORK
200 East 56th Street

CHICAGO
16 East Ontario Street

GOLDEN REEL AWARDS:
(CONTINUED FROM PAGE 13)


Awards to Classroom Films

In scholastic categories Golden Reel winners were: (Preschool) The Steadfast Tin Soldier, sponsored by the Danish Information Office, produced by Danish Culture Film and distributed by Brandon Films, Inc.; (Junior, Senior High—Social Sciences) You Are There: The Emancipation Proclamation, CBS Television production, distributed by Young America Films, Inc.; (Junior, Senior High—Natural Sciences) Tree Portraits, produced by William M. Harlow for the State University of N.Y., College of Forestry.

Golden Reel winner in the Avant-Garde and Experimental category was 3rd Ave, El, produced by Carson Davidson Productions, distributed by Ardee Films, Inc.: In the Feature group, the award was given to Maedchen in Uniform, Bild und Ton G. M. B. H., Berlin, distributed by Contemporary Films, Inc.

Silver Reel Award Winners

Silver Reel awards in the 22 categories were:


(Human Relations) A Place to Live, co-sponsored by the National Social Welfare Assembly and producer Dynamic Films, Inc.; A Family Affair, produced by Affiliated Film Producers, Inc. for Mental Health Film Board—distributed by the Board and Family Service Assoc. of America.

Three Industrial Film Awards

(Industrial Processes) Framework, produced by Leslie Roush Productions, Inc., for Bethlehem Steel Company and distributed by Modern Talking Picture Service, Inc.; This Is Automation, produced by Raphael C. Wolff Studios, for General Electric Company; The Search; Massachusetts Institute of Technology (Automatic Machines Research), produced by CBS-TV, distributed by Young America Films, Inc.


CONCLUDED ON PAGE 34
Four Wise Men*

who have found
the RIGHT solution

Four of our clients won awards at the recent American Film Assembly. Each is in a different line of business, yet each found a Campus-produced film solved his particular problem.

We specialize in only one business: finding the right solution to difficult problems through film. We appreciate the public recognition of awards, but much more, the continued confidence of businessmen in many fields who rely on Campus for the right solution.

Perhaps a Campus-produced film can do a job for you. We'd like to show you what we've done in the past, and present new ideas for your next film.

* The Play Schools Assoc., "And So They Grow"; National Jewish Hospital at Denver, "They Go to Live";
Annual Film Awards Review:

Victory Visual Presentation
Association Announces 4th Awards

Winners of the Fourth Annual National
Visual Presentations Awards competition
were announced May 1st at the Day of Visual
Presentation conducted by the National Visual
Presentations Association in cooperation with
the Sales Executives Club at the Hotel Roosevelt
in New York.

The Texas Company pulled a triple-play by
walking off with first prize in all three cate-

gories: selling, sales promotion and sales train-
ing. The complete list of winners, titles and pro-
ducers follows:

Selling Classification: Motion Pictures
1. The Texas Company, Get on the Band
Wagon, Audio Productions, Inc.
2. American Brake Shoe Company, First Five
Million Miles, Cal Dunn Studios.
3. Cleveland Electric Illuminating Company,
Selling Power, (producer unknown).

Selling Classification: Slidefilms, Slides, etc.
1. Martin-Senour Company, Color in Action,
Sarra, Inc.
2. Hoffman-LaRoche Company, Controlled Hy-
pertension, Training Films, Inc.
3. Rubberset Company, The Big Question, Ani-
matic Productions, Inc.

Sales Promotion: Motion Pictures
1. The Texas Company, Take It From the
Joseph Rothman Productions.
2. James Lee & Sons, Amazing What Color C
Do, On Film, Inc.
3. New York Stock Exchange, Working Dolla
John Sutherland Productions, Inc.

Sales Promotion: Slidefilms, Slides, etc.
1. Donahue & Coe, The Mayor's Show, Cal-
matic Corp.
2. Fortune Magazine, New Age of Marketing,
Cellomatic Corp.
3. (Tie) John W. Cullen Company, The Last
Story, Training Films, Inc.
4. (Tie) Time Magazine, Advertising Is the
World's Business, Visualscope, Inc.

Sales Training: Motion Pictures
1. The Texas Company, The Individual and,
Job, Joseph Rothman Productions.
2. Pan American World Airways, Revoluti
Against Time, Henry Strauss & Co.
3. Sinclair Refining Company, Selling Yo
Service Department, Florez, Inc.

Sales Training: Slidefilms, Slides, etc.
1. Congoleum-Nairn, Inc., Blundering Blod
Depicto Films, Inc.
2. National Wholesale Druggists Associati
Do You Fill Prescriptions Here?, Depicto
Films, Inc.
3. New York Life Insurance Company, Ther
Money in the Mail for You, Transfilm Inc.

At your service...

150 specialists
operating 80,000
square feet of modern
16mm facilities...

✓ Script-to-Screen
✓ All Production Services
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SALES • SERVICE • RENTALS

THE WORLD'S MOST COMPLETE ASSORTMENT OF PHOTOGRAPHIC EQUIPMENT FOR

T.V. and Motion Picture Studios

New PROFESSIONAL JUNIOR
Adjustable wood BABY TRIPOD
—for Prof. Jr. friction and geared heads

FAMOUS “controlled action” SMALL GYRO TRIPOD
Two speeds—slow and fast
—for both panning and tilting.
Helps you capture fine scenic views and fast-moving sports events. Especially recommended for 16mm Mitchell, 16mm Maurer, B & H Eyemo and similar cameras.

Imagine being able to use two 5000 watt units on a 30 amp. fuse — COLOR-TRAN will do it! Kit contains 2 light heads, 2 Superior stands and proper size COLOR-TRAN converter to match. Pack in compact case.

Write for COLOR-TRAN Catalogue.

STOP MOTION MOTOR FOR CINE KODAK SPECIAL
Runs forward or reverse, 110 AC synchronous motor with frame counter. May be run continuously or for single frames. Camera mounts without special tools.

Also available — Stop Motion Motors for 16mm—35mm B & H, Mitchell and other professional cameras.

ELECTRIC FOOTAGE TIMER
Dual model for both 16mm and 35mm. Large white numbers on black background. Accurate reset dial. Switch controlled by operator, who selects either 16mm operating at 36 feet per minute—or 35mm operating at 90 feet per minute . . . or both in synchronization.

Single model, either 16mm or 35mm
$45

presto-splicer
GIVES PERMANENT SPlice IN 10 SECONDS!

Especially good for splicing magnetic film. Butt Weld type for non-perforated or perforated film. 16mm, 35mm or 70mm.

$547.80
16mm or 35mm models—
for perforated film.

GRISWOLD HOT FILM SPlicer
Model R-2 for 35mm silent and sound film. Precision construction makes it easy to get a clean, square splice with accurate hole spacing. Nothing to get out of order.

$65
Also Bell & Howell 8mm, 16mm and 35mm Hot Splicers and B & H Laboratory model foot splicer.

Prices subject to change without notice

National Association of Television Film Directors
Plans National Convention in New York Next Fall

The National Association of Television Film Directors, since taking
the first major step in Washington last year toward the expansion of
the original New England group to
a national organization, has been
hampere in growth and development
by lack of adequate financing and
by the resulting absence of a
strong, integrated national core capable
of devoting the necessary time and effort to the complex business
of organizing and administering the
affairs of the Association.

Despite these inherent weaknesses, the Association has grown,
as presently constituted, to an
organization of over 150 member stations in 30 states, the District of
Columbia, Alaska, Hawaii and
Puerto Rico.

Aims Called "Too Nebulous"
The primary reason for the lack of adequate financial backing from
many of these member stations has been the fact that the aims and
objectives under the existing organizational structure, while of
potential value to both the broadcasting and distribution sides of the
industry, have been of too nebulous a nature to be readily accountable
in dollars and cents value to station management.

Under a new plan proposed by
National Chairman David D. Man
ning, the name of the organization would be changed from National
Association of Television Film Di
rectors to American Television Film
Association. Membership would be
opened to ad agency film buyers and media directors as well as to
film distributors, film producers, service organizations and manufac

turers of materials and equipment.

To Broaden Base of Operations
The broad objective of the ex
panded Association would be the
working together of all groups within the same organization for the
common purpose of resolving all current and future problems that
confront the television film industry, on any or all of the three levels of
production, distribution and broad
casting.

A few of the many logical ac
complishments to be sought are
broader compliance with recom
mendations of the NARTB code; es
tabl establishment of a standardized
zoning system for shipping and
transshipping; a decrease in schedu
ling problems and shipping errors
by the establishment of uniform
booking, confirmation and shipping
practices and the use of standard
forms; the saving of much edit

time and expense at the station level
by increased availability and use
of film content information includ
ing detailed cue sheets for feature films.

These Are Further Objectives:
The reduction, through stan
ardized handling and editing pro
cedures, of the wear and tear of
prints—of particular importance with the approaching increase in
the use of color; is another goal, as
the improvement on the local level of the programming and promot
ion of film through the exchange of
ideas and films among and
between distributors, agencies and stations; and an improved rela
tionship between these three groups through an increased appreci
ation by each of the problems peculiar to the others.

Plan to Meet in New York
Under the proposed plan, in

dition to organizational changes, AFTA would hold a National Con
vention and Trade Fair in New
York next Fall for the benefit of
convenience of all member groups.

In addition to the conducting of national business, this would pro
vide an ideal means for distributing and other member groups to press
their product at a minimum of

time and expense to a maximum number of the actual station
agency film buyers. Conversely, it
would afford an opportunity for
the buyers to judge and select prod
uct for the current and future needs at the shortest amount of time at
a minimum of expense.

Anyone interested in membership in the group should write to Na
tional Chairman David D. Manning, National Association of Tele
vision Film Directors, Rochester Roo City, Rochester 3, N.Y.

FILM SALESMAN WANTED
Excellent opportunity for man to head sales department of
rapidly expanding film producing organization. Guaranteed salary, plus expenses, plus
commission. Please state age, education, back ground and
selling experience. All replies strictly confidential.

Write Box 3-17-D BUSINESS SCREEN
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Because your skill deserves the best...

**ANSCO TYPE 238 COLOR Duplicating Film**

Want your 16mm release prints to *really* speak out for your skill?

Next time you order prints, specify *Ansco Type 238 Color Duplicating Film*!

This superior Ansco film matches to the fullest all the true color of your original. It gives you the crisp definition, the cleaner, *whiter* whites, the hi-fi sound that bring bigger and better sales to your front door! Because your skill *deserves* the best, tell your laboratory it’s *Ansco Type 238 Color Duplicating Film* you want used. Another fine film from ANSCO, Binghamton, New York. A Division of General Aniline & Film Corporation.

*Ansco* **COLOR** Duplicating Film

... the finest compliment you can pay your skill
ADVANCED JUNIOR TRIPOD
for Top PROFESSIONAL Performance

Vastly Improved Over Any Tripod in Its Class

FITS ALL TYPES OF MEDIUM WEIGHT CAMERAS

Outside, knurled camera tightening knob with angle gears • Telecoping, offset tripod handle with second handle position • Positive pan and tilt locks, with large lightweight levers • Detachable, precision machined friction plate • One-piece leg locking knobs for quick adjustments, even tension • Aluminum leg supports with leg rest ledge • Aluminum leg bearings • Extra smooth friction head—guaranteed for 5 years • Geometric, solid hardwood legs, all treated and polished—will not stick • Write for illustrated brochure.

IMPROVE YOUR FILM TITLES
with the TEL-Animaprint

For MOTION PICTURE PRODUCERS, ANIMATORS,
SPECIAL EFFECTS LABORATORIES, TV STATIONS,
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The first sensibly priced HOT PRESS TITLE MACHINE for high quality, fast lettering—the answer to economy and precision accuracy in film titling and artwork. Prim's dry from colored foil for instant use. Acme pegs ensure perfect registration on paper or acetate cells. Prints all colors. TEL-Animaprint tools for Top Techniques—greatest dollar for dollar value in the industry!

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IDENTIFY YOUR FILMS INSTANTLY

Unnumbered films cause confusion & loss of time. The MOY edge numbers every foot of 16, 17½, 35mm film and simplifies the task of checking titles and footage.

The MOY replaces cue marks, perforations, messy crayons, punches, embossing, does not mutilate valuable film. Work prints showing special effects, fades and dissolves requires edge numbered to keep count of frames cut or added. Multiple magnetic tracks in CinemaScope stereophonic recordings make edge numbering a MUST. Write for brochure.

With NEW improved non-clog inking system. $2475

AMONG RECENT PURCHASERS ARE:

Eastman Kodak Co., Rochester, N.Y.
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American Optical, Todd-AO, Buffalo
Columbia Broadcasting System, N.Y.
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S. O. S. TIME PAYMENT PLAN—Convenient payment terms arranged. You may apply your idle or surplus equipment as a trade-in.

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PRODUCTION LINES

Jerry Fairbanks Expands Film Program Into TV and Theatricals

• Expansion of activities and facilities of Jerry Fairbanks Productions and re-entry into the fields of television programming, "spot" and theatrical production began recently under the direction of Mr. Fairbanks and Shull Bonsall, Hollywood financier, who has purchased joint interest in the company.

Affiliation of Fairbanks and Bonsall makes immediately available to the company substantial capital for creative production. The studio is seeking new properties for tv and theatrical release. Facilities will be greatly expanded by mid-June— with completion of a new studio building now under construction.

The company will continue in the industrial film field where it has been active for many years. Presently in production are films for American Telephone & Telegraph, Chrysler Corporation, Oldsmobile Division of General Motors, Greyhound and duPont.

Bonsall will be executive vice-president and treasurer and in charge of all business and financial activities. Fairbanks will continue as president, supervising production. Donald A. Dewar, attorney, will serve as secretary and director of the company and assist Bonsall.

Detroit Production Facility Increases as Studios Merge

• A new major Detroit film center is in the offing as a result of the recent merger of Max Lasky Film Productions of New York and Soundfilm Studios, Inc., of Detroit, according to Max Lasky, president of the new corporation, Lasky Film Productions, Inc.

The new firm will produce motion pictures for television, industrial and educational films for training purposes and films for visual sales presentation. Creative resources, production facilities and personnel of both companies have been combined into one unit.

Permanent headquarters will be in Detroit. The current expansion program calls for construction of additional studio and sound stage properties, large enough to accommodate automobiles, trucks, appliances and large-scale industrial equipment. In addition to the Detroit production center, branches are maintained in New York and Cincinnati.

The new organization's mentor, Lasky, has professional experience dating back to the early days of the motion picture industry. He is cred-

Robert M. Sampson

Sampson Joins R. G. Wolff Sales Force in Cincinnati

• Robert M. Sampson has been appointed Cincinnati sales representative for Raphael G. Wolff Studios Inc., Hollywood, as part of a creative and sales expansion program. Sampson will have his headquarters at 1053 Emerson Road Covington, Kentucky, across the river from Cincinnati. His operations area includes Cleveland, Pittsburgh and Louisville.

Formerly general manager of radio station WSAI, Cincinnati, Sampson has extensive experience in radio and television film packaging. He has been long identified with advertising, market research and research, food merchandising and sales promotion.

16mm COLOR or BLACK and WHITE PRINTS

FINEST QUALITY

FASTEST SERVICE at
REGULAR PRICES

CAPITAL

FILM SERVICE
FILM PRODUCTION

224 ABOTT ROAD
EAST LANSING, MICH.
A Man of Properties...

Today's successful salesman must be researcher, diagnostician, planner, counsellor, and persuader.

To sell your merchandise, he must be equipped to give your customers individualized service that will meet their individual needs.

The coordinated sales training programs we produce for our clients are designed to develop many-sided men ... and to fill their sample-cases with imaginativeness, ingenuity, and ideas.
Massey-Harris Film Shows Farm Implement Role in One World

How an industry—through its products—serves the cause of world peace is the message of *Towards One World*, a new motion picture sponsored by Massey-Harris, farm implement manufacturer with plants in Canada and the United States.

Visiting distant lands, the film shows how Massey-Harris tractors and other equipment are increasing the sowing and harvesting of vital crops, helping to feed millions of people. By making agriculture more efficient everywhere, these farm implements are building a world of plenty, strengthening people and economies, freeing nations of hunger that breeds enmity, the film says.

*Towards One World*, was produced by Associated Screen News Ltd., Montreal, Canada.

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**THE BUSINESS NEWSREEL**

A Review of News of Interest to Sponsors and Producers

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**Audio-Visual Workshop Set for Loyola Summer Session**

*Loyola University's (Chicago) Audio-Visual Workshop course will be offered during the school's 1956 Summer Session. The course is conducted from June 25 to August 3. Registration dates are June 20-21—1:30 to 5:00 p.m.*

For teachers, instructors, supervisors, administrators and trainers in business and schools, the course affords graduate and undergraduate credit. Topics include motion pictures, sound-slidefilms, filmstrips, overhead projectors, opaque projectors, and other audio-visual techniques. For details contact Dr. Kenneth B. Haas, 120 N. Michigan Ave., Chicago 11.

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**Canadian Rail Streamliner Featured in Color Picture**

*The Canadian*, a 20-minute motion picture in color introducing a new, all-stainless steel streamliner train of the same name, has been released by Canadian Pacific Railway Company.

The promotional film gives train-and-travel fans interior and exterior views of the gleaming overlander which sports Canada's first and only scenic dome cars. Rolling along with the scenic domes, the film also serves to show off Canadian landscapes on the Montreal-Toronto route to the West Coast—and the vacation imagery of the Canadian Rockies.

Canadian Pacific Railway Company films may be booked through the road's offices in several major American cities, coast to coast.

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**Films and Projectors Lead Gains in Kodak First Quarter**

Sales of professional films and projection equipment showed gains during the first quarter 1956 in a report made to Eastman Kodak Company shareholders. Thomas J. Hargrave, chairman, and Albert K. Chapman, president.

The report noted that “among photographic products shown good gains were film, cameras and projectors.” Black and white film for professional motion pictures a Eastman Color professional mot picture film helped to keep the company's audience continuing at a high level—with sales generally showing moderate gains over the first quarter a year ago. The report described a new period as “our best first quarter to date.”

Eastman Kodak's consolidated sales for the 12-week period ended March 19, 1956, were $154,744,694—4 percent over the $149,174,685 for the 1955 first quarter, the previous high. Net earnings after tax for the first quarter were $16,998,815, an increase of 15 percent over last year.

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**Mental Illness Film Available from Jewish Philanthropies**

*Out of the Shadows*, a new 28-minute black-and-white motion picture sponsored by the Federation of Jewish Philanthropies of New York, shows how mentally ill patients are treated and cared for in a psychiatric institution supported entirely by private philanthropy.

Produced by Campus Film Productions, Inc., the film focuses on a schizophrenic patient in Hillsbro Hospital which is affiliated with the Federation.

Requests for loan prints should be sent to the Public Relations Department, Federation of Jewish Philanthropies of New York, 130 E. 59th Street, New York 22, N.Y.

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**LIGHTNING DOES STRIKE TWICE IN THE SAME PLACE!**

Two years in a row—the Sound Slidefilms produced by DEPICTO FILMS for their clients have won awards in the competition conducted by the National Visual Presentation Association for the last two years.

**Sales Training - Films - 1956**

**First Prize:** "BLUNDERING BLOGETT" for Congoleum-Nairn, Inc.

**Second Prize:** "DO YOU FILL PRESCRIPTIONS HERE?" for National Wholesale Druggists Association

and in 1955...

**First Prize:** "SALT BY INTERNATIONAL" for the International Salt Company

DEPICTO FILMS, inc. 254 West 54th St., New York 19, N.Y.

PHONE: Columbus 5-7620

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**INDUSTRIAL FILM SALESMAN**

Hollywood production company wants experienced film salesman to work out of midwest office. Send complete sales record. All replies kept confidential. Big future for right man.

Write Box 3-17 C BUSINESS SCREEN
7064 Sheridan Road, Chicago 5
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
1308 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.
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.

Camera instructions are given by Mrs. Katherine Stenholm, Director of the Bob Jones University's film unit.

*85% of the professional motion pictures shown throughout the world are filmed with a Mitchell Camera."
Golden Reel Awards: Continued from page 20

Six Golden Reel Awards and 12 Silver Reel Awards went to sponsored and independently produced sound slidefilms chosen from 62 entries in the 1956 Sound Slidefilm Festival conducted April 24-25 in the Morrison hotel, Chicago, as part of the American Film Assembly. Robert Shoemaker of the DuKane Corporation served as chairman.

By category, the award-winning sound slidefilms selected were:


(Supervisory Relations and Industrial Training) Golden Reel to—Dear Mrs. Calvin, sponsored by New York Life Insurance Company, produced by Transfilm, Inc. Silver Reels to—Capture Call for Charlie, produced by Henning and Chaible; This is the Union Oil Company of California, sponsored by Union Oil Company of California, produced by Graphic Films Corporation.

Sound Slidefilm Festival Honors 18

Business Screen Reviews the Annual Film Awards.

American Film Assembly visitors at Chicago last month heard documentary producer George Stoney deliver a challenging luncheon address “A Damnation of Stereotypes.”

(Business Screen photo exclusive)
Make it easy for yourself
Make it effective for your company

Market Your Sponsored Film Through

THE Modern ORGANIZATION

TODAY, MANAGEMENT REALIZES that one of the most vital challenges to a vigorous enterprise is marketing—this is the area that can negate even the most efficient production process. That is the reason why every top management magazine pays continual editorial attention to marketing: the reason why management consultants are in demand as they have never been before.

Modern is a marketing specialist in the field of the sponsored film. Here is an organization that is staffed with experienced people for the special requirements of film distribution—more than 20 years of experience bucked up with the equipment and knowledge for the task.

That is the reason why major American companies with a wealth of know-how in marketing their own products turn to Modern for the effective accomplishment of the objectives of their film programs...to name a few out of more than 150, we mean companies that include leaders of American business such as E. l. du Pont de Nemours & Co., Inc., The Chrysler Corporation, The Texas Company, National Cash Register Company...and smaller, but equally progressive companies such as National Homes, Inc., The Warner Brothers Company, Smith-Corona, Inc., Eli Lilley & Company...and trade associations such as the American Petroleum Institute, Florida Citrus Commission, and National Association of Home Builders.

These companies and associations could undertake the exclusive marketing of their own film programs if they wished. They have the resources and the personnel to do the job.

Why did they retain Modern to help them? The same reason they retain expert outside counsel, when needed, for legal advice, advertising campaigns, product marketing problems...Because they recognize that Modern is an expert in a field that requires specialization. Because they realize from experience that Modern can do the kind of job they want done, more effectively and at less cost than they can do it themselves. Because they know that Modern distribution saves precious time for their executives and staff.

Modern is the only organization that can effectively accomplish sponsored film marketing through all four channels of circulation—television, theatrical, rural roadshow, and general 16mm audiences. Our recommendations for any film are based on a complete knowledge of all channels.

What about your film program? Why don't you find out whether or not we can help you. You will be in good company. It will cost you nothing to investigate Modern services but your time, and that will be repaid to you a thousandfold.

We will be glad to consult with you on the distribution of your sponsored film program. For information, write or phone any of the Modern division offices listed below.

Nationwide quality service from Modern film libraries in 28 important cities

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NEW YORK  JUdson 6-3830
45 Rockefeller Plaza, New York 20, N. Y.

CHICAGO  DElaware 7-3252
140 E. Ontario Street, Chicago 11, Ill.

DETROIT  TEMple 2-4211
956 Maccabee Building, Detroit 2, Mich.

LOS ANGELES  MAdison 9-2121
612 S. Flower Street, Los Angeles 17, Cal.
The Scandinavians have an old saying, "you don't have to burn down the house to roast the pig" and the promoters of the recent American Film Assembly in Chicago might take this advice to heart.

The collection of many thousands of dollars in "screening fees" and the labors of hundreds of jurors in the field and at Chicago last month for the purpose of selecting the "year's best" sponsored and educational motion pictures and slide-films was an effort appreciated by the winners but it didn't add a thing to the value of films which were already widely disseminated to the limit of their print capacity.

The selection of some outstanding television documentaries from the CBS-TV Network as Golden Reel winners in competition with films produced for classroom use by companies whose creative aims were wholly different from the makers of the Adventure and You Are There programs also seemed highly questionable. The fact that Mr. Frank Stanton, president of CBS, lends his name to the Assembly sponsor, the Film Council of America, as a member of its board of trustees, didn't add any lustre to those awards either.

So, good films (most of them highly publicized by film journals like our own during the year past) were acknowledged as that by some hard-working jurors. That few of these people really knew anything about automation or were qualified experts in the highly-technical subject matter they viewed may be beside the point and it may not. Nobody was measuring the results many of these films have accomplished during the past year.

If the purpose, as announced, was to publicize the 16mm "medium" then this was a numerical and artistic failure. An anticipated audience of 2,500 Assembly visitors finally dwindled down to less than 700 registrants, including the jurors. Since each of these films might have served twice that number of viewers during the three-month period of gestation preceding the Assembly and since there is, indeed, a greater shortage of prints to serve the actual audiences for whom the films are intended, sponsors might reflect on whether the lustre of Golden Reels is worth the time and expense.

For ourselves, we wonder what has happened to the really important goal for which we labored in the immediate post-war years. Namely, to help set up and to aid the potential hundreds of local film councils such as Boston, Cleveland, Washington, New York, Chicago and Louisville and other centers have so tenaciously maintained as islands of regional 16mm film activity.

As Cleveland advances toward nearly a decade of Film Festival activity in June of this year, we wonder why we don't publicize and support similar gatherings in Denver, New Orleans, St. Louis, Omaha, Atlanta, San Francisco, Seattle and elsewhere?

The real purpose of a Film Festival is simply to serve as a convenient previewing focal center to which educators, group chairmen and sponsors may gravitate to view the progress made and to be stimulated to participate in the medium. It simply isn't logical to create media that are as flexible as the 16mm or sound slidefilm projector affords us and then to centralize its promotional functions. Bring these tools back to the people, let the "enthusiasts" stand aside or simply help set up the program ingredients and invite the people in!

Let the Film Council of America return to the fundamental task for which it was created. OHC

**General Foods Screens a "Harvest of Convenience"**

**Sponsor:** General Foods Corp.

**Title:** Harvest of Convenience, 28 min., color, produced by Paul Hance Productions, Inc.

- Without detracting from its interest, or the enjoyment audiences may get from it, this film can be described as a twenty-eight minute commercial. It focuses on General Foods and its several dozen brand names and rarely strays from a familiar label for a minute.

- Commercial though it is—more an advertising than a public relations venture, it would seem—the film is informative, colorful and a pleasure to look at. For instance, why is the imitation strawberry flavor in Jello so delicious? The film shows how all the flavor in a thousand choice berries is concentrated into a half test tube of amber liquid. Scientists go to work on the flavor of hundreds of chemical essences until they succeed in producing "strawberry" that is as delectable as a fresh berry, and more stable.

- In like manner, viewers will see how coffee is harvested, roasted and packed; how corn flakes are made; how cod-fishermen operate as the first link in the chain that leads to Birds-eye fish sticks.

- Feeding America, the film states, is a far bigger job than providing steel, oil or automobiles—measured in human effort, value of product, or the number of people involved. General Foods likes to point out that its particular task is to ever improve the quality of the nation's food and provide it in more time-saving form.

**A Visual Exposition on Prospecting for Uranium**

**Sponsor:** Union Carbide & Carbon Corp., in cooperation with the U.S. Bureau of Mines

**Title:** The Petrified River. 28 min., color, produced by MPO Productions, Inc.

- This is one of the first films to do justice to the story of the peaceful uses of uranium. It has been produced to cover the subject thoroughly from prospecting for the rare stuff to its uses as research, isotopes, power producer and for cancer treatment.

- Opening with scenes of rim flying in the Colorado plateau, the film shows how modern prospectors fly along the rims of ancient rivers charting the walls with a radiation detecting scintillator, while other men, much like prospectors of old, travel by foot with a Geiger counter hoping to some day hear the rapid clicks which might mean a fortune. Finding uranium is only the beginning of a long, complicated process of extracting and purifying the ore. Government and private industry, working together, in part in both production of the uranium and research in its many and increasing medical and industrial applications.

- The Petrified River goes into the "atomic pharmacy" at Oak Ridge to show how the wonderful, perilous stuff is handled with incredibly complex manipulating equipment. It visits hospitals, agricultural research establishments and food preservation labs to describe the final uses of uranium.

- Technical animation illustrates the chemical formation of the uranium atom, and also shows how an atomic power station works.
Spring Is Texaco Dealer Time
Films' Important Role in Texas Company's 17th Annual Program

The Texas Company's annual spring dealer meetings this year were a reprise of the successful meetings which have now been conducted under the auspices of Texaco's Sales Promotion Division for the past 17 years.

Films again played an important part in telling the story, but this year the Hollywood stars and pretty girls were put aside in favor of other matters that were strictly business. Not that the 700 or more spring meetings were somber affairs—as J. M. Gregory, Texaco's Sales Promotion Manager, put it—"business can be fun, too." The demonstration meeting, also an annual affair held at the New York headquarters in the Chrysler Building for "friends of the company," proved his point.

As usual, the clockwork timing, good humor and enthusiasm evident in previous annual sessions were much in evidence. Though these meetings are planned almost a year ahead, every one seems to have an extemporaneous quality that individualizes them from the usual. An hour and a half encompasses brief talks, slides-films, movies, and a new entry this year—the Texquiz, which is much like a TV panel show, with dealer participants, but with cleverly written cues which provide an up-beat note to close the meeting.

Always Ahead, first color film on the show, concerns itself principally with the Texaco product, pointing out that the company's research and manufacturing facilities are aimed at continually producing "something better." TCP, the Texaco gasoline additive, and the climate control system in which each pump supplies gasoline keyed to each area's climate conditions at all times of the year, are cases in point. Audio Productions produced this film.

Strip films demonstrated the Texaco magazine and newspaper ads. Busy registration line marks the 17th inaugural of Texaco's program.

Advertising and World Markets

Time International's new wide-screen, three dimensional presentation, Advertising Is the World's Business has been designed to acquaint businessmen throughout the world with the need and value of advertising.

The first part of the presentation describes in simple, logical terms the historical development of advertising. It traces the birth and growth of advertising from its modest beginnings in medieval times to its present complex form so necessary to modern business economy.

Part II tells the story of Time's five world-ranging editions and how a world-wide medium can be employed to pass on information about companies and products on the local or international scale.

The presentation defines the particular uses, objectives and advantages of international advertising. It emphasizes the role of advertising in developing acceptance of a company and greater demand for its products.

The presentation's dramatic wide screen effect, developed by Visualscope, Inc., uses an anamorphic lens on a single projector and eliminates more complex 3-film, 3-projector equipment sometimes necessary for wide-screen productions. By utilizing sculptured figures in three-dimensional sets, and using direction lighting, a feeling of depth is created when the image is projected on a wide screen. In addition, the flexibility of the sets makes the film particularly adaptable for overseas showing by means of cellulose inserts, by means of which foreign language copy may be imposed on the background sets.

At the present time, plans call for this presentation to be translated into German, French, Japanese and Spanish and to be shown throughout the world to help convince businessmen of advertising's value.
United Fruit on the Screen

“The Living Circle” Portrays Factual Data on Economic Problem; Second Colorful Film Marks Happy Return of Chiquita Banana

ca with any other economic enterprise anywhere. These reasons for making the film are not presented in The Living Circle in terms of the company itself, for United Fruit is not mentioned. But its principles are presented movingly.

According to Edmund S. Whitman, Public Relations Director of the company, “One reason why international communism hates bananas and has made United Fruit Company the number one whipping boy in its propaganda line right up to the forum of the United Nations is that we have demonstrated for years that we can live peacefully and usefully with our neighbors in Central America and that our presence in those Republics has been a means of developing strategic resources and raising living standards—both of which are anathema to the concept of international communism.

“Because of the current Soviet concentration on Latin America—and trips of the Krushchev-Bulganin type are certainly in the offing—our moving picture is most timely. It and when emissaries of the Soviet succeed in putting over one of their grand tours in any of the Republics of the Western Hemisphere we shall hope and plan to have our Living Circle on hand for theatrical and mobile unit projection at the right place and at the right time.

This United Fruit Picture Shows Growth and Distribution

- Bananas? Si Senor picks up one of the crops from The Living Circle—bananas—and proceeds to demonstrate the usefulness of this crop to the economy of Middle America.

Below: a scene in “Bananas? Si Senor” introduces the charming screen personality of Chiquita Banana, and her songs add zest to the film.

Below: screen art helps to enliven sober facts about the economics of production and distribution in “The Living Circle,” just released by United Fruit.

Introducing Aluminum Foil

Sponsor: Revere Copper & Brass Incorporated.

Title: Aluminum Foil, 13 min., color, produced by Loucks & Norling Studios, Inc.

- Revere, a big producer of non-ferrous metals, has recently begun large-scale production of aluminum foil, used extensively in packaging, home use in the kitchen, and hundreds of less well known applications.

One of the important announcements Revere is making of the new product is a film, Aluminum Foil, which will soon receive national distribution. The picture, which first shows how foil is produced in rolling mills, goes on to demonstrate its countless applications from voice diaphragms in microphones to "stardust" for a lady's hair.

Given a free hand on the film, and improving as production progressed, Loucks & Norling veered away from the usual industrial approach to metals and devised some fascinating innovations that make the film beautiful as well as informative. Many scenes have painted backdrops and props giving an impressionistic rather than trompe l'oeil effect that is most attractive.
A Winning Ride for Child Health

Straight Talk from the Lone Ranger and a Captivating Story Combine to Make an Outstanding Picture for School Audiences

"I didn't like Willis because he was a showoff."

"It kept me wondering what was going to happen next."

"It taught me lessons I didn't know."

"It was real exciting."

These were some of the comments written by elementary school children when A Message from the Lone Ranger, a 20-minute health and safety film (produced by Owen Murphy Productions, Inc.) was audience-tested in New York and New Jersey classrooms before the film was delivered in March to the sponsor, The American Bakers' Association, in Atlanta, Georgia.

By April, over 20,000 school children had seen the picture in the classrooms of 19 cities in the eight southeastern states where American Bakers' Merita Bread is distributed. In less than four weeks of distribution, Leigh H. Kelley, vice president of Tucker Wayne & Co., the client's advertising agency, was able to report:

"Doing an Outstanding Job"

"This film is doing an outstanding job wherever it has been shown, and the consensus of opinion here is that this film is one of the finest of its kind ever released to schools. hangman as the film uses children to enact the cardinal health and safety rules, and an outstanding personality like the Lone Ranger to explain them—these two features have put the film way above the usual run of health and safety films in the eyes of educators throughout our territory. Without exception, the educators who have seen the picture have commented on these two factors."

The secret of the film's audience appeal lies in the fact that it was designed to tell a serious story of health and safety to school children in terms that they themselves can most easily digest. The health and safety rules apply to their own real day-to-day lives, and the story is in the terms of their own secret dreams of being cowboy—and cowgirls—heroes.

What the school audiences see is an exciting Western in which all the major and minor characters—the white-hatted heroes and the black-hatted villains—are kids like themselves.

Film Teaches by Its Examples

The villains of the "bad guys" reduce themselves down to simple violation of the health and safety rules of the Lone Ranger Health and Safety Club. The strength and the triumphs of the "good guys" arise out of their living by these simple rules.

In classroom utilization, this turns out to be the best kind of teaching—by example and by the emotional participation of the young viewers, themselves.

The manager of the Jacksonville-Merita Bread plant offered the film to Lt. Beatrice, head of the School Boys Traffic Control, and over 400 boy traffic officers have seen it thus far. Both the city and county patrol directors are using the film in every school in their districts. In some other communities, the film will be shown in summer camps after the regular school season closes. Television stations have requested the film for showing in dozens of cities in the Southeast.

Most of A Message from the Lone Ranger was shot at the Tumbleweed Ranch, a children's vacation ranch near Kingston, N.Y. The actors were chosen from the young ranchers themselves. and give a surprisingly good professional performance. Youngsters, it seems, find playing cowboys something that comes naturally.

The film is a charming and non-commercial as could be. The legendary Lone Ranger, himself, does not appear on the screen, merely as the narrator of the story. Otherwise, the film is all children for children.

KEY SCENES IN THIS FILM

While the "good guys" relax at the campfire, the "villain" sits in back and plots to break the laws...

The heavy's crime is breaking the Lone Ranger's law about playing with matches as he sets toolhouse afire...

...a lariat, naturally, is used by the hero to yank the villain off his mustang as the posse closes in...

...but good sportsmanship is also part of the Lone Ranger's code as kids make up after hero's lariat saves villain from fall over cliff.

Two Films Dealing with Pharmaceutical Education, the 5 of their kind, have been released the American Association of Colleges of Pharmacy and the American Foundation for Pharmaceutical Education.

Design for Life, 19 min., color, attempts to motivate promising high school and college students to a career in pharmacy. Its theme: an exciting career and over the boy's career: the young men seeking a pharmaceutical career over the initial objections of his father who wishes his son to join the family business.

Time for Tomorrow, 20 min., color, seeks to acquaint prospective pharmacy students with the program of study at a representative college of pharmacy. The film was photographed at the University of Southern California, California and the Michigan College; and the P 11hinoi Camn Kalamazoo, Michigan.

A 60-frame silent slide film, Program of Study, similar to Time for Tomorrow, is a using scenes from the movie is being produced. The slide film designed for use in small class and by individuals.

The American Association of Colleges of Pharmacy is a non-profit all-drug industry alliance, organized in 1912 to provide financial assistance for the advancement of pharmaceutical education.

The American Foundation for Pharmaceutical Education, a non-profit all-drug industry alliance, is organized in 1912 to provide financial assistance for the advancement of pharmaceutical education.

A distributor for both films soon be announced by the AACP.
New Technique for Life Insurance Sales
Carefully-Conceived Management Development Program of Visual Training Sessions for Business Firms Aids Prospecting for Newark’s Mutual Benefit Life Insurance Co.

The concept of offering a potential customer a “bonus” in the form of something other than your product that he can use for his own advantage . . . is coming into constantly wider use. Many firms, particularly those which themselves deal in services rather than in merchandise, are turning to it as a productive and profitable sales device.

The Mutual Benefit Life Insurance Company of Newark . . . twelfth largest in the nation . . . as now entered this field with an approach that is stimulatingly new in three directions:

1. It presents a new technique of life-insurance prospecting.
2. It adds a new dimension to audio-visual management development programs.
3. It offers a new type of service to prospective clients.

Mutual Benefit Life’s technique of life insurance prospecting is called “Selective Group Merchandising” and its virtue from a sales standpoint is that it enables the life underwriter to do the preliminary steps in prospecting and presentation to a group of highly qualified people instead of to just one person at a time. As the company says: “It opens doors to a block of houses with one push of a doorbell.”

Primarily Intended for Business and Industry

Selective Group Merchandising is intended to operate primarily within industry and business . . . from the very top level down to first-line supervision; and secondarily in clubs, civic and fraternal organizations. It gives an agent entrance to these key people on the high prestige basis of furnishing them with an important and genuine service.

This service is a carefully conceived management development program that makes use of a wide range of filmed and printed media. Titled “The Time Is Now” it presents the case history of a supervisor Clay Warren and his future . . .

The True Security, the program is offered by Mutual Benefit Life to industry with no strings attached. Its objective is to stimulate new attitudes among supervisory personnel and to build the skills with which they can put these attitudes to work for themselves and their companies.

Recognizing that they themselves were not experts in the skills of management development and communications and wanting to ensure that The True Security would have true validity, Mutual Benefit called in Henry Strauss & Co., Inc. to develop and produce the program.

The direction and content of the program as conceived by Strauss & Mutual Benefit constitutes a third new element. Major emphasis of The True Security is on revitalizing individual training sessions. The program includes a fully detailed Conference Leader’s Guide that outlines the purposes of each unit, suggests ideas for discussion, and gives all the information that a trainer, no matter what his level of experience, might need for conducting the program.

The subject matter of these sessions include: Individual Initiative, Teamwork, Planning, Financial Planning, Integrity, Craftsmanship, Leadership, Communications, Strengthening Management Skills, and Developing Subordinates.

Sessions Conducted by Company’s Personnel

All of these, with the exception of the unit on Financial Planning which is given by a Mutual Benefit Representative, are designed to be conducted by the client company’s own training personnel.

The Financial Planning Unit . . . based around a semi-animated film Making Money Work . . . is in no way a direct pitch for insurance sales. It is a carefully objective session devoted to stimulating its audience a realization of the importance of personal financial planning and showing some methods of carrying it out successfully. It does point up that the Life Underwriter is highly qualified to give guidance in this field, and obviously Mutual Benefit hopes (CONTINUED ON PAGE SIXTY-SIX)
Training Program for Salesmen Helps Republic Steel Distributors

An Up-to-the-Minute Sales Training Program for Distributors' Salesmen Is Replete With Films, Flip Charts, and Printed Media

In this expanding American economy, the makers of heavy, durable goods such as steel have been more concerned with increasing plant capacities than with the problem of selling their wares. During a decade of scarcity, the steel products salesman has become more an artful dodger of irate customers than a skilful practitioner of modern salesmanship.

Rarely has selling been more complicated. The purchasing agent says: "most of my information on new products and market conditions generally comes from well-informed salesmen. But to be useful, the information better be right and not just hot air."

The experienced salesman knows the importance of "being purposeful" in his contacts. In this scene from "The Care and Handling of Buyers" the importance of saving customer time, of giving service, is stressed.

forces must regain the lost art of selling, the Republic Steel Corporation has made an historic contribution by a prophetic and early move into the neglected field of sales training. Probably the first of its kind ever attempted in that industry, Republic has sponsored a sales training program it calls The Order Makers Institute and has aimed full loads of high-velocity ammunition at a critical phase of manufacture—the pipe products handled by more than 400 carefully-selected distributors.

OMI began to take shape back in 1953 when Republic's vice-president in charge of sales, Norman W. Foy, and the company's general manager of sales, Larry S. Hamaker, took a long and searching look into potential sales problems of their pipe distributors throughout the nation. Salesmen for these carefully-selected distributors have felt little pressure through recent years. Many of them have come up through the ranks in an era of plenty.

Early surveys deepened into full-scale research of the field by the company's Commercial Research Division under P. J. Sandmaier, its manager. With the aid of trained interviewers from an outside agency, Republic began to turn up solid factual data about the sales problems its distributors and salesmen would face. More important, the interviews went deep into the purchasing agents these salesmen were contacting. The common plaint "these boys can take orders but can't make 'em" became a prime challenge to Republic's sales leadership.

Two months ago, the idea and the research were harvested as Republic unveiled its sales training course at the salesmen's annual meetings of distributors and company heads in Tulsa, Birmingham, and Cleveland. With the aid of Willing Picture Productions specialists, aided by Chuck B. Nelis of the Commercial Research Division, a complete program comprising six training sessions was progressively unveiled during a dramatic day of presentation and discussion in which every principal in the Republic sales and research activities took an active part.

The six training sessions, a very liberal "education in selling," were offered to every one of the more than 400 Republic distributors without cost. In fact, though this OMI program goes far beyond the prob...
man's product know-how on Republic specialties. Electric Weld and Seamless Pipe. Arteries of a Nation gives facts about But Weld Pipe.

A do-it-yourself film that even consumers would appreciate is Pipelines to the Future which covers plastic pipe installation. Distributor meeting guests saw the complete film on The Care and Handling of Buyers but only excerpts were presented of the other pictures.

This report on OMI hardly scratches the surface. The situations uncovered by research were most competently presented by professional theatrical talent utilizing numerous skits, showing the need uncovered in the field. Republic was a gracious host during these well-filled but swiftly-paced demonstration days but its contribution in the months ahead will be even more appreciated as The Order Makers' Institute makes its impetus felt on the distributors' sales volume.

 Republic Steel Corporation's president C. M. White is the man behind the desk in the picture above. The sales executive team behind the precedent-breaking OMI Program are Norman W. Fay, vice-president in charge of sales (center) and Larry S. Hamaker, Republic's general manager of sales.

Drama and Visual Clarity Help Deliver Sales Fundamentals

The young man's viewpoint in pipe sales for oil industry is presented in this scene from an OMI film.

Below: practical pointers on plastic pipe installation for a lawn-sprinkler job were shown in one picture.

Below: close-up views give specific facts about the application of Republic plastic pipe for home use.

Oil country tubular goods are a specialized phase of Republic's pipe sales activity. A special film production 'Let's Look Deeper' was produced to be of specific help to distributor salesmen who contact suppliers and users in the petroleum industry, as part of the OMI package created by Wilding.

The full significance of these skillfully blended tools. There are ten 16mm sound motion pictures in the “package” plus flip charts that review the faults of salesmen. Even the projection equipment, a self-contained 16mm suitcase projector, is designed for maximum portability and convenience in the field.

Typical and outstanding among the OMI films produced by Wilding is an inspirational subject The Care and Handling of Buyers. This picture gets into the specifics that purchasing agents noted to Republic researchers. It turns the salesman's failings into result-producing ideas based on being helpful, tactful, purposeful and flexible. A story line brings role-playing into action as a hard-to-convince purchasing agent converts a bumbling salesman into a skillful practitioner.

Because the oil industry is a very specific part of Republic's sales operation, requiring matched techniques, the program for Tulsa and for distributors handling oil industry customers was custom-tailored. A motion picture Let's Look Deeper, deals with the part played by oil country tubular goods in the production of petroleum.

Other films in the OMI program are tooled to similar specifics in the salesman's future: The Shrinking Watch shows the proper management of selling time: A Pipe for the Purpose gives much-needed technical information to refresh the salesmen's product know-how on Republic specialties. Electric Weld and Seamless Pipe. Arteries of a Nation gives facts about Butt Weld Pipe.

A do-it-yourself film that even consumers would appreciate is Pipelines to the Future which covers plastic pipe installation. Distributor meeting guests saw the complete film on The Care and Handling of Buyers but only excerpts were presented of the other pictures.

This report on OMI hardly
Visual Review of Banking Service

“How to Use Your Bank” Becomes the 6th Film in ABA’s Library

*How to Use Your Bank*—a 10-minute black and white motion picture reviewing bank services and how these services are used for personal needs—has been sponsored by the American Banker’s Association as a general-audience addition to the Association’s series of six educational films on banking and finance.

Produced and distributed by the Association’s Public Relations Council, *How to Use Your Bank* was designed in recognition of two surveys: one survey of 1,923 high schools in 16 states, indicated that information on how to use the bank was what these schools wanted most in a banking film; another survey, of 1,392 commercial banks, showed that bankers believe that their big objective is to “sell the advantages of dealing with a bank for specific and complete financial service.”

To give adult and school audiences a better understanding of all bank services and to show the advantages of using all these services, the film runs along in informal style, clearing up misconceptions and taking viewers behind-the-scenes in a bank. The narrator points out that banking today meets three basic needs: routine needs (checking accounts), future needs (savings accounts), and financial and emergency needs (loans).

*How to Use Your Bank* describes the nature of checking and savings accounts, how they are opened, used. It explains the kinds of loans banks grant, the reasons why banks want to lend and circumstances under which banks may consider it wrong to grant a loan. Among other services noted are safe deposit facilities, safe and redemption of U.S. Savings Bonds, issuance of traveler’s checks, money orders, letters of credit and the settling of estates and handling of trusts.

The film cites the relationship between banks and their communities and contrasts modern and primitive ways of handling and safeguarding money.

*How to Use Your Bank* is the Association’s first film giving a whole view of banking and meant for both adult groups as well as young people. The sponsor’s other films cover only one facet of banking and are aimed primarily at students. To date more than 1,000 banks and over 4,000 bank groups, such as clearing houses and county associations, have purchased A.B.A. films for showing to school groups and to bank employees for training use.

Distribution of the new film, like the others, is made only through local banks or bank groups. Information on—and order forms for—all of the seven A.B.A. films may be obtained by writing to: Public Relations Council, American Bankers Association, 12 East 36th Street, New York 16, New York.

Meet Connie Moon: Socony Mobil’s Film Custodian

* For the past year, Socony Mobil Oil Company’s film library has been headed by Connie Moon, who came to the company after extensive past experience as writer, editor and lecturer. Her department plans the public distribution of the company’s impressive library of motion pictures and slide films and, in addition, acts to encourage and help the Socony Mobil speakers’ panel which now has 405 enrolled members.

Her work on the production of such new films as *Challenge on the Lake* and *All of a Sudden,* and her wholehearted cooperation with their producers is responsible for not a little of the successful way they were brought forth.

Miss Moon has been lucky enough in her job to inherit a group of films in distribution which are as good as anything to be seen on 16mm and television screens. The new films she has worked on will join *In the Beginning,* the great picture of the Grand Canyon, which has been the most popular of all films distributed by Modern Talking Picture Service Inc. to schools. In fact, among Modern’s 10 most popular films, four are sponsored by Socony Mobil.

Connie Moon believes that women’s audiences do not have special interests which exclude their appreciation of industry. In her former job as Women’s Program Supervisor of the American Petroleum Institute she developed a demonstration lecture called *The Magic Suitcase* which showed the hundreds of products made from oil that provide milk, beauty, ease and comfort. The lecture proved to be one of the most popular projects of the public relations program of the API.

Safety and conservation, as represented in a growing number of Socony Mobil subjects are particularly in tune with women’s interests; she feels. One plan she has developed is a special offering of such safety films as *And Then There Were Four* and *All of a Sudden* (via Sterling Movies-U.S.A.) to television stations for showing concurrently with the major holiday heavy driving seasons.

For a career girl who has lived her life with a typewriter and printer’s ink as a chief medium of expression, Connie Moon has found that the fascination of film has opened a whole new vista for her. It is a big challenge, but if she can come up with more films like *Challenge on the Lake* and *All of a Sudden,* she is a sure winner.
Your Emotions Can Drive You to Death...

Socony Mobil Oil Company Presents a Safety Film
With “Hot” Idea—Plus Newsreel on “The Bluebird”

Two new public relations films were released last month by the Socony Mobil Oil Company: All of a Sudden produced by Unifilms, Inc., which shows the relationship of emotions to driving habits, and Challenge on the Lake produced by Marathon TV Newsreel, Inc., which records the record speed boat run of Donald Campbell.

All of a Sudden is notable in several respects—it does not harp on the dire warning as its main theme; it is intelligent, never plays down to its audience; and it does not scold. It recognizes that the dire warning is seldom effective because sudden death is what always happens to the “other fellow”; it establishes a central character no different from you or me, for all of us, have at some time or other, driven with emotion at the wheel; and being human and recognizable, the main characters assume more believability than a good hundred other safety films on the same subject.

Always, audiences will receive the message of a lecture or film on safety with good intentions. It is easy and customary to pay lip service to the familiar ritual. But, that is never enough for the back-sliders in this, and other solemn causes.

Always the true believes.

All of a Sudden uses a technique that is not often seen—it does not make the reckless driver so much afraid of his recklessness, or even ashamed of his highway transgressions—it wants him to remember himself as the man he saw in the picture—an ordinary guy, who sometimes blows off steam in his car—and remember how ridiculous he looks when he does it. It is perfectly true that most people can stand being bad, or dangerous drivers, and take a peculiar pride in it, but ridiculous? never. All of a Sudden succeeds in making the man who drives badly more than a menace, but an oaf, and probably nothing could strike home more surely.

The theme of ridicule has been approached in some animation films in the past, but who identifies himself with a driver represented as a modern art gargoyle? Anyone will identify with All of a Sudden for all these drivers are “good guys,” and, as can easily be seen—ourselves.

Campbell’s “Bluebird” in Action

Challenge on the Lake is a super sports reel, much in the manner of a Bill Stern subject. Will Donald Campbell overcome the odds, the disappointments? Sure he does, and the pictorial record of his triumph is also a photographic triumph. In one sustained pan, the camera records, as if close-up, the entire run of Campbell’s Bluebird as it makes its two runs for a record of 216.2 MPH across Lake Mead, Nevada.

Are you one of those irritated drivers? Two characters from “All of a Sudden” remind us that we sometimes feel like pushing some motorist off a crowded highway when late for an appointment. Few people yield to the urge pictured in the smaller scene at left but too many indulge in some form of above reactions. Here is a new film which shows the relationship of emotions to driving habits and has persuasive appeal.

Below: Donald Campbell’s jet-propelled Bluebird whooses across Lake Mead at nearly 240 m.p.h. His average speed for the 2-way run was 216.2 m.p.h., a new world’s record. A scene from “Challenge in the Lake.”
Promotion piece for trade mailings is one of several being used for announcement of "It's Up to You."

The Annual Restaurant "Check" in the U.S. will total about $17 billion in 1956 and, according to recent estimates, should grow to about $35 billion by 1975. To help the nation's food service operators write some much-needed insurance on that economic goal is the aim of a new sales documentary motion picture "It's Up to You", sponsored by the Kraft Foods Company in cooperation with the National Restaurant Association.

The 25-minute color film was premiered on May 8th before the full attendance of the 37th Annual Restaurant Convention in Chicago. It occupied an enviable program position. Robert Lochridge, Kraft's institutional sales manager, says: "A more aggressive promotion job in the industry will have to be done, as this film points out, if volume growth is to be accomplished. The job to be done is primarily one of intensive merchandising." The film points out branding, "merchandising" of hearty breakfasts, better window displays, special entrees, and a host of advertising tools are surveyed for lunch counter, cafeteria, tea-room and drive-in operations, to name a few.

"If the many projects recently launched within the industry are to be of value to the individual operator, he must adapt and revise the same use and adaptation of ideas must be considered in contacts with trade salesmen, in utilizing trade magazines and in working with trade groups." he concluded. "It's Up to You" was filmed in Hollywood, Calif., studios Raphael G. Wolff. The picture marks a new milestone in National Restaurant Association promotion activities, joining other visual tools in that organization's library.

Evidence that it will not be dormant addition was given by the aggressive promotion of the film planned by Kraft's sales promotion manager, J. E. McChesney, and the indirectly interested institution sales activity under the direction of Bob Lochridge. Colorful announcement literature, trade advertising and considerable publicity will promote the already formidable list of trade showings scheduled through regional food-service groups and individual operations this year. On trade showings are being booked by the NRA and Kraft representatives at this time.

The new film may be available after this year for other showing including distributive classes.

You are cordially invited to attend the Premiere Showing of "IT'S UP TO YOU"

A twenty-five minute motion picture in color, showing how modern advertising, merchandising, and selling methods can build business and profits for the food service operator.

Produced by Raphael G. Wolff Studios, Inc., Hollywood, California

Presented by KRAFT FOODS COMPANY

In cooperation with the National Restaurant Association

National Restaurant Association Convention Tuesday, May 8

Navy Pier, Chicago, Illinois 9:00 A.M.
IAVA Meets at Chicago

Ninth Annual Meeting of Industrial Audio-Visual Association Covers Three-Day Span of Valuable Data for Business Sponsors

The Ninth Annual Meeting of members of the Industrial Audio-Visual Association, national organization of business executives primarily concerned with audiovisual media, has gone into the cords kept by Jim Craig of General Motors, its historian. Plans are ready underway for the annual meeting, traditionally held in East. Program chairman for the sessions is Alden Livingston of Edgewater.

Presiding as chief executive of IAVA for 1956-57 is William B. Cox, Santa Fe Railway pr. representative. First vice-president is John Hawkinson, treasurer; Robert McCaslin, assistant secretary; Vic Johnson, central director; Joel Anderson, northern director; Alan Morrison, secretary; and William J. Connelly, regional director.

Meet the new officers of the Industrial Audio-Visual Association: front row (1 to r) Frank Greenleaf, second vice-president; William B. Cox, president; and Frank Rollins, first vice-president. Second row, standing (1 to r) are John Hawkinson, treasurer; Robert McCaslin, assistant secretary; Vic Johnson, central director; Joel Anderson, northern director; Alan Morrison, secretary; and William J. Connelly, regional director.

President-elect Cox (left) receives congratulations from retiring IAVA president Fred Beach after election.

Creative Thinking" was a program highlight presented by William Clark of the Ethyl Corporation.

A secretary is Robert McCaslin of Caterpillar Tractor Co. John Hawkinson, Illinois Central Railroad audiovisual manager, continues his successive terms as treasurer.

Regional directors include: Joel Anderson, Brown & Bigelow (North); William J. Connelly, Baker Company (Eastern); Vic John-

Below: This Edgewater Beach Hotel meeting room was the scene of the ninth annual IAVA meeting, attended by representatives of more than 80 of America's leading business users of audio and visual media.

BUSINESS SCREEN PHOTOS
Inaugurating a Golden Anniversary Year—

Bell & Howell Meets the Press

Entering Its 50th Year, the Bell & Howell Company has adopted as its golden anniversary theme “Finer Products through Imagination.” In those eventful years since a pair of Chicagoans, Don Bell and A. S. Howell, set up their motion picture equipment shop in 1907, the company they founded has given considerable meaning to its anniversary slogan. Within recent years, the development of the Filmlosound 202 magnetic recording projector, a 16mm wide-screen anamorphic lens, stereo cameras and a fully automatic slide projector have been of special interest to Business Screen readers.

Still another dividend from B&H engineering and research efforts made a significant debut at simultaneous press parties in Chicago and New York on April 25 as company officials unveiled a new camera. The new model 200-EE, a 16mm magazine camera for the amateur, utilizes an “electric eye” which automatically opens and closes the lens iris to adjust to varying indoor and outdoor light intensities.

The 200-EE isn’t one of the B&H professional field items we usually hear about as an example of the kind of progress being made by one of the industry’s leading manufacturers of both precision camera and projection equipment, the “electric eye-camera” is noteworthy. Equally noteworthy is B&H’s intelligent view of public relations. The Chicago press affair, modestly but effectively staged at the Palmer House, opened with a personal talk by president Charles H. Percy. The two press parties were very well attended by representatives of national magazines, financial and camera editors of leading dailies and the business periodicals.

Mervin W. LaRue, Jr., was project engineer in charge of development of the 200-EE under the supervision of Paul J. Richartz, chief engineer of Bell & Howell. Both were presented at the Chicago press gathering.

Introduction of the new camera marks the beginning of the company’s 50th year of operation. Odd enough in experience, B&H has the vision and spirit of youth to make the next half-century memorable.

The Chicago Tribune’s Bob McIntyre hears about B&H merchandising plans for the 200-EE from C. E. Van Voorhis, McConn Erickson, Inc. account executive at Chicago.

Here’s the “fully automatic” Model 200-EE electric-eye 16mm camera which will go to retailers within the next 60 days.

Marvin W. LaRue, Jr., project engineer in charge of development of the 200-EE camera (left) and Paul J. Richartz, chief engineer of Bell & Howell (center) pictured as Mr. Percy (right) demonstrates new 16mm camera.

Press party guests at Chicago included this awesome David Levinger, business consultant, and R. H. Moulton, assistant to the president at Bell & Howell.

Texaco Premieres

“The Story of a Star”

Sponsor: The Texas Company.

Title: The Story of a Star, 30 min.

color, produced by Jerry Fairbanks Productions; Film Counselors, Inc., consultants; distributed by Modern Talking Picture Service, Inc.

In a public relations representative who would have been a bit out of the scope of a major national company’s operation. With The Story of a Star, Texaco has drawn the general public a sizeable picture. 16mm sound and color motion picture, drawn and location-photographed, expands the verbal outline and takes viewers on a documentarion the outline in action. The picture fills in the outline with image and explanatory continuity. Exemplifying the 48-state operation, the film projects scenes from many sections of the country. A animated version of the Texaco trade-mark, red star with green “T” comes to promotional life to condense the audience through the man phases of the oil industry. In 5 minutes, viewers see a picture which took two years to produce; comfortably they watch their way into a journey recorded by camera crews over 16,000 miles on sons 20,000 feet of film—acquired far air and ground.

Where to Get This Picture

The Story of a Star is one of 1 educational films on the oil industry being made available to industrial and business groups, television, educational institutions, libraries, service clubs, farm organizations and civic and church groups. Prints may be obtained on free loan from Texas Company Divisions, offices or Modern Talkin Picture Service, Inc., 45 Rockefeller Plaza, New York 20, N.Y., at 27 other regional film exchanges.
Boron Has a Way With Weeds

Pacific Coast Borax Co. Shows "Modern Way to Weed Control"

Sponsor: Pacific Coast Borax Co.
Title: The Modern Way to Weed Control, 24 min., color, produced by Raphael G. Wolff Studios, Inc.

A weed may be defined as a plant for which no good use has yet been found, or a plant that is growing where it is not wanted no matter how useful it may be in its place. And the control of weeds is not only an agricultural and home gardener's problem, it is also an industrial problem, especially for railroads and utility companies who must keep rights of way clear, for lumber yards and many other locations where cleared ground is essential.

The comparatively recent scientific discovery that a trace of boron is essential to the growth of all plants, but that an overdose of boron through one of its borate compounds is deadly to plants, opened the way to the use of boron as a weed-killer and a sterilizer. The Pacific Coast Borax Co. is one of the chief producers and processors of borax. Famous for many years as the 20 Mule Team household cleaning compound, borax and its chemical derivatives are finding vast new uses in weed control. Interesting are the Death Valley scenes, including a re-enactment of the 20 Mule Team wagon which first pulled the loads of borax out of this desolate area.

The Modern Way to Weed Control shows many of the industrial and agricultural applications of these new ground sterilizers. Effective when applied for different needs in liquid, powdered and granular form, the borates can completely sterilize the soil for from three to four years. And when applied under asphalt roadbeds where rain can't leach them away, they remain permanently to prevent roadbed damage from sprouting vegetation.

The film is interesting and informative for any audience, altho made primarily for farm and industrial use. It is being distributed through the 20 Modern Talking Picture Service exchanges throughout the U.S.

Granular borate weed-killers are spread beneath high-wire tower in "Modern Way to Weed Control" scene above shows Ben Hogan (center) as he presents a title-winning club to Joseph C. Dey, Jr. and Findlay Douglas, a former U. S. Amateur champion.

Golf Champions Show Their Skills

"Inside Golf House" Presents All-Time Greats at Their Best

Sponsor: United States Golf Association
Title: Inside Golf House, 28 min., b w. produced by National Educational Films, Inc.

One of the most enthusiastic golfers in the country today is a man named Findlay S. Douglas. Once one of the best golfers in the world, Mr. Douglas still plays regularly and shuns the electric golf cart that many of his contemporaries now find convenient. He is as spry as ever, this U.S. Amateur champion of 1898.

Mr. Douglas might well be called the "star" of the latest edition to the U.S. Golf Association's "Golf House" film library. The grand old man, with sportscaster Lindsey Nelson, introduces such all-time greats as Bobby Jones, Ben Hogan, Gene Sarazen, Francis Ouimet, Chick Evans, Miss Margaret Curtis and Mrs. Glenna Collett Vare. As each champion is shown, presenting a favorite club for the Golf House collection, action sequences depict famous matches in which they played.

While champions come and go very rapidly in many sports, great golfers seem to go on forever. Outstanding examples are Francis Ouimet and U. S. Open champion in 1913, U. S. Amateur in 1914, he came back to win the Amateur again in 1931; Gene Sarazen, Open champion in 1922 and 1932, is still a crack golfer in the 1950's.

The film should be an incentive to all golfers and contribute much to a more general appreciation of the social, human and sporting traditions of American golf. Audiences will be comprised of golf club members, and millions of individual players through showings not only at golf clubs, but to other groups, including women's clubs, schools, colleges, Rotary, Lions, Kiwanis, etc.


A Pictorial Course in "Golf's Inside Secrets"

Golf's Inside Secrets, a new 5-minute 16mm motion picture featuring golfing instruction by Frank Strazza, is available from Golf Research Institute, Inc., Westport, Conn.

Originally a 2-minute television trailer, the film was expanded into a training short and shown at the winter Teaching Clinic of the Professional Golfers Association in Dunedin, Florida last February. Golf's Inside Secrets shows how beginners and experts can become extra-accurate through use of two new practice aids, the Gripfinder and the Golf Swing Gauge. It also shows how the gauge can be used for the long game as well as the short.

The film is a promotional reflection of a Par-Kit package which contains a plastic gripfinder for putting and chipping, a new golf swing gauge for lining up the ball and discovering the precise angle of the club swing, and a booklet on "Golf's Inside Secrets." Color prints of the film sell for $50.00; black and white prints for $30.00. A silent color version with an 8mm Melton sound is available at $17.50.

Contact the Golf Research Institute, County Rd., Westport, Conn.
That Vital Link in the economic chain that holds the film business together won't be found in a Manhattan bank or in a Chicago projector factory. It lies out in all of the 48 states, in the dominions of Canada and within a thousand and more cities and towns... for the tie that binds the creator and sponsor of an original film production to the goal of its intended audiences is exemplified by the regional film distributor.

Long-Cherished Dream Is Realized

Journey north along the shores of Lake Michigan to bustling Milwaukee and visit Roa's Films. a modern version of what a model film library looks like at mid-1956. Serving all of Wisconsin from this vantage point as the regional film exchange of Modern Talking Picture Service, as the distributor to schools of Coronet Films and for the Society for Visual Education, Roa's Films has just completed new quarters within the shell of the former Astor Theatre, a neighborhood house.

Roa's Films is the brain-child and life-long dream of Roa Kraft Birch, its president and founder. Long active in educational and sponsored films, Mrs. Birch has concentrated her interests in film distribution within the year, disposing of a

profitable equipment sales center in order to do so.

In January, 1955 the former 1,000 seat Astor Theatre was pur-

chased and stripped to its four 16' walls and the roof. Within this 7200 square feet of ground area, there were installed ultra-modern offices, film shipping department, a promotional workshop, storage racks and a two-car garage with film loading facilities.

The vertical theatre area was divided into two floors and the second is now occupied by a "dream apartment for Mrs. Birch and her husband, Frank. Frank Birch, incidentally, is one of Milwaukee's first citizens as chairman of the board of one of the midwest's largest advertising agencies and a past president of Lions International, second large modern apartment the residence of Jean Larson, Roa's most competent Film Librarian.

22 People on Library Staff

It takes 22 people to serve the statewide clientele of the library included in this full-time staff a four film inspectors and two film shippers. The library is current handling between 1500 and 196 films titles per week and these vary from 100' to 1600' in length. Each film passes through one of the four Harwald Inspect-O-Film machines an electronic device which guards against minute damage and helps insure the perfection of every film showing in the field.

Two employees are active in the direct mail department of Roa Films, assuring a steady flow of promotional material to the 20,000 film users whose names are on Addressograph plates. This clientele includes schools, churches, industry, civic and organizations of all kinds throughout the state. Activity within the industry is, incidentally, increased within recent months as more and more plants are reported using such and supervisory training films as other programs for personnel relations and safety education.

Film Bookings Require Care

Behind the scenes of each film shipment is a systematic rework operation. Each request requires prompt shipment of a fully inspected film, properly recorded and checked. Its return from the field sets in motion the IBM forms which will travel all the way to Modern Talking Picture Service headquarters in New York for coordination and certification of audience counts.

Above: through this graceful entrance to Roa's Films come program chairmen, business, church and school film users.

Below: the working "heart" of a modern regional film library—before the background of 16mm film storage racks are the neatly-garbed film inspectors and shippers who handle upwards of 400 film programs outward bound on a busy day. Two of the electronic Inspect-O-Film machines are shown in the background; each film undergoes thorough inspection before dispatch to its intended audience.
This Technique Brings the Mountain to Mohammed—

**Rear-Projection is a Handy TOOL**

*“Rear-projection” is a term familiar to most people connected with film making. The use of rear projection is known to most producers. But many sponsors and potential sponsors of films still are not familiar with the possibilities of rear-projection for bringing outdoor and location shots to the studio, where dialogue can be recorded easily—as it can't be on location—and where the use of pre-planned shots for rear-projection can cut the cost of moving crew and cast to a location.*

An example of successful rear-projection use was provided when the Geo. Fox Organization, Hollywood, recently made a series of motion pictures for the State of California Forest Fire Prevention Campaign.

Shooting scripts called for dramatic dialogue scenes to be photographed and recorded in the midst of a natural forest. Such location production could have been expensive but was made negligible, cost-wise, through use of rear-projection technique. Moreover, with rear-projection for shutter synchronization. For complete authenticity, the stage in front of the screen is built up as a foreground set. In the California picture, this allowed the performers to stand amidst the trees with the rear-screen’s “picture” forest blending as background. This stage-film setting created a dimensional surrounding and the performers appeared to be deep in the forest.

This is only one example of producing “on location-on stage.” For sales, industrial or commercial pictures, a camera crew can be sent into a factory for accurate industrial atmosphere shots of working conditions, important machinery in action, new procedures and products or other items of business or training to be stressed in the film.

These pre-stage production scenes can be faked with an appropriate foreground set and dramatic story action can be photographed in the studio. Rear-projection can be used as a series of different still settings or as a moving, guided tour in the background with “live” actors doing the setting with direct dialogue in the foreground.

Sound recording from the stage rather than the factory is free from outside interference, the lighting can be adjusted for top motion picture perfection, the reshooting of scenes when necessary is more reliable and a great deal easier, time is saved.

George Fox, president of The Geo. Fox Organization, who has spent the past 25 years in Hollywood in the motion picture industry and has made many films utilizing rear-projection, believes in taking advantage of every professional motion picture technique.

Successful developments of motion picture production achieved in the entertainment industry because of work volume and striving for competitive perfection should be more widely adopted by the industrial and commercial film industry. Fox points out.

**Producer George Fox talks things over with a junior member of the cast on set of new Forestry film series.**

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**Roo Kraft Birch, founder and president of Rao's Films, is pictured above.**

**Cast and producer George Fox gather in front of rear-projection screen for final instructions prior to filming California Forestry sequences.**

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**Above: Film rentals and booking of free Modern Talking Picture Service sponsored programs are handled in this well-lighted office area. The filmstrip and slide department is also located in this space. Display racks are in foreground.**

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**UMBER 3 - VOLUME 17 - 1956**
Involving some 275 films passed by prescreening committees, the Golden Reel competition was divided into 22 categories. These categories, programmed for two-and-half days, ranged in number of films shown from four entries in "Science" to 18 films on "Safety."

More typically, first, half-day categories ran from eight to 10 entries, full day categories ranged from 15 to 25 entries.

To accommodate these entries, the schedules allowed three-minute breaks between film showings plus an intermission dividing each half-day session. The films ranged typically from 10 to 30 minutes in running time.

Entries Are "Widely Divergent!"

In subject, concept and technique, the motion picture entries represented a very wide divergence of sponsor and producer motivations, budgets, facilities and creative abilities. According to the FCA's "Regulations and Procedures—1949," each juror had qualified either as a content specialist in the category assigned, a person actively engaged in or experienced in the actual production of 16mm films or in the criticism, utilization, programming or distribution of 16mm films. This last phrase practically qualifies anybody, including the shipping clerks.

In two of the three categories monitored by BUSINESS SCREEN editors, the Festival jurors varied in number from the intended 10 members to six members. Their votes, however, were tallied with prescreening jurors in the same classification to form the total vote. The attempt here, it was explained, was to aim for 20 jurors—10 prescreeners, 10 festival judges—and to assure at least 12 jurors in each category.

Only 10 to 12 At A Showing

Non-jury audiences at these three categories varied in number through the competition sessions as some 600 Assembly visitors looked among the many concurrent categories for films that interested them. At the Human Relations film showings, the jurors were joined on an average by an audience of 10 to 12 visitors.

Starting around 8:30 a.m. Tuesday for a day long run, the Industrial category mustered three of four extra viewers during the early showings, achieving seven to eight before intermission and acquiring about 10 more viewers gradually through the afternoon.

The category of Economics and Business, spanning Wednesday, had an audience of from some 11 viewers (including jurors) in mid-morning to about 30 early in the afternoon and later dwindling to some 12 in total attendance.

Instructions to the Jurors

At the preliminary briefings, Festival jurors listened to instructions which offered this "philosophy": "Ideas and emotions are communicated through film technique to audiences. Each of these elements must be considered in evaluating the success of film communication and each is related to the other."

"In the Golden Reel Film Festival, the primary basis for judging is the accomplishment of the purpose of the film as stated by the entrant in view of the particular audience for which the film was intended."

"All the aspects of a film should be considered as they contribute to its total effectiveness in accomplishing the stated purpose."

"Script, direction, sets, acting, photography, editing, narration, music—the many components of production—will combine to produce the desired effect in a good film. It is possible, however, that a film which is technically excellent does not accomplish its purpose."

"Ideas may lack clear definition, continuity may be faulty, audience reaction may be misjudged. Conversely, a film can be technically subject to criticism but accomplish what it was created to do."

"Every juror should consider himself a member of the indicated audience for each film. (Do note: the italics are ours.) If that film does what it was supposed to do for that audience, it should be rated high. If it does not do what it was supposed to do, it should be rated low. This criterion of accomplishment of purpose is applicable to experimental and theatrical films as well as documentary and educational films.

"In rating each film the statement provided by the entrant regarding his own film will be given the same weight as that of any juror."

Fils Rated on a Numerical Scale

The jurors were advised to rate films on a numerical scale which equated "superior," "excellent," and "average," "below average," "poor," "terrible." The ratings ranged from 0.0 to 10.0 for "superior" to 6.0 to 6.5 for "inferior." Prescreening jurors were selected, from entries attaining a rating of at least 5.0, the films to be shown at the festival. The entrants were selected in order of their ratings up to the number which could be screened in the time available to that category. If two-thirds of a prescreening committee objected to a category chosen by the entrant, the committee could recommend reclassification.

An entrant could submit as many films as he wished and could enter more than one film in a category. Single films could be entered in more than one category. Television kinescopes could be used, and were accepted. It was required that entries be leased in 16mm form for distribution to nontheatrical audiences in the U.S. during 1955.

Critique Sessions After Judging

Ballots were distributed to jurors. The jurors were to write the film titles, category numbers and sign their names before the first ballots began. The instructions abated: "Since the vote represents your opinion of the film as you see it, you should not discuss it before the ballots have been collected." An opportunity to discuss the films was promised the jurors in the form of a prescreening critique. Though films judged would be discussed, jurors were not to divulge the ratings. Members of the juries were selected to serve as panelists in leading the post-judging discussions.

If a juror had previously seen the film in his category, it was suggested that he "try to look at this fresh, as a member of an audience for which it was intended, in the entrant's statement of purpose." Each juror had to see all of the films in his category order to feel comfortable accepting a film to that category.

Before the actual running of entries began, jurors in two of the categories observed a film, Five Colorful Birds, a heterogeneous color nature study distributed by Coronet Films. The stated purpose of this sample film was: "To show plumage and some of the nesting and feeding habits of the goldfinch, cowbird, scarlet tanager, woodpecker and eastern bluebird in their natural habitats; the way in which they live and the way their plumage is a protective adaptation. For the better grades."
MPO
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MURray Hill 8-7830

42 National and International Awards have been given to MPO motion pictures within the past five years.

Films now in production from 20 to 30 minutes in length.
Brighter—Ceramic Blue Top won't scratch, chip or peel like ordinary painted tops...filaments are machine made for brighter pictures.

Cooler—Ceramic Blue Top is bonded to the glass...improves heat dissipation.

Longer Lasting—Cooler operation of Ceramic Blue Tops assures longer lamp life. Another plus: exclusive Sylvania shock absorbers protect filaments in larger lamps from vibration.

Ask for a Sylvania® Blue Top for your projector today...
your slides and movies deserve the best!
Sylvania Electric Products Inc.,
1740 Broadway, New York, N. Y.
...fastest growing name in sight!

---

**SILDEFILM REVIEW**

- Timely and practical subjects are available in informational and training silent filmstrips and sound slide-films recently released by sponsored and syndicated sources:

  **Electrical Heating for the Home**
  - Heat Your Home Electrically, a 96-color-frame sound slide-film, sponsored by the National Electrical Manufacturers Association, supplies home-makers with 18 minutes of information on house-heating. Humorous and simple, the film answers such questions as: Is electric heating practical? How does electric heating work? What are its advantages to me? Can I afford electric heating?

  - Salesmen interested in showing the film to service clubs and other groups with a high home-owner potential should contact Electric House Heating Equipment Section, NEMA, 155 East 44th Street, New York, 17.

  - The film is packaged with a standard 33 rpm long-playing 16½" vinyl record. One side is with inaudible signal cued for automatic slide changer, the other side with slide signal for manual operation.

  **Milk as a Dally Dietary Food**
  - Milk and Good Health, a new 35mm filmstrip in color based on the recommended daily dietary allowances of the Food and Nutrition Board of the National Research Council, is available from the Bryant Foundation, 737 North Edgemont Street, Los Angeles 29, Calif.

  - This filmstrip is meant as an aid to the training of dairy salesmen of dairy products and for use in school classes having to do with nutrition. It sells for $5.00 a print. There are no rentals.

  **Filmstrips on Business in Everyday Living**
  - Correlated with the textbook “General Business for Everyday Living” are six new filmstrips in a General Business Series recently announced by McGraw-Hill Book Films, N.Y.

  - The series includes Looking at Business Careers, a subject on office careers available to students: Succeeding in Your Career, a title on advancement and employee attitudes, Transportation in Modern Life, Communications in Modern Life, Business and Government.

---

**Facts About the Suez Canal**

- Your Trip Through the Suez Canal, a 65-frame filmstrip designed to take junior and senior students on a journey through the world's largest canal and explain its operation and part in world commerce, available free (with a guidebook lot) from the Vucacum Corp., 44 West 43rd Street, New York 36 N.Y.

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**Vocational Film Explains Medical Technology Career**

- Career: Medical Technologist, a new vocational guidance film, has been sponsored by the National Committee for Careers in Medical Technology and is being distributed by the Educational Film Library Association.

- Winner of the Seventh Annual Scholastic Teacher award, the film dramatizes the story of a high school girl and two of her friends who investigate the fields of medical technology and decide to prepare for this profession. The film depicts a technologist working in hospitals and laboratories and stresses the necessity for college preparation and high professional standards—and the importance of the work in modern medical science. The picture was produced by Churchill-Wexler.

- Career: Medical Technologist is a 24-minute film, available in a black and white print for $65 and in color for $135. To prevent the film from being used by an unaccredited institution the National Committee has specified that prints may be purchased only by public schools, colleges and universities which intend to use them only on campus, or by educational film libraries which agree to rent prints only to accredited schools and colleges.

- Rental requests will be referred to the nearest rental source. Previe prints and purchase orders should be sent to EFLA, 345 East 46 Street, New York City 17.

---

**Tempo Heavy Condensed Italic**

Above lines set in 35 point

where space is limited an that extra "punch" is need.

One of many typefaces available in Knight Studio TIl

**KNIGHT STUDIO, Chicago**
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The Pageant projector's **lifetime lubrication**
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.
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**Before you buy, evaluate the Pageant's merits with the help of this free booklet. Then let your Kodak A-V Dealer demonstrate. No obligation.**

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**EASTMAN KODAK COMPANY**
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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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**ORGANIZATION**

**STREET**

**CITY** (Zone) **STATE**
Here’s REEL News!

Your projector...your film...converted in a matter of minutes into an automatic projector permitting continuous showing.

Yes, your standard 16mm projector with the use of CineSales-Reel will tell your sales story effortlessly and automatically without intermission or rewinding after each showing. Film is rewound while in operation.

For the REEL Story...Write:

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It's Dependable! Engineered, Designed and Styled for dependable performance and maximum safety for your film.

It's Portable! Compact, lightweight, the CineSalesReel may be carried attached to your projector, or as a separate unit, easily attached within seconds.

It's Proven! Operating efficiently with 400 feet or less of either color or black and white film, hundreds of CineSalesReel are now selling for scores of national concerns, at Exhibits, Trade Shows, Training & Sales Presentations, and Point of Sale Displays.

For the REEL Story...Write:

CINE SALES REEL
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FILM COSTS SLASHED!

FREE! INFORMATIVE BOOKLET...

"THE FILM DOCTORS"

Shows you how to reduce print costs and get superior performance and protection for your film.

Rapid Film Technique’s guaranteed RAPIDWELD process restores used, worn film...removes scratches. RAPIDTREAT protects new film indefinitely. These processes save thousands of film dollars for top-name clients, precious hundreds for smaller accounts.

Add hundreds of showings to any film! Cut costs drastically!

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BUSINESS SCREEN EXECUTIVE

Miller Appointed Technical Director of Pathé Laboratories

Arthur J. Miller has been appointed director of Pathé Laboratories, Inc. Miller will oversee development and improvement of machines, techniques and processes for the film processing concern.

According to Pathé Labs' executive vice-president, James I. Wolcott, Miller's appointment is a step in the buildup of expert technical personnel needed to keep ahead of new developments in motion picture film and processes.

Miller will organize and supervise development methods in Pathicolor, Inc., a new subsidiary of Pathé Labs, now entering the consumer color film processing market. He will advise management on the design and installation of equipment in Pathicolor centers. One color center is under construction in Bayonne, N.J. Another is being planned in Los Angeles. Others are planned.

Before coming with Pathé Labs, Miller was director of American Optical Company's motion picture printing department. There, he managed the Ft. Lee, N.J. laboratory, where he is credited with contributing much to Todd-AO film processing techniques.

Goldstein Named Radiant's Manager in Southwest States

Sid Goldstein has been appointed manager of Radiant Manufacturing Corporation's Southwestern sales territory. Operating out of Dallas, Texas, Goldstein will represent Radiant throughout Southwestern states in sales of the firm's regular projection screen line and the new Superama "16" anamorphic lens, for the taking and projection of 16mm motion pictures, which Radiant began distributing this year.

Bon Grussing Named Merchandising Chief

Bon D. Grussing, manager of advertising, sales promotion and public relations at the Minneapolis-Moline Company, has been named to the newly-created post of director of merchandising. John Rusinko, is now advertising manager and William Landell is the new director of public relations.

De Graff Appointed Dallas Sales Manager for Anso Film

Paul V. De Graff has been appointed manager of the Dallas sales district for Anso, photograph manufacturing division of Gene Anline & Film Corporation.

In his new position, De Graff will be responsible for sales of Anso films, cameras, papers and chemicals in Texas, Oklahoma, Arkansas, New Mexico and Louisiana. De Graff, who has broad experience in retail selling, joined Anso in 1949. He has served in a number of important sales capacities, most recently as sales supervisor for Anse Chicago sales district.

Waldenburg Managing Sales for David White Company

A. F. Waldenburg has been appointed general sales manager of the David White Company of Wakey, manufacturer of photographic equipment and precision optical and engineering instruments. Previously, Waldenburg had been in California as district sales manager for Anso, Division of General Anline and Film Corporation.

William Balch, president of David White Company, said Waldenburg would take over the duties of directing sales and merchandising both the camera and instrument divisions.

Waldenburg joined Anso in 1958 as a junior sales representative and became district manager in San Francisco in 1954. Prior to this, he served as senior sales representative in Pittsburgh and as sales supervisor of the Chicago district.

Harry Lange, Kling Executive Addresses Safety Institute

Harry W. Lange, executive vice-president of Kling Film Production in Chicago, addressed the Safety Training Institute at the National Safety Council, April 17. His topic was "Photography in Safety,..."
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**TV SPOTS**

- Bulbax
- Charles Antell
- Coty
- Rob Blanche
- Sardahil Oil Company
- Anti-Defamation League of the I'hai Brith

**CREATIVE DIVERSITY IN**

- IDEAS
- SUBJECT
- CLIENT
- MEDIA

**THE WORLD OVER**

dynamic films, inc.

Alan Shulman FILMS, INC.

a division of dynamic films, incorporated
Army "Hi-Fi" Pickup System Strengthens 16mm Sound

A high fidelity sound pickup system which is said to "put sound from a 16mm movie projector in the same class as the best movie house machines" has been patented by an Army Signal Corps scientist at Fort Monmouth, N.J.

In the new system, a simple set of rollers and a small, light flywheel capitalized on the film's springiness to give the required sound regularity, the Signal Corps reports.

Rights to Patent No. 2,721,733, which covers the device, are owned by the government. Use of the patent now is available to manufacturers who arrange for license agreement with the Army.

The mechanism was developed by Edward P. Kennedy of the Signal Corps Engineering Laboratories.

Delta Visual Service Shows Cancer Program in New Orleans

Outstanding among health education films, Breast Self-Examination was used in 10 simultaneous showings by the American Cancer Society to launch its recent educational campaign in New Orleans.

The record-breaking film was released by the American Cancer Society in 1956. In its first 15 months of distribution, this film, produced by Audio Productions, Inc., was credited with saving at least one woman's life every day. During its first year run, a million women over 35 saw the film.

For the recent campaign, Delta Visual Service, Inc., New Orleans audio-visual dealer, handled the 10 showings of Breast Self-Examination. More than 2,000 women attended the showings.

Delta Visual Service has conducted more than 500 showings for the American Cancer Society.

These Delta Visual staff reached 2,000 women in American Cancer film showings in New Orleans. Left to right, below, are F. J. Didier, president, Doris E. Workman, W. R. Rink, A. B. Beruccu, W. C. Gunn, James Barnes, Robert Bishop, Hugh Janes and Joseph Bourgeois.

REFERENCE SHELF

Sterling Issues a TV Catalog

A catalog, containing the titles of the largest library of filmed short subjects for television, has just been released by Sterling Television Co., 205 E. 33rd, N.Y. 17.

Primarily for station use, the catalog will provide programming personnel with ready reference to over 2,000 titles. The films vary in length from 3 to 27 minutes. The subjects covered include art, music, travel, documentary, sports, mystery, romantic drama, cartoons, fairy tales and animal stories.

The catalog itself is the most unique of its kind ever prepared. Each sheet is 11 by 17 inches, and the entire book measures well over 20 feet in overall length.

The catalog was prepared in response to continuing requests from stations for a suitable reference book of titles.

New Film Equipment Catalog

Items most often used by professional and television users of motion picture films, including reels, cans, and fibre shipping cases, are listed in a new sales catalog issued by Comprehensive Service Corporation, New York, suppliers of motion picture equipment and accessories.

A copy of the catalog can be obtained from the corporation at 245 W. 55th St., New York 19.

Free Animation Cels Offered

Producers keeping posted on special art and animation services are advised that Film-art Service is offering free samples of acetate renderings inked and painted. This studio is designed for the exclusive preparation of cels for animation, slide film ready for camera and related art work. Write Film-art at 41 W. 44th Street, New York 36, N.Y.

This DISCIPLINE IS PAINFUL

Do your supervisors enforce painful discipline—or fair, understanding, and impartial discipline?

Effective discipline is of vital importance to your business. It's the lubricant that will give you a smooth-running organization.

Show your supervisors the proved techniques of:

"MAINTAINING DISCIPLINE"

part of an outstanding sound slide program SUPVISOR TRAINING ON HUMAN RELATIONS, which includes:

- "THE SUPERVISOR'S JOB"
- "INDUCTION AND JOB INSTRUCTION"
- "HANDLING GRIEVANCES"
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "INTERPRETING COMPANY POLICIES"
- "THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"
- "PROMOTING COOPERATION"

You may obtain a preview without obligation.

Write Dept. S for details.

Rocket Pictures
6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA

HOW DO PEOPLE JUDGE YOUR COMPANY?

By your product or service?
By the service you give your customers?
By your policies?

Well, all these things count, but . . . to most of your customers, your SALEMEN are the company.

Their reputation is YOUR reputation with your customers. It means that your salesmen must be able to impress your customers with their sincerity, dependability, interest.

There is a knack to doing it.

Show them this knob when:

"HUMAN RELATION IN SELLING"

part of the outstanding successful sound slide program AGGRESSIVE SELLING

You may obtain a preview without obligation.
Write for details.
New Accessories for the ARRIFLEX 16

400-foot FILM MAGAZINE
SYNCHRONOUS MOTOR
ANIMATION MOTOR

Enthusiastic users everywhere have hailed the Arriflex 16 as the outstanding camera in the 16mm field. Now, with the extra convenience of the 400-foot Film Magazine, the split-second timing of the Synchronous Motor and the added utility of the Animation Motor — it is certainly the most versatile camera, capable of filling every need in the studio or on location.

400-foot FILM MAGAZINE (shown with motor detached)
A compact, single-compartment, displacement type magazine for 400-foot darkroom loads (on cores) and 200-foot daylight spools.
No belts are employed. A Torque Motor — detachable and interchangeable for use with several magazines — drives the take-up through a gear transmission with the correct tension regardless of the amount of film on the take-up spindle.
Operates on 6-8 volts DC, from the power supply used to operate the camera. Electrical contact is made as magazine is attached to camera. The Torque Motor is equipped with a forward-reverse switch. Each magazine has a footage counter — and is numbered for identification.

400-foot FILM MAGAZINE
(less Torque Motor)........................................... $120.00
Interchangeable Torque Motor only.......................... 175.00

SYNCHRONOUS MOTOR FOR 110 V. AC

The Synchronous Motor is easily interchangeable with the Variable Speed Motor, supplied as standard equipment. Unusually light and compact, the Synchronous Motor can be used on the camera for hand-held shooting.
The motor is furnished with its own 110 volt, 60 cycle AC power supply. Output to the camera motor is 42 volts, 60 cycles AC and to the Torque Motor on the magazine (when used) 8 volts DC.
SYNCHRONOUS MOTOR (110 V. AC, 60 cycles—24 frames per second) with power supply and cable.................................................. $395.00

ANIMATION MOTOR

The Animation Motor features 1/4 second exposures for either single frame, or continuous shooting at 60 frames per minute. A built-in frame counter registers up to 4 digits.
The Animation Motor can be used manually, with a foot switch, relay, or an intervalometer. The unit operates on 110 volts AC, 60 cycles, but can be supplied for operation at other voltages and frequencies on special order.
Complete ANIMATION MOTOR Assembly with Remote Control........................................... $595.00

SOLE U. S. AGENTS

KLING PHOTO CORPORATION

257 Fourth Avenue, New York 10, N.Y.
7303 Melrose Avenue, Hollywood 46, Cal.
Film on Newspaper Research Shown at ANPA Convention

*Assignment: Research.* A new color motion picture of the American Newspaper Publishers Association Research Institute, had its premiere at the recent ANPA convention held in the Waldorf-Astoria hotel, New York City.

The picture will be seen by division organizations and at specially arranged screenings to selected groups directly interested in the improvement and progress of the American newspaper through research.

With action recorded in the Institute’s building at Easton, Pa., the film tells a story of extensive research being done in chemistry, electronics and mechanical experimentation in various departments which works toward the improvement and development of products and processes that go into making a newspaper.

Each unit is shown busy at its tasks and the unit’s function in the overall research plan is explained. Roy Prince, director of the Institute, is seen in conference with his staff of technicians, scientists and engineers, who work together to bring into the various departments and pressrooms of ANPA members economies and efficiency which will result in better papers at lower cost.

*Assignment: Research* was produced for the Institute by Sound Masters, Inc., New York City.

**Enka Playlets to Drive-Ins**

American Enka Corp. is planning a campaign to promote its rayon seat cover fibers with one-minute theatre playlets, in color, to be shown in drive-in theatres.

221 drive-ins have been booked for alternate week showings. The films are soft-selling—one revolves upon a 1931 Pierce-Arrow and two elderly ladies, another aims for fun with teen-agers and jalopies.

National Film Board Appoints U.S. Distributors for Films

*All 16mm sound films of the National Film Board of Canada are now available in the United States from Contemporary Films, Inc., 13 East 57th St., New York; and from Wm. M. Dennis Film Library, 2306 West 7th St., Los Angeles.*

A selection of the NFB films will continue to be available from the International Film Bureau, Inc., 57 East Jackson Blvd., Chicago.

Rental information may be requested from the agencies above. A catalog describing NFB films available for purchase may be obtained from the National Film Board of Canada, 630 Fifth Ave., New York.

---

**NEW**

**DU ART JET-SPRAY**

DEVELOPING PROCESS

**REVOLUTIONARY** new picture quality for 16 & 35mm—Remarkable superior definition, no directional effects, minimum clumping with fine grain structure that’s immediately apparent to the naked eye. As close to crystal-clear as a photograph can be. Let us show you the difference...you’ll be amazed. DU ART JET-SPRAY developing will be available in the Spring on contract or job basis.

**Call, Write or Wire:**

**DU ART FILM LABS., INC.**

245 W. 55th St., New York 19, N. Y.  Plaza 7-4580

*THE MOST MODERN ACHIEVEMENT IN FILM PROCESSING*

---

Condor to Make Film Record of Missouri Town for History

*Preparation of a cumulative historical motion picture of an American town began recently as Condor Films, Inc., St. Louis started on a script telling the story of James, Missouri and the new James Spring area. The film is being planned for sponsorship by the James Foundation, which received a fund created in New York Community Trust. The estate of the late Lacy Worley James, great-grandfather of James pioneer.*

**First Film by December 31**

Contingent on the foundation approval of the script, a 15-minute 16mm color and sound film will be produced by December 31. An attempt will be made to record the current history of St. James, population 1966, in the town’s sights, sounds and activities. Additions to the original footage are contemplated. These will be assembled in volumes—"chapters"—to compose a sustaining account of the life and development of the Phelps County village 17 miles southwest of St. Louis.

A Condor camera crew will be photographing the vicinity as spring foliage is in bloom. The filming will include shots from previously recorded positions to facilitate annual comparisons. Found officials believe the potential value of the film will be comparable to the value of a color-sight-and-sound record of any settlement from Revolutionary times to the turning of the century—"if such existed.*

**Library Staff Aids Research**

The staff of the James Men’s Library at St. James will assist in the research work required for this project. Additional investigations are expected from a public scheduled for issuance in September by the Western Historical Manuscripts Collection at the University of Missouri. This study is based on early documents of the Maroon Legion, established in 1812 on an Indian tribal lands near St. James by Thomas James, the American Legion has contributed a record of early scenes. A gallery of "will-be" scenes is to be made each year.

Distribution of the proposed film is through commercial channels; it is now planned, but the film probably will be made available to state and civic organizations for educational and historical purposes. It may also be supplied to Federal agencies for exhibition outside the United States. Prints in color of black and white, in 16mm and 35mm will be stored for future use.
Maurice Levy, NBC-TV's Ace Cameraman recently named "Newsreel Cameraman of the Year" is one of the many top newsmen who shoot award-winning films with Auricon 16mm Sound-On-Film Cameras.

Racing to provide the public with up-to-the-minute coverage of the news, Mr. Levy spans Texas and the entire Southwest in a radio-equipped plane. Wherever fire, flood or tornado strikes, Levy's Auricon Sound Camera films the news as it happens!

This is another example of how Auricon 16mm Sound-On-Film Cameras are being used to produce Television Newsreels, as well as Film Commercials, Dramatic Inserts and local Candid-Camera programming with speed and dependability.

Auricon Cameras are sold with a 30-day money-back guarantee. You must be satisfied!

* Write for free illustrated Auricon Catalog...

Airplane photo (at top) shows Maurice L. Levy, NBC-TV's Ace Cameraman with his Auricon "Cine-Voice" 16mm Sound-On-Film Camera. Pilot Julius Hudson (Center), and Sound Man Tom Journeay complete the high-flying Newsreel Crew. Photo (above) shows Maurice L. Levy with Auricon "Cine-Voice" which helped him win top award in Annual National Press Photographers Association Competition, and title of "Newsreel Cameraman of the Year!"
**BUSINESS SCREEN EXECUTIVE**

Society on their extensive closed-circuit color TV series.

◊ * ◊

**Schwerin Heads Creative Production at Robert Davis**

July V. Schwerin has been appointed vice-president in charge of creative production of Robert Davis Associates, New York motion picture producers.

According to Davis, industry has awakened to the vast audience potential in films on subject like mental health, housing, geriatrics, transportation. Production of such kinds of films will be supervised by Schwerin. Among his first assignments will be the development of a 50-minute documentary script entitled, "The Age of Flight," tracing flight progress and its social impact on the age.

◊ * ◊

**Colmes-Werrenroth Nomes Sales, Pub-Rel Executives**

Two staff appointments have been announced by Colmes-Werrenroth Productions, Chicago, producers of films for television, industry and education.

Robert B. Hicks has been named sales manager and Joyce E. Balle has been assigned as director of public relations.

Hicks formerly was with United Film and Recording Studios. Prior to entering the motion picture business several years ago, he was a copy writer and account executive with M. Glen Miller Advertising in Chicago. Miss Balle previously was with WGN-TV's film department and Kling Film Enterprises, Chicago.

**Leading Film Engineer Joins Capital**

**Strong Creative Staff Now Stronger Still as "Gat" Misener Joins Capital Film Labs**

CUSTOMER SATISFACTION depends most of all on people. So Capital announces proudly the acquisition of still another top flight technical expert. Our new Director of Laboratory Operations is Garland C. Misener. "Let's look at the record."

Ten Years With Ansco

From 1949 through 1955, Misener was Manager of Professional Motion Picture Services for Ansco Division of General Aniline & Dye Company at Binghamton, N. Y. Four previous years in charge of Ansco's Hollywood technical staff.

Won Academy Award

Misener helped introduce Ansco color, won Academy of Motion Picture Arts and Sciences Award for his contribution to design of color print test scene, now widely used in the industry.

Wartime Sound Specialist

During World War II, Major Misener was in charge of sound recording at Signal Corps Photographic Center. He is now a Lieutenant Colonel in the Army Reserves. Before the war, he was a Sound Engineer with Warner Brothers and for five years a physicist with Eastman Kodak Research Laboratories.

**GARLAND C. MISENER**

Director of Laboratory Operations

**Schools and Societies**

Misener is a Michigan graduate in Engineering Physics, did post-graduate work in Optics and Television Engineering at Michigan and Rochester University Institute of Optics. Now Fellow and Governor of the Society of Motion Picture and Television Engineers and member Optical Society of America, Photographic Society of America, Academy of Television Arts and Sciences, American Society of Cinematographers, Armed Forces Communications Association, Tau Beta Pi, honorary engineering society.

Capital extends a hearty "Welcome Aboard" to "Gat." His joining with the nation's fastest growing laboratory will result in a still higher level of quality and service to each and every one of our customers.

**Your Partners in Production**

**CAPITAL FILM LABORATORIES, INC.**

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Washington 2, D. C.
Geoffrey Crowther to Board of Encyclopaedia Britannica Films

Geoffrey Crowther, for 17 years editor of The Economist of London and now its chairman, has been elected to the board of directors of Encyclopaedia Britannica, Inc., and Encyclopaedia Britannica Films, Inc., it was announced by William J. R. Plunkett, publisher of the Britannica and board chairman of both companies, after meetings of the two companies' directors in Chicago last month.

Maurice B. Mitchell, president of the film company, was elected to the board of directors of Encyclopaedia Britannica, Inc., at the board meeting of that company's board.

Crowther, although only 47 years old, is regarded as one of the world's most influential editors and economic writers. He is the first British subject elected to the board of either Britannica company since Mr. Bennett assumed control of them in 1933, and is the only non-American number.

Paul Petroff is MPO Art Director

Paul Petroff has joined MPO Productions, Inc., as Art Director in charge of Scene Design and Creation of Special Effects. Mr. Petroff has recently been associated with.signup., Incorporated.

No more pulling screen fabric off the roller! The new Radiant Automatic Safety Roller Lock prevents fabric from being lowered beyond the full picture size. Assures even hanging and cuts down costly fabric repairs. EDUCATOR Wall models are specially designed for the constant handling required in classroom use.

WRITE FOR ILLUSTRATED CIRCULAR giving specifications, prices on the complete line of Radiant Projection Screens for all purposes.

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The simplest, most efficient large-audience screen of its type and size. Model ECED can be hung conveniently from either wall or ceiling by strong, dual purpose brackets.

Highly reflective, fine-grain glass-beaded surface provides sharp, bright projection quality—ideal for slides, filmstrips, movies. Available in eight sizes: 6' x 8' to 12' x 12'.
Along the Film Production Lines

News of Business-Sponsored Motion Pictures and Slidefilms

**Farm Lighting Techniques Shown in Sylvanian Slidefilm**
* Proper techniques of farm lighting are illustrated in an 18-minute slidefilm sponsored by Sylvanian Electric Products, Inc. The film emphasizes lighting methods for the various tasks of the farm rather than lighting products themselves.

The film shows the best light source for each requirement and how each one can be used to advantage. Among lighting applications depicted are yard lighting and barn and chicken house lighting. Portable lighting equipment for repair work on farm machinery and applications of infrared heat lamps for broadening, thawing and drying and other uses are shown. Frames outline use of incandescent and fluorescent lamps for home and workshop illumination.

**Sylvanian’s film** is intended especially for colleges, electric power suppliers, agricultural engineering students, and vocational training agents and similar organizations which wish to own their own print of the film may purchase one or more. Contact: Public Relations Dept., Sylvanian Electric Prod., Inc., 1740 Broadway, New York, N.Y., for details.

**“Adventuring in the Arts” is a New Girl Scouts Picture**
* Latest in the growing number of interesting films which tell the story of the Girl Scouts is *Adventuring in the Arts*, produced by the Girl Scouts of the United States of America national organization. Directed by Sidney Meyers, the color film is presented to encourage Girl Scout leaders in the development of artistic inclinations among their girls. It shows how color, pattern and rhythm mean in everyday life, and these are translated into dance, music, drama, or the dance.

The film explains that even in age of specialization each child has something unique to express and that even without formal training, the leader can help children express that uniqueness creatively.

**“Mirror in the Mountains” Film on Juvenile Delinquents**
* The combined efforts of a producer and an advertising agency have resulted in a new public service film about juvenile delinquents which will soon be shown publicly.

George Blake Enterprises, Batten, Barton, Durstine & Osborn, have completed *Mirror in the Mountains*, an 18-minute document which surveys the unique youth therapy of the Berkshire F. C. Canaan. New York, one of the most advanced private institutions of its kind in the country.

James W. Guinmond, staff editor of Berkshire Farms, and boys and staff there are featured in the film. It was produced by Paul Haber, head of BBDO’s commercial film department. Guy Blake directed and Richard Meyers wrote the screenplay.

The story is a case history of a young boy whose antisocial acts

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**“Behind the Ticker Tape” Tells Stock Exchange Story**
* An up-from-the-streets biography of the American Stock Exchange is provided in a new 20-minute Technicolor motion picture sponsored by the Exchange and produced by United World Films, Inc.

*Behind the Ticker Tape* dramatizes the growth of the Stock Exchange since the first informal street trading early in the 19th century, following into the Exchange's colorful adolescence as the “Curb Market” — when Broad Street in lower New York teemed with frenzied brokers. This street trading is remembered by New Yorkers as one of the city's great attractions for sightseers until the 1920's.

*Behind the Ticker Tape* evolves into the operation of today's securities market in the American Stock Exchange building where many of the old Curb Market's traditional customs still are in vogue—where modern facilities and operations have accelerated buying and selling and assure speedy, accurate transactions.

United World will book the film through its nation-wide facilities in free loan distribution offices located in six key market areas throughout the United States. These locations include: Atlanta, Georgia; Chicago, Illinois; Miami, Florida; Los Angeles, California; Dallas, Texas and Portland, Oregon.

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**Work Simplification Films Listed by Industrial Group**
* Thirty-eight 16mm motion pictures on the use of work simplification in industry are listed in a 12-page folder recently published by the Industrial Management Society.

The films described are approximately 10 to 15 minutes in running length and picture "before" and "after" operations of work simplification projects in both plant and office operations.

Titled "Work Simplification on Film," the folder explains the manner by which the films are available for rental. Produced by leading American companies, all the information films have won awards in the annual Methods Improvement Competition sponsored by the Society. Many of the films are in color and sound.

Copies of the folder are available from the Industrial Management Society, 35 East Wacker Drive, Chicago 1, Illinois. It is free.
adapting these skills to the requirements of a particular office job may require considerable thought and action to solve.

This much discussed gap between school training and on-the-job requirements has been narrowed to a minimum in the case of office occupations. The solution involves combining classroom learning with on-the-job instruction and performance. It is called "Cooperative Office Occupations."

"Co-Op Training" One Answer

Cooperative Office Occupations, for short, "Co-op Training" is another example of the cooperation between American industry and education for betterment of the country's welfare.

Keystone Steel & Wire Company, like thousands of other American firms, has participated in this program for a number of years. Not only has it placed many local high school graduates in interesting office positions, but has provided the company with better qualified and efficient employees.

Impressed with the importance of this cooperative education program, a new motion picture, Education Plus-Cooperative Office Occupations, has been produced for Keystone by the Venard Organization, veteran midwest film makers.

Benefits Are Clearly Shown

The film depicts mutual benefits to be derived from cooperative vocational training by students, schools, and business. Taking typical examples of businessmen and students the picture dramatically expresses the need for the combined instruction a student receives under a co-op program.

Keystone's first film, Education Plus-The Field Trip, was released two years ago. In 1955 alone it was seen by more than 11 million persons by way of showings on television, in classrooms, and by businesses and civic organizations. These films are available on free loan. Write Keystone Steel & Wire Co., Peoria, Illinois, for group showing arrangements.

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ENTIRE KIT AS LOW AS $7.95 in quantities of 50 or more

How's Your Approach?

Some thoughts on the win-or-lose moment in film making.

by Dan Klugherz

The decision to make a film calls up immediately the most critical phase of its production—namely, what kind of approach will be made to the material, will it be straightforward or will it have a gimmick, what material will it contain and in what style will the material be presented?

In golf, too, the approach shot is critical, placing a greater burden on the player, giving him more questions to decide at once than any other shot in the game. But unlike golf, the condition “decide at once” is not present in approaching a film. There is time to weigh and consider—and, if necessary, reconsider; you can try an approach to your film and if it doesn’t seem right, you can start over again until you have something that seems more like par—or better.

The Moment of Decision

But at no other time than at this early stage of film making, do you determine so radically the ultimate success of the final effort. This is the win-or-lose moment in making the picture. Call in a genius to photograph the ideas of your film; if the ideas are weak or strained, that’s how they will appear to the audience through the fine gloss of the production.

The “corniness” of many films is usually a result of jumping at the first solution to the problem of the approach. Time is needed, along with good taste and experience, to come up with a fresh treatment of material.

Is It Worth the Time?

Although more sponsors—and producers—are realizing that there is no point in going ahead with a production until a good idea has been found, there still exists, in the present mechanics and traditions of film making, a too short period to decide upon how the film in question is to be treated. It is worth extra time and money to allow the writer of the film to acquaint himself thoroughly with the material, to allow him to “stew in it” so to speak, so that a creative idea can emerge.

The problem of a fresh approach is made more difficult by the fact that at this point the creative partnership of writer and producer is entered, naturally, by the sponsor who is quite anxious to know what kind of wonderful film is being planned with his money. He, of course, makes the final decision and even if he stands somewhat outside the first discussions, his tastes, attitude, background and experience with films are bound to influence the type of approach that is the basis for his new film.

So here are the sponsor, the producer and the writer sitting around a table discussing the proposed film. Many questions arise, particularly from the sponsor, who may be in new territory. But the writer and producer too, are turning over ideas and thoughts, remembering past experiences to help guide them toward a successful approach.

These are some thoughts and views that have come to this author’s mind, or from questions brought up by the sponsor, while deciding upon a treatment for a new film. There is no attempt here to deal with all the questions or all the answers.

Unity of Content

Quite frequently a sponsor wants—several items to be included in the film, one or two of which are slight and can be stripped away to all, the film to achieve a strong, effect. Frequently, when an approach has finally been decided upon and it has the desired an someone steps in and says, “Find and add this”; upsetting the effort to date.

It is a difficult task for a film to stay on target but if the import of unity can be understood at outset, the danger of last minute insertions can be avoided.

Pictures of the Plant

Often the initial interest of sponsor in having a film product is as simple as a father wanting to have home movies of his family; is proud of his organization; wants pictures of it. His desire of course he satisfied, frequently he can be made to feel that he has a story to tell of general

*Dan Klugherz is one of the better writers and directors in the East. Among recent credits are These Too Often, a film winning awards, The First Faith Farm, an award-winning documentary picture.

—

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- Hollywood -

Cap Palmer Unit

Documentary films for business

New Address:
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CURRENT RELEASE:
“Tools of Telephony,” a film report on the operations of Western Electric and the place of the company in the Bell System...30 minutes, 35mm., prints by Technicolor, symphonic score by Jack Meakin, premiered at the annual meeting of A.T.&T.


Members of the Parthenon key staff are seasoned professionals with major experience prior to their entry into documentary. Studios represented include MGM, Disney, U. L. Canadian Film Unit, ASW, Warners, and DeRochemont; CBS and NBC nets.

Charles Palmer
John E. R. McDougall
Jack Meakin
W. T. Palmer
Robert J. Martin
Don Livingston
Norman K. Doyle
Sam Farnsworth
• and new members
Frank Orme
Kent Mackenzie


The theatrical featurette “Holiday For Becky” is a Lazy-Parthenon production.

The company makes no TV series or commercials. The stage facilities, unusually large and efficient, are available for rental.

PARTHENON PICTURES

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The Letter, Album or Diary

Sometimes these things up

— but the use of almost any such device must take into account how often it has been used before.

This should not mean that the gimmick is useless, only that it should be employed carefully and when altogether appropriate to the content.

The Story Film

In the higher budget bracket, the story film with live actors seems to be increasingly popular as a means of presenting a message, attitude or style.

Sponsors who look forward to a film of this kind might consider the advantages of achieving strict authenticity by using a few professional actors, carefully placed into the actual situation to be filmed, rather than going into the studio for a straight Hollywood effort. If Hollywood has realized the advantages of going on location to heighten the effect of authenticity, the industrial film sponsor and producer, whose goal is an impression of fact rather than fiction, might consider this recent trend.

One Story vs. Several

When one story encompasses the entire idea or subject to be presented, this can result in a film that is altogether satisfactory and absorbing. But if the content requires a series of stories or incidents, the film invariably weakens. Nothing seems to tire an audience more than seeing the end of one incident and having to look forward to the beginning of another.

Whimsy

A dangerous area. A little sprite or bug pops on the screen, onto a truck driver's shoulder, to advise him or to be his conscience for the rest of the film. Many such films have been successful, but the decision to be whimsical is very far from being a guarantee that the film will be original.

Some day someone may make a film in which the truck driver will show this sprite or bug that he knows his job and doesn't need advice from supernatural sources.

How Much Humor?

Why not let it grow out of the material, instead of spotting it here and there; let it come when the subject matter lends itself. In one instance, where a dry subject didn't

CONTINUED ON FOLLOWING PAGE
HOW'S YOUR APPROACH?

(CONTINUED FROM PRECEDING PAGE)

load itself at all too light treatment, the narrator of the film admitted the fact quite plainly.

The film, which may have been titled Flight Instruction in the F-35, began with some shots of a pretty girl lying on a diving board. She stretches languorously, showing her figure. She dives, swims underwater, exits from the pool in a skin tight suit as the narrator comes in, saying — "Well, gentlemen, that's about all the entertainment you're going to get in this film. Now, about the F-35..."

The really fresh and unusual approach does not come by reaching for a formula, gimmick or pattern.

From close and sometimes long study of the material, some right way of handling it seems to come to the fore and, if there is no swerving from the initial idea, the project can move toward an unusual and effective film.

There will always be a few fine films each year but there can be more if (a) sponsors do not have to be sold on a fresh approach but can sense it when it appears and if (b) we, the film-makers do not become too deeply practiced in playing it safe, providing only "what the client wants". The routines of the business are often taxing, it is true, but if we become too disinterested in seeking the fresh approach, we shall lose not only the incentive but the knack.

* * *

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John Sutherland Tools Up for Greater TV Film Production
pace newer requirements of advertising agencies for sales produc-
tive television commercials. John Sutherland Productions, Inc., New
York, has just completed extensive modernization and improvement of
motion picture and live-action facilities of its Los Angeles branch
studios, under the direction of Charles Sophell, executive head of the TV
Comm Coffomals Division. Among the numerous improvements and
new facilities established through these improvements is a unique and
creative scriptwriting department, headed by Mrs. Margaret Ostrom,
former director of promotion at Bell & Howell, as advertising and sales
promotion manager of the DeKalb Division of the Rudolph Wurlitzer
Company. Miss Ostrom’s appointment is in line with the company’s
policy and practice of making major changes and improvements in all
aspects of its operation. A number of other changes and additions to
the company’s staff have also been announced, including the name of
Mrs. Ostrom to the position of assistant director of the production
department.

Du-Art Completes Installation
for Jet-Spray Processing
Du-Art Film Laboratories, in New York, has completed the installa-
tion of a new jet-spray processing laboratory. Designed to meet all
laboratory requirements for both negative and positive 16mm and 35mm
film, spray processing offers numerous advantages of conventional
immersion techniques. All solutions are sprays, and the greatest defin-
tion and directional effects and streaking are virtually eliminated.

Compactness of the spray processing units, which have been turn-
ing out all CBS TV newsfilm for the past year, affords an average pull-
through time of five minutes as opposed to 45 minutes on conventional
developing machines.

A paper on spray processing in a commercial film laboratory, accompa-
nied by a 10-minute film of the system in operation, were presented at
the April Convention of the Society of Motion Picture and Tele-
vision Engineers by Ralph Whitmore, Jr., chief engineer at Du-Art
and designer of the processing units.

Prints of the film are available for screening at no charge from Du-
Art Film Laboratories, Inc., 245 West 55th Street, New York, N.Y.

Bill Fisher Joins Kling Film
Productions Writing Staff
Bill Fisher has joined the creative writing staff of Kling Film
Productions, Chicago, according to E. W. Rourke, creative di-

duction hits the mark in industry,

Hollywood Film Enterprises has the answer to
the question: "What are the advantages
of using outside producers for business films
rather than an internal production unit?"
Write for your free copy today!

HOLLYWOOD FILM
ENTERPRISES, INC.
Finest Lab Work since 1907
6060 SUNSET BLVD. • HOLLYWOOD 28, CALIFORNIA
"THE TRUE SECURITY"

(CONTINUED FROM PAGE THIRTY-SEVEN)

that the appearance of their Agent as Conference Leader for this session will lead trainees to welcome further discussion of their financial problems.

Supervisory Film Is Keystone of Program

In addition to Making Money Work, the training tools of the program consist of a battery of skillfully developed and carefully integrated audio-visual media. The keystone is a 21 minute, black and white film, The Time Is Now, which leads off the program and focuses on its theme . . . the need for developing inner resources. The Time Is Now is the case study of what happens to a supervisor, Clay Warren, when he is faced with the problem of whether or not to accept a promotion that offers great opportunity but at the same time threatens the security he has built in his present position. It dramatically highlights the question: "Where does security lie . . . in a comfortable mental foxhole or in continued growth?"

Following up The Time Is Now, and developing the specifics of management responsibility, are five specially prepared training film sequences and three thoughtful, refreshingly-styled reference booklets . . . each providing the subject matter for a conference training session.

President Cites Extensive Research Effort

Commenting on the background steps which led up to this ambitious undertaking, Mutual Benefit President Bruce Palmer says:

"We made a survey of five hundred major companies. The findings indicated that they regarded lack of initiative and leadership among supervisory management as their most important management problem. Eighty-five percent also stated that material on financial planning would be a welcome part of a management training program.

"We drew on our long experience in helping people develop the initiative to assume responsibility for their own financial security."

Pre-Tested Under "Down-to-Earth Conditions"

"We called in management development experts to recommend the basis for the program and to produce its tools."

"Finally, we tested our conclusions and our material in down-to-earth field conditions."

"From this came The True Security. It is not a prefabricated miracle pill that promises to cure a company’s total management development problems. Rather, it is a set of motivational and training tools to supplement their own efforts in this direction or help them lay the groundwork for a supervisor program."

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DEPT. H, 602 West 52nd St., N.Y.C. 19—Phone: Pl 7-0440
Western Branch: 6331 Holly St., Holly-H., Calif.—HO 7-9292
THE VISITOR from overseas toured our studios recently, looking into how films were produced in the most powerful, most progressive nation on earth. When he came to us, visiting Business Screen editorial quarters as an appreciative subscriber, he looked pretty confident about his own affairs.

"I find a good many of your people who make sound slidefilms, as I do, are really making picture-lectures. They make fine visuals and then explain them in sound but I'm not sure they are really sound slidefilms as we were taught to appreciate the possibilities of that medium.

"Why, only one or two out of a dozen firms were using storyboards. They seldom talked about depth of research. They talked like illustrators, not producers. Why, we have two full-time psychologists on our permanent staff; we don't even consider photography until we've thoroughly studied every aspect of our sponsor's known audience."

The man from abroad visited with us for an hour or more and gave far more than he got. The amazing thing was that he was a visitor from West Germany — that his company, employing about 40 persons, utterly specializes in the sound slidefilm. Luxa Films in Frankfurt can't depend on such excellent recording services as RCA, Columbia or Universal provide over here; masters, pressings, duplicating and every step in production must be self-contained. Over a hundred titles have been turned out for such sponsors as Opel, Shell and Coca-Cola. Every program is in automatic 30-50 sound slidefilm and all are shown on a familiar American brand of equipment... DuKane.

It does us good to hear these things, to see and hear from someone who finds the basic fundamentals the safe, sure way in a land which can't afford to make mistakes and in which this much-neglected medium of the sound slidefilm is becoming most important to selling and sales training.

"There was a turn," says Helmut Laux, "from the buyer's market to the more highly-competitive era we now find ourselves facing in Germany. The need is great for more attention to good sales techniques, to a thorough knowledge of the product by sales personnel and for the audio-visual 'dosage' to fit the comprehension of those for whom it is intended."

**Ampex, Bell & Howell Shares Climb on News of Favorable Product Developments**

*The successful Ampex demonstration of electronic television signal recording at the recent Radio and Television Broadcasters' convention in Chicago (resulting in about 75 to 100 orders for that $50,000 picture and sound tape reproducer) and Bell & Howell's subsequent demonstration of its new 'Electric Eye' 16mm camera (April 25) were reflected in swift increases in the prices of shares of both progressive audio-visual companies.*

B&H shares were hovering around $34-$35; the day after the new camera was unveiled to the press, they began a steady climb to a recent high of $45, settling back to about $42-$43 and holding firmly to that 7-point gain. Ampex shares, selling at $14-$17 earlier in the year, climbed over the 30's to a high of $31.50 after the announcement of the magnetic tape recorder (black & white) for television.

**Dunn Wins American Artist Medal**

*"Edge of Town," a watercolor painting by Cal Dunn, owner of Cal Dunn Studios, Chicago, recently was awarded the American Artist Magazine Bronze Medal in the 39th annual exhibition of the American Watercolor Society at the National Academy Galleries in New York.*

Part of the recognition for Dunn's work includes a feature article in the American Artist Magazine. The versatile 16mm film producer is president of the Artists Guild of Chicago.
Production Review Supplement

Additional Listings of Qualified Producers of Business & Television Films

CREATIVE ARTS STUDIO, INC.
814 H Street, N.W., Washington 1, D.C.
Phone: REPUBLIC 7-7132
Date of Organization: 1910
Milton R. Finsley, President
George F. Snowden, Vice-President
Lloyd B. MacEachen, Treasurer
Arthur C. Eldings, Production Director
Melvin M. Eakle, Art Director
Marvin J. Fryer, Animation and Design
Martin S. Konigmacher, Camera-Animation
Frank S. Stewart, Technical Design
Laura G. Timmons, Office Manager

SERVICES: Motion pictures—commercial, training, educational and informational; TV commercials; slide films and slides; art work of all types; scripts; creative exhibits design; kit materials, etc. FACILITIES: 35mm and 16mm animation, still, photography, titling, research and writing, designing and complete art service.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Sevenminute safety films for President's Committee for Traffic Safety (Automotive Safety Foundation); People, Products and Progress, 1975 (Chamber of Commerce); Technical Animation (classified) for Naval Ordnance, Johns Hopkins, Glenn L. Martin; Seafaring Scientists (Martin Bovey Films, Inc.). FILMSTRIPS: Black & Decker Sales Training strips (VanSant Dugdale & Co.); Methods of Recruitment of Agricultural Workers and Recruiting Labor for Agriculture (U.S. Labor Dept.). TELEVISION SLIDES AND SHORTS: Monthly services for stations throughout the nation and for Armed Forces Recruiting (U.S. Government); slides and shorts for Savings Banks (Treasury Dept.); Home Building short for National Home Builders Assn.

* * *

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H. D. Fletcher, Executive Producer
E. R. MacCallum, Producer
Desmond Brooks, Lab. Supervisor

SERVICES: Motion picture production; 16mm and 35mm B&W and color—industrial, documentation (CONTINUED ON PAGE SEVENTY-ONE)

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  Association Films, Inc., Broad at Elm, Ridgedale, N. J.
- NEW YORK
  Buchan Pictures, 122 W. Chippeewa St., Buffalo.
  Comprehensive Service Corp., 211 W. 55th St., New York 19.
  The Jam Handy Organization, 1775 Broadway, New York 19.
  Ken Killian Co. Sd. & Vis. Ptds., 17 New York Ave., Westbury, N.Y.
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  The Jam Handy Organization, Gateway Center, Pittsburgh 22.
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SOUTHERN STATES

- ALABAMA
- FLORIDA
  Norman Laboratories & Studio, Arlington Suburb, Jacksonville.
- GEORGIA
  Colonial Films, 71 Walton St., N.W., Alpine 3771, Atlanta.
  Stevens Pictures, Inc., 101 Walton St., N.W., Atlanta 3.
- LOUISIANA
  Stanley Projection Company, 3711/2 Maze St., Alexandria.
  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, 617 W. 55th St., Norfolk 9, Phone Ma 5-1871.

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.
  Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.
- IOWA
  Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.
- KANSAS-MISSOURI
  Erker Bros. Optical Co., 908 Olive St., St. Louis 1.
  Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.
- MICHIGAN
  The Jam Handy Organization, 2221 E. Grand Blvd., Detroit 11.
  Capital Film Service, 224 Abbott Road, East Lansing, Michigan.
- OHIO
- OHIO
  Academy Film Service Inc., 2110 Payne Ave., Cleveland 14.
  Fryan Film Service, 1810 E. 12th St., Cleveland 14.
  Sunray Films, Inc., 2108 Payne Ave., Cleveland.
  The Jam Handy Organization, 310 Talbot Building, Dayton 2.
  Twyman Films Inc., 400 West First Street, Dayton.
  M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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- CALIFORNIA
  LOS ANGELES AREA
  Donald J. Clausonthee Co., 1829 N. Craig Ave., Alhadena.
  The Jam Handy Organization, 1402 Ridgewood Place, Hollywood 28.
  Ralke Company, 829 S. Flower St., Los Angeles 17.
  Spindler & Sapp, 2201 Beverly Blvd., Los Angeles 4.

SOUTHERN STATES

- SAN FRANCISCO AREA
  Association Films, Inc., 351 Turk St., San Francisco 2.
  Westcoast Films, 350 Battery St., San Francisco 11.
- COLORADO
- OKLAHOMA
  Cory Motion Picture Equipment, 522 N. Broadway, Oklahoma City 2.
- OREGON
  Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.
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  Association Films, Inc., 1108 Jackson Street, Dallas 2.
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(continued from page sixty-eight)

FLETCHER FILM PRODUCTIONS
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Date of Organization: 1954
Howard D. Fletcher, Executive Producer
(See Cinemou Ltd. for services, facilities)

RECENT PRODUCTIONS AND SPONSORS

1956 Production Review Corrections

Robert Yarnall Richie Productions, Inc.
9 West 61st Street, New York 23, N.Y.
Re: listing on page 102, delete the names of W. F Bryant, Jr., Vice President and Production Manager and Eleanor D. Frommelt, Secretary, add the name Dorothy Donahue as Secretary.

Gulf Coast Films, Inc.
Oil & Gas Building, Houston, Texas
Phone: Capitol 5-5711
Robert Yarnall Richie, President
(New York Office: 9 West 61st Street, New York 23, N.Y. Phone: Circle 6-0191).

Knickerbocker Productions, Inc.
1600 Broadway, New York 19, N.Y.
Re: listing on page 99, Charles R. Seif is not Editorial Chief at Knickerbocker Productions, Seif is a free lance editor.

S. W. Caldwell, Ltd.
447 Jarvis Street, Toronto, Ontario
Re: listing on page 131—Section on Branch Offices should begin: 518 McIntyre Block, Main St., Winnipeg 2, Manitoba. Phone: 926153. Mr. Harold Baldock.

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350 W. 50th St., New York 19. Telell 6-7196
NEW EQUIPMENT:

S.O.S. Shows a New Hydraulic Camera Cranes: It’s the Giraffe

Another new S.O.S. product is a new low cost hydraulic camera crane called the Giraffe because of its long flexible neck. It features an aerial platform which supports a load up to 450 pounds. This holds a cameraman and his equipment and even an assistant for making shots from high angles, especially in remote locations. No outriggers are necessary.

The Giraffe Camera Crane is self-contained and operates independently of the track or chassis on which it is mounted. It can also be placed on a barge, dock, trailer, crane, etc. The crane may be raised to heights up to 10 feet in a few seconds. The platform may be rotated continuously or intermittently a full 350 degrees at any point. No time is wasted reversing direction to reach any spot, even a few feet away. The hydraulic motor gives instant, positive and controlled swing or rotation simply by moving a control lever.

The versatile new crane need never be idle. Set construction, lighting, maintenance, filming, painting, and other overhead jobs can be easily accomplished — it can even be used in fire-fighting. Full information on both the S.O.S. tripod and the Giraffe camera crane may be obtained from S.O.S., 602 West 52nd Street, New York, or 6331 Hollywood Boulevard, Hollywood.

Radiant Screen Line Designed for Wide-Frame Visual Use

A complete line of portable tripods, wall hanging and frame-type projection screens which accommodate wide-screen photography have been announced by Radiant Manufacturing Corp., 2627 W. Roosevelt Road, Chicago.

The new screens are designed to give high quality reflection in all aspect ratios from the normal ratio of 1.33 to 1 (width to height), to a full ratio of 2.06 to 1. Radiant offers tripod screens for use in projecting extra-wide pictures in sizes up to 96 inches. Wall and ceiling screens are available in standard sizes from 5 inches.

A light weight aluminum-frame screen, in sizes from 4 x 10 feet to 8 x 20 feet, can be flown from an auditorium ceiling or used as a floor screen with its self-contained legs. The screen is available with Radiant matte-white, glass-beaded or Supertana Silver fabric.

Quick Versatility Featured in AK 16mm Movie Camera

Engineering and design advance are reported for the AK (16mm) motion picture camera, distributed by Hanfilm (U.S.A.) Inc., of San Francisco and New York. Features and performance characteristics include:

—A reflex finder which provides constant "through the lens" viewing during picture shooting; unreversed, upright focusing image identical in size with the future screen picture, free from parallax error.

—A variable shutter, fully adjustable, from 0 to 180 degrees.

The "AK" 16mm Camera which allows fading in and adjusting up to speeds of 1/380 second.

Quick-change magazines which are interchangeable in 5 seconds fully loaded, ready to shoot, available in various film lengths.

—Coupled lens apertures: three lens turret allowing for rapid change of picture ratio and angle of field. All three iris diaphragms are coupled to maintain constant exposure as lenses are rotated on the turret.

—High speed Zeiss lenses: 12—mm F:2.8; 35mm F:1.4; 50mm F:1.4.

—Governor control motor to insure accurate frame speeds; a 12-volt battery which permits one battery load to last for approximately 10,000 feet of film on one charge. The manufacturer’s offices are 555 Market Street, San Francisco.

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TWO DOLL(IE)S WIN SUPPORTING AWARDS

Miss Jo Van Fleet wins Academy Award for "Best Supporting Actress" in "East of Eden," Warner Brothers.

J. G. McAlister Dual Steering "Crab Dolly," invented by Mr. Steve Krilanovitch, wins Academy Award for "Best Support of Camera" from Academy of Motion Picture Arts & Sciences. The J. G. McAlister "Crab Dolly" is being used in all motion picture studios.
Helping to meet the nation’s critical shortage of engineers, the American Society of Mechanical Engineers has sponsored a spirited motion picture, “To Enrich Mankind,” which is being shown currently on television and non-theatrically throughout the United States.

Distributed by Jam Handy, this picture explains centuries of engineering progress.

For help in presenting your business story entertainingly, call on...

The JAM HANDY Organization
Featuring a Preview of the Nat'l Audio-Visual Convention

Allied Stores Bring a Star to the Retailing Business

Reviews of Outstanding Sponsored Film Programs

U.S. Savings Bonds and the Screen: a Job for Americans

ISSUE 4 • VOLUME 17 • 1956

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NOTE: This film is distributed exclusively by Caravel Films, Inc.

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• Witness also "It’s Up to You"—originally made for Associated Merchandising Corporation... now widely used by leading industrial organizations.

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THE LIVING CIRCLE, (13½ minutes; color) filmed in Central America, underscores the theme of interdependence between the Americas. The good earth and willing hands of Middle America and the markets of North America constitute a living circle of trade, mutually beneficial to both areas. The agricultural economy of Central America is presented in terms of coffee, bananas, abaca, cacao, palm oil. The flow of products northward and the flow of dollars southward enable Middle Americans to purchase more of our manufactured goods to assist them with roadbuilding, construction and irrigation projects so vital to the improvement of their standards of living.

BANANAS? SI SENOR, (13½ minutes; color) dramatically emphasizes the usefulness of the banana crop to the economy of Middle America; points out some of the hazards of banana agriculture; stresses the need for the integration of production, transportation and marketing. These films clearly present the case of private capital investment and show how businessmen are constructively helping to build strong national economies and raise living standards in this hemisphere.

More than 250 prints of these superior films are being distributed for television, theatre and group screenings throughout the U. S. and in Middle America. The films are also being shipped overseas by State Department agencies.

Typical of films with the Sutherland touch, THE LIVING CIRCLE and BANANAS? SI SENOR are graphic examples of film communications at its best.
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Stamford Holds a Seventh Annual Film Festival; Awards Jurors Lay Stress on Educational Values

Six sponsored motion pictures won top honors in the 7th Annual Film Festival conducted by the Stamford Film Council, May 11, at Walter R. Dolan Junior High School, Stamford, Conn. Nearly half of the 36 films receiving either a first award or an award of merit in the competition were business-sponsored productions.

Educational values are stressed in the Stamford judging with local citizens composing the juries for 10 subject matter categories. First Awards were presented to the following sponsored pictures:

The Ford People, a documentary of management-worker relations, sponsored by Ford Motor Company and produced by Raphael G. Wolf Studios, Inc. The film was entered by Ford in the Industrial Promotion film group.

A Place to Live-entered by Dynamic Films, Inc., which cooperatively produced the film under the sponsorship of the National Social Welfare Assembly, A Place to Live, a study of care for the aged, was the only picture chosen for showing in the Child Care and Family Living category.


In the Beginning, a portrayal of the forming of the earth, produced by Cate & McGloyn (entertainment); General Petroleum Corp. and other Flying Red Horse oil companies, was the winner in the Science Film group.

Rebound, sponsored by Kansas State Services for the Blind—entered in the Health category by Centron Corporation, the producer.

The Unforgettable 500—entered in the Sports category by Dynamic Films, Inc., producer. It was sponsored by Perfect Circle Corp.

Other First Awards went to:

The Heart of England, a British Information Service film entered in Travel; Chinese Landscape Painting, entered in Art by Cine-Pic Hawaii; Madeline, entered in the Children's Films category by Columbia Pictures, Inc., 16mm Non-Theatrical Film Division, and Booti—Child of New India, entered in the Classroom category by Atlantis Productions, Inc.

By category, Awards of Merit winners were:


(Human Relations): Products, 511B, produced by Wilding Film Productions for Champion Paint and Fibre Company; The State Fish University, produced by C. Television, entered by distributor, Young America Films, Inc.

(Science): Fossils Are Interesting, entered by Film Associates, California; Friction, a British formation Services entrant.

(Health): Still Going Fine, Active Management of Disability—The Aged, sponsored by Pfizer Laboratories, produced by Potomac Film Producers, Inc.; Monsieur Gourmand, entered by Africa Film Foundation, the White Fathers.


(Art): Wild Flowers of the W. produced for Richfield Oil Corp., California by Frederick Rock Company; Color Lithography, a Art Medium, produced by F. T. Center, Dept. of TV, Film & Radio, University of Mississippi; Paepo Indian Arts & Crafts, produced by Amsbro Productions.


Classroom Films: What's Your Driver Eye-Q?—sponsored by produced by Acta Casualty & Surety Company; Animal Friends and Life In the Ocean, both produced by Film Associates of California; Stone Soup, produced by Weston Woods Studios; How to Make Potato Prints, produced by Ruby Day Niesner; We or Poor, produced by Churchill-Winter Film Productions.

...
This check is too small...

Americans spend $17 billion a year eating out, but that still is not as much as it should be. While food sales in super markets have increased at a skyrocketing pace, restaurants have barely held their own. To help restaurateurs remedy this situation, Kraft Foods Co. has sponsored a new film, "It’s Up to You," dramatically demonstrating how to employ the dynamic tools of business... Advertising — Selling — and Merchandising... to get people to do what they like to do anyway...dine out more often.
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Right-to-Work Legislation Hit in Latest AFL-CIO Film

* The American Federation Labor-Congress of Industrial Organizations has released Injustice Trial, 16mm sound film that documents its stand against the controversial "right-to-work" or open shop laws in effect in some states.

This is coincident with recent legislation in which the U.S. Supreme Court ruled the union shop is legal in the railroad industry, that the Railway Labor Act takes precedence over the conflicting "right-to-work" laws in 13 states. Other industries in those states were not affected.

Justice William O. Douglas, announcing the unanimous court decision, stated that financial support of the collective bargaining agency by all who receive the benefits its work is within the power of Congress under the commerce clause, and that it does not violate either the First or Fifth amendments. States which have "right-to-work" laws are Arizona, Arkansas, Florida, South Dakota, Utah, Alabama, Georgia, Iowa, Louisiana, Mississippi, Nebraska, Nevada, North Carolina, North Dakota, South Carolina, Tennessee, Texas, and Virginia.

Contenition of the AFL-CIO is that the name "right-to-work" is a misnomer as applied to the statutes since it is claimed, for example, the guarantee work to no one, and if the entire community suffers. It presents experience of a worker who decides that only the union can help him when he is fighting an unfair wage cut.

The picture was produced by Freedom Films in Hollywood and released by the union's Department of Education. It features Father William J. Kelley, former chairman of the New York State Labor Relations Board; Rabbi Israel Goldstein, president of the American Jewish Congress; and the Rev. L. B. Moss, pastor of the First Baptist Church in Pittsburgh.

16mm, 20 min. sound, color, b&w, from Film Division, AFL-CIO Dept. of Education. 159 16th St., NW, Washington 6, D.C. Color, long term lease for $135; b&w for $75; $2.50 for single showings. 13 min. version to be prepared for TV.

Feldman Heads Committee

Herschel Y. Feldman, manager of Radiant Manufacturing Corporation in Chicago, has been appointed chairman of the National Audio Visual Association Members' Committee for the 1955 NAVA Convention. Feldman places Howard Marx, who recently resigned as vice-president of Amp Corporation, Chicago, and as chairman of the NAVA committee.
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STUDIOS AND PRODUCTION FACILITIES ALSO IN

DETROIT
4925 Cadieux Rd. Tuxedo 2-3740

NEW YORK
385 Madison Ave. Plaza 9-0854

HOLLYWOOD
5981 Venice Blvd. Webber 8-0183

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
**Minneapolis Star & Tribune Sponsors Promotional Film**

*Like a massive, man-eating, verbal adding machine, the metropolitan daily newspaper tabulates history as it happens and dispatches pungent shreds of data, dilemma, advertising and timely whatnot to city-full of readers with aggressive and relentless regularity. As its complex, cohesive word factory races daily deadlines and its relentless product plays innumerable roles in human activity, the newspaper provides its owners with an inducement, which they easily, if typically, can promote as “miraculous.”

**Norrelated by Cedric Adams**

**Miracle at Your Front Door,** new 25-minute color motion picture, is a version of the newspaper-miracle as practiced by the Minneapolis (evening) Star and Tribune.

Narrates the Star and Tribune columnist, Cedric Adams, *Miracle at Your Front Door* is a reporter-photo-reporter as it shows how the Minneapolis sister papers gather, edit, print and distribute news. The film’s editorial is that such newsmaking, by facilitating a constant information flow, serves the public’s “right to know” — a necessity of an enlightened democracy. For illustrating this public service idea, *Miracle...* recently won the World’s Fair Freedom Foundation at Valley Forge.

**Second Film by Denver Studio**

Produced by Rippey, Henderso & Kostka, Denver, Colorado, the film is a promotional sequel to *Wealth in the Land of Hiawatha* sponsored by the Star and Tribune combination in 1953. Initially aimed at business men, the earlier film pictorially headlined the 224-count market area which the Cowles papers serve. After its advertising promotion, the film was released for general public relations — or circulation — promotion.

**Miracle at Your Front Door**

being made available to groups on a free loan through the Public Service Department, Minneapolis Star and Tribune, Minneapolis 15, Minnesota.

**Flores Talks to Army Group**

*“The Place of Audio-Visual Media in Promoting Better Understanding was discussed by Genaro A. Flores on June 3 in Washington before special meeting of U.S. Army Signal Corps film exchange and equipment personnel. He is president of Flores Inc., Detroit firm of promotion and training specialists.”*
Intensive research, far-sighted engineering and startling developments in the field of electronics have vastly improved the materials and methods of many industries.

Technological miracles have become commonplace and wonderful achievements have contributed greatly to security and enjoyment of American life.

Sound Masters' capable personnel and complete up-to-date facilities constantly keep pace with this rapid progress in our industry.

Our TV commercials and color productions, having excellence of picture and sound, accomplish their objective with striking power that justifies clients' acclaim.
Bethlehem Steel, second largest producer in its industry, was among the first steel fabricators to film its activities. Cameras started cranking in 1912 on Bethlehem's activities.

Now Bethlehem has come out with its 22nd film. There are 10 on the current list of company-sponsored titles available for showing without rental charge.

The new color film, Teamwork—the Tool Steel Story, made an auspicious bow by winning two awards in April competitions. The Columbus Film Council gave it a certificate of merit and American Film Assembly a Silver Reel award.

The title Teamwork signifies the cooperation required between manufacturer and user of tool steel in order to obtain best results, since each tool or die is carefully created to perform a specific function. Five important principles employed are proper design, selection of the right grade of steel, skilled toolmaking, proper heat-treatment, and proper grinding and finishing.

One challenge the company faced was correct selection of colors to suit Eastman's 35mm negative-positive film, having previously used 16mm Kodachrome. In working out this problem Bethlehem had the benefit of Director Leslie Roush's background knowledge of industry equipment, plus the experience of Cameraman Jules Studie, who shot the film for Bethlehem 1935.

A total of 1,025 gallons of paint were used to furnish the proper riot of colors for dynamic painting. Although good housekeeping is a rule with Bethlehem, additional cleaning is inevitable and this includes painting, temporary wiring, lighting, platforms, and moving picture-taking equipment requiring about 7,500 man-hours of work. Force carrying on this work included electrical repairmen, riggers, pipe fitters, painters, carpenters, brewers, bricklayers and maintenance personnel.

To provide the superior light needed in mill building interiors Roush used direct current arcs supplemented by 5000 and 2000-watt Mazda lamps. The two-month photography assignment was completed on seven sites, including the Bethlehem plants at Bethlehem and Lebanon, Pa., which serve as tool proving grounds. Other locations were plants of cooperating firms: Doeber-Jarvis Division of National Lead Company at Pottstown; Heintz Manufacturing Company Philadelphia; McKay Chain Co.

CONTINUED ON PAGE 6
For those who can afford the finest...

in the EAST it's...

MOVIELAB
FILM LABORATORIES, INC.

MOVIELAB BUILDING - 619 West 54th St., New York 19, N. Y., JUdson 6-0360
One of these four advertisements will appear in LIFE and The New Yorker magazines the week of June 30, Which do you think it should be?

It took us some time to decide on the best copy approach—mainly because there are so many good things to say about bananas. They have a rich supply of vitamins, minerals and energy-building sugars. They're a wonderful food for dieters—and they're also one of the easiest foods to digest.

P.S. Write and tell us which ad you would pick to run—A, B, C, or D. Pick the winner and United Fruit Company will send you an award in keeping with your status as an advertising expert. Send your choice to United Fruit Company, Pier 3, North River, New York, N. Y.

Bananas know no age barrier—they're an important food from infancy to old age. And they come wrapped in a nature-grown dustproof package.

We narrowed the banana story down to four different copy approaches. Then we selected four different photographs. And, after careful consideration, we made our choice. Wonder if it's the same one you would choose?

TV Won't Solve Everything: Educators Say at NCPT Mee

Television will never replace the teacher-student relationship in a nation's schoolrooms was the warning expressed by leaders in education at a recent press conference the annual convention of Nation Congress of Parents and Teachers in San Francisco.

Taking note of numerous proposals to bring television into schoolrooms on a large scale, J. Lester Burof, president of the National Education Association, said that teachers must have time to work individually with pupils. He said, is impossible in the case of the much larger classes that use television.

Expressing himself as certain the NCPT would resist any proposal that would "deny children the personal guidance of friendly, competent and sensitive teachers."

Paul J. Misner, president of American Association of School administrators, who warned that considered proposals are being raised as an emergency solution to the teacher shortage. He cited one of the best ways to get teachers the current movement to prepare college trained women teaching by means of short, streamlined courses, adding that the real solution is to raise salaries and improve conditions of teachers, making teaching attractive as a career.

Misner believes that goals set by the White House Conference on Education can be met only if resources of revenue are found, or present methods of taxation are proved.

Kenneth Oberholtzer, Den school superintendent, sees television an aid in high schools, colleges, in training of semi-professional and skilled workers, and of the best possible techniques in adult education, but warned that it should not become a substitute for the teacher at elementary school level.

"It is exceedingly effective with students are mature enough to know how to learn and are well motivated," he declared. "We are faced with a new demand for a much larger body of semi-professional and skilled workers. Television is an excellent way to train this group."

VIDEO FILM LABORATORIES
Complete Laboratory 16MM Service
Producers Using Reversal Process
Also 16mm Negatives and Positive Developments
Write for Price List
Video Film Labs are now located
130 W. 50th St., New York 19
(212) 661-8145
The new Filmosound 385 advances the art of communications another step forward! With an eye for the special needs of business, Bell & Howell has again improved the famous Filmosound projector.

More Filmosounds are in use today than all other makes of sound projectors combined. Innovations in the new Filmosound 385 lengthen the list of Bell & Howell features that established this preference... exclusive all-gear drive, straight line optics, flickerless projection, simple operating controls, still picture clutch and reverse.

Ask your Bell & Howell dealer all about the new Filmosound 385 or write for details. Bell & Howell, 7108 McCormick Rd., Chicago 45.
CLEAR THE TRACK
for the new DuKane Micromatic
sound slidefilm projector
with exclusive Redi-Wind

The exclusive Redi-Wind feature gives you extra presentation ease and film preservation by eliminating manual or mechanical film winding. It keeps the film off the floor, free of fingerprints, dirt, dust and scratches. Redi-Wind advances the slidefilm smoothly and precisely through the film carriage and winds the film in a neat roll ready for storage or re-use without the need of re-winding.

The new "Micromatic" assures you more effective training in office, school and shop. Dynamic sales results have also been obtained with the "Micromatic" in sales training and sales promotion. The compact, lightweight "Micromatic" delivers your complete presentation from a unit the size of your briefcase. Although the "Micromatic" is completely automatic, it is readily adaptable to the use of manual type presentations.
Training Pictures by Audio...

WHERE MILEAGE BEGINS
The story of the internal combustion engine and the modern motor car.

DIESEL—THE MODERN POWER
A basic film on Diesel engines and their place in modern transportation.

THE SAFE RAILROADER
Safe working habits in dealing with cars, engines, hand brakes, switches and around tracks and yards.

ETHYL MIXING PLANT
Animated in color to show internal operations and flow of liquids in blending gasoline and Ethyl Fluid.

FIRE—AND YOUR HOSPITAL
A training film for hospital staffs on fire prevention, organizing a fire safety program handling fire emergencies and evacuating patients.

STOP FIRES—SAVE JOBS
A picture for workers in all factories, giving them valuable hints on how to prevent fires.

INSTALLING CAST IRON PIPE
Accepted methods for water supply systems and other public utilities.

... AND MANY OTHERS for such sponsors as American Tel. & Tel., Ethyl Corp., Texas Co., U. S. Navy Department and 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 Roessle, Vice President • P. J. Mooney, Secretary & Treasurer
Producer-Directors: L. S. Bennett • Alexander Gansell • Louis A. Hanousek • Harold R. Lipman
Sales Manager: Sheldon Nemeyer • M. E. Mandell • Earl Peirce • Erwin Scharf
Columbus Film Council Cites 30 Sponsored Films for Honors at Its Fourth Annual Film Festival

Sponsored motion pictures fared well in the Fourth Annual Film Festival of the Film Council of Greater Columbus, held at the Ohio Union, Ohio State University, April 7.

More than 30 of the 65 Columbus honors went to sponsored subjects with Standard Oil Company (Ohio) winning awards for three films. Pan-American World Airlines won two awards.

Perrington Is Guest Speaker

Guest speaker at the award ceremony was E. S. Perrington, of the Ford Motor Company, who spoke on "Making Films for Industry." He was introduced by Ed Welsh, director of Public Relations, Columbus Chamber of Commerce, George F. Jenny, supervisor of Education, Ohio Historical Society, provided comments on films entered in the festival, Daniel F. Prugh, Council president, had charge of the program.

Sponsored, syndicated and scholastic winners in the five categories included:

- (Business and Industry): Speechless by Mistake (Bell Telephone System); The Last Story (Endicott-Johnson); An Introduction to the Heat Engine (Shell Oil Company); The Case of Officer Bulkhead (Ohio Oil Company); More Than Telling (New York Telephone Company); There Is a Season (Ford Motor Company); Production 518 (Champion Paper & Fibre Co.); The Body with the Nylon Heart (E. I. du Pont de Nemours & Co.); The Nine Lives of a Salesman (Pan American World Airways); Years to Keep (U. S. Savings & Loan League); The Best Man (Sinclair Refining Company); How to Invest (Merrill, Lynch, Pierce, Fenner & Beane); The Velvet Cushion (Savings Bank of New York State); Teamwork (Bethlehem Steel Company).

- (Travel): So Small My Island (Pan American World Airlines – Ohio, U.S.A., Standard Oil Co. – Ohio); My West Indies Cruise (The French Line); Caribbean Holiday (B.O.A.C. & R.W.L.A. Airlines); Australia Today and The Queen in Australia (Australian News & Information Bureau); California (Avis Film Production; Yellowstone (International Film Bureau); Dangerous River (Ball Films, Inc.); Peloponnesus (D. Flagg Productions).

- (Educational—Information One to a Customer (Aetna Affiliates); Clouds Over Ohio at Nature's Children (Standard Oil Co. – Ohio); His Lamb Time (Wiring Picture Productions); T. Three Furies (Ohio Bell Telephone Co.); Arizona and It's Natural Resources (Frederick K. Rockett; Iron from the North and Colour Life (National Film Board of Canada); Mellah (Women's America); ORT: Children of the Sun (Al Shilen Productions).

The Story About Ping and Am and the Lion (Wesley Woods Studio); Continental Glaciers (CONCLUDED ON PAGE TWENTY).
FOR A HAPPY PRESENTATION

The joy of accomplishment is a universal happiness. Especially in the case of a film which is your creation, born out of hard work and careful planning.

Because Precision's staff of specialists adds its own creative efforts to yours by the use of specially designed equipment, and by careful handling and intelligent timing—you might say we are fellow creators, working with you to bring out all you've put into the original...Yes, and maybe more!

So, when you turn those 16mm dreams into realities, be sure to call upon Precision for the accurate, sound and exact processing your films deserve. Remember: Precision is the pace-setter in processing of all film. No notching of originals—scene to scene color correction, optical track printing, all are the very best...35mm service, too!

you'll see and hear

[Image of Precision Film Laboratories]

In everything, there is one best...in film processing, it's Precision
Columbus Film Awards: (continued from page 13)

* (Health — Mental Health): A Place to Live (Dynamic Films, Inc.): The Lonely Night (Mental Health Film Board): Still Going Places (Potomac Film Productions).


Two new art films, Rembrandt and Oriental Brush Work, produced by Encyclopaedia Britannica Films, Inc., were shown during the Fine Art screening session—but were not actually entered in the festival competition. Britannica Films has adopted a policy not to enter festival competition. Companies which do not wish to enter the Columbus competition may enter films for the Council's Recommended List. **

Maurice Mitchell, EB Films' President to UNESCO in Paris
Maurice B. Mitchell, president of Encyclopaedia Britannica Films, was named to represent the United States at a June UNESCO meeting of film and television experts in Paris. The session was called to discuss possible creation of an international center for education, scientific and cultural films, as well as problems of financing.

Purpose of the UNESCO center to stimulate large scale production and distribution of films for television, to create a catalog of films available in all nations for educational purposes, and to help establish film libraries on a world-wide basis in member countries.

** "Nick" Nicholson, formerly charge of laboratory sales, has been named Quebec district sales manager. Armand Leclerc has been appointed sales manager for the laboratory division.

The sales staff realignment was announced by Murray Briskin, executive assistant to the president.
CAMERA EQUIPMENT—Where the Pros go for the World's Finest TV and Motion Picture Equipment

Conversion of 100 ft.
AUROLCON CINE VOICE
to 1200 ft. capacity.

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 $305.00
With Kelvin scale $325.00

3-wheel portable
3-LAPSIBLE DOLLY
Red with BALANCED TV Head. Also professional Junior and most standard. You can't beat it for light convenience.

$300.00

750-2000-5000 Watt
CONIC LIGHTS
Most versatile shadowless floodlight you can buy. Used extensively by film studios.
750W-$75.  2000W-$110.  5000W-$175.00. Less stand.

Complete line of 16mm and 35mm Cameras

SALES - SERVICE - RENTALS

9.5mm Lenses in 16mm C mount. 18.5mm (extra 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.


Congratulations on your selection of our equipment. We hope this equipment will provide you with many hours of enjoyment and satisfaction.

FRANK C. TUCKER
CAMERA EQUIPMENT CO.

Dept. S-6-23  315 West 43rd St., New York 36, N.Y.
LED BY THE SOVIET UNION, Communist countries are mounting an all-out propaganda offensive via motion pictures. A "steep rise" in Soviet film production, emphasizing features of highest quality designed to win international acclaim for Communist cultural achievements, has been reported by Turner B. Shelton, chief of the U. S. Information Agency's Motion Picture Service.

Besides its culture kick, the Communist Bloc also is stepping up production of documentary films. Communist China has announced it will produce 220 newsreels and documentaries this year.

Showings in 59 Countries

According to Shelton, the Soviet Union has indicated it will produce 120 feature films a year by 1960, as compared with an announced quota of 75 this year. Soviet films currently are being shown in 59 countries. Soviet propagandists take advantage of every opportunity to turn out expensive documentaries that will attract foreign audiences, Shelton noted. During Prime Minister Nehru's visit to the Soviet Union, the Soviets made a $750,000, 11-reel color documentary which promptly was shipped to India for country-wide showings.

The Communist film campaign is described as "just beginning," with Red nations constructing huge film studios with Hollywood-type sets. Communist China reportedly plans to turn out 40 feature films this year, as compared with 20 in 1955. The Chinese also plan construction of a new film studio in 1957.

Cites Aid of Front Groups

"Communist countries," Shelton said, "have little difficulty peddling their films, even in free countries. Where distribution presents a problem, they subsidize box offices, lease theatres, enlist the help of front organizations, such as film societies, friendship groups, at social clubs."

Typical of the "sweetness and light" cultural films being used to the Communist offensive, Shelton lists the Soviets' Othello, Rome and Juliet, The Circus; China Loves of Ling Shan Pao, at Czechoslovakia's puppet shows as special effects films which display unusual artistry. These films are easy to export to countries that have shown for outright propagandistic exploitation. The Communists are providing plenty of obvious propaganda films for countries that will show them.

With lavish color extravaganzas selling the Soviet Union as the cultural center of the world, and lavish documentaries, the Reds appear to be waging an effective idea war with the weapon the West and particularly the United States has made famous, but this where we can? in?

Van Praag Opens Hollywood Branch; Hugh Hole in Charge

* The new Van Praag Production branch in Hollywood, recently announced, will be under the supervision of Hugh Stanley Hole, form Maxon, Inc. producer handling the Gillette account. Western office marks fourth branch of the film production firm.

Fred A. Niles Films Appoints Robert Givens Art Director

* Robert Givens has been named a director at the animation studios Fred A. Niles Films, Hollywood. Givens formerly was with U. P. and Walt Disney.

His first assignment at the Niles studios is a campaign of 10 animated commercials on adequating wiring for tv use by utilities throughout the country.
Congratulations MARTIN-SENOUR

for a prize-winning solution to a challenging problem!

PROBLEM:
How to launch a new merchandising idea...a modern, efficient color center display...and achieve immediate sales results.

SOLUTION:
A Full-Color 12 minute Sound Slide that graphically and dramatically tells the story.

RESULTS:
More than 500 new full-line dealer accounts directly attributable to the film...a film that was unanimously awarded First Prize in its category by the Fourth Annual Visual Presentation Competition.

Sarra is proud to have produced this film and is happy to have had the opportunity to work with The Martin-Senour Company in the presentation of this new merchandising idea.
IDENTIFY FILMS INSTANTLY

Unnumbered films cause confusion & loss of time.
The MOY edge numbers every foot of 16, 17½, 35mm film
and simplifies the task of checking titles and footage.

The MOY replaces the multiple, per
black, messy crayons, punchers, shorthand—does not mutilate valu
film. Work prints showing spe
tal effects, titles and dissolves require edge numbering to keep
count of frames cut or added. Mul
tiple magnetic tracks in Cinema
Scope stereophonic recordings make
edge numbering a MUST. Write for
brochure.

AMONG RECENT PURCHASERS ARE:
Eastman Kodak Co., Rochester, N.Y.
General Film Labs., Hollywood, Calif.
Consolidated Film Labs., Ft. Lee, N.J.
Acme Film Lab., Los Angeles, Calif.
American Optical Todd-AO, Buffalo

Wallace Worsley, Jr.

Present MOY owners can easily
install the new
and improved
inking system.

With NEW improved non-clog inking system. $2475

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 let
ter—fills the answer to economy and presi
cision accuracy in film titling and artwork.
Prints dry from colored foil for instant use.
Acme press assures perfect registration on
paper or acetate cells. Prints all colors.
TEL-Animaprint tools for Top Techniques
—greatest dollar for dollar value in the industry!

ONLY $395

Write for TEL-Anima literature—
covering every need for animation.

ADVANCED MODEL JUNIOR TRIPOD
for Top PROFESSIONAL Performance

Vastly Improved Over Any
Tripod in Its Class!

FITS ALL TYPES OF MEDIUM WEIGHT CAMERAS

Outside, knurled camera tightening knob with
angle gears • Telescoping, offset tripod handle with
second handle position • Positive pan and tilt
locks, with large tightening levers • Detachable,
precision machined friction plate • One-piece leg
locking knobs for quick adjustments, even tension
• Aluminum leg supports with leg rest ledge—
aluminum leg brackets • Extra smooth friction
head—guaranteed for 5 years • Seasoned, solid
hardwood legs, oil treated and polished—will not
shrink • Write for illustrated brochure.

ONLY $145
(Sturdy Fibre Carrying Case $18)

S. O. S. TIME PAYMENT PLAN — Conveni
tent payment terms arranged.
You may apply your idle or surplus equipment as a trade-in.

S. O. S. CINEMA SUPPLY CORP.
Dept. H, 602 West 52nd St., New York 19—Plaza: 70440—Cable: S0Sound
Western Branch: 6331 Hollywood Boulevard, Hollywood 28, California—Phone: HO 7902

Overseas Production Division
Is Announced by Sound Masters

SOUND MASTERS, INC. has an
ounced the formation of a new
division, the International Produc
Service. Created to fill a need
not met by any other organization
in the motion picture industry, the
IPS is designed to function as
Sound Masters' foreign production
company for American networks,
advancing agencies and industry,
with services anywhere in the world.

Heading up the new division will be
Wallace Worsley, Jr., whose ex
perience in the motion picture and
television fields are well-known
both in Hollywood and abroad. For
twenty years he was with Metro-
Goldwyn-Mayer as assistant direc
and unit production manager on
many of MGM's top features. He
also directed second units. His first
association with Sound Masters was
as an executive producer and direc
tor on a series of feature films pro
duced by Sound Masters in the Far
East.

Covers Two Types of Service

When this project was completed, Mr. Worsley re
turned to the United States via Europe. He spent six
months touring Europe to acquaint himself thorou
ly with production facilities, costs and personnel in
order to develop the background for the
International Production Ser
vice.

Among the services that IPS will
undertake for its clients are:
1. Production advisory service—
furnishing detailed production ad
vice, cost analysis and rough budget
to clients on contemplated foreign
projects.

2. Production service—preparing
final budgets, breakdowns and
shooting schedules, administering
any budget submitted, and under
writing any budget administered.

Production services will include
sponsored and documentary film
production, TV commercials and
TV series and special programs.

Some of the Advantages Noted

Advantages cited by IPS for its
unique services include:
1. The advisory service gives
clients an accurate basis for a deci
sion as to whether to proceed
with production plans on any pro
posed project.
2. Because IPS budgets are guar
anteed, the client knows his true
costs before he starts production.
3. IPS can furnish the client
with trained, efficient personnel
who will administer his production
smoothly as it would be done in the
States.
4. The client is saved the expense
of sending high priced production
talent from the United States.
5. IPS offers the client a type
of organization that he could only
form himself after a protracted and
expensive period of trial and error.
6. It offers the client a foreign
organization run by Americans. He
is saved the difficulties and expense
involved were he to work with a
foreign company that did not un
derstand his problems and needs.

Simpson to Reid Ray Sales

A. Merritt Simpson, Dayton, Ohio,
has joined Reid H. Ray Film Indus
tries, St. Paul, as sales representa
tive, with headquarters in Dayton.

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

BUSINESS SCREEN MAGAZINE
“For speed and dependability in TV work, you can’t beat Du Pont Rapid Reversal Film!”

—says Chief Cameraman, Merle Severn, KOMO-TV, Seattle, Washington

“DEADLINE”—a half-hour news show on KOMO-TV, is just what the name implies. And, to keep up with fast-breaking news events, Chief Cameraman Merle Severn has some definite convictions about the film he uses:

“Du Pont Type 931 is the only motion picture film we’ve found that gives the speed, dependability and consistency we need for newsreel work. Shooting a five-times-a-week news show demands a lot from a film... smooth gradation for good reproduction, fine grain and wide latitude to catch every detail in shadows as well as highlights... demands easily handled by Type 931!

“I used Type 930 and 931 in Alaska last year when covering the joint Army-Air Force ‘Operation Snowbird’ for KOMO-TV and the NBC Network,” continues Mr. Severn. “Shooting in temperatures from 10 below to 10 above zero. Du Pont 930 and 931 worked smoothly with no special preparation of the films.

“When TV schedules are tight—as they often are—Du Pont Rapid Reversal Films can be processed and ready for televising in just 30 minutes. Footage is frequently used directly from the processing machine with no preliminary projection... and we’re always confident of the high quality results we’ll get.

“Here at KOMO-TV,” concludes Mr. Severn, “we use Du Pont films exclusively—Type 930 for routine assignments, and Type 931 where more speed is necessary. We call them the ‘twins’... and they make a wonderful pair!”

Take advantage of the many features of these fine films in your own work. Contact The Du Pont Company, Photo Products Department, Wilmington 98, Delaware, or your nearest Du Pont Sales Office (listed below). In Canada: Du Pont Company of Canada Limited, Toronto.

SALES OFFICES

ATLANTA 5, GA. ............................................................... 805 Peachtree Building
BOSTON 10, MASS. ........................................................... 140 Federal Street
CHICAGO 30, ILL. ............................................................. 4560 Truby Ave., Lincolnwood
CLEVELAND 14, OHIO ..................................................... 1033 Union Commerce Building
DALLAS 7, TEXAS ............................................................. 1629 Oak Lawn Avenue
HOLLYWOOD 38, CALIF .................................................. 7051 Santa Monica Boulevard
NEW YORK 11, N. Y. ....................................................... 246 West 18th Street
PHILADELPHIA 2, PA. ..................................................... 225 South 15th Street

EXPORT ................................................................. Nemours Bldg., Wilmington 98, Delaware

Du Pont Representative Harry Ruble examines studio footage shot on Type 930 Rapid Reversal Motion Picture Film with Merle Severn and Assistant Cameraman Howard Ramaley.

Preparing for a sidewalk interview show are (l. to r.) Norman Armstrong, News Director Herb Robinson, Howard Ramaley and Chief Cameraman Merle Severn of KOMO-TV.
SIGHT AND SOUND

N.Y. Producers Cite Decline of Print Quality in TV Spots

* According to a recent discussion at a meeting of the Film Producers Association of New York, there is an increasing problem of poor quality prints of film commercials.

FPA members, who produce the bulk of TV commercials in the U.S., attribute the condition to a loss of control among producers of finished negatives which are being consigned to service organizations for mass production of release prints and shipping.

The practice, begat when a number of heavy spot buying agencies decided to centralize the location of agency-owned negatives heretofore spread among many producers.

The FPA claims that optimum quality images and sound track of release prints are best attained when the individual producer involved deals directly with the film processing labor. The next FPA meeting is expected to bring forth concrete proposals aimed at expediting the centralization of agency-owned negative film without sacrificing release print quality.

* * *

Roy Pinney Productions Takes Over a N.Y. Studio Building

* Roy Pinney Productions, Inc., has taken over the three-story building at 149 East 69th Street, New York, an address once well known as that of Edward Steichen, one of America's greatest photographers.

The studio is 100 feet by 25 feet, with a skylight covering half the area.

Mr. Pinney, engaged in producing a film series for television starring Ivan T. Sanderson, will accompany the scientist-author-explorer on an archaeological expedition to Mexico next month.

* * *

46,989 16mm Sound Projectors Made by U.S. Firms in '54

* According to the recently-released 1954 Census of Manufacturers of the U.S. Department of Commerce, there were 46,989 16mm sound projectors (both optical and magnetic) manufactured in that year. Total value was $19,473,000 (at factory). There were 37,367 optical projectors made and 9,125 optical-magnetic projectors. 1953 screen volume totaled $9,561,000, up from $5,399,000 of the previous year.

* * *

Netl Projection Rental Service Now Has Facilities in 44 Cities

* In its first 11 months of operation, the National Projection Rental Service, voluntary cooperative organization of audio-visual firms who provide meeting and convention projection services of all kinds, has extended its membership to key firms in 44 U.S. cities.

Organized by Ray Swank of Swank Films, St. Louis, and Tom Roberts, Chicago, head of Midwest Visual Equipment Co., these firms rent projection and recording equipment of all types, provide operators, screens, etc., for business meetings, coast-to-coast trips, when clients single, responsible source to handle showings for large or small groups anywhere in the U.S.

Carey-Swain, Florida Producer, Announces Five 16mm Films

* Five films on various Florida subjects are now being distributed by Carey-Swain, Inc., film producers and distributors located in Sarasota, Fla.

The film for which the distributors claim the largest audience is Florida Glads, produced for the Florida Gladiolus Growers Association. Other subjects include Industrial Florida, produced for the State Development; Tallahassee, produced for that city's Chamber of Commerce; and Have Fun in Sarasota, made for the Sarasota County Chamber of Commerce.

Carey-Swain has just released a new film, Enchanted Waters, made for Warm Mineral Springs, Inc. Many familiar West Coast scenes and historic landmarks are featured in the film which traces the area's appeal to visitors from the early Spanish voyagers to 20th Century vacationers, Gasparilla Pirates, Bradford Conquistadores, the magnificence of the Myakka River Country and the Indian legend of the "lake of everlasting water." Warm Mineral Springs, highlight the colorful story.
"For the heart of the meeting...

Our Presentation Goes Professional
with Film and the RCA Projector"

An RCA Projector belongs in every meeting, in every plan when the purpose is effective explanation. It shows your product...and shows it off. Crystal-clear, steady pictures reach out and capture attention. Natural sound reproduction brings sound tracks to life. And a complete amateur gets just such professional results with the RCA Projector that's engineered for operation after minutes of instruction. Fast set-up and RCA's exclusive Quick-Easy threading help any operator roll a show within five minutes.

Your RCA Audio-Visual Dealer has the special knowledge to help you make your wisest choice among these long-performing Projectors of dependable RCA quality. There's the single-case Junior, the dual-case Senior, the Magnetic Recorder-Projector, all lightweight portables. Back of the model you choose stands nation-wide authorized service facilities. You can locate your dealer quickly by looking in your classified directory under "Motion Picture Projectors," or if you prefer, send the coupon below for some helpful RCA Projector brochures and your dealer's name. Get in touch...right away!

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CITY____________ State______________
"Self Improvement Means Greater Success" Film
Stars Dr. Norman Vincent Peale and Millard Bennett

Dr. Norman Vincent Peale and Millard Bennett, two outstanding inspirational speakers who have regularly attracted thousands of people to their live forums on self-improvement and salesmanship, have turned their talents to a new 90-minute film version of their talk, tentatively titled Self Improvement Means Greater Success. and produced by N. F. Sutton. Dr. Peale is the noted clergyman and author of the best-selling book, The Power of Positive Thinking. Mr. Bennett has been on the lecture circuit for years, billed as The Voice of Selling.

Back of this new venture is Vision, Inc., publishers of Vision and Visio, Latin American news magazines. Branching out into other fields recently, Vision, Inc., has also acquired the National Foremen's Institute, Bureau of Business Practice, Arthur C. Croft Publications and, soon to be announced, Science Pictures, Inc., one of New York's leading film production firms.

Vision, Inc., will present the film in worldwide distribution "believing that it will provide a contribution in improving human relations and prove as inspirational and valuable to the business executive as to the youth just starting out in the world."

As previewed recently, there can be no doubt that Dr. Peale and Mr. Bennett are immensely winning speakers with plenty to say. But 90 minutes of straight-from-the-shoulder uplift does seem to be an awfully big dose at one time.

It has not been finally decided how to break the package up, but it is hoped that four or five shorter films may be fashioned from the excellent material. In this form, the two men should prove to be more attractive to the average audience and decidedly effective in putting across their message. They have a superb speaking presence, humor and good sense.

Co-distributors of the film, or films, will be Arthur C. Croft Publications, 100 Garfield Avenue, New London, Conn., and United World Films, Inc., 1445 Park Avenue, New York.

First Russian Medical Films Shown at A.M.A. Convention

Three of a group of 10 Soviet medical motion pictures, the first to be shown in the U.S. in many years, were a feature of the recently-concluded annual convention of the American Medical Association in Chicago.

The three films, produced by the Academy of Medical Science of the USSR, covered surgical techniques. They were selected from the 10 subjects exchanged with Russia as a result of a 1954 request made by Prof. B. V. Petrovsky of the Academy during a visit to Walter Reed Hospital. At the request of the State Department, Ralph Cree, Director of Motion Pictures and Medical Television of the AMA, cooperated in the official exchange.

The films were produced in 35mm Agfa color of good quality.
Plays All Records — 3 Speeds — 33⅓ — 45 — 78 rpm
For Use With All Viewlex Projectors 150 to 500 Watts.
Sound System Or Projector May Be Used Independently.

Brilliant pictures and clear “bell-tone” sound in one compact economical unit that has delighted every educator and sales-manager who has ever heard it.
Two permanent needles • Separate tone and volume controls • Uses filmstrip, slide, or combination slide and filmstrip Viewlex projectors • “Light Multiplier” optical system — 2", 3", 5", 7", 9", 11" lenses available without change of condenser system. Priced from $124.25 up.
Write Dept. 234 for literature.

All VIEWLEX projectors are guaranteed for a lifetime!

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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.

For Quality Control Film, Mitchell camera moves in for close shots of Scorpion F-89D.

104 Rocket Salvo of twin-jet F-89D is captured on 16mm Engineering Test film.

Alaska Bound test pilot Bob Love and Columnist Marvin Miles being filmed by Mitchell camera for Northrop Public Relations Department.

For Quality Control Film, Mitchell camera moves in for close shots of Scorpion F-89D.

104 Rocket Salvo of twin-jet F-89D is captured on 16mm Engineering Test film.

*85% of professional motion pictures shown in theatres throughout the world are filmed with a Mitchell
Ninth Annual Cleveland Festival

Eighteen Outstanding Films Selected for “Oscar” Awards as Cleveland Film Council Holds Ninth Annual Screening

Pioneer Among the sponsors of film festivals is Cleveland's Film Council. This year, on June 8 and 9, the Cleveland group held its 9th Annual Film Festival, selecting a broad selection of outstanding film, and educational motion pictures. The traditional Cleveland "Oscar" award was presented to 14 sponsored films; four independent productions also won the coveted statuettes.

With David Adam, Council president, on the rostrum, the featured address at the annual Awards Banquet was made by Floyd E. Brooker, executive secretary of the Department of Audio-Visual Instruction, National Education Association. Mr. Brooker spoke on "The Crisis in Communications."

Festival screenings of 290 titles admitted for honors were attended by nearly 300 local leaders in all fields, heads of community and civic organizations, educators and business spokesmen. Kenneth Nash, director of the Education Department, Cleveland Chamber of Commerce, made the awards presentations.

Cleveland "Oscar" winners were:

- Agriculture and Conservation: Arizona and Its Natural Resources, a 28-minute color film sponsored by the United States Bureau of Mines in cooperation with Phelps Dodge Corp., and produced by Frederick L. Rocke Company. This picture shows how the industry is a major contributor to the state economy.


- Industrial Processes and Research: Bright Steel, sponsored by Bethlehem Steel Company and produced by Mode-Art Pictures, Inc. This film shows how Bethlehem Steel maintains the quality of its iron products by employing the latest in steel production techniques.

- Public Relations: The Ford People, produced for Ford Motor Company by Raphael G. Wolff Studios, Inc. In 22 minutes of color, this picture tells of the important role played by employees in Ford's mass-production.

Safety, Industrial and General: The Case of Officer Hallbrand, a 27-minute black and white film sponsored by Ohio Oil Company and produced by Wilding Picture Productions, Inc., which points out dangers involved in careless acts of drivers.

Travel: South of Aorangi, sponsored by New Zealand Embassy, produced by New Zealand National Film Unit. The South Islands' alpine ranges, glaciers, lakes, the snowfields of the North Island, volcanoes, mountains and ski adventure are depicted in this 20-minute color travel film.

Family and Community Relationships: The Boy With a Knife, sponsored by the Welfare Federation of Los Angeles, produced by Dudley Pictures Corporation. 20 minutes. Black and white, which tells how a group of delinquency-bound boys are brought to good account by the formation of a club.

Health: They Learn to Live, sponsored by United Cerebral Palsy Association, Inc., of Cuyahoga County, Cleveland, and produced by Edward Fell Productions. Inc. This 12-minute color film documents the Association's development of a program of research, treatment, and education.

Medical and Nursing: Dynamics of Tuberculosis: In vivo Observations of Pathogenesis and Effects of Chemotherapy in the Clark Rabbit Ear Chamber, sponsored by Pfizer Laboratories, produced by Churchill-Wexler Film Productions - a 30-minute color film explaining the formation of connective tissue in the Clark rabbit ear chamber.

International: Turkey: This World (Continued on the Next Page)

R. J. Haynes, Film Department, Ford Motor Company (left) received "Oscar" for "The Ford People" produced for his company by Raphael G. Wolff Studios, Inc.

Donald Elliott (left) accepted "Oscar" award for "Production 5118" on behalf of Champion Paper & Fibre Co. and the producer, Wilding Picture Productions, Inc.

Mr. Nash presented the "Oscar" for Bethlehem Steel Company's film "Bright Steel" to Donald Jones (left) representing the producer, Mode Art Pictures, Inc.
A NEW WAY
TO HOLD THINGS UP...ANYWHERE...
LIGHTS • PROPS • BACKGROUNDS • MIKES
WITHOUT NAILS OR SCREWS — WITH

POLECAT is a featherweight, telescoping column of 1/2 inch anodized aluminum with an expansion spring in the top. Adjust it once to your ceiling height with locking collar. Then just spring it in and out of place as you please. Rubber pads top and bottom protect ceilings and floors. POLECAT can’t be knocked over...and takes less floor space than a silver dollar.

HOLD 400 POUNDS Makes a perfect mobile, lightweight for lights. Two POLECATS with cross piece and fitting can be used to hold a roll of background paper, props, flats, etc. Perfect for location filming.

BROCHURE ON REQUEST

SPLICE-O-FILM

AUTOMATIC SPLICER
for 8mm-16mm combination & 35mm with the Exclusive PRESET SCRAPER!

A PERFECT SPLICE EVERY TIME AUTOMATICALLY

The major cause of film failures is poor splicing...and the major cause of poor splicing is improper scraping (either too much or too little). SPLICE-O-FILM solves both of these problems with its automatic scraper that takes off exactly the right depth of emulsion every time...regardless of applied pressure.

SPLICE-O-FILM is a precision tool...imported from England. It has a precision-ground tungsten steel scraper that is preset and ready for making thousands of splices.

BROCHURE ON REQUEST

Cleveland’s Festival:

(continued from preceding page)

One of 18 Cleveland Juries

Swoon’s, St. Louis Audio-Visual Firm, to Occupy New Building

Plans to occupy a building providing 10,000 square feet of space area have been announced by Swoon’s, St. Louis audio-visual equipment center and film library.

The firm intends to substantially increase its clientele in the metropolitan area and elsewhere.

The new building will be better designed to accommodate the large array of audio-visual equipment with Swoon’s supplies to industrial, churches and schools. Swoon’s will occupy two levels in the new quarters.

The entire floor will be utilized for sales and service, the lower floor for storing new and rental equipment. Films in Swoon’s new library will be maintained to the level of “random type” for rapidity.

An innovation will be an arrangement for returning rental films. Customers will be able to return films any hour of the day or night without leaving the company by using a built-in weather-protected receptacle and a gravel chute. Swoon’s customers may use “shopping carts”—supermarket style—assembling their needs from various departments. A number of sound-proof screening rooms will be provided.

Through a national organization, Swoon’s has service facilities at offers on-the-spot service personnel and projection and sound operators in every part of the country.

ARTS AND CRAFTS: The Haitian Primitive, produced by Carlin Films, a 13-minute color survey of work being done by artists in Haiti.

Experimental: O Dreamland, produced by Kinesis.

Artist’s sketch of new modern building for Swoon’s, St. Louis audio-visual f.
You are invited...

to the National Convention for everyone interested in AUDIO-VISUAL MATERIALS AND EQUIPMENT

1956 NATIONAL AUDIO-VISUAL CONVENTION AND TRADE SHOW

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Including Separate Meetings of:
- National Audio-Visual Association
- Educational Film Library Association
- A-V Workshop for Industrial Training Directors
- Chief State School A-V Officers
- Industrial Audio-Visual Association (Regional meeting only)
- Agricultural Audio-Visual Workshop
- A-V Conference of Medical & Allied Sciences
- Religious Audio-Visual Conference

Featuring... THE NATIONAL AUDIO-VISUAL TRADE SHOW...
Largest exhibit of Audio-Visual Equipment and Materials in history... Projectors, Recorders, Films, Filmstrips, Accessories. 170 Exhibit Booths, 130 Exhibitors.

For Further Information, Write to... National Audio-Visual Association
2540 Eastwood Avenue, Evanston, Illinois

Admission Policies: Audio-visual users and buyers are admitted to the Convention upon registration with any of the constituent groups. Audio-visual dealers, manufacturers and others eligible for membership in the National Audio-Visual Association must apply for such membership before being admitted. For details contact NAVA.
Your public relations story on FILM

penetrates the mind

Modern gets it there!

For your film, use the specialized services of the only national network exclusively devoted to distribution of sponsored films

Motion pictures have the power to deliver a public relations story in a way insuring that your message is fully understood and retained. The attainable impact of the movie coupled with the fact that you get an actual count of the number of people seeing it means that you are using a medium which enables you to report specific results to your board of directors.

Distribution of sponsored public relations films via television, theatres, and 16mm audiences is the job that is being done by Modern for hundreds of leading business concerns and trade associations. Just as you call on the services of a qualified producer for the production of your film, you should also call on the services of a qualified distributor to make certain that your motion picture reaches the screen in front of the people who are important to you.

If you have a film program or are planning one, you owe it to yourself to find out what Modern can do to help you. Call us or write any of the offices listed below.

NEW YORK
45 Rockefeller Plaza, New York 20, N. Y.
Judson 6-3830

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

Nationwide service from Modern film libraries in 28 important cities -

Atlanta Boston Buffalo Cedar Rapids
Charlotte Chicago Cincinnati Cleveland
Dallas Denver Detroit Harrisburg
Houston Indianapolis Kansas City Los Angeles
Memphis Milwaukee New Orleans
New York Omaha Philadelphia Pittsburgh
St. Louis San Francisco Seattle Washington, D. C.
The Woman's Angle and the Screen

"A Powerful, Neglected Influence" Women's Interests Have Broadened Immensely
Today's Feminine Audiences Are Alert to Useful, Informative Sponsored Films

In these days of easier homemaking and speedy communication, women are becoming the number one target for any kind of film message that might be in the family interest.

The greatest influence in the world is helping to form public opinion or create a desire for a new product, all of which is just a lot of talk that got nowhere. Women can get it there faster and better than anyone.

A three-year survey on habits and motivations of women was made by Kay Metz, director of women's programs for Quaker Oats Company, by questionnaire plus a lot of old-fashioned talk over coffee cups. It shows what has long been suspected — a woman's influence is not limited to the economic front where she is the country's biggest purchasing agent and comptroller of the budget. She is also a potent factor in shaping her husband's opinions, attitudes and activities.

A Great Awakening Is Taking Place

Mrs. Metz, one of our nation's most prolific writers on women, in 1953 spoke before more than 50,000 members of her sex in every part of the U.S. She is currently using a new film, Waste Not, Want Not, to clinch her verbal messages in a grass roots campaign in behalf of the Citizens Committee for the Hoover Report, with which her company is cooperating.

In polling some 7,600 women, she found a great awakening taking place. They have one thing in common, whether in business, on a farm, in a factory or home. They worry about the same national problems and in this order — 68 per cent. unnecessary government spending; 51 per cent. high taxes; and 43 per cent. the threat of communism.

The result that really presents a challenge to the film industry is closer to home. Eighty-six per cent said they are planning a definite self-improvement program including interests in every area, more participation in community affairs, planned study courses and greater care in selecting material to use. Previous studies indicated they were reading more for excitement, entertainment, fulfillment than for information or knowledge.

There are more women in America than men, a plurality of 25 million. They are not only numerically stronger, but control the private wealth. Women own 55 per cent of all savings accounts, hold title to 40 per cent of real estate, own 50 per cent of industrial stocks, inherit 68 per cent of all estates and are beneficiaries of more than 30 per cent of insurance policies. They also make up the largest influence group of all time.

Woman's Influence as Buyer and Citizen

Of keen interest is the degree of woman's influence in this expanding field and the direction it takes. Hers is a small world, not because she wishes it so, or because it must always be so. She has a buying power that reaches right into the market places of New York, Chicago and San Francisco; moral values and a tenacity that can unseat unruly politicians, and an intense desire to explore with her family the new wonder-world of invention and product development that makes her living standard the highest in the world.

The manufacturer has only begun to realize the possibilities of mass merchandising that came when television brought its instantaneous message into the living rooms of millions. The sales message is being considerably refined by judicious film production that has put such communication on an entertainment level. There is a story to be told, and told well.

Public Service Films for Television

Television stations preview films for possible public interest value on a sustaining basis, generally choosing those with 13 and one-half to 27 minutes running time. They look for high professional quality with the least amount of (continued on the following pages)

Theatre audiences contain a large proportion of feminine viewers; good short subjects in the public interest get widespread acceptance.
Meet "Mrs. Middle Majority Housewife"

A composite emerging from Mrs. Metz's survey might be called Mrs. Middle Majority Housewife, who, released from a dreary pattern of daily activity, has imagination and interest that knows no bounds. Her "want-to-know" extends into every field of endeavor with a desire to participate with her family, members of her club and others in the community to explore these new vistas. Discussions at meetings will depend on the wealth of information that can be offered best through the film medium.

She is close to her family but not as home-bound as traditional concepts would have it. She is a citizen, a stockholder, a club member, a community worker, an educator, a church goer with the power of influencing someone in each group. She is concerned with the welfare of her family, the community and the nation. She is a conservative in her economic thinking and influences her husband in that direction. The degree of that influence is in direct proportion to efforts directed at her by her husband's company, outside interests, or both.

A club meeting is a special event devoted to matters important to health and happiness of a woman. She wants her role in government, finance and education sharply defined by a film, speaker or club officer. She has a social idealism that sharpens interest. Fifty two per cent of the women polled by Mrs. Metz said they intend to become more active politically, to do more than just cast a vote in general elections. Thanks to such items as frozen foods, ready mixes and diaper service, women have time for such efforts. Only a few years ago it took 5.5 hours to prepare three meals a day for a family of four. Today she can do it in an hour and 35 minutes, a gain of nearly four hours a day for shopping or group activities.

Experts in Selling Products, Not Ideas

No expense has been spared in developing experts in merchandising and selling products to women. Psychological researchers have analyzed her wants, probed her suppressed desires, studied her weaknesses and moods. As result there are many experts in selling to women, but few adept at selling ideas.

The influence of a wife has long been recognized among the professions as any woman married to a doctor, clergyman, teacher or any executive very well knows. Because of their numerical strength, what American women think can be as important as what they buy.

Manifold interests of the highly organized women's clubs offer a potential audience that is astronomical. National Congress of Parents and Teachers alone has 23,322,994 members in 39,800 associations with General Federation of Women's Clubs a lesser but equally potent 315,000. Three million women of all ages participated in Young Women's Christian Association activities in 1944.

and the Girl Scouts in the same year accounted for 2,250,972. Others in top brackets are the American Association of University Women with 131,000; Camp Fire Girls 392,000; Woman's Christian Temperance Union 401,000; Daughters of the American Revolution 176,343; and Altrusa 12,000.

Films Can Help Her Reach Good Decisions

Mrs. Middle Majority Housewife often is bored and feels isolated from the world, even from the closest of her family. She struggles constantly against feeling that the work a homemaker does is not terribly important. Anything a good film program can bring her is apt to be deeply appreciated.

She is unable to reason clearly on new and strange questions, and accepts the decisions of others in proportion to her confidence in the speaker, the writer, the boss, the union steward, political candidate or community worker. In planning films for this audience, always discuss situations, projects and ideas that she can interpret out of personal experience. If you want her to have a good opinion of your product or company, give her information and more information.

No one can do that but your company or association, and through a special program designed for just that. This is essential, but the best possible presentation is a failure if heard and seen by only a few. Films, either through community programs or television, will get a message across faster and better than any other medium. They offer opportunity for group discussion and if conducted by able leaders will motivate the people in the audience much faster.

Roger W. Gerding, secretary of the customer relations council, American Trucking Association, calls wives a "powerful, neglected influence."

Study clubs gain in popularity as more women seek in their own lives the key to world peace, relating their own activities (or lack of them) to the building of an orderly world.

Economic Facts Are a Key Subject Area

Credit is a subject that can be communicated to women without using a measuring cup and teaspoon, as money is listed as the most frequent cause of discord in the home. Since women spend 30 cents of every dollar, they should have information on the subject without turning to the financial page. "Before you sign on the dotted line" would be a film subject.

Household Finance Corporation takes a well-considered recognition of the women public via a film library with information on money managing such as Make Sense With Your Clothing Dollars to help the family solve budget problems. The film is loaned free and is accompanied by booklets of the same title.

The banking industry has discovered that in selection of the family bank, the wife picks the institution on her own about 20 per cent of the time, helps the husband make the selection 23 per cent of the time, and influences the remaining 51 per cent of the decisions.

Behind Your Telephone Bill takes the AT&T customer behind scenes of servicing the millions of daily telephone calls and the complex machinery that reduces bookkeeping cost.

Mental health is of great interest. Mothers
How to Reach Feminine Audiences With Your Films
AN ANALYSIS OF MOST EFFECTIVE CHANNELS OF DISTRIBUTION

THE EDITORS of Business Screen have surveyed the broad patterns of 16mm. Television and Theatrical Distribution affecting the great feminine audience for sponsored motion pictures and slideslides. Our conclusions will be helpful in determining the potential success of any campaign directed at this important segment of the total U.S. population:

1. A word of caution is important in the area of 16mm direct distribution to adult women's clubs and organizations. While this audience can be reached by direct shipment of prints, adult women's groups usually have to make arrangements to borrow sound equipment. To be sure of equipment availability, a prerelease survey is indicated to program chairmen and, if the groups are large enough (as in major metropolitan centers), the sponsor may well arrange for projection service through such organizations as the National Projection Rental Service. Cost of this averages about $20-25 per group, including operator, projector and screen.

2. Teen-age girls can best be reached through junior and senior high school bookings for which commercial distributors are well-equipped. Most (95%) of all U.S. high schools have 16mm sound equipment. Cost of bookings and shipments only is entailed. A promotional mailing through the services of a commercial distributor will get an excellent response on consumer education, home economics, grooming and similar subjects for interested sponsors.

3. Adult women's audiences are most easily reached through 35mm theatrical channels, including drive-ins, where interesting, general interest short subjects of 10-minute length in color or black and white are welcomed by theatre managers and bookers. Again, it is important to consider the services of professional distributors who know this field. Booking arrangements are based on cost of service only since no payment is made to the theatre for screen time. Consult these distribution specialists during the creative phase of your contemplated film. They know what the theatres will accept.

4. Adult and teen-age women's audiences are also reached via sustaining or public service 16mm film releases to television stations. Subject matter of primary importance, with a minimum of commercialism permissible. Our television contacts indicate that stations will welcome newsworthy or highly interesting short subjects of five, seven, ten and thirteen-minute lengths for their wide-spread afternoon and morning programs directed at women's audiences. About 70 of more than 100 tv stations are already equipped for color film transmission. Specializing distributors will handle shipments to tv stations.

5. The general 16mm audiences of adult groups and teen-agers will include a large percentage of feminine viewers. Lower cost of booking and a higher percentage of booking returns can be achieved through general distribution, specifying only "adult" or "teen-age" categories. This broad audience is very satisfactory for such subjects as economic education, traffic and home safety, gardening, travel, home care and decoration (remodeling, etc.) and health education, as a few examples.

6. Special women's audiences can be reached through direct projection utilizing continuos or semi-automatic 16mm sound or slide projectors at women's conventions, county fairs, open-air showings through merchant-sponsored arrangements and in the important area of retail department store showings in specialty departments such as maternity wear, rugs and draperies, home furnishings, wedding apparel, etc. Most large retail stores welcome sponsor material which can be promoted for point-of-sale showing.

7. Finally, it is important to use sight sound media to train and inform retail store personnel handling sponsor lines of merchandise, apparel, textiles, etc. Sound slides are an effective medium for retail store education. Such groups as the National Retail Furniture Association, etc., have made excellent use of this medium. Clerk showings of consumer films are also good training procedure for the manufacturer.

*N U M B E R 4  •  V O L U M E 1 7  •  1 9 5 6*
Showtime for Savings Bonds

Motion Pictures for 16mm, Television and Theatrical
Audiences Help Stimulate U.S. Savings Bonds Program

Through the War and Victory Loan campaigns of the 40's, nearly every facet of the film industry participated in the distribution and showing of hard-hitting films which brought the impact of battlefronts to communities, factories, union halls and crossroads where Bond Drives were being conducted. Today, in this 15th Anniversary Year of the Series E Savings Bonds and of the Payroll Savings Plan, some 40 million Americans have a cash stake of more than $40 billion in both Series E and the later Series H (introduced in 1952) Savings Bonds.

This huge reservoir of future purchasing power is supported within 40,000 companies who have the Payroll Savings Plan, with 3 million employed men and women investing $160 million per month in Series E Bonds purchased under the Plan. Clearly the U.S. Savings Bond program is of vital concern to all Americans, as is its continued growth to the United States Treasury.

14 Films Available Now

Motion pictures have continued their important informational and inspirational roles in the U.S. Savings Bond program throughout these 15 years. Today, 14 motion pictures and a total print inventory of nearly 4,000 films are being distributed through the local facilities of state sales directors of the Savings Bonds Division. In this peace-time era, entirely different themes motivate purchasers of bonds. America the Beautiful a 20-minute Technicolor subject which portrays the beauty and strength of America and its people, is the most popular film currently in use. Another Warner Brothers' short, Power Behind the Nation, also has more than 500 prints in circulation. Its stirring narration and moving music tell the story of the building of the nation down to the abundant present.

 Armed Forces Contribute Titles

U.S. Marine Corps and Army Signal Corps films like Uncommon Valor and A Free People are doing a job in the Savings Bond program aided by the specific missions accomplished by children's films like Stamp Day for Superman and Stamp Day for Lassie, which help stimulate thrift habits in the nation's classrooms.

The 16mm Savings Bond film program is only one aspect of a broad visual approach made by its able promotional staff in Washington, Television, for example, may use some of the numerous one minute newsreel-type trailers furnished by the Division but also is fortified by a monthly kit of U.S. Savings Bond television advertising material which is sent to all television stations.

This kit includes 2 x 2 color slides, 4 x 5 teplos, live announcement copy in lengths of 3-seconds and 20 seconds and 16mm film announce-
mements produced by McCann-Erickson, Inc., volunteer task force agency. These film announcements are in black and white and in one minute and 20-second lengths.

In addition to the kits sent to these individual stations, the four major networks are supplied with 35mm sound film announcements for use on network programs on public service time. Top motion picture stars frequently appear in these announcement spots, both for individual and network programs.

Theatrical showings also give millions of moviegoers a direct Savings Bond sales pitch through one minute films of the newscast type.

Plant Showings Are Important

Mindful of the tens of thousands of 16mm film showings in plants, schools and to group audiences of every type, the Savings Bonds people see a direct relationship between the Payroll Savings Plan, for example, and the increased use of Savings Bonds Films in the numerous plant noon-hour film programs.

Industrial relations and training personnel directing such programs can be especially helpful in booking such pictures for their noon-hour programs. Sales directors in every state and in most large cities throughout the U.S. will cooperate in making 16mm prints available. An ideal film for this use is Fly.

June Allyson helps promote Payroll Savings Plan participation in 'The Bond Between Us' a 17-minute film.

Fisherman, Fly, a 30-minute 16mm color film donated to the Division by the United Aircraft Corporation. While print supply is somewhat limited, each State office has one available for free loan.

School Subjects Encourage Thrift

School audio-visual directors have also been encouraged to take advantage of the Savings Bond films which encourage youngsters to thrift habits. In addition to the two Stamp Day films of 20 and 15-minutes each, there is a 5-minute film starring Robin Morgan in an inspirational, patriotic appeal to children and parents for participation in School Savings.

A 30-frame silent filmstrip called Billy Dollar brings the School Savings theme down to elementary grade level understanding. Accompanied by a reading manual, Billy shows how he doesn't want to be left in a piggy bank where he's doing no good. He gets out into the world, calling on his fellow dollars to help make the country stronger. Among the latest of the Treasury films is a 17-minute color and sound subject titled The Egg and Us. prepared in the public interest by LIFE Magazine. Animated by Pelican Films and produced by Brandt Eino Associates, The Egg delivers the economic story behind Savings Bonds, shows the importance of a sound dollar and how the widespread sale of Savings Bonds are important to the growth of America.

This latest film is a "management" subject and especially suitable for meetings of business groups, bank organizations, groups of Bond volunteers and women's organizations. It is especially intended for organization or campaign meetings on company Payroll Savings drives.

Films can and are playing a key role in the nation's economy as vested in the U.S. Savings Bond program. Through the cooperation of film distributors and users, it's a mighty important contribution.
Star-Maker in Retail Selling

Allied Stores' Nationwide Retail Organization Helps
Sales People Raise Sights With a Basic Training Film

Located One Upon Another in the cities and towns across the country are a million of retail stores selling just about everything we buy. This industry—the biggest business in the world—employs several millions of salespeople, and the difference in how well they sell, in store and store after store, is one of the most important factors in each store's success or failure.

One of the most successful retail operations is Allied Stores Corporation, the nation's largest department store organization with more than 30 stores and over 30,000 employees. Each Allied store operates under its own name and has wide promotional latitude in keeping with its local flavor of its community. However, general merchandising methods, including training systems, are coordinated by central management in New York.

Complements Member Training

Last fall, seeking a useful tool to complement the member stores' sustained training programs, Allied engaged Caravel Films, Inc., to produce a film which would emphasize sound merchandising methods applicable to almost all retail sales situations. The result, completed several months ago, is a 23-minute sound motion picture titled You Are the Star.

Going into immediate action throughout the Allied chain, the film has now been seen by 75% of all employees and received with marked enthusiasm, not only by executives in charge of training, but employees, as well. The film will be used for years to come as part of the stores' indoctrination and training program for all new employees and seasonal extras.

Based on Extensive Research

You Are the Star, which is now available to stores outside the Allied organization, is based upon research by Allied in its own stores. Also on extensive interviews in the consumer field by Caravel Films and by merchandising consultant Maxwell I. Schultz. Its main conclusions in the path to better sales techniques may be condensed into five points:

Be Friendly . . . Sincere . . . And Prompt in Your Greeting.

Find Out the Customer's Needs.

Slow and Explain the Right Merchandise . . . with Enthusiasm.


Help the Customer Decide— and Follow Through Efficiently.

Filmed in Modern Store Locale

To dramatize these points a large cast of 24 is used, and the setting is an actual, well-run, modern department store. The drama begins as a Miss Fenwick walks in the store and Dorothy Kober, a star saleswoman, shows the right way to put into practice all five points of the film resulting in a sale that changes a "just looking" shopper into a satisfied customer who found that she really needed a new purse and a belt.

Also introduced are the trials of Sue Roberts making her first sale and the smooth ingratiating techniques of Sam McGold—in Carpets, and Betty Newcomb—in Curtains. The "wrong-way" relief is provided by too eager-beaverish Helen Moran—in Housewares, and bored George Forgan—in Men's Furnishings. May Simons demonstrates how to master one of the most difficult of all retail selling jobs—handling several customers at once.

After showing You Are the Star in all of its stores to most of its salespeople, Allied has found the film not only applicable for sound sales training but most useful in training sales-supporting people, such as stock clerks, etc., in the fundamentals of good merchandising. This has been found to be true because the film not only ticks off a set pattern of sales techniques but presents them in such a form that the whole process of retail selling is dramatized and shown as the exciting business it is.

Prints Available for Purchase

By arrangement with Allied Stores Corporation, the distribution of You Are the Star is being handled by Caravel Films, Inc., 350 Fifth Avenue, New York City 19. Prints are now available for immediate purchase by retail stores and specialty shops. It will not be available to lending or rental libraries and cannot be obtained on loan except for preview purposes. Prices are as follows: 1st to 5th print: $250 each; 6th to 10th print: $225 each.
A Spokesman for Advertising

This Significant Color Film Merits Wider Educational Use

Having Done a Mighty Big job in moving the goods and services of the world's most productive nation, advertising has overlooked an important bet in selling itself, particularly to the younger generation.

An editorial a few months back in Printer's Ink pointed out some facets of advertising's need for better understanding of its economic functions and for the recruitment of graduates to its ranks. PI also noted the absence of a good motion picture about advertising and in this overlooked a bet. For that film already exists, has proven its value in innumerable showings over the past five years and has just now been up-dated for considerable more mileage. The 16mm color motion picture we refer to is The Magic Key, produced by Raphael G. Wolff Studios, Inc.

The Magic Key shows the development of advertising from ancient to modern times: shows the relationship of advertising to the growth of American industry and delves deeply into specifics of media — those lenses which focus, through the distributor and salesman, the wares and ideas of the manufacturer into the consciousness of the consumer.

More than 220 industrial firms, ad clubs and associations have purchased one or more prints of the film. The cost of production was entirely met by the Wolff Studios and The Magic Key was (and still is) available at print cost of only $200, which includes a special presentation title using the name of the sponsor.

Among the present users of The Magic Key is the U.S. Chamber of Commerce, which purchased a hundred prints for general distribution to its membership. But its real importance can be derived from school and factory showings in which preview cards were provided to members of the audience, Glendale, California. high school students furnished some revealing comments, such as "I always thought advertising was a waste of money until I saw this film."

Workers in the huge Electro-Motive plant of General Motors in LaGrange, Illinois, showed their enthusiasm with such comments as "This is the picture we ought to show to everybody in Russia," and "makes you think about the way this country got this way.

Preview prints will be made available through Wolff sales offices in New York, Chicago, Detroit and Cincinnati or inquiries can be sent direct to studio headquarters at 5631 Hollywood Blvd., Hollywood 38, California.

Motorama: Vision of the Future

MPO Creates a Delightful Fantasy for Theatrical Showing

Sponsor: General Motors Corp.
Title: Design for Dreaming, 10 min. color, produced by MPO Productions, Inc, for theatre use via The Jan Handy Organization.
★ General Motors' exciting Motorama, an annual event for automobile enthusiasts all over the country, has one great drawback — only a fraction of the people who would like to see it are able to.

Although the "live" Motorama plays in five cities (New York, Miami, Boston, Los Angeles and San Francisco) to an attendance of over 21 million people, it is impossible because of physical limitations to reach the nationwide potential audience of many millions.

Because of the wide-spread interest in Motorama, General Motors makes an annual film which, although not an exact factual record of the show, does capture its flair and theme. Designed for theatrical distribution via The Jan Handy Organization, the film always produced with lavish cost to be of equal or better quality than the Hollywood product with which it appears on the same bill.

Design for Dreaming, this year's Motorama film is a dancing and singing fantasy that introduces beautiful cars through the eyes of Thelma Todd(see, a ballerina who's twirling toes carry the audience from Chevrolet to Cadillac, and to the far out reaches the highways of tomorrow.

In 1954, the Motorama had reached an audience of 7 million theatres, and in 1955, 8 million. From all indications, Design for Dreaming promises to be the most popular thus far.

Below: highways and "dream cars" of the future (created in miniature by MPO technicians) are imaginative highlights in "Design for Dreaming."

Visual Story of "Operation Home Improvement"

Sponsor: Ohi, Operation Home Improvement.
Title: 56 Is The Year To Fix, 18 min. sound slidefilm, color, produced by Color Illustrations, Inc.
★ Operation Home Improvement is a national, industry-wide campaign to improve America's homes. The program is sponsored by the U.S. Chamber of Commerce and some 50 leading companies in the building, home equipment and finance fields.

According to surveys made in recent years, there are 20 million non-shing American homes which have fallen into disrepair due to extensive changes of the past decade in home building and equipment. U.S. Government, aware of this existing housing deterioration and in pressing for a united effort government agencies, industry, and private citizens to relieve this epidemic problem. The Ohi campaign is designed to effect this unification.

The slidefilm describes the need for Ohi and advises ways of setting up the home improvement program on a local level.
The National Audio-Visual Convention

HOTEL SHERMAN, CHICAGO, ILLINOIS, FROM JULY 19TH TO JULY 25TH

EDUCATIONAL FILM LIBRARY ASSOCIATION

CONVISING JULY 22, 1956

"Working Together to Achieve Common Goals"

Of interest to: educational audiovisual workers; special group appeals for audiovisual people in health education and in field of religious education.

Special programs: Friday, July 20—sectional meetings on problems of significance including AV programs in schools and colleges; film booking systems, evaluation, etc., etc. Saturday afternoon, July 21: series of demonstrations on teacher preparation of AV materials; film damage problems; closed-circuit television.

** Assn. of Chief State School A-V Officers

CONVISING JULY 22 THROUGH 24TH

Of interest to: members of association only.

Special programs: "Progress, Problems and Plans in State AV Programs During 1955-1956." "How to Do It" and "AV Costs" Workshops. Discussion of "Pertinent and Compelling Issues" lead by resolutions committee.

Chairman: Russell Movel, president of ACSSAO

V CONFERENCE OF MEDICAL & ALLIED SCIENCES

CONVISING MONDAY, JULY 23 ONLY

Of interest to: attendance by invitation only.

Special programs: review by each participant of past year's development in his audiovisual program. Topics for discussion during day include: use of television in health field; review data and evaluation forms; trends in medical and allied films.

Chairman: Helen J. Yast, Librarian, American Hospital Association.

INDUSTRIAL AUDIO-VISUAL ASSOCIATION

CONVISING TUESDAY, JULY 24 ONLY

Of interest to: members and invited guests only.

Special program: a guest luncheon honoring outstanding personalities in factual films will be held Tuesday noon. All other sessions are closed to IAVA members.

Chairman: Vic Johnson, regional director, IAVA.

ILLINOIS TRAINING DIRECTORS WORKSHOP

ONE DAY ONLY: TUESDAY, JULY 24

Of interest to: industrial training directors.


Chairman: Burton Monk, Dallas Jones Productions.

NATIONAL AUDIO-VISUAL ASSOCIATION

CONVISING JULY 20 THROUGH JULY 25TH

Of interest to: members of the association and invited guests only.

July 20th Program: 10:30 a.m. meeting of the Educational (Legislative) Committee; 2:00 p.m. meeting of the board of Directors.

July 21: Advisory members sales meetings only.

July 22: 9:00 a.m. Advisory members meeting followed by joint interdenominational church service at 10:00 a.m.


July 24: 9:00 a.m. special program on selling magnetic recorders and materials presented by Magnetic Tape Recording Industry Association; 10:20 a.m. "What It's Like on the Other Side of the Fence," talk by Harold A. Fischer, Photographic Co. 10:40 a.m. progress report on AV Public Relations Program. 11:00 a.m. "New Technical Developments Which Will Affect the Future of Our Industry," 11:30 a.m. Annual Business Meeting of the National Audio-Visual Association, committee reports, resolutions and installation of new officers.

July 25: 9:00 a.m. to 10:00 a.m. Trade Show; noon to 6:00 p.m. NAVA Board of Directors' meeting.

** RELIGIOUS AUDIO-VISUAL CONFERENCE

CONVISING SUNDAY, JULY 22 ONLY

Of interest to: religious film users and producers.

Special programs: joint interdenominational church service arranged by Rev. Milton Heitzman, National Council of Churches, at 10:45 a.m. in Louis XVI Room. 2:00 p.m. program in Gold Room—group discussion built around two illustrated lecture presentations using AV aids in large and small churches. 7:00 p.m.—previews of new church motion pictures and filmstrips.

Chairman: Wesley Doe, Film Librarian, American Baptist Convention.

** AGRICULTURAL AUDIO-VISUAL WORKSHOP

CONVISING JULY 23 AND 24TH

Of interest to: vocational agriculture workers and members of NAVA.

Special programs: demonstrations and discussion on new agricultural audiovisual media and methods.

Chairman: Gordon Berg, County Agent and Vo-Ag Teacher Magazine.
Your Pre-Convention Guide to the National Audio-Visual Trade Show

Basic Data on 88 Key Exhibits to See in Chicago Next Month

Charles Bester Company
Booths J-55, J-56
210 S. 13th St., East Orange, New Jersey.
Exhibiting: "Tefiton"—complete line of still picture projection equipment.
—NAVA—

Broadcasting and Film Commission
Booths C-17, 18
220 Fifth Ave., New York 1, New York.
Exhibiting: Religious motion pictures.
Personnel: Miss Margaret Carter, Arthur W. Hiseau, Mrs. Margaret Redfield.
—NAVA—

Bosch Film & Equipment Co.
Booth B-9
212 S. Hamilton St., Saginaw, Michigan.
Exhibiting: "Cinesalex" continuous tape projection picture; Cinesalex repetitive attachments.
—NAVA—

Business Screen Magazine, Inc.
Booths D-24, 25
7501 N. Sheridan Rd., Chicago 27, Illinois.
Exhibiting: Business Screen Magazine editions, bound volumes; the Business Screen Bookshelf; Film Guide Library; Direct Mail Division and Special Services for the Audio-Visual Industry.
Personnel: H. M. Coeetal., Jr., Louise Otten, Herbert Johnson, Jr., G. A.
—NAVA—

Callione Corporation
Booths C-15, 16
1041 N. Sycamore Ave., Hollywood 39, California.
Exhibiting: Phonographs, transcription players and sound systems.
Personnel: Robert C. Metzer, Sidney Fox, Geri Langrich.
—NAVA—

Cathedral Films, Inc.
Booth F-36
140 N. Hollywood Way, Burbank, California.
Exhibiting: Religious 16mm sound films and sound slides.
Personnel: Clifford Howcroft, Dr. James K. Friedrich, Lester S. Klein.
—NAVA—

Church-Craft Pictures, Inc.
Booths E-28, 29
3317 N. Halsted St., Chicago 13, Illinois.
Exhibiting: Motion pictures, filmstrips, slides.
Personnel: C. E. Montefelt, Paul G. Kohl.
—NAVA—

Jack C. Coffey Company
Booth J-9B
710 17th St., North Chicago, Illinois.
Exhibiting: Filing systems, cabinets for filmstrips, 2 x 2 slides, sound slides films, records, stereo slides, filmstrip mill, all-ink machine, mobility projectors, stands, cabinets, Plasticon filmstrip cans.
—NAVA—

George W. Colburn Laboratory, Inc.
Booth N-115
1064 N. Wacker Dr., Chicago 6, Illinois.
Exhibiting: Samples of motion pictures, slides, filmstrips and the laboratory techniques involved in their production.
Personnel: Robert S. Thropp, Jr., Robert Luce, Hyatt Jenner, Clyde Ruppert.
—NAVA—

Du Kane Corporation
Booth G-45
St. Charles, Illinois.
Exhibiting: Automatic and manual sound slidefilm projectors, dual purpose filmstrip and slide projectors, 35mm single-frame filmstrip projectors.
—NAVA—

Eastman Kodak Company, Apparatus & Optical Div.
Booths F-37, 38, 39, 40
500 Plymouth Ave., N., Rochester 4, N.Y.
Exhibiting: Pagexread (one case) 16mm sound projection series, heavy duty and arc model 16mm projectors, dual-purpose filmstrip, slide projectors, Kodascope Analyst 16mm silent projectors.

Educational Development Labs, Inc.
Booth O-1
615 Lorraine St., Montclair, N.J.
Exhibiting: Timex controlled reader, technicscope, reading library of filmstrips.
—NAVA—

EMC Recordings Corp.
Booth O-1
686 E. Sverdrup St., St. Paul, Minnesota.
Exhibiting: EMC recorded tape, tape playback machines.
—NAVA—

Eye Gate House, Inc.
Booth 21:16 Forth First Ave., Long Island City 1, N.
Exhibiting: Religious filmstrips, filmstrip collections and educational records.
—NAVA—

Family Films, Inc.
Booths I-66, 61
1304 N. Van Ness Ave., Hollywood 28, California.
Exhibiting: Religious motion pictures, film, films, projections, Advent Picture releases.
Personnel: Sam Hersh, Velvin Hersh, Carl Heacox, Donald L. Lantz, Mrs. George A. Kruse, Cassie Kruse.
—NAVA—

Genaro, Inc.
Booth N-9
64-41 Sutphin Blvd., Jamaica 35, New York.
Exhibiting: Genero 3000-wall slide projector.
Personnel: Mr. and Mrs. J. P. Last, in charge.
—NAVA—

Granada Park, Cleveland 12, Ohio.
Exhibiting: Projection and photographic film audio-visual use.
Personnel: David Pritchard, R. E. Birr, E. Auld, S. J. Hart.
—NAVA—

Hamiton Electronics Corp.
Booth R-4
2726 W. Pratt Ave., Chicago 45, Illinois.
Exhibiting: Transmission and recording play-a, public address equipment, microphone stands.
—NAVA—

The Jam Handy Organization, Inc.
Booth K-21
2121 E. Grand Avenue, Detroit 11, Mich.
Exhibiting: Educational filmstrips, slide films and motion pictures.
—NAVA—

Hasemix, Inc. U.S.A.
Booth N-1
Exhibiting: AK 15mm motion picture camera Siemens "2000" 16mm motion picture projector.
Personnel: Al Bass, in charge.
—NAVA—

The Harwell Co., Inc.
Booths J-62, J-74
1216 Chicago Avenue, Evanston, Illinois.
Exhibiting: Automatic film inspection equipment, lightweight projectors, film library equipment.
—NAVA—

Hunter Douglas Aluminum Corp.
Booth N-15
Exhibiting: Elevation audio-visual venetian blind.
—NAVA—

Ideal Pictures Corporation
Booth R-81
65 S. Water St., Chicago, Ill.
Exhibiting: Feature motion pictures, short subjects.
Personnel: Paul Fogle, in charge.
—NAVA—
NAVA TRADE SHOW EXHIBITS:


Polaroid Corp.  Booths D-130, 131  730 Main St., Cambridge, Mass.  Exhibiting: Transparency film which produces a positive black and white transparency ready for projection in 60 seconds. Personnel: Kemon Tischglop, Miss Ruth Finch, Harold Bainbridge.  — NAVA —


Douglas Takes to the Screen

With 23 Pictures Due in '56, the Douglas Aircraft Company's Film Program Covers Wide Range of Employee and Public Relations, Military Coordination

Sixteen-millimeter Color films have proved so potent and flexible in telling the story of Douglas Aircraft Company's complex operations that its film activities, launched as strictly an experiment in 1950, have been expanded 400 per cent in the ensuing five years. And even greater use of the medium is scheduled.

Seven films were completed in 1951, 13 were completed in 1955, and for 1956, the target is 23 films to be produced. The Douglas film program is under the supervision of O. B. Marble, director of advertising, Frank Tannig is technical director on all Douglas films and Donald W. Douglas Jr., son of the founder of the 35-year-old company and vice president in charge of military operations, serves as overall supervisor of the activity.

Serve These Operational Needs

These films cover the whole field of operations in the five Douglas factories, and embrace employee, industrial and community relations, military and civilian customer contracts, new-product testing, non-destructive testing, feature events, employee training, technical programs, and documentary films.

Douglas films are being seen by millions through programs featuring showings before civic and service clubs, churches, youth groups, Chambers of Commerce and other business organizations, and government agencies. These last include the Department of Agriculture, State Department, Air Force Squadrons, Navy and Marine Corps active and reserve units, the Air National Guard, and other defense agencies. They are shown at military bases, on shipboard, and at a large variety of shore installations.

Even larger audiences are being reached through release of the films to television stations and film studios. Distribution is arranged by Douglas Aircraft Company's advertising department. The Princeton Film Center in New Jersey has also been handling bookings and shipments of Douglas films since 1955. By July 1, 1955, Douglas had on hand a flood of requests for film, Exercise Test Drop, a 12-minute production of the unit, a great demand for another, Wings for the Navy, also with 12 minutes running time. Bookings in 1955 resulted in more than 25,000 persons seeing one or more presentations of various phases of the Douglas story. This year Douglas is aiming for 30,000,000 views.

Practically all Douglas films produced and released in 16mm color. The company has investigated the advantages and drawbacks of available film and equipment and has settled on 16mm as ideal for its purposes.

President a Staunch Advocate

From the first, Donald W. Douglas, founder of the company and pioneer in the aviation industry, encouraged the film activity. Perhaps the fact his plant is near Metro-Goldwyn-Mayer and that Roach studios had something to do with it, but Douglas long has been keenly aware of the educational, informative and entertainment possibilities in the use of the film. It was President Douglas who talked up the idea of compensating films which have been developed under his encouragement and support to their present important role in the Douglas operation.

Douglas takes part, with a polished professional sureness, in the employee indoctrination film, Welcome to Douglas, a 15-minute exposure (the first one made at the plant) which the company is and what it is accomplishing in the world of aviation. It was completed in 1950, is scheduled for revision and rerelease soon.

Public Relations Tie-In Value

Films provide a company with unparalleled means of obtaining wide publicity while at the same time giving value received. Shown world-wide, a significant news event.

This is exemplified in connection with the recent record performance of a Navy-Douglas Skyrocket in the Mojave desert of Southern California. The needle-nosed airplane set a new world speed record of 1,227 miles an hour and an altitude record of 35,235 feet. The film which recorded these achievements and Douglas public relations divisions placed the footage with the three networks, NBC, ABC, and CBS, and with TV stations and networks, thus gaining worldwide coverage. These film sequences then were integrated into company films and circulated over the general distribution system.

Another example of the possib-
of telling the story of company achievement to all the world was
ending of the Navy F4D Skyraider speed record set at Thermal,
California. Cameramen shot the week of trials climax by setting
new record. Although major news
els attended the event, the film
staged by Douglas appeared all
over the world and on national tele-
vision networks.
This footage, along with other
im, was made into a feature ended New Wings for the Navy,
which has been seen by many mil-
ions.
Marble got into the act of actual
footage when the film unit covered
large maneuvers by the Air Force
at Bragg, N.C., when Douglas-
air C-121 Globemasters disgorged
hundreds of paratroopers and their
equipment from the skies in a spe-
cular feat. Douglas footage on
this event has been widely distributed.
A portion of this film was used
cently on a television program
in Hollywood, when it was shown along with other films
of Donald Douglas Jr. and
Bridgeman, famous Douglas test
pilot. The former commented on
a mass drop, while Bridgeman
inked on the speed runs of a Doug-
s-Air Force experimental plane,
X-3.
Douglas films were responsible
ter theater audiences in Australia
ing delivery and fly-away of a
DC-7 passenger transport from
the Douglas Santa Monica plant
A centrifuge, test machine used for whirling aircraft components at high speeds
to test their hardness under stress, is being filmed in the scene above.

sands and powders, and other testing procedures. Seen on color, some of these procedures are extremely interesting and sometimes downright exciting.

One sequence in this film shows
the testing of a large sheet of bond-
ed material intended for incorpora-
tion into an airplane. The sheet is
sprinkled with colored sand and then subjected to high-frequency sound-waves.

Here and there, as the test pro-
ceeds, the viewer notices small areas where the coating of colored mat-
terial rapidly thins out and finally
shimmies away to leave bare spots. The commentator explains that these areas indicate imperfections in the sub-surface; where the bonding has partially failed. These weak spots, which could not be detected
by other methods of testing, could conceivably have contributed to a structural failure in the airplane itself.

Similarly, a landing-gear assem-
blity which has become suspect be-
cause it has undergone a rough
landing may be tested without the
delay and expense of dismantling,
checking and reassembling to de-
ter the existence or otherwise of weaknesses or defects. Portable electrical equipment using magnetic
forces is employed.

Versions for Overseas Use

This film has proved so valuable in
telling the story of the care and
enterprise Douglas employs to earn
its reputation for dependability that
the dialogue is to be translated into
several foreign languages for show-
ings in countries where Douglas air-
planes are used, with the French and
German versions already completed.

Once they had to wait until a
wing was in danger of falling off—

Donald Douglas, Jr. (left), vice-president of military relations, checks film sequence with O. B. Marble, Douglas' director of advertising.
Illinois Bell Premieres Colorful Saga of the Inland Waterways

A Well-Organized Promotion Campaign Aids Regional Distribution

"Broad Land, Narrow Waters" warmly received as

Rich Eastman Color scenes like this capture spirit of waterways . .

SAY, LET'S SEE that river picture again before we go.

This and similar comments certain to spark joy in the heart of a film sponsor, are heard from theater audiences in towns along the Illinois Waterway, where a new public relations film is receiving premiere distribution.

The film, Broad Land, Narrow Water is a 20-minute, Eastman color subject, sponsored by the Illinois Bell Telephone Company. Conceived and nurtured by the IBT public relations department, Broad Land is a dramatized story of riverboats, rivermen and river towns along the famous water route connecting the Great Lakes with the Mississippi River.

Wilding Picture Productions, Inc., handled both script and production, putting camera crews aboard working towboats for the colorful river scenes.

What does a film about rivers have to do with the telephone business?

According to W. G. Stern, head of IBT film activities, "We wanted a picture that would show some of our pride in being an Illinois corporation. Good citizenship, we believe, implies a positive contribution to the economic and cultural welfare of the Illinois towns we serve. This new film is part of our contribution.

"If it helps Illinoisans know a little more about a really important factor in the state's prosperity—and if the interest of Illinois Bell in its home territory is reflected by the film—then we've met our goal.

"The role of mobile telephone communications in river traffic is touched upon, of course, but is a natural part of the story. Overemphasis on the telephone theme could have lost us the film's real benefit—a friendly response to a warm and interesting story about a close-to-home subject.

Premiere theatrical showings of Broad Land, Narrow Water were arranged in river towns featured in the film, utilizing the power of local interest to intrigue theater managers.

These kick-off theater bookings were procured by an IBT advance man making personal contact with theater people in each town. Armed with a 16mm print, projector and promotional materials ('one-sheets,' stills, ad proofs, window displays, news releases, etc.) he met with local IBT managers and theater people.

Following a small-screen preview and discussion of promotion plans, the theater representative invariably expressed interest in looking 35mm prints.

Two theaters in Beardstown, Ill., picked by IBT as the "grand premiere" town, ran the film May 27-31. They used one-sheets and stills for display under marquee billings, plus promotional cuts and copy in their regular newspaper advertising.

Illinois Bell ran a 2-column ad during the premiere, maintained a window display in the Beardstown telephone office, and offered a news release with one and two-column mats of stills from the film. A VIP "sneak" preview included the newspaper editor, who expanded the handout release into a two-column story with picture.

Theaters using the film have reported increased attendance as a result of these promotional activities and mention audience comment of the sort stated earlier. At the request of interested theaters, a lobby display using riverboat props and photo blowups was added to the original promotion kit.

Public distribution of 16mm prints through IBT district film libraries was initiated immediately after theater bookings in the river towns. Promotional leaflets were mailed to program chairmen, etc.

Theatrical distribution in towns away from the Illinois Waterway will be handled by a regular booking agent, when river town showings are completed. Meanwhile, 16mm promotion is in progress.

Initial results indicate a double success.

Below: the "boy meets girl" interest of "Broad Land" helps introduce sponsor's public relations role with convincing interest.

This Beardstown (III.) theater gave top marquee billing to the premiere showings of "Broad Land, Narrow Water."

The Beardstown drive-in theater also gave marquee billing during the twin premieres in this Illinois river town, featured in the new film.

BUSINESS SCREEN MAGAZINE
Refreshing New Approach in Sales Films:

Intelligent Concept of Audience Wins Friends for National Drug

"Clinical Enzymology" Directed at General Practitioners

Harry You Ever Heard of a product-selling film that gained much of its impact by talking about what its product would fail to do? Or one that ignored completely the name of the product being sold? Or one that accused professional audiences of sleeping through meetings at which was being presented information vital to their profession—and made the audience like the accusation?

Clinical Enzymology, a 34-minute color motion picture sponsored by the Medical Research Division of The National Drug Company, of Philadelphia, is such a film.

Introduces New Drug Product

Its purpose, like all films of its kind, is to sell a new drug by acquainting physicians with what the drug is, how it works and in what areas of disease it is applicable. Because the drug itself (it is called Parenzyme, and consists of the enzyme trypsin suspended in sesame oil) had an unusually wide area of application and consequently a high sales potential, both the manufacturer and the film's producer (Pathoscope Productions, New York) undertook at the outset to re-evaluate the process of medical film production and distribution.

Their joint aim was to say exactly the right thing to the most convincing manner possible to audiences most likely to use the drug in quantity.

Realization of this motive involved a careful determination of what needed to be said and who these ideal audiences were. And a part of the method used to determine the answers was a survey conducted among doctors of all kinds to determine their reaction to the film before it was made.

Survey Unveils Film Reaction

This survey brought to light many highly relevant facts bearing on the attitude of the medical profession towards all pharmaceutical sales films.

On the surface, the solution to the sales problem facing any film designed to sell an ethical drug product is disarmingly simple: just make a picture containing the essential information about the drug that you want to communicate and show the picture to the doctors whom you want to use the product. If the information is presented believably and convincingly, many of them should start to use the new preparation and sales will rise.

In practice, unfortunately, it does not work out quite this happily. The reason it doesn't stems largely from two unalterable factors: (1) the attitude of doctors as a class towards any kind of pharmaceutical sales approach and (2) the time that most doctors have at their disposal.

The barrage of advertising to which most doctors are continually being subjected probably exceeds that of any other single professional group. Almost any morning's mail will bring brochures, letters, reprints of articles and samples of new products, all competing for the limited attention of the physician.

Much of this material is unread, unopened and untried. Most doctors resent the sheer volume of this material; some even issue blanket instructions to their nurses or secretaries to throw out all advertising matter as it is received. It is safe to say that the overall impression created by the cascading of this material through the mail slot is negative.

Doctor's Time Is Limited

In addition, most categories of physicians are visited by salesmen from a number of pharmaceutical houses: a doctor's limited time demands that he allot only a few minutes to each. In this time, the salesman (in pharmaceutical areas he is generally called a "professional service representative") must put forth his most attractive drug wares as convincingly as he can: the presence of some "hard sell" under these circumstances is almost unavoidable; and most doctors are skeptical of any drug product, however ethical, that presents any of its claims in hard-selling terms.

This professional attitude towards hard-sell advertising in general carries over to the area of films. A motion picture that beats a drum (even a small drum) for a drug product is automatically viewed with skepticism, if not with outright suspicion. Yet, when you have a product so effective and so unusual that it comes within the "miracle drug" category, how can its virtues be communicated without giving the appearance of hard sell?

A part of the answer to this question lay in a new—and unusually honest—approach to the problem of presenting clinical case material. Most films dealing with ethical drug products show cases of the drug in use: the patient before therapy, after the first day and so many ces, of whatever, after the second day, and so on. Understandably, cases are usually chosen where the drug works and recovery is dramatic. But no drug is 100 percent efficient; none works in all cases.

So, in this film, there was included in the clinical section the detailed report of a negative case—a case where the patient should have responded to therapy but did not.

In the same vein, clinicians speaking about the drug in the film quite frankly discussed its limitations: what it would not do, the areas of disease in which it had not proven effective, the percentage of undesirable reactions associated with use.

Audiences are "Enthusiastic"

The reaction of audiences to this completely frank approach has been little short of enthusiastic. The presentation of the negative material with complete frankness lends to the positive material presented (the cases that do respond) an authenticity and conviction that no amount of hard-selling approach could equal.

Parenzyme works rather dramatically to reduce swelling and inflammation in a wide variety of disorders. To present this fact without giving the appearance of making "claims," a number of simple experiments on animals were devised to show the anti-swelling, anti-inflammatory properties of the drug. The experiments chosen are so simple that a doctor, if he were so minded, could duplicate them himself. The simplicity of this device, which incidentally also appeals to the research scientist that is a part of the makeup of every physician, carries a great deal of conviction.

One other radical departure from precedent must be noted. It is the custom of many pharmaceutical films to contain one or more historically

CONTINUED ON THE NEXT PAGE
NATIONAL DRUG PRESENTS "CLINICAL ENZYMOLOGY"
(CONTINUED FROM PRECEDING PAGE)

Galaxian sequences—sequences that present either the history of a disease or of the development of the drug itself. Generally, this material is considered with great reverence by the sponsor and the resulting presentation of it is often reverently stuffy. The pre-production survey revealed that doctors have a ho-hum attitude about seeing endless optical zooms recalling people and literature from the limbo of past years for the purpose of lending stature to a new preparation.

History Salted With Humor

With this in mind, the historical presentation of the development of trypsin therapy in this motion picture was treated humorously: it laughs at itself and at its audience and in so doing communicates history painlessly and in a manner more likely to make the facts stick than the customary holy approach to this type of material.

In stylized cartoon animation, the films pan slowly and continuously through an endless series of laboratories, starting about 100 years ago and continuing to the present day. Dates of what is being viewed are indicated by a series of calendars with contemporary illustrations, on the walls of the laboratories.

A discussion of early efforts to obtain pure crystalline trypsin from beef pancreas is accompanied by a visual of a number of sweating technicians trying to push a reluctant cow into an elaborate grinding apparatus.

The first topical (external) use of trypsin is illustrated by a doctor recklessly swabbing it onto a patient using a large paint brush and bucket. Present-day research is indicated by three doctors, one holding a carrot behind his back, thoughtfully watching the eccentric behavior of a giant rabbit in an experiment box. And mention of the tremendous number of papers that have been published on the subject of trypsin therapy is accompanied by a visual sequence showing a speaker reading mechanically from what appears to be a roll of wallpaper to an audience of doctors, all of whom are sleeping quite comfortably.

Contrasts With Serious Text

This humorous approach serves not only to hold an audience's attention through what might have been very dull material, but also to set off in sharp contrast the remainder of the film which is highly serious. Animation sequences indicating quite clearly the action of trypsin molecules in breaking up protein structures within the body and in removing the impediments in capillaries that stop blood flow have been executed with an effective graphic simplicity. A sequence in photomicrography at 500-diameter magnification shows brilliantly (and for the first time in color) the formation of clots in the blood stream of a living organism.

Aimed at General Practitioner

The consideration of the most desirable audience at which to aim the film stemmed, as it should, from the nature of the product itself. Parenzyme, in intramuscular injection, has proven effective in an astonishingly wide variety of disorders, ranging all the way from injuries caused by blows or falls through various types of eye inflammation to such diseases as thrombophlebitis and ulcers of the skin. The only type of physician likely to encounter most of the different types of cases that might call for the therapeutic use of this drug is the general practitioner. Consequently it is to the G.P. that the film is dedicated (CONCLUDED ON PAGE 68).

"In 1948," the film shows, "Tillot and associates Sherry and Christensen brought the topical (i.e., external) use of enzymes into prominence."

IT'S NOT LIKE HORSESHOES . . .

No, indeed, it's not like horseshoes, because in sales work close ones don't count.

Only CLOSED ones ring up sales, and commissions, and over-rides, and promotions.

Closing a sale isn't a hit and miss proposition. It requires definite techniques.

A knowledge of these techniques, and knowing how to use them, will help your salesman to close more — instead of merely coming close . . .

Show them how to close with "CLOSE ISN'T CLOSED" part of the outstandingly successful sound slide program . . . AGGRESSIVE SELLING

You may obtain a preview without obligation.

Write for details.

Rocket Pictures INC.
6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA
Give yourself this "screen test"

Which of these movie showings commands more viewer attention, message retention?

Many training and sales promotional films command more attention... get their message across more effectively... when audiences do NOT have to sit and watch in total darkness.

Often it is far better when room illumination is controlled—kept at what psychologists call a "comfortable level for group discussion." This is approximately one foot-candle; about the minimum light necessary to read type the size of that in the preceding paragraph.

_BUT_, stepping up room light during film showings means you need a projector that throws maximum light on the screen to maintain contrast between the screen image and the surrounding area.

_ONLY_ the Kodascope Pageant Projector has the unique Super-40 Shutter that puts 40% more light on the screen than standard shutters at sound speed... and still enables you to use the same projector for both sound and silent movies.

And ONLY with a Pageant can you get all these:

1. _Easy setups_—Projection is easy, even for the inexperienced, with the Pageant's folding reel arms and simple, printed threading guide.
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3. _Clear, comfortable, natural sound_—Baffled speakers plus tone and volume controls team for unusual sound fidelity.
4. _Choice of three models_, to provide the proper sound and projection characteristics for your movie needs.

**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______

Don't guess about 16mm movie projectors! This free booklet shows you how and why a portable Pageant helps you get the most from your sales and training movie presentations.
WOMEN AND THE SCREEN:
(CONTINUED FROM PAGE THIRTY-SEVEN)

Education are highly in demand. The documentary type packs much information in a short time, is easy to digest and memorable in impact. These can preface the work of political information committees and school citizenship programs.

Mr. Generous Giver kicks off a multitude of fund drives with showings of The United Way, produced for the Community Chest and Councils of America. This cartoon playlet was released in 1800 communities and cleared for television, where it was widely used on a sustaining or public service basis. A short subject film was made for the City of New York to help fight juvenile delinquency. The extreme urgency made it a "must" for clubs and schools. It dealt with case histories of the most rampant types of crime. Once aroused, woman will persist and endure to the end.

Travel, Home Modernization Favored Themes

Most women's clubs like a travel film as a bit of luxury and departure from a heavy civic or study schedule. As forward-looking travel people have found, the club meeting devoted to travel is good time to plan a trip. Portugal's Panorama combines travelogue techniques with commentary on uses of cork, building good will for companies that use it. The British Information Services use film extensively to extoll the beauties of their country to potential visitors. So does the National Film Board of Canada with its travel film library.

The modernization story can be well and widely told, with the many new products coming on the market. How a family lives and grows with its home is revealed in Happy House, a friendly, interesting tale that gives product information in an unobtrusive way for the Wood Conversion Company.

The textile industry can make capital of the huge potential of women audiences to broaden markets. Luxury Unlimited, tells of the Virginia- Carolina Chemical Corp., supplier of basic materials, seeking diversification of its economic base. It was found that zein, a pure protein from corn, could be used in making fiber for clothing and it made an interesting motion picture.

Better Homes and Gardens magazine took advantage of a vast knowledge of topics on the home, using top-notch promotional material in

(Continued on page sixty-two)

Tempo Bold

Available in 18, 24, 30, 36, 42, 48, 60 & 72 point sizes

...the most practical of all typefaces for motion picture and slidefilm titles

One of many typefaces available in Knight Studio Titles

KNIGHT STUDIO
159 East Chicago Avenue, Chicago 11, Illinois

Synchronous Motor Drive for 16mm Projectors

Especially designed to drive all Bell & Howell, Ampex and Victor 16mm projectors at synchronous speed. The synchronous motor drive can be instantly attached to projector and taken off at any time. No special technical knowledge required for installation and mounting.

The synchronous motor drive is complete with base- plate, Cannon plug for cable and power switch, and a set of reduction gears.

Write for more details and prices

Also available on special order, Synch. Motor Drive for all Simplex 25mm portable projectors.

ONE YEAR GUARANTEE! Immediate Delivery Available at leading dealers, or direct.

CINEKAD ENGINEERING COMPANY
500 West 52nd St., New York 19, N. Y.
Plaza 7-3511

DESIGNERS AND MANUFACTURERS OF
MULTIPLE PICTURE-IV EQUIPMENT

Send for free folder of Illustrated Motion Picture and Audio-Visual equipment manufactured by Cinekad
ATTENTION! TELEVISION STUDIOS • MOTION PICTURE STUDIOS • COMMERCIAL PHOTOGRAPHERS

PRICE SLASHING...

WAREHOUSE CLEARANCE!

$250,000.00 WORTH OF PHOTO PROCESSING EQUIPMENT AT A BARE FRACTION OF IT’S VALUE!

EVERYTHING GOES! FIRST COME FIRST SERVED

BUY BY THE DOZEN
200 ft. 35 mm. film magazines.

JUST 8 AVAILABLE
2½-hp. Lightening Mixers priced according to condition, all operative.

DON’T MISS THESE
3 ¾ hp. Lightening Mixers.

PRICED TO GO QUICK
2-150 Double Scene Dupue Light Changers.

ONE ONLY
Dupue Single 150-Scene Light Changer.

A REAL BARGAIN
35 mm. Negative-Positive Fonda Processor, 50 FPM.

TWO GOOD BUYS
35 mm. Negative-Positive Processors, 50 FPM. 2 only.

SORRY, JUST ONE
Bell & Howell Perforator.

BARGAINS IN LIGHT CHANGERS
1 Dupue Light Changer Double 50 Scene.
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WAREHOUSE
EQUIPMENT

Yes, we could sell 100 at this price, but we regret there are only 30. Every K-1A is fully guaranteed, is like new... with the famous Houston label—greatest name in film equipment. Automatic processing 16 mm. black and white motion picture film. Completely self-contained, daylight operating. Good for years of service. Note: TV stations, here’s your chance to handle film commercials, newscasts, etc., cut costs on remotes and processing. LAST CALL! Complete with operating manual.

EVERYTHING GOES! FIRST COME FIRST SERVED!

PRICED TO GO AT
25¢ ON THE $2

YOUR GAIN OUR LOSS!
WE NEED THE SPACE MORE THAN WE NEED THE PROFIT!

Including these great name film processors—30 only $1,495.00

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Including these great name film processors—30 only $4,000.00

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PRODUCTS OF FINE COMPANIES
1 Eastman Silver Cell.
1 only Model D Bell & Howell Color Printer.
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All merchandise available for inspection at:

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OF AMERICA
WAREHOUSE
EQUIPMENT

Buys that only happen once in a blue moon!
Along the Film Production Lines

Home Economics and Welfare Themes in Late Films

Volunteers living in 20 states who serve as an adjunct to the "Kroger Food Foundation," a group of specialists who initially test the palatability and quality of foods being considered for market.

Functioning as a kitchen congress, the foundation with its expert, professional taste and the Reference Committee with its widely representative palates endeavor to choose the kinds of pantry items that the nation's housewives look for among competing grocers. This is the film's customer-honoring theme — that the shopping lady of the land, conditioned to expect the best and demanding it, pressure-competitive industry to seek higher quality levels in new products.

To show homemakers, economic teachers, club women, dietitians and other community audiences how Kroger attempts to give the lady of the land what a cross-section of her own kind ask for, the color film depicts the Committee's judgment being passed in a search for the best possible lemon meringue pie. When the most popular pie is determined, its recipe will be used for a billion pies.

Having cleared the Food Foundation, samples of two test pies are mailed to members of the committee. In typical committee homes, the housewives, aided by husbands and children, perform their crucial crunching. Palate test complete, the ladies register their verdict in a questionnaire returned to the Foundation.

Kroger's queen customer theme delivered in a tart denouement when the results of the 700 lady electoral tasting are tabulated, the Foundation members red-face veto. The Homemakers Reference Committee has rejected both pies. Back to the experimental oven, Pierre, the pie-baking lady of the land has spoken.

The Ladies of the Land is being distributed on a free loan basis by Shilin Film Service Corp., 450 W. 56th Street, New York, N.Y.

SUMMERTIME
FOR FILM LIBRARIES
IS
RECONDITIONING TIME
FOR PRINTS

Summer is with us . . . and your prints are out of circulation for a while. This is the ideal time to have them restored to good condition through Peerless servicing:

- Inspection and Cleaning . . .
- Scratches Removed . . .
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Then, cleaned up and rejuvenated, your prints will be ready for hard use in the fall.

Send for brochure

Peerless
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, N.Y.
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

Business Screen Magazine
at Hudson Guild, a flourishing neighborhood center typifying many of the 425 agencies helped by The Greater New York Fund. It is located in the Chelsea section of New York, inhabited by people of every national origin, racial strain and religious belief. The Guild figures in the lives of many of these people.

Hudson Guild begins its day at 6 a.m., when housewives arrive to purchase milk at less than the prevailing rates. Shortly after, the child care center opens. In the afternoon, young mothers and mothers-to-be attend the clinic for special guidance. During the day, the aged find companionship and something to do.

After school, the center is packed with children and teen agers who attend gym, arts and crafts, sing, dance—or have their teeth fixed. A mental health clinic aids those who need such assistance. In the evening, there are classes in English for the foreign-born and Spanish for those interested. At Hudson Guild, Your Brother’s House stresses the need of supporting this haven—and all Greater New York Fund agencies which together serve 3 million people each year.

Your Brother’s House is being shown to business and employee groups by The Greater New York Fund and is available for television.

Revising Sports Film Guide
A new edition of the Sports Film Guide is being prepared by the Athletic Institute, Inc. cooperating with the Editors of Business Screen.

TO INDUSTRY
Seeking to Establish a Motion Picture Department
Outstanding opportunity for large industry to establish an internal Motion Picture Department.

Complete packaged facility of modern 16mm studio and remote equipment including professional cameras—dolphins, mobile trucks—magnetic optical recorders—dubbers and full editing facilities. Everything necessary to set up working production film unit anywhere.

Priced at only a fraction of present value and available with services of owner to organize and maintain operation.

For full particulars write
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BUSINESS SCREEN
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As in all things... specialization is the key to better products. That’s why Color Reproduction’s 17 years of specializing exclusively in 16mm printing has earned this company a reputation for guaranteed film quality which is the Standard of the 16mm Motion Picture Industry. The cost of your production alone merits the finest quality color prints obtainable! This year, let Color Reproduction Company make your 16mm Color Prints!
New Films for Health & Safety

Hercules Powder, Imperial Chemical Sponsor New Releases

Case-studies treatment given to a patient believed to have fractured his spine. A first- aider team demonstrates the correct method of handling this injury—from initial approach to removal of the patient on a stretcher. Important points are stressed in a medical officer commentary.

Smart Foundation Film Reminds Hospitals: Patient's a Person

Many persons apparently would rather die than go to a hospital. The anti-hospital attitude may most often be based on a fear of decisive medical treatment but supporting this fear are a number of apprehensions regarding the hospital routine itself. The patient frequently decides it is much easier to languish at home—in his own uncomplicated bed. If he does enter the hospital, the patient's fears, heighted by an impersonal hospital staff, may seriously impair his treatment and recovery.

A new 20-minute color motion picture, The Patient Is a Person, explores these fears and suggests techniques of non-medical care which may help allay them. The film has just been made available by the Smart Family Foundation as a public service to physicians, medical organizations and hospitals. It is being presented in cooperation with the American Medical Association and the American Hospital Association.

Attuned to the humanitarian qualities in most hospital personnel, the picture shows ways in which physicians, the admitting clerk, nurses, volunteers, administrative help and housekeepers can make the hospital more hospitable, can maintain the patient's confidence in the hospital team and fill his needs as a person.

"Lew Miller," frightened and irritable, enters the hospital for a hernia operation. From the time of his admission to his discharge, Lew comes in contact with many persons who help him to gain confidence through an understanding of hospital procedure. Unconscious pressures which produce the wrong kind of care, even in conscientious, well-trained employees are portrayed.

The Patient Is a Person may be purchased for $50.00 in color or $10.00 in black and white. It also is available on a rental basis. Contact the American Medical Association, 535 N. Dearborn St., Chicago, Ill. or the American Hospital Association, 13 East Division St., Chicago, Ill.

Disney Cartoons Teach Bike, Fire Safety Rules to Children

Safety education, a lifetime study, best begins as soon as the pupil is old enough to know that there are rules. Companies and community groups conducting safety programs have aid for their campaigns among young children in two new 16mm animated Technicolor cartoons released for syndication by the Non-Theatrical Film Division of Walt Disney Productions. With pointed titles, the two 3-minute films treat of bicycle and fire safety—"I'm No Fool With a Bicycle and I'm No Fool With Fire.

In both films, Jiminy Cricket traces the history of his subject and takes up the safety rules which apply. He runs a contest between a Common Ordinary Fool and Y.O.U.
The winner is proclaimed and Jiminy presents a badge of intelligence. Throughout both pictures, Jiminy sings and dances a melody called "Jiminy Cricket"—changing the lyrics to fit the lesson being taught.

"Jiminy Cricket" instructs young cyclists in the proper methods of handling bicycles, especially in automobile traffic. Based on research from police departments, the National Safety Council and similar groups, the film uses Jiminy and Disney's kid-creatures to change children's minds about stunt riding and other accident-aimed habits.

"Jiminy Cricket" holds a comic mirror up to young folk who play with matches, build fire hazards in closets, break the fire rules when out camping. The sensible little boy, who also knew the right way to ride a bicycle, shows how YO-U should behave with fire and fire tricks.

The safety subjects are suggested for use by industrial organizations—which may donate prints to schools, police and fire departments and other community groups active in safety education. Prints of both films are available under a six-year lease. Price per print is $125.00 ($100.00 to non-profit organizations).

Requests for preview prints should be sent to Walt Disney Productions Educational Film Division offices in Burbank, California or at 447 Madison Ave., New York City.

Kameny Ad Agency Moves to Larger New York Offices

Its first decade in the advertising business relations field was marked recently by Kameny Associates with a move into new and larger offices at 2 West 45th Street, New York City. The agency also has established a public relations department under the direction of Jack M. Janoff.

Kameny services photographic, electronic and several other types of firms. Among their clients are manufacturers, distributors, importers, wholesalers and retailers.

No more pulling screen fabric off the roller! The new Radiant Automatic Safety Roller Lock prevents fabric from being lowered beyond the full picture size. Assures even hanging and cuts down costly fabric repairs. EDUCATOR Wall models are especially designed for the constant handling required while in use.

WRITE FOR ILLUSTRATED CIRCULAR giving specifications, prices on the complete line of Radiant Projection Screens for all purposes.

Model ECED Wall Ceiling Screen

The simplest, most efficient large-audience screen of its type and size. Model ECED can be hung conveniently from either wall or ceiling by strong, dual purpose brackets.

Highly reflective, fine-grain glass-beaded surface provides sharp, bright projection quality—ideal for slides, filmstrips, movies. Available in eight sizes: 6' x 8' to 12' x 12'.

RADIANT MANUFACTURING CORP. • 1225 SO. TALMAN • CHICAGO 8, ILL.

NUMBER 4 • VOLUME 17 • 1956
What's New in Business Pictures

Minneapolis-Moline, Erie Mining Sponsor New 16mm Releases

Erie Mining Company Sponsors 2nd Film on Taconite Project

* Two motion pictures have been sponsored by Erie Mining Company to tell the continuing story of the Company's talc project. The second chapter, which went into production recently at Reid H. Ray Film Industries, Inc., St. Paul, Minnesota, will show the development of Erie's construction program for the processing of talc and underscore the project as an outstanding example of engineering teamwork.

Tentatively titled Miracle on the Mesabi, the new film was arranged through the Edward Howard Company, public relations organization for Pickands-Mather & Company, which operates Erie Mining Company. The picture is being directed by Gordon Ray.

Erie Mining's first film, released last year, introduced the talcstone story and delineated the problem of building a test pilot plant and beginning phases of construction on the $300 million project.

Recruit Life, Motorboating Depicted in Coast Guard Films

* Two new motion pictures in color have been released by the United States Coast Guard—one to help build up the Coast Guard internally, the other to make the Coast Guard's job easier.

Shine the Boot. 13 1/2 minutes, is intended as a recruitment aid—but as such it has an element of general interest. The film depicts recruit training associations and other activities of a young man from the time of his enlistment to initial duty assignment.

Common Sense Afloat, is a visual kind of “preventive” coast guarding. A follow-up of You're Being Boarded and Safety on the Water, Common Sense Afloat deals for 21 1/2 minutes with outboard motor-boating and radio the need for safer practices in this rapidly growing sports field. Comedy, drama, shots, and water-scapes instruct the motorboat mariner.

Both Coast Guard films have been cleared for television.

Borden-Busse Sales Program Offered by United World Film

* Money and time-saving management to select, train and equip salesmen and expenditures for sale meetings and conventions can be wasted by weak sales supervision. The salesman is a human being and no amount of initial preparation and big rally psychology will insure that his performance will be his best—day after day. His continuing sales capacity, often profoundly dependent on his morale, his self-belief, is the responsibility of his immediate sales supervisor.

Fitting into management's training effort is a new motion picture—illuminated presentation developed by sales experts R. C. Borden and Alvin C. Busse, called "ICR." These letters stand for: Inform. Confer. Retain. The program is based on Borden and Busse's experiences in creating sales supervisors presentations for a number of large companies in the United States and Canada.

Announced as a $50,000 program, the ICR consists of: How to Up Sales By Better Sales Supervision, a 30-minute sound motion picture on the principles of good sales supervision; a meeting leader's guide for the organization of a conference utilizing the film's principles. This conference is set up to stimulate group thinking on problems faced by supervisors: 10 work kits—supplied for individual supervisors. These kits provide a comprehensive exposition of the material emphasized in the film and meeting guide. They are the program's retention factor.

The ICR Program is being sold by United World Films, Inc., 1445 Park Avenue, New York 22, N.Y.

A pre-release price of $205.00 has been offered by the company. The regular sales price is $305.00.

NEW DU ART JET-SPRAY PROCESSING...

Now In Operation!

A paper, and a film processed on the spray units was presented to the recent S.M.P.T.E. convention.

The results of jet spray processing—superior definition, absence of any trailing or directional effects—are immediately apparent in this film.

* PRINT OF FILM AVAILABLE FOR SCREENING ON REQUEST.

DU ART FILM LABS., INC.
245 W. 55th St., New York 19, N. Y.

Plaza 7-4580
Vermiculite Insulation Shown in "Savings in the Attic"

£ Savings in the Attic is a new 12-minute color film on vermiculite insulation, has been released by the Vermiculite Institute, Chicago. The motion picture shows the use of vermiculite to insulate red hot 65-ton steel ingots and the material's record in stopping fires in buildings.

Fast, labor-saving installation methods are explained by contractors, F.H.A., density requirements and the handling of moisture problems are depicted.

The Institute distributes the film on a free loan basis and endeavors to provide a speaker on request. Application for use of the film may be made to: Vermiculite Institute, 203 South LaSalle St., Chicago 4, Illinois.

British Overseas Airways Make 16mm Wide-Screen Trainer Pix

A pilot's eye view of landing operations is the subject of what reportedly is the first 16mm wide-screen color motion picture to be made in Britain. The new film was produced by British Overseas Airways Corp. for use in the route training of pilots.

Shot from the air, the film shows seven of the approaches to London Airport's runways, emphasizing those equipped for instrument landings. With a wide panoramic field of view and a commentary on the local geography, points of procedure in the landing approach are clarified. This film, augmented by others which may be made featuring airports outside of Britain, will give trainees a full degree of flight route familiarization.

In production approaches were begun at 1,500 feet and the camera plane descended to 10 feet over the runways. A Filmsorama lens, the only one of its type in Britain, was loaned to BOAC by Gaumont-British Equipments Ltd.

57 Films Listed in 1956 General Motors Catalogue

£ Fifty-seven motion pictures are listed in the 1956 catalogue of films provided by General Motors Corporation for use by schools, churches, business, civic and social clubs.

All titles listed are sound films, many are in color. They range in length from 9 to 55 minutes. Twenty-six of them are available for showing on television. The films are loaned free of charge for non-commercial use.

Listing the greatest variety of films ever offered by GM, the catalogue includes such subjects as Safety and Driver Education, The ABC's of the Automobile Engine, Horizons Unlimited, Behind the Scenes of Industry, Progress—Past and Future, The Human Side of Industry, Sports, Farmer of Tomorrow, Tomorrow and Today in the Kitchen. There are nine "special purpose" films.

An estimated 30,000,000 persons viewed GM films last year. Some 277,000 audiences totaling more than 11,300,000 persons saw them at private showings. Another 15,600,000 saw the films on some 266 television programs. Write: General Motors Corporation, Department of Public Relations—Film Section, General Motors Building, Detroit 2, Michigan, or GM offices in New York and San Francisco.

Northwestern University to Expand Motion Picture Studies

£ Jack C. Ellis has been appointed assistant professor of film at Northwestern University, Evanston, Ill., to supervise expansion of the motion picture program in the speech department's field of radio and television. Because of the increasing use of film in television, the program will cover the history, criticism, and production of motion pictures in television. The program will also provide a background in film—help to other students prepare for educational and industrial film work.

Trade Association Film Usage Surveyed

£ The Editors of Business Screen are conducting a national survey of the film and general audio-visual programs of leading national trade associations. Results of the survey will appear in a later issue of this publication.

CRAIG BIG SCREEN MOVIE VIEWER

- Large (3 1/4 x 4 1/4 in.) hooded screen
- Flat field projection lens and ground & polished condenser lens
- Rotating optical prism shutter
- Stainless steel film guide
- Left to right film travel
- Automatic lamp switch
- Built-in frame marker
- Focusing and framing adjustments
- 75 watt projection lamp

$49.50 for 16 mm. or 8 mm. model

CRAIG PROJECTO-EDITOR

- Big Screen Craig Movie Viewer
- Folding Geared Rewinds (400-ft. capac.)
- Craig Master Splicer
- Complete with carry case

Write for illustrated literature, KALART, PLAINVILLE, CONN. DEPT. 85-6
NEW AUDIO-VISUAL EQUIPMENT

Recent Equipment Developments for Production and Projection

Bodde's "Walk-Along" Attachment

Bodde Announces 'Walk-Along' Attachment for Background Use

* A new "walk-along" attachment for all Bodde projectors has been introduced by the Bodde Projector Company. The walk-along attachment can be adapted for the 2000-watt and 5000-watt single and dual projectors.

The moving attachment allows the operator to stop, start or reverse the moving background. This attachment may be used either horizontally or vertically. Stock film is available in 41/2-inch-wide rolls of varying lengths, all film specially composed for typical scenes.

Footpedal Control Aids Film Inspection on "Foster Rewind"

* A footpedal control is featured on the new "Foster Rewind" (and inspection) machine being made available to 16mm film libraries and distributors by the International Film Bureau, Inc., Chicago. Designed to eliminate fatigue, the footpedal provides complete control of film winding, both forward and reverse, as it leaves hands free for inspection and repair operations.

Speed of the winding reel can be controlled from virtual standstill to high speed by appropriate heel or toe pressure on the footpedal. At any speed, operators easily can detect film damage spots, splice as needed and continue rewinding faster than heretofore possible.

Both reels work synchronously, stopping instantly upon break of film or release of foot from pedal. The machine employs a brake-action combined with gravity-motor control.

trol. The new Foster Rewind will be demonstrated at the NAVA Convention in Chicago, July 10 thru 25: booth H32.

** 2-Inch Anamorphic Lens for B & H J-1 Projector Announced

* Filmorama 921, a new 2-inch anamorphic projection lens for the Bell & Howell 16mm JAN (Joint Army-Navy) motion picture projector has been announced by Bell & Howell Company, Chicago.

The new lens may be used with both the military and commercial versions of the JAN. It combines in one barrel a 2-inch f/1.4 projection lens, an anamorphic lens and a focusing unit. By using an f/1.4 instead of the conventional f/1.6 lens, a sharper, brighter picture is obtained, an important factor with the high magnification in wide-screen projection.

The 921 lens fits directly into the JAN lens mount, eliminating attachments, adaptors and brackets. Once the lens is set for proper distance (focusing range allows use from 8 to 60 feet) sharp focus may be obtained by turning a knob rather than turning the lens. Rack and pinion focusing makes this possible. Designed to conform to military specifications, the new lens is resistant to severe environmental conditions—heat, cold, moisture and fungi.

The 921 Filmorama lens is priced at $295.00.

The new Viewlex Model V-1000

Viewlex' New Auditorium Model

* Viewlex, Inc. has announced a new combination Auditorium projector for 35mm filmstrips and 2" x 2" slides. The Model V-1000 C projects brilliant images to large audiences with great clarity. It is the only projector of its type now approved by "Jan" (Joint Army-Navy Specifications) or on the military qualified products list. For use in civilian life it drops its O.D. garb and steps out in sleek, two-tone grey.

In spite of its tremendous illumination, the 1000 watt projector is cool in operation. The film plane temperature remains considerably below that of many 500 watt models.

A new system of pressurized air cooling, which features vertical fan position, draws cool air from the front of the projector, passes it first over the film plane and then the condensing lenses, and finally over the lamp. Heat does not accumulate as it is rapidly expelled through special side louvres.

The V-1000 C handles both single and double frame filmstrips for vertical and horizontal projection, and 2 x 2 and bantam slides. A new button device permits only one turn to be made for each whole frame with either single or double frame filmstrip. Filmstrip can be threaded in a split second. The take-up assembly is built on to the filmstrip attachment. Light leak has been eliminated completely, because, due to the design of the pressurized cooling system, the entire lamp housing area is completely enclosed and sealed. The projector is equipped for individual front leg level control.

The Viewlex Model V-1000 C is equipped with a five inch f/3.5 professional lens. A five inch f/2.5 lens is available, affording 33% more light. The projector is priced at $219.50. A 1000 watt companion model, for use with 2 x 2 or bantam slides only, is priced at $189.50.

Interchangeable focal length lenses of three, five, seven, nine and eleven inches, coated, color correct, anastigmat, are available at $194.50, $59.50, and $79.50. A deluxe carrying case is $19.50.

Here's the new foster Rewind unit, an economical new film library setup.
Acalister "Edimac" Called our Editing Machines in One.

Both 16mm and 35mm sound and picture can be run simultaneously in the new "Edimac" film editing machine manufactured by J. G. Acalister, Inc., Hollywood, California.

"Four editing machines in one," he Acalister will take 16mm film and a 35mm sound track, a 16mm picture and 16mm sound, a 35mm picture with 16mm sound, or a 35mm picture with 35mm sound. The new unit also will run 174mm magnetic film.

Easy and quiet in operation, Edimac runs negative film with safety and simplifies marking, retouching, threading and rewinding. The manufacturer points out. One mechanical electric hand brake controls both picture and sound heads. Picture brilliancy is controlled by a dial.

For other information, contact the manufacturer at 1117 North McCadden Place, Hollywood 38, California.

Poly-Cons Plastic Film Container features an Attached Lid

* Having the filmstrip container in hand and not having the film container lid in hand is one of the annoying factors in film editing. Acalister has announced the "first plastic filmstrip container" with an attached lid. Called Poly-Cons—

Kodascope Pageants Feature Improved Reverse Mechanism

* A single-switch film reversing mechanism on new models of the Kodascope Pageant Sound Projectors will provide greater operating convenience, according to Eastman Kodak Company.

The single-switch mechanism enables a projectionist to run off as much film as necessary in checking for proper focus, loop, sound volume—and quickly reverse the film to starting position. Time previously required for re-threading the projector is saved and film life prolonged with elimination of extra handling.

Sections of the film can be rerun as needed for review purposes. Single-switch reversing is accomplished with a five-position rotary switch which avoids film damage by switching from forward to reverse projection without stopping the motor and prevents unintentional reverse showings.

Turned clockwise, the switch starts the blower, begins film travel and turns on the lamp. A counter-clockwise turn shuts off the lamp, stops film travel and starts the film in reverse.

Three Pageants now are equipped with the forward-reverse switch. These include the AV-154-1 (7-watt, 8-inch speaker, single case), priced at $459; the AV-154-1L (115-watt, 12-inch speaker, 2 cases), at $545; and the AV-154-S (15-watt, 8-inch speaker, single case), at $469.

Handy Poly-Con filmstrip container.
Robert M. Dunn Appointed
Anseo General Sales Manager

R. M. Dunn has been appointed general sales manager of Anseo, photographic manufacturing division of General Aniline & Film Corporation. The appointment was announced by Leopold Eckler, corporation vice-president.

Dunn will be responsible for the marketing of all of Anseo's photographic products and for the formulation of sales policies. Joining Anseo in 1931, Dunn served as a salesman, advertising manager and, for the last five years, as assistant general sales manager.

Anseo's general sales manager has announced the appointment of George Klinit, Chicago, to the newly created position of field sales manager. Klinit will execute marketing plans in the field; organize, train and supervise field sales personnel and coordinate and direct Anseo's sales service activities.

With Anseo for 21 years, Klinit has served in sales and executive capacities. Most recently he has been Anseo's midwest regional manager.

John T. Ross . . . he's the v.p. of Rob. Lawrence in Canada

Ross Now Lawrence V.P.

* John T. Ross, general manager of Robert Lawrence Productions (Canada) Ltd., has been elected a vice-president of the company. The firm produces motion pictures for industry and television in Toronto.

Chisholm Farms TV-Film Unit

* Jack Chisholm, veteran film producer in Canada, has formed a motion picture and television production and distribution company as a division of Associated Broadcasting Company. He has resigned from Associated Screen News. Chisholm returned to Canada in 1933 with a Hollywood production unit to produce British quota feature pictures and remained to enter the industrial motion picture field. He was a founder and the first president of the Motion Picture Producers and Laboratory Association of Canada.

BUSINESS SCREEN EXECUTIVE

Walter Scott Joins Capital Labs as Special Representative

* James A. Barker, president of Capital Film Laboratories, has announced appointment of Walter K. Scott as special sales representative. He is former chief of Motion Pictures Services, U.S. Department of Agriculture, and has varied experience in the industry dating back to 1912 at the Thomas A. Edison studios in the Bronx, New York.

Scott has worked in nearly every phase of the film field, including camera, script, directing, and administering motion picture activities. He came from Hollywood in 1934 to become a film maker for the government, and has produced agriculture films in both government and industry and through them, in the field of agricultural education.

Ed Willette . . . sales chief

Willette Named Sales Mgr. by Animation Equipment Corp.

* Edward Willette has been appointed sales manager by The Animation Equipment Corporation, New Rochelle, N.Y.

Willette recently returned from a three-months trip calling on customers in Los Angeles and cities in Illinois, Michigan and Ohio. On his visits to motion picture studios, he screened his company's new 30-minute motion picture for production staffs interested in new animation techniques. He reports interest in the new methods which improve quality and save time and expense in film production.

Heading up a production firm in Chicago is Fenton McHugh

Fenton McHugh Organizes Film Production Firm in Chicago

* Organization of Fenton McHugh Productions for the production of industrial motion pictures and television commercial spots has been announced by Fenton McHugh. The new company's offices are located at 612 N. Michigan Ave., Chicago.

Initial production at the studio is on a series of motion pictures designed for television release by the American Osteopathic Association. August H. May is production manager of Fenton McHugh Productions.

McHugh has a wide range of experience in the motion picture field and in advertising agency work. He formerly was vice-president of Jerry Fairbanks Productions of Hollywood.

Heads Production at Blake

* Walter Sachs has been appointed production manager for George Blake Enterprises. He was formerly associate producer and production supervisor for IMPS.

PERSONAL—Unless a film conveys a personal message to every member of its intended audience, some of its production expense is being wasted, Pathoscope's pre-production research, planning and creative effort are all aimed at securing the maximum in individual communication.

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60
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Yes, your standard 16mm projector with the use of CineSales-Reel will tell your sales story effortlessly and automatically without interruption or rewinding after each showing. Film is rewound while in operation.

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It's Proven! Operating efficiently with 400 feet or less of either color or black and white film, hundreds of CineSales-Reel are now selling for scores of national concerns, at Exhibits, Trade Shows, Training & Sales Presentations, and Point of Sale Displays.

Models available for Bell & Howell (see illustrations): RCA, Ampex, & Victor.

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FILMFAX PRODUCTIONS, 10 E. 43, N.Y. 17, N.Y.

A studio dolly gives motion to a static scene at Douglas’ Santa Monica Division.

Douglas on the Screen:
(continued from page 45)

or fell off—before structural weakness showed up,” a maintenance engineer said. “Now, thanks to our testing procedures for materials and the equipment itself, the danger of such failures is prevented,” the engineer added proudly.

Aid to Employee Indocstruction

Speaking of pride, the film, Welcome to Douglas, is contributing to the prompt indoctrination of new employees with a sense of identity with the company and of the purpose of their contribution. This may best be indicated by the case of the young woman who had worked for months at the job of inspecting small parts as they moved along on a conveyor past her work station. She had heard the parts went into a C-124 Globemaster, but she had never seen one of the huge airplanes.

Then Welcome to Douglas was produced to tell employees the story and significance of the job. This young woman was one of the first to see the indoctrination film.

So That’s What It Is!

When she saw the mammoth aircraft speeding through the sky, its gargantuan dimensions dwarfing the camera plane to gnat-size, she clapped her hand to her brow in a comic gesture of astonishment and exclaimed:

“Migawd! Is THAT what I’m helping to build?”

Douglas uses much film without a human cameraman being within miles. This is an airborne photographic recording of in-flight readings to determine the performance of a new aircraft. One new Douglas plane has as many as six different cameras installed to monitor various performance characteristics. As airplanes become bigger, faster, more complex and more valuable, the day of the pilot who casually reported some abnormal behavior when he got back to earth is long past. Now, experimental airplanes are equipped with elaborate special extra instrument panels which contain many more features than occupy the instrument panel by which the pilot flies the airplane. The camera eyes all of these instruments at once, faithfully recording all their readings in a manner far beyond the capacities of the smartest human being.

If and when automation becomes more popular in the aircraft industry, Douglas plans to meet the challenge by telling its employees the sometimes-surprising and always-encouraging fact that automatic operation of machinery in industry makes for more, rather than fewer, jobs . . .

The story will be told with 16mm color, of course!

Ginsburg Named Ad Manager for NBC Television Films

Norman S. Ginsburg has been appointed manager of advertising and promotion for NBC Television Films. Ginsburg has been director of advertising and promotion for Studio Films, Inc., for the past two years. Previously he managed the advertising and promotional activities of DuMont Television Network and wrote for these departmental needs at Trans-World Airlines and Mutual Broadcasting System.
WOMEN AND THE SCREEN:

(CONTINUED FROM PAGE FIFTY)

ment stores and home furnishing members of their Home Planning Center program. An estimated 500,000 saw The ABC's of Decorating Your Home in three years, and received colorful booklets. Each piece of this promotion kit reflects taste of professionals in the decorating world, using principles that can be utilized by the average homemaker. After five years the film is still being used by stores as a special event with much success. The film's distributor also has made it available at small charge to women audiences of all kinds.

In the merchandising field, the nation's manufacturers of clothing can reach the estimated 33.211,000 women in the U.S. with much less effort than this segment of industry has ever experienced. An outstanding job was done by Warners, a leading maker of foundation garments, in making women conscious of figure grooming. Three films aimed at the teen market are popular with home economics classes.

A Carolyn Fashion-in-the-News film highlights medium price fashions and features well known show people. By this means, department stores with limited budgets can have a professional fashion show in color as well as provide clubs with entertaining material with a sales slant. Tied in with the Carolyn film, co-sponsored by Carolyn Fashions and local stores, were six manufacturers whose products were shown (and credited): makers of accessories, leather goods, millinery, jewelry, hosier & furniture. Each filming was an effective ad for seven companies.

Nutrition is always news. Cereal, dairy and meat interests capture attention with a familiar theme—new ways to stimulate appetite at home. Armour keeps an extensive film library educational in content but light in treatment. The Cereal Institute's Bill's Better Breakfast Puppet Show in color is distributed widely to teachers, school film libraries and community groups. Many food companies plan an entire afternoon's program around a film, with giveaway items and speakers to augment the message.

Such films as Campbell's Magic Shelf whets the appetite for the many quick foods on the shelf, as do others put out by the frozen food industry.

(continued on page sixty-four)

POLY-CONS
FILMSTRIP CONTAINERS
made of POLYETHYLENE the miracle plastic of "SQUEEZE-BOTTLE" fame.

FIRST with ATTACHED LIDS!
NO more LOST or WRONG lids, equipped for snap-in or adhesive labels.
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AUTOMATIC 2 X 2
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B U S I N E S S  S C R E E N  M A G A Z I N
Robotope a Prime-Mover in Audio-Visual Demonstration

Robotope—a sound tape player which starts and stops automatically, plays a continuous loop of tape and features a series of inaudible signals which will trigger any device of a device that moves has been introduced to the audio-visual demonstration world by Oakton Engineering Corporation, Evanston, Illinois.

Robotope units are being used to: run slide and strip film projectors and specially designed continuous slide projectors; light up a series of transparencies showing the development of a product; animate diagrams to familiarize employees, stockholders, and the public with the functions of a business; make mechanical robots walk and talk.

Application Wide and Varied

According to Anthony Flan, president of Oakton and designer of Robotope, "There's practically nothing we can't accomplish in the audio, audio-visual and audio-demonstration fields with Robotope."

Flan bases his boast on the machine's performance since it was released for production six months ago. Robotope has operated a bulldozer—starting the engine, shifting gears, rotating the tracks and lifting the 3-cubic-yard scoop. The entire job of moving the 2-ton bulldozer was done by less than 30 pounds of Robotope equipment.

Robotope has operated such things as a hydraulic transmission, an air conditioner, a four-way driver's seat and a cut-away engine. In each instance, the Robotope-activated demonstration included a tape recorded speech synchronized with the product action. The continuous loop carries up to 17 minutes of selling conversation.

Here Are Some of Its Uses

The machine has been used to up the sales of car batteries, anti-freeze, motor oil, vitamin tablets. It has operated a remote control television set, toy trains, and a washer-dryer combination. Its impulse sales jobs include demonstrations in supermarkets and department stores.

Robotope's muscular and vocal power emanate chiefly from a one-foot cube weighing 14 pounds. Robotope (Audio-Video) cartridge tape is made of Mylar. The unit can run 24 hours a day and has, in tests, run for 3,000 hours continuously.

Specifications and other details are available from Oakton Engineering Corporation, 725 Oakton Street, Evanston, Illinois.

* * *

Fact Sheet on Anamorphic Lens

Use Available from Radiant

Cameras interested in 16mm filming and projection of widescreen motion pictures can obtain pertinent facts of anamorphic projection in a comprehensive folder recently published by Radiant Manufacturing Corporation, Chicago.

The Radiant fact sheet itemizes all the details of the Superama "16" anamorphic lens for both taking and projecting 16mm films at a 2.66 to 1 aspect ratio. The folder categorizes and answers questions of the 16mm picture-maker, offering tips for producing anamorphic films.

Complete size and price ranges of the Radiant widescreen line are shown together with prices and physical descriptions of the anamorphic lenses designed by Panavision Incorporated of Hollywood. Copies of the fact sheet are available upon request to: Radiant Manufacturing Corporation, 2627 West Roosevelt Rd., Chicago 8, Ill.

Bethlehem Premiers:

company and Lyon Metal Products Company, both at York, Pa.: L. and H. heat-treating shop in Newark, N.J.

Care was taken to equate conditions at all the plants so that photography-wise the color would match throughout. The entire production, including script writing and film editing, required a full year.

Film Covers 5 Grades of Steel

The 30-minute film covers 5 general grades of tool steel, comprising carbon or water-quenched types, oil and air-hardened, and shock, hot work, and high-speed tool steels. Bethlehem, through inventors Frederick W. Taylor and Maunsell White, developed high-speed tool steel first demonstrated at the Paris Exposition in 1896.

Since the emphasis is fairly technical, the film is obviously aimed for use by engineering groups, technical societies, and business organizations.
**WOMEN AND THE SCREEN:**

(CONTINUED FROM PAGE SIXTY-TWO)

industry to show meal ideas for hurry-up occasions. The Gerber Company began its film program with "Nutrition for John Henry," which shows the importance of good nutrition for infants. It also has caught on as an instructional film in prenatal courses for expectant mothers.

A film originally made for the classroom enjoys high favor with women audiences, as in the case of "It's All in Knowing How," a mixture of nutrition and psychology, sponsored by the National Dairy Council.

Monsanto Chemical Company sponsored sale of a lot of dishes and other articles for its customers. The plastics industry, by showing women the chemical processes involved, research in the world of atoms and molecules to show how man has helped himself through chemistry to nature's bounty. The World That Nature Forgot is the title.

Long Live the Ladies tells the labor-management story for Maytag, comparing the workload of the D900 homemaker with the leisure of today. It is circulated by the Maytag Company Film Library, Newton, Iowa, and has been well received. The American Agricultural Chemical Company has sponsored pictorial advice on flower growing with "How Green is Your Garden" containing all kinds of know-how for women (and their husbands), shots of parks, playgrounds, and other community spots beautified. Do-it-yourself projects are shown in films like Weekend Remodelers in which the whole family pitches in to install wall and floor tile. This double purpose film also was used in a course at Georgia Institute of Technology.

General Electric spurred the age-old fight against pollution with "Clean Waters," the kind of film that can mobilize women-power into a mighty reform movement as rising populations create new sanitation problems. "Clean Waters" prints travelled for 11 years, forming a tide of civic action that resulted in more stringent laws, building of sewage disposal plants, and a more enlightened attitude on the part of politicians toward allowing streams to be polluted.

It is hoped that film makers and sponsors will meet the challenge and give American women something to think about, ideas instead of household hints, and a pattern for living instead of for sewing.

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$175.00

Just released—unused U. S. Navy surplus sound projector

100' Eyemo 35mm (complete with 3" Eyemo lens) $295.00
16mm Houston Developer ...... $225.00
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**SPECIALS OF THE WEEK:**

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35mm Separation Positives an Eastman Color Internegatives made on our unique, exclusive precision Triple-Head printer.

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Tips for Better Business Showings

Regular Print Care and Reconditioning Are 16mm “Mysts”

HAPPY PRINTS are a poor medium for conveying a visual story. The production may be excellent, and the prints turned out by a laboratory may be perfect, but if they become crossed with dirt, oil, or marred with scratches, or in and out of focus due to buckle and curl much of their effectiveness. A point of projection can be lost, such blunishments and defects irritate audiences and, more often than is generally realized, divert attention from the subject matter. The full impact of the message can so easily be lost or at least weakened.

Film protection, by such a process as the Peerless Treatment, and others, can do much to guard against damage and lengthen the life expectancy of the film. But few things are more delicate than film, and the numerous and variable hazards to which it is constantly exposed in screening, handling and even in storage may easily shorten its useful life.

Service Begins With Inspection

Film reconditioning is aimed at meeting this problem. It begins with inspection to ascertain just what is needed to bring the film back to its best possible condition. Of course, no film that has been seriously damaged will ever be quite the same again. But much damage can be largely undone, or at least remedied. Also there are other things that mar film which are not actual damage, but unless taken care of, will lead to damage.

All prints should be cleaned from time to time usually after every few usings—in rare instances after every few screenings. The determining factor is whether the oil from the projector or the more than average amount of dust from the air, or other foreign matter, has gathered on the film. Lubricants, which are often used on prints to ease them through projectors, tend to attract dirt. Oil from projectors also often adheres to prints, and particles of film emulsion sometimes flake off and settle on the print.

If allowed to remain, any such foreign matter may become permanently imbedded in the emulsion. In some cases it may accumulate on the film surface, pile up and harden, then dig abrasions in the emulsion and base. Cleaning in time with proper solvents will meet this problem. And for many prints this is all that is necessary. But there must be assurance that cleaning is done carefully, by skilled personnel with efficient equipment and the most suitable solvents available.

Scratches Can Be Removed

Scratches on the base side are always removable. Emulsion scratches can be made to disappear by chemically treating the emulsion so that they disappear, except in the rare instances where they are so deep as to penetrate right down to the base. For then there remains no photographic image to restore. Removable are pits and digs, When seen on the screen they are usually known as "rain." If they occur on the sound track, offensive cracking may result. Scratches are conspicuous not only because of improper light refraction but also because they are veritable havens for dirt. Thorough pre-cleaning is therefore an essential step in rejuvenating scratched or pitted film.

There are two systems of removing scratches now in general use in the United States. Both have proven successful over many years.

Basic Causes of Brittle Film

Many things can cause film to dry out—heated rooms, some types of air conditioning, the heat of projector lamps, a dry climate. The result is usually “curl” or “hackle” and sometimes shrinkage. Any of these conditions tends to throw the picture in and out of focus. Drying out or excessive cold may also cause brittleness. All these conditions put an extra strain on the print during projection, especially on perforations. These may become nicked or torn, and the film may even break, usually first at splices, but later elsewhere. A treatment such as the Peerless "RH" will usually eliminate or at least reduce curl or buckle, restore pliability, bring the percentage (Continued on the next page)}
Save That Print!

(continued from preceding page)
of shrinkage down to projector sprocket tolerance. How long the effectiveness of treatment involving rehumidification will last is unpredictable. This is so especially if the print is again subjected to conditions similar to those which caused drying out. But if proper care is taken treated films will have useful life substantially extended.

All Splices Double-Checked

Repairs include the remaking of splices, or, where possible, repair of splices that have opened up or become otherwise defective. Nicked, torn or broken perforations can also be repaired. When repairs involve only a splice or two, or a short section of perforations, they are usually included in the inspection charge. On the other hand, when they are more extensive, the work is usually done on an hourly-charge basis.

Sometimes, on inspection, a print is found to be not worth the cost necessary to put it into the best possible shape. A new print to replace it may cost only a little more than the cost of reconditioning. In such cases it is best to merely have the old print cleaned for temporary use until the replacement print becomes available.

Replacement Footage Identified

In other instances, sections of footage may be missing or damaged beyond repair, but the print may otherwise be in good condition. A good reconditioning service will identify just what replacement footage is required and then, when it is received, cut it into the print.

The cost of replacement footage is high, and there are often delays in obtaining it. Moreover, matching, new footage to an old print in color and density is usually not too satisfactory.

When two or more prints of a subject are available and replacement footage is required the expense of buying new footage can sometimes be avoided. If at least one of the prints is in such generally unsatisfactory condition as to be ready for discard sufficient usable footage can often be salvaged to substitute for the footage missing or irreparably damaged in the better prints.

When all the prints were made in the same laboratory run, there is much better chance of matching color and density. This is usually called “anilizing” but “salvaging” is more constructive term.

In recent years more and more
**October 1956**

**Article:**

"Agriculture Means Industry" Shows Manitoba Potential

The advantages that industry and agriculture offer each other is shown in a new motion picture sponsored by the Province of Manitoba, Canada. "Agriculture Means Industry."

In color, the 15-minute film will be circulated inside and outside the Province of Manitoba to promote industry based on agriculture.

Manitoba’s prairieland provides a market for farm equipment alone of more than $30 million a year, the film points out. More plants are needed to produce fungicides, insecticides, fertilizers and farm pharmaceuticals for prairie farmers.

Conversely, Manitoba is a ripe setting for industrial plants depending on farming areas for raw materials—canneries, meat packers, frozen food plants, dairy processors and a host of others. The prairie regions have a gross agricultural return in excess of $1.5 billion dollars per year—an enormous market or source of supply for industry.

"Agriculture Means Industry" was produced by Crawley Films, Limited of Ottawa, Ontario.

**Odell Joins Cathedral Films**

Ben R. Odell, vice-president of the California Bank, has been elected treasurer of Cathedral Films, Burbank. He has had close contact with the organization since its inception, and has been an active leader in church and community life, was for 25 years director of the Hollywood Chamber of Commerce and has served on a number of committees.

**Column:**

"MATTES • INSERTS • FADES • DISSOLVES
WIPES • SUPERIMPOSURES"

**Rental Services**

**Complete Motion Picture Equipment Rentals**

**COMMENTS**

From ONE SOURCE

**CAMERAS**

MITCHELL
16mm
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**NUMBER 4 • VOLUME 17 • 1956**

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* Visual Aids, by Haas and Pack-

USE ORDER NUMBER 109

The Dollars and Sense of Busi-
ness Films, by the Films Steer-
ing Committee of the Associa-
tion of National Advertisers, 128 pages: Analysis of the cost and circulation records of 157 sponsored films. ($5.00).

USE ORDER NUMBER 301

The Film in Industrial Safety
Training, by Paul R. Ignatius, Har-
vard University Press, 119 pages: An explanation of how films can aid in achieving a good safety record; a discussion of problems involved. ($1.50).

USE ORDER NUMBER 302

The Use of Training Films in
Department and Specialty Stores,
by Harry M. Hague, Harvard Uni-
versity Press, 147 pages: A study of film use in retail training which cites obstacles to be avoided or overcome. ($1.50).

USE ORDER NUMBER 303

* Worthwhile books on educational aspects of audio-visual use include such texts as:

Audio-Visual Methods in Teach-
ing, by Edgar Dale, Revised Edi-
tion, The Dryden Press, 520 pages: which reviews the audio-visual field; a guide to theory and practice. ($8.25).

USE ORDER NUMBER 401

Audio-Visual Materials, by Wit-
tich and Schuller, Harper & Bro-
thers, 554 pages: An exposition of the nature and use of audio-visual materials. ($6.15).

USE ORDER NUMBER 402

STUDIO TOOLS:
Kinevox Slater Records Slate Data, Sound Sync Mechanically
* An automatic slater, said to save an average of ½0 feet of film on every take has been announced by the Kinevox Division of Electro-
mination Co. The Kinevox Slates re-
cords sound synchronization and slate data with an external preset-
ting device. The slater includes an adapter for the BNC Mitchell cam-
era and adapts to any 16mm or 35mm motion picture camera.

In operation, the slater is swung into position before the lens, before each take. Normally, no change in camera focus is required due to the optical arrangement of the lenses in the slater. The slater carries its own internal illumination, powered from batteries which are part of the unit and controlled by a three-step light control for complete legibility at different lens stops.

Before using the slate information is pre-set to include scene num-
ber, alphabet, four numeral settings, and type of scene: dawn, dusk, day interior, day exterior, night interior or exterior, or wild shot. Two re-
moveable cards for additional in-
formation, such as name of produc-
tion and name of cameramen, are provided.

As camera comes up to speed, the slater’s optical arm is raised into position before the lens. A trip but-
ton, manually operated just as the camera is reaching speed, sounds a buzzer. Simultaneously, a marking line appears along-side the picture of the slate. The marking line and buzzer establish optical and sound

synchronization. The slater optical arm is dropped clear of the lens and shooting begins just as the camera reaches speed.

* * *

“Fruit-Freeze” Helps to Keep Fruit Items Photogenic
* How to keep fresh fruit looking fresh during preparations for motion picture filming and still photography appears to be answered with the introduction of a new anti-
darkening agent, Fruit-Freeze.

The manufacturers of Fruit-
Freeze, Merck & Co., Inc., Rahway, N.J., announce that the product will keep fruit fresh and retain its na-
tural color for several hours. Al-
though the product primarily is de-
signed for use in freezing fruit, its application to the photographing of fruit became evident.

Working on advertising photos for Fruit-Freeze, a photographer noticed that the fruit on which the product had been sprinkled about two hours before looked fresh and firm as when it was cut, the com-
pamy reports. It was not necessary to prepare more cut fruit. Merck & Co., claims the product will hold natural color of fruit even long.

* * *

Hollywood Film Offers Catal-
* Availability of a new catalog 10mm and 35mm precision edit-
equipment, reels, cans, and ship-
cases has been announced by Hollywood Film Company, 5 North Seward St., Hollywood, California. The catalog can be secured on request, using your company letterhead.

National Drug Presents:
(Continued from page 4 and at whom its initial distribution has been directed.

To make the absence of any com-
mercial-sounding “sell” compel the name of the product is not fer-
ted to at all, either visually or verbally, in the entire film. National Drug felt that the product was its sufficiently unique so that a requi-
t from a doctor to his apothecary—
“National Drug’s new tarsys pro-
paration” would be all that was re-
quired. In addition, of course, a company’s trade advertising a follow-up calls by salesmen serve to in the film the brand name

Further.

The completely straightforward appro-
ach of this film required great deal of foresight and no lit-
courage on the part of its spons-
ors of both these qualities con-
siderable quantity, Dr. Gustav Martin, Director of Research

The National Drug Company, we-
supervised the medical structure a
content of this motion picture, largely responsible for making it a unique approach possible. That vision was accurate is already a fact: a bare three months after the film’s release more than a the bookings to medical groups have been confirmed, including place on the program of the Amer-
ican Medical Association at its con-
vention in Chicago.

And that most important sign
measure of success—sales—is be-
ing out the fact that telling all of the facts, good and bad, about drug product, is the way to convinc
doctors to try it. Sales have in-
creased in every area where the film has been shown.

From the producer’s point view, Pathoscope reports that won
ing with a client who views his sal

problems only in the light of ravs from Diogenes’ lamp has be-
a thoroughly pleasant experience. Their present experience has dem-
strated that complete honesty can be a formidable sales weapon.
NEW "EDIMAC"
RUNS 16MM AND 35MM SOUND AND PICTURE SIMULTANEOUSLY

Now, for the first time, one editing machine runs 16mm film and 35mm film simultaneously with 16mm magnetic-optic and 17½mm magnetic or 35mm magnetic-optic.

The EDIMAC cuts editing time up to 30%.
Nothing is complicated. Every operation is simple, quiet, easy for anyone familiar with standard equipment. The principle's the same. But what an improvement!

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J. G. McAlister guarantees the new EDIMAC against all mechanical defects for one full year. No other editing equipment manufacturer can promise such trouble-free performance.

Rewinding operations simplified by a high-speed rewind on picture head, a low-speed rewind on sound head — a new idea in foot pedal control.

Adjust picture brilliancy at the turn of a dial. Variable light control aids in pre-viewing light and dark prints.

Run negative film with absolute safety. Magnetic head never touches film while optic is in use.

Marking and retouching 50% easier! Optical unit swings completely away, revealing the entire frame, unobstructed.

TWO DOLL(IE)S WIN SUPPORTING AWARDS

Miss Jo Van Fleet wins Academy Award for "Best Supporting Actress" in "East of Eden," Warner Brothers.

J. G. McAlister Dual Steering "Crab Dolly," invented by Mr. Steve Krilovitch, wins Academy Award for "Best Support of Camera" from Academy of Motion Picture Arts & Sciences.

The J. G. McAlister "Crab Dolly" is being used in all motion picture studios.

And that's not all. Scores of other important features boost your output, enhance your skill, solve all major editing problems.
You have to see it to believe it! That's what DuPont chemists decided when they perfected an entirely new product—one with countless uses in many industries.

What manufacturers need to know about the new transparent film called MYLAR*—a DuPont polyester film—is shown and developed in a new sound and color motion picture.

Thrilling action and technical accuracy are combined in “What's It To You?” produced for DuPont by

The JAM HANDY Organization

*“Mylar” is the registered DuPont trademark for its brand of polyester film.
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July 23, 1956

Mr. David I. Pincoz
Caravel Films, Inc.
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New York, New York

Dear Dave:

All of us who worked on the previous Calvert sound slidefilm, "The Million Dollar Look," felt that it was the very best. Reports from the field prove that we did not underestimate the fine job Caravel did.

However, there are no reservations in my belief that the slidefilm we are now producing for Calvert Dry Gin will be even better, even though it is not yet completed.

I want to send my personal thanks to you and your entire organization for putting out so much extra effort and fine cooperation.

Very truly yours,

CALVERT DISTILLERS COMPANY

Leonard Asher
Brand Manager
Calvert Dry Gin

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One continuous machine performs the printing, developing, fixing, rinsing, drying, lubrication, and projection of every foot of release print manufactured at CFI. This is CONTINUOUS AUTOMATIC PROCESSING... an example of automation pioneering in American industry!

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with only 1 projector...the TSI-Duolite

Yes, we mean anywhere...even in lighted rooms. With the Duolite you can show 16 mm movies in many places that were never before practical. The Duolite has a large built-in TV size screen that gives you beautiful picture reproduction without the fuss and bother of setting-up a screen or darkening the room. Yet, when you want to use a standard external screen, the same projector can be used. Just a flip of the lever and you're ready to go.

The built-in screen allows movies to be shown anywhere you can set the projector down and plug it in. Think of that! Think what that could mean in terms of your doubling or even tripling the use of your films. Salesmen love the Duolite. It's so easy to set-up and operate. They don't have to lug around a separate screen and other equipment. Sales films can be shown right on the prospects desk without any disturbance at all. Any room big enough for a desk is big enough for a Duolite show.

Write today for free literature and complete specifications on the Duolite. If you wish, a demonstration can be arranged at no obligation.

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BUSINESS SCREEN

(Combined with See & Hear Magazine)

Issue Five • Volume Seventeen • 1956

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SIGHT & SOUND

Current Trends in Marketing and News of Staff Appointments

Best First Half Reported by Eastman Kodak Company

Eastman Kodak Company sales and earnings for the first half of 1956 were the highest compared to any corresponding period, according to a report by Thomas J. Harrgrave, chairman, and Albert K. Chapman, president.

Consolidated sales of the company's United States establishments for the 24-week period ending June 10 amounted to $325,110,431, an increase of 2.9 per cent over last year's sales total of $315,850,102.

Net earnings after taxes amounted to $36,753,316, a 6.6 per cent increase over the $34,365,989 earned in the first half of 1955, the previous best such period for sales and earnings.

Net earnings were equal to $2.11 per share on 18,277,260 common shares outstanding compared with $1.97 a share on the same number of shares outstanding at the close of the 1955 first half. Earnings were 11.9 per cent of sales compared with 11.2 per cent a year ago.

Pre-tax earnings were $38,274,031 compared with $37,544,739 for the first half of 1955, an increase of 4.7 per cent. Provision for income taxes amounted to $14,520,715, 3.1 per cent more than the $14,318,770 provided in the first half of 1955.

Sales of Kodak film and projectors helped to boost the 1956 first-half total which also includes the sale of plastic, industrial chemical, pharmaceutical and other products. During the period, Kodak introduced a number of new photo products, including a fine-grain Cinex Kodak Plus A reversal film enabling projection of 16mm black/white film on larger screens without loss of detail or sharpness, a new Kodacolor film for outdoor and indoor use without filters and a faster industrial x-ray film.

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 $2,862,175, slightly more than the total received in the first half of 1955.

Cash dividends declared on the preferred and common shares amounted to $22,117,683, almost 23 per cent more than a year ago. Dividends were 57 per cent of net earnings in the first half of 1956 compared with 50 per cent in the first period of 1955. The balance of net earnings after dividends amounted to $160,633,633 and was retained for use in the business. For the first time in company history, net assets—the share owners' equity in the business—moved past the half billion dollar mark during the half year, reaching a total of $512,520,307.

Product Development Costs Shave Bell & Howell Income

Reporting on the first six months of 1956, Bell & Howell Company, Chicago, announced a net income of $559,661, or 91 cents a share, compared to $700,037, or $1.16 a share earned in the first half of 1955.

New product developments, resulting in heavier production cost, brought Bell & Howell earnings down despite a substantial increase over last year's sales, it was reported. Introduced during the first half of 1956 were an electric eye camera with a self-setting lens, a Rolomatic slide projector and the Sunomatic 16mm motion picture camera.

Bell & Howell's sales and profit prospect for the second half of 1956 was described as "excellent" by Charles H. Percy, president, who predicted that total earnings for the year will top the 1955 income, which reached $3,51 a share.

Logelin Appointed Crane Public Relations Director

Warren A. Logelin has been named director of public relations for Crane Company, according to an announcement by Frank F. Elliot, president. Logelin formerly was director of public relations for the Chicago Association of Commerce. He joined Crane as assistant public relations director in June 1955. As a pr specialist, Logelin was active in the Chicago Association's film program.

Kirsten to Sterling-Movies, U.S.A.

Robert Kirsten, formerly of Wa Disney Productions, Inc., has been named Director of Operations and Promotion for Sterling-Movies U.S.A.

The TV and non-TV free film distribution services of the company is undergoing extensive expansion. Mr. Kirsten, who organized an and directed the New York Bureau of Disney's TV Mickey Mouse Newsreel, will expand the operations of Sterling-Movies, U.S.A. to meet its increased services. Include among his duties will be the creation and expansion of promotional efforts to TV stations and other users of industrial and public service films.
More People Than Ever

To sell Chicago housewives on the advantages of cooking with gas, Peoples Gas Light & Coke Company has sponsored a new film which strikingly demonstrates the many features of modern gas ranges. Because this is a warm, intimate story of family life, a photoplay technique has been used — featuring Hollywood's Mary Brian, Lyle Talbot, and Maureen Cassidy supported by a cast of TV personalities. After widespread showings in Chicago, more people than ever will indeed be cooking with gas.

Raphael E. Wolff
STUDIOS, INC.
Offers everything you need to improve your film program —

16mm SOUND PROJECTORS for the finest in sound and picture quality plus absolute film protection — 16mm WIDE SCREEN SYSTEM for showing more product, captivating your audience — 1600 ARC PROJECTOR for ultra large audiences of theatre size with professional results, yet portability — MIXER MAGNESOUND for adding magnetic sound economically to your films — MOBILE PROJECTOR STAND for showings and storing equipment — CINESALESREEL for continuous movies at point of purchase without rewinding and rethreading — SILENT 16 for time and motion study, has rheostat speed control, forward-reverse and 2000' reel capacity — MAGNASCOPE V200 for enlarging microscopic specimens hundreds of diameters and projecting them on a movie screen or table top.

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New York — Chicago,

Quality Motion Picture Equipment Since 1910

NAPM Elects Officers, Directors

Billion Dollar Photo Sales Keyed to Industrial, TV Growth

Industry's use of photography and the use of motion picture film by the television industry are among factors which have helped increase photographic manufacturing sales to approximately $1 billion annually. These factors were noted in comments by Oliver H. Young, General Electric Company, Cleveland, Ohio, recently elected president of the National Association of Photographic Manufacturers, New York.

Elected as vice-presidents are J. Stewart Eagen, president, Simpson Optical Manufacturing Co., Chicago, and William Balch, president, David White Company, Milwauk ee. Robert E. Lewis, president, Argus Cameras, Inc., Ann Arbor, Michigan, was re-elected treasurer, William C. Babbitt, managing director of the Association, was re-elected secretary and assistant treasurer.

In addition to Balch, newly elected directors are: Chester C. Cooley, president, Da-Lite Screen Company, Inc., Chicago; Jam Forrestal, vice-president, General Aniline & Film Corporation, Binghamton, N. Y., and Ronald F. Smith, president, Smith-Victor Corporation, Griffith, Indiana.

Summarizing the strong growth of the American photographic industry, Young said that the volume of manufacturers' sales has increased more than 30% in the past seven years.

With industrial and business use of photographic methods and the film upsurge, Young cited other growth factors: gains in sales of color products, aided by product improvement such as the introduction of new fast color film; increased use of 35mm cameras for still pictures — color transparencies popularity of improved 8mm motion picture equipment and a nearly 300% increase in flashlight sales during the seven-year period.

It was announced that NAPM has joined with other photographic associations in sponsoring the International Photographic Exposition to be held in Washington, D. C., March, 1957. The international was held in Paris in 1937.
The Republic Steel Corporation called upon Wilding Picture Productions, Inc., to develop a broad, new selling program at their distributor level. The result is the most comprehensive training course ever created for this basic industry. Calling it “The Order Makers Institute,” Wilding people worked closely with Republic Steel and did the initial research, wrote the entire program, and presented it to the corporation’s distributors with complete acceptance. Wilding then trained Republic Steel district salesmen to conduct the meetings for distributors and helped develop a system for evaluating results. The program, termed a “liberal education in selling,” is sparked by motion pictures, flip charts and printed materials. Two years in production, “The Order Makers Institute,” is offered by Republic Steel without charge to its distributors across the nation. Information about the program may be obtained through any of the Wilding offices.
SYNCHRONIZER HEAVEN

1. Fastens to roller arm of synchronizer.
2. Sync dailies quickly without using editing machine.
3. Ideal for checking sound track for words or effects to be replaced.
4. Fastest and most accurate in locating beginning and ending of words.
5. Tape head can be slid up and back to read a track in any position of fullcoat or magnetstripe.

Selling Price:

- HFC Magnetic Tape Reader Synchronizer attachment $34.50
- HFC Magnetic Tape Reader Amplifier $5.00
- Complete Unit $89.50

35mm 3-Way Synchronizer $165.00
16mm 2-Way Synchronizer $125.00
35mm 3-Way Synchronizer with Footage & Frame Counter $165.00
16mm Special Measuring Machine: Counts in 16 & 35mm Footage $160.00
35mm 4-Way Synchronizer $190.00
16mm 3-Way Synchronizer $165.00
35mm 5-Way Synchronizer $225.00

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precision film editing equipment

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S. California Stock Brokers
Set Up 15-Week Picture Series

A 15-week motion picture program depicting operations of listed companies on the New York Stock Exchange is being conducted by Harris, Upham & Co., Beverly Hills, California, a nation-wide brokerage firm and Stock Exchange members. Designed to stimulate investment interest among investors and Stock Exchange members, the showings are held each Monday from 7:30 to 9:30 p.m. in Harris, Upham's Beverly Hilton Hotel offices.

Announcing the film program, Frank L. Patty, resident partner in charge of the Beverly Hills office, said the firm is "proud and pleased to initiate this series of sound color films of major, publicly owned American corporations." The film, he added, "will serve a useful purpose in effectively presenting the work of listed companies to its benefit of investors and potential investors who are naturally properly interested in the actual workings of their investment dollar."

The Beverly Hilton has validated free parking facilities for those attending the showings and is also notifying all guests by box enclosures of coming exhibits which include films of Louisville & Nashville Railroad; Southern California Edison Company; Trans-World Airlines; Aluminum Company of America; Southern California Gas Co.; Coca-Cola Company; Southern Pacific Railroad; Radio Corporation of America and the Texaco Company.

Film Pan-American Presidents

Motion picture documentation played a part in full-scale coverage by the U. S. Information Agency of the meeting of Presidents of the American Republics, held July 22 in Panama City.

The Agency's spot-coverage of the largest presidential gathering in history included press, radio, telecast and film recording. The Agency motion picture service will provide overseas press and commercial theatre with 35mm film depicting the event.

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add to the professional dignity of your films

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2

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BUSINESS SCREEN MAGAZIN
n putting up a building, whether it be a ranch-house or skyscraper, to assure a satisfactory job requires intricate blueprints, executive experience and a well trained construction team.

The same is equally true in the planning and building of a motion picture, whether it be a TV spot or a documentary.

Sound Masters for 18 years has "built" successful films, by holding to the concept that a good basic idea requires a well planned structure in accordance with the subject matter and its purpose.

That is one reason why Sound Masters has won the esteem of many loyal clients in a wide range of industries.

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FILM FINDERS

Management, Training Films Listed by United World

- Some 300 selected motion pictures for use in management and training programs of business and industry are described in a new free catalog issued by United World Films, Inc., authorized distributor of United States Government Films. General subjects dealt with are Management, Engineering, Supervision and Training.

- Listed in the Management section are such subjects as Safety, Social Security, Materials Handling, Work Simplification, Sanitation and Merchandising. Under Engineering, are films on Electronics, Gyroscopes, Hydraulics, Materials Testing, Metalurgy and Radioactivity.

- Employee training films cover such subjects as Building Construction, Office Practice, Diesel Engines, Automotive Maintenance, Blue-print reading, Precision Measurement, Bench Work, Machine Tools, Foundry, Woodworking, Pattern-making, Electricity and Blacksmithing.

- A special group of 19 films under the general classification of Supervision treat of such subjects as Developing Cooperation, Instructing the Worker on the Job, Maintaining Quality Standards, Placing the Right Man on the Job and Working With Other Supervisors.

- Requests for the new catalogue should be made to United World Films, Inc., Government Dept., 1345 Park Avenue, New York 29, N.Y.

- Affton Enters Strong Tape
- A long playing recording tape made with a new durable base is being introduced by Affton Industries, St. Louis, Mo., manufacturers of recording tape and discs. The new tape is said to have a much greater tensile strength than normal tape bases and is only slightly higher in cost.

- Roadbuilding Films Listed by Association
- Coincidental to the huge U.S. road-building program set up by the Congress is a comprehensive listing of useful films on all aspects of road construction prepared for members of the American Roadbuilders Association, Washington, D.C. Basic titles include engineering and machine construction methods.

- Films on Family Finance Listed in NCEF Bulletin
- Among new listings of instructional aids for teaching family finance topics, published by the National Committee for Education in Family Finance, is a bulletin categorically listing titles, description, prices and sources of several hundred motion pictures, filmstrips, periodicals, booklets and catalogues dealing with family finance.

- Bulletin No. 13, "Annotated Listing of Free and Inexpensive Teaching Aids on Education in Family Finance" is designed particularly for high school teachers and librarians, although the list should prove useful to others. The bibliograph is arranged under such headings: Banking, Budgeting, Insurance, Investments, Social Security, Wills.

- Single copies of the bulletin are free, additional copies are 30c each. Orders for this bulletin and other Committee publications may be sent to the National Committee for Education in Family Finance, 433 Mason Avenue, New York 22, N.Y.

- Norman Wright Transfers to Sutherland New York Office
- Norman Wright, associate producer and writer-director of Juhl Sutherland Productions, Inc., has transferred from the company's west coast operations to its New York offices.

- Wright has owned and operated his own production company, writing, directing and producing films for such companies as Hughes, Inc., ABC and Pepsi-Cola. He spent five years as a writer-director with Walt Disney. He first joined the Sutherland company in 1945.

- Van Praag Sets Industrial Division
- The industrial film department of Van Praag Productions has been expanded and will become a separate division. It will concentrate on training and sales films for industry as well as documentary features slanted toward the general consumer.
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Belgium Marks December for 2nd Industrial Film Festival

The Second International Industrial and Labor Film Festival will be held in Belgium in December 1956. It will be a sequel to the International event which was held in Belgium in 1953.

The Festival is being organized by the Belgian Ministry of Labor and National Insurance (Commissariat General for the Promotion Labor) with the collaboration of other ministries and the assistance of the industrial and workers' associations.

Purpose of the Festival is to compare, study and make known cinematic achievements of practical interest to industrial research, vocational training, instruction, industrial propaganda, technical information, rationalization and the analysis of labor problems.

To be considered for entry, films, which may come from any country, must have been made in 1952. Details as to regulations of the competition can be obtained from: La Cinemateque de Belgique, 23, rue Ravenstein, Brussels.

U.S. Building Films Given to Russian Housing Officials

Six industry-sponsored motion pictures illustrating United States housing, building materials and construction methods were presented to Russian housing officials by members of the National Association of Home Builders who toured the Soviet this summer.

The films were furnished NAHB, which sponsored the tour, by the six companies which sponsored the films. All 16mm, color-sound productions, the pictures were selected by the Association as representative of the American way of life and were used as program material by the 16 American builders during their month-long tour, a return visit for the Russian trip made last year.

The Wire Reinforcement Institute, Inc. film, *The Builders*, and *The Miracle City*, sponsored by Levitt and Sons, were redubbed with Russian sound tracks. The other four films did not require translation.

*The Builders* depicts the development of U.S. building through the years, and the use of welded wire fabric reinforcement in and around the home, and in heavy construction.

*The Miracle City* tells the story of the Levitt and Sons pre-planned community in Bucks County, Pennsylvania. Other films presented to the Russians include *Lumber For Homes*, sponsored by West Coast Lumberman's Association; *Mortar and Glass*, sponsored by Kimble Glass Company; *Lightweight Champion*, sponsored by Vermiculite Institute and *White Magic*, sponsored by Gypsum Association.

*The Builders* is being distributed nationally for showings to clubs, schools and other organizations by Modern Talking Picture Service, Inc., New York, and is available to television stations.

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NEW 15-watt amplifier . . . double power under normal conditions, four times stronger at low voltage
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More Filmosounds are in use today than all other makes of sound projectors combined. Innovations in the new Filmosound 385 lengthen the list of Bell & Howell features that established this preference . . . exclusive all-gear drive, straight line optics, flickerless projection, simple operating controls, still picture clutch and reverse.

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Modern Talking Picture Service
Into Larger New York Office

Modern Talking Picture Service, national distributor of business-sponsored and television films, has moved into new and larger quarters at 3 East 51st Street, New York City. Frank H. Arlinghaus, president, announced that the firm is taking over the entire eighth floor of the new air-conditioned office building at that address.

Commenting on the “growth move,” Arlinghaus said, “American business is turning more and more to motion pictures to get it public relations messages across convincingly. Our own business has increased each year since our founding 25 years ago, and we are not in the midst of our greatest expansion.”

Modern’s headquarters staff will be housed in the new office. The company maintains 26 film libraries in large cities throughout the country. Representing more than 200 business clients, it distributes 16mm sound films to schools, club houses, and television stations and 35mm prints to theaters. In summer, Midwestern farm-town churches are reached through road shows.

The telephone number for Modern’s new headquarters is Plaza 3-2900.

Dr. James Meader Heads U. S. Agency Info Center

Appointment of Dr. James Lawrence Meader, educator and Foreign Service official, as chief of the United States Information Agency Information Center Service has been announced by Theodore C. Stretbert, director.

Dr. Meader succeeds Dr. Franklin L. Burdette, who resigned to return to the University of Maryland. In his new assignment, Dr. Meader will have charge of the Information Agency’s overseas library system and world-wide book, exhibit, and cultural activities. The Agency makes wide use of films in its informational program.

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RCA Projectors go right on performing quietly with dependable RCA quality year after year. You can choose from these lightweight portables: single-case Junior, the dual-case Senior or the Magnetic Recorder-Projector... all backed by nation-wide service facilities. RCA Audio-Visual Dealers have the expert knowledge to aid your selection of the right projector. To locate your Dealer quickly, look in the Classified Directory under "Motion Picture Projectors," or we'll supply his name and a helpful brochure when we receive the coupon above. Get in touch... today!

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In everything there is one best... in film processing, it's Precision
Top Level Exec Promotions Announced by Pathe Labs

Two executive promotions at Pathe Laboratories, Inc., have been announced by Kenneth M. Young, chairman and president of the motion picture processing firm.

Otis W. Murray, formerly vice-president in charge of Pathe's West Coast operations, now is executive vice-president of the company. David J. Melamed, treasurer of Pathe Laboratories, now is vice-president in charge of finance.

James L. Wolcott, Murray's predecessor as executive vice-president, has relinquished those duties to devote full time to his post as president of Pathecolor, Inc., a new subsidiary of Chesapeake Industries, Inc., also the parent company of Pathe Laboratories. Wolcott will still be a Pathe Laboratories director.

Since December, 1953, Murray has headed Pathe's West Coast operations. Previously, he was vice-president and general manager of Color Corporation. He directed Color Corporation research for five years and was for 10 years a color engineer for E. I. du Pont de Nemours & Co., Inc.

Melamed has been an executive in several companies owned by Chesapeake Industries, Inc. Before coming to Pathe, he was treasurer of Eagle Lion Films and Eagle Lion Classics, former subsidiaries. A member of the Controllers Institute, Melamed holds management posts on various of the organization's committees. He is a Pathe Laboratories director.

Murray will continue to make his office at Pathe's West Coast laboratory, 6823 Santa Monica Blvd., Los Angeles. Melamed's office will remain at the New York City laboratory at 106th E. 106th Street.  

EDIMAC Sales Manager Yates To Meet with Film Producers

For the convenience of BUSINESS SCREEN readers interested in film editing equipment, it is announced that complete information on the new EDIMAC "4-In-1" Film Editing Machine, manufactured by J. G. McAlister, Inc., Hollywood, will be provided in promotional interviews held in several cities between August 19 and October 7.

Irving Yates, EDIMAC sales manager for J. G. McAlister, Inc., will meet with film producers and television executives on the following schedule:

- Oxford, Mississippia University Motion Picture Association Convention — Aug. 19-23:
- Detroit — Sept. 4-7:
- Cleveland, Ohio — Sept. 14-15:
- Dayton, Ohio — Sept. 17-20:
- Washington, D. C. — Sept. 24-30:

Persons who have not been contacted for appointment are advised to write J. G. McAlister, Inc., 111 N. McCadden Pl., Hollywood 3, Calif. Letters received later than August 15 will be forwarded to Yates.

Hollywood Film Company Opens New York Sales Branch

Opening of a New York office for Hollywood Film Company has been announced by Ben and Harry Teitelbaum. Located in the Film Center Building, at 630 9th Ave., the branch is under the supervision of Sheldon Kaplan.

The complete line of HFC film editing equipment is on display, an warehouse at the New York location, as are the company's 16mm reels and cans, the Goldberg 16mm and 35mm reels, cans and shipping cases. Deliveries now can be made throughout the East from New York stocks.

Charles Goetz to Radiant Lamp Sales

Chicagoland resident Charles Goetz, veteran of audio-visual equipment manufacture sales and service and recently active in film production sales has joined the Radiant Lamp Company. Eastern lamp firm, as mid-western sales representative. He will continue to make his residence in Skokie, a Chicago suburb.

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"We shot a hurricane and got a Peabody Award... thanks to the speed and latitude of Du Pont 931!"

—said William L. Cooper, Jr., Film Director, WJAR-TV, Providence, Rhode Island

"Our coverage of Hurricane 'Carol' earned the coveted Peabody Award and three other national awards. Our ability to record this tragic event was largely due to the high speed and wide latitude of Du Pont 931 Motion Picture Film," says William L. Cooper, Jr., of WJAR-TV.

"When the hurricane hit, we filmed the disaster in the face of gale-force wind...rain and salt water...difficult lighting conditions. After every 100 feet of exposure, we'd open our cameras and wipe the water from the inside...no question...we were shooting under impossible conditions, yet the film performed perfectly.

"During the storm, all electricity was out...over 5,000 feet of Du Pont Film had to be hand-developed and washed in muddy, oil-streaked water. But, even under these primitive photographic conditions, the film turned out exceptionally well...the pictures were clear and well defined...Du Pont 930 and 931 had far exceeded our greatest expectations! I feel that no other film could have taken the punishment and come through with such remarkable results!"

Mr. Cooper continues, "We like the soft tones we get with Du Pont Film which are so necessary for really fine TV reproduction. And these films always give consistently fine results. With rapid reversal Du Pont film, our processing machines can be operated at extreme temperatures, too. Processing and drying of film can be done in about five minutes-ready for projection."

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- Dallas, Texas ......... 1620 Oak Lawn Avenue
- Los Angeles 38, Calif. ... 7051 Santa Monica Blvd.
- New York 23, N. Y. ......... 346 West 18th Street
- Wynnewood, Pa. ......... 308 East Lancaster Avenue
- New Haven, Conn. ......... 18th Street
- Wilmington, Del. ......... 348 West 18th Street
- Providence, R.I. ......... 308 East Lancaster Avenue
- Toronto, Canada ......... 155 Jarvis St.
- Montreal, Canada ......... 155 Front St.
- London, England ......... 34 Charing Cross Road
- Paris, France ......... 7, Rue de la Paix
- Tokyo, Japan ......... 7, Waseda, Bldg.
- Sydney, Australia ......... 126 Pitt St.

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Victor Animatograph Corp.
Affiliates with Kalart, Inc.

Victor Animatograph Corporation, Davenport, Iowa, has affiliated with The Kalart Company, Inc., of Plainville, Connecticut. Negotiations were concluded between Sam G. Rose, who continues as president of Victor Animatograph, and Morris Schwartz, president of Kalart.

As a result of the new affiliation, manufacture of Victor 16mm sound projectors and all other Victor products is being transferred to Kalart’s plant at Plainville. Victor will maintain its present management headquarters at its 46-year old location in Davenport. Victor New York and Chicago branch offices will continue in their present locations. There will be no change in name, personnel or company policies.

Film on President Sukarno Widely Shown in Indonesia

The largest total theatre audience in Indonesia’s history will see the U.S. Information Agency’s color documentary motion picture of Indonesian President Sukarno’s recent 19-day visit to the United States.

Made by the Agency with the cooperation of the American motion picture industry, the 40-minute film had its premiere July 8 in a new 1,400-seat theatre in Jakarta, the Indonesian capital. Attending the premiere were President Sukarno, Prime Minister Sastroamidjojo, U.S. Ambassador Hugh S. Cramming and other Indonesian and diplomatic officials.

So far, some 30 commercial theatres in every major population center of Indonesia, have booked one-week showings of the motion picture. Their total attendance exceeds 70,000 daily. The booking schedule calls for a minimum 15-months run in Indonesia. Information Agency mobile units will screen the film for many additional thousands in areas where there are no theatres.

Opening with the arrival of President Sukarno and his 12-year-old son, Gunther, in Washington, D.C., the film shows their visit to the White House with President and Mrs. Eisenhower and covers the balance of their trip across the United States.

A print of the color film will be presented to the Indonesian national archives for a permanent historical record.

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What's New in Television Films

Several New Series Join the Video Picture Parade

American Petroleum Institute Launches a TV Film Series

- Continuing the oil industry's long-term public relations effort, a series of television motion picture short subjects combining popular appeal and unique facts about oil are being made available to TV stations throughout the country.

The series, Progress Parade, recently was announced by H. B. Miller, executive director of the Oil Industry Information Committee of the American Petroleum Institute. The first edition of Progress Parade was released in July, a second edition will follow in October. Therefore, it is planned that the films will be produced on a quarterly basis.

Designed to be used by local TV stations on sustaining time, the films run 131/2 minutes and are in black and white. They are made available to TV stations on a "permanent loan" basis, and are being distributed through OIC district offices.

Progress Parade segment films are documentary in style but the short-term production schedule permits inclusion of timely reports on problems facing the oil industry. Miller noted, each issue will cover from three to five subjects. The first included five titles — Fishing on Dry Land, Baby Demands Comfort, Wearing Two Hats, Battle of Magic and Lifeline to An Oyster.

The last film tells how the oil industry invested two million dollars in a research program to find out what was killing the oysters in the Gulf of Mexico. Research proved that the culprit was not the oil industry, as rumor had it. The knowledge obtained was given to the oyster industry and this good neighbor message is extended by the films.

Miller said that a pilot film of the series was tested by 100 TV stations and the stations said they wanted to use it and subsequent issues on a regular basis.

"Red" Grange to Appear in TV-Film Football Series

- Harold "Red" Grange, all-time football star of Illinois and Chicago Bears fame, has completed filming a series of sound-on-film television trailers to be used by NBC Television to promote the NCAA Football schedule this coming Fall. The film was produced by Reel Films, Inc., in Miami and will be distributed on the full NBC network.

Insect Control Explained in 13-Film Television Series

- Reasons and methods for insect control are entertainingly discussed in 13 short films now available on free loan from Texas Industrial Film Company, Houston, Texas.

The films are documentary chats by Professor Glen LeKker, Purdue University, who is an entomologist for the state of Indiana. Professor LeKker illustrates little lessons with humorous, technically accurate bug cartoons to typify the insects and problem involved.

Specifically designed for TV stations beamed at rural audiences, the films are brief enough to fit in virtually any farm show format. Individual films ranging from 34 to 5 minutes in length. No titles credits appear on the footage, all is 16mm, black white.

The subjects, which may be singly or as a series, include: Who Is an Insect? How Insecticides Work, Equipment for Spraying, Continued on Facing Page

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THEATRE TYPE VINYL REAR PROJECTION SCREES

Sets Up in a matter of minutes

Folds Up into a compact carrying case regardless of size

EVEN-VU theatre type vinyl rear projection screens are especially treated to eliminate all "Hot Spot" to provide the wide viewing angle that is so difficult to obtain in other rear projection screens.

EVEN-VU screens are easy to keep clean. They be folded up like a sheet for compactness yet will never stretch on the FAST-FOLD aluminum frame, so become wrinkle free for perfect projection.

MAT-WHITE surface is interchangeable on the same frame and will fit with the EVEN-VU screen in the same carrying case.
PICTURE PARADE:
(CONTINUED FROM FACING PAGE)
Contact Industrial Film Company, 2528 North Boulevard, Houston, Texas, for booking details.

* * *

4-H, Future Farmers' Work Publicized in Film Series

Agricultural activities of two farm youth organizations are being publicized by two new series of motion pictures being released by The Venard Organization, Peoria, Illinois. One series depicts work done by the 4-H Clubs, the other series shows various projects of Future Farmers of America.

Distribution of both the 4-H series and the FFA series through television and non-theatrical channels is intended to acquaint city viewers with the activities of America's farm boys and girls and to serve as an inspiration to the rural youth groups' members and potential members.

First of the 4-H series, sponsored by Funk Bros. Seed Company, Bloomington, Illinois, is 4-H Here and There, a 143/4-minute color film. It includes: the 4-H Hereford project of Jean Depue of Sheridan, Wyoming; LaMarr Ratliff's "304 bushels of corn per acre" project near Booneville, Mississippi; an interview with Nancy Turner whose Angus steer, Julius, was Grand Champion at the International Livestock Show in Chicago in December; a Lemons and Poultry project near Santa Barbara, California, and "City 4-H" Clothing and Forestry projects in Portland, Oregon.

Starting the Future Farmers of America series is a film entitled FFA Here and There which documents projects in many states. Larry Royer of Assumption, Illinois, FFA Chapter, introduces the story which includes a Hereford project near Livingston, Montana; landscaping projects of the Capitol Hill FFA Chapter in Oklahoma City; apricot growing in California; Chapter activities in Deming, New Mexico, and in Brownfield, Texas; Brahman cattle and citrus projects near Bartow, Florida.

To establish that recreational activities are a part of the well-balanced farming program advocated by Vocational Agriculture, the Venards have also included a

CONTINUED ON FOLLOWING PAGE

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Lawrence 6-4634

PICTURE PARADE:
(CONTINUED FROM PAGE 25)
sequence on the Lakeland, Florida, FFA Chapter Rodeo.
The 4-H film, 4-H Here and There, is available without charge to
TV stations for public service programming and general distribution.
For details of distribution of this
and subsequent films in the 4-H series and the FFA series, contact
The Venard Organization, 113
North Madison Ave., Poria, Ill.

* * *
26-Film Series Gives Lessons
On Unit Construction Sewing
* New Easy, a series of 26 films
which teach the unit construction
method of home sewing, has been
produced for sale to educational
institutions by Home Craft Films,
Encino, California.
Each film in the series runs 12½
minutes and is complete in itself as
a demonstration of a particular
 technique used in clothing construc-
tion. In total, these segments follow
through all of the steps in the
making of a dress.
Typical films are: How To Mea-
sure For Your Dress — explaining
that every woman has individual
measurements and how she can find
what they are; she may alter a
standard pattern and make her com-
plete dress without stopping for fit-
tings, alterations, etc; Unit Con-
struction — telling just what the unit
construction is and describing the
preparation of the machine and the
tools and supplies needed for the
actual sewing.
Other titles in the series include:
Pattern Types, Selection of Pattern
and Fabrics, How To Get Fabric
Ready for Sewing, How to Alter
Your Pattern, How to Alter Your
Blouse Pattern, How to Cut Out
the Dress, How to Make a Blouse
Front, How to Make the Blouse Back,
Common Seams, How to Make Collars,
How to Attach the Collar.
Additional titles are: How to At-
tach a Shawl Collar, Buttons and
Buttonholes, How to Make a
Sleeve, How to Set in a Sleeve,
How to Attach Pockets, How to
Make the Dress Skirt, How to
Put in a Dress, How to Make the
Dress Skirt, How to Put in a Zipper,
How to Make Belts and Buckles,
How to Make Bows, A Dress
Review.
The films can serve as pre-service
or in-service training aids and as
high school and college classroom
aids. In black and white, each film sells
for $39. In color, each film sells for
$90. Home Craft Films is located
at 5009 Eubit Ave., Encino, Cali-

Chicago Tribune Shows Overseas Operations on Film
* A new informational motion
picture to dispel fictional stereo-
type and illustrate that members
of the FFA are a serious, con-
tent lot is Meet the Tribune
Europe, a 45-minute television
port sponsored by The Chic-
ago Tribune. Depicting a foreign
conference held in London, the
report was telecast over The Tri-
une's WGN-TV, July 26.
The TV film presented views
overseas correspondents formed
an answer to the question by Don
Moell, Tribune editor and manag-
ing editor. Promotional purpose
was to acquaint Chica-
goes with the persons whose by-lin-
are in The Tribune, to give
paper's reader-area an idea of
day-to-day work done by these
porters in gathering the news.

Leo Martin Chosen to Direct
Radio-TV at Michigan State
* Leo Martin has been appoint-
director of radio-televisio
duction in Michigan State University
Department of Speech. The work
part of the M.S.U. College of
communication Arts program.
Martin comes to Michigan Uni-
versity from a similar post at Bot-
ton University. He is president
the Association for Education
Radio and Television and is a
rector of the Association for Pro-
fessional Broadcasting Educa-
tion and the Joint Council on Edu-
tional Television.

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Six complete portable widescreen
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suitable for roadshow or permanent
installation. Each unit consists
of the following:
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"Look, Samuel—when you make a picture, you want it to be seen by the people you made it for. Otherwise, it's nothing.

"Let's be sure to get a top distributor to handle our film, Samuel. The picture's good, we know that. We had the best producer. We had a fat budget. Let's make sure that our film's seen by the people we want to reach.

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2. Offer you special services, like
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   b. Use of your film on network shows? Sterling: YES Other: ___
   c. Scheduling your film on established TV programs? Sterling: YES Other: ___
   d. Scheduling your film for specified 16mm audiences? Sterling: YES Other: ___

3. Provide advance notice of every booking? Sterling: YES Other: ___

4. Provide I.B.M. monthly reports and summaries of all confirmed telecasts of your film? Sterling: YES Other: ___

5. Offer you different plans of distribution to meet your particular needs? Sterling: YES Other: ___

6. Offer you
   a. Pre-production consultation service to help assure the usefulness of your film? Sterling: YES Other: ___
   b. Newsfilm service to help you prepare and distribute filmed news stories about your firm? Sterling: YES Other: ___
   c. Spot announcement service to help you prepare and distribute public service announcements? Sterling: YES Other: ___

7. Provide QUALIFIED PERSONNEL to accomplish the above? Sterling: YES Other: ___

8. Offer you a RECORD OF SUCCESS in each of the above? Sterling: YES Other: ___

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PRODUCTION LINES

RKO Pathe Integrates Studio Operations in Hollywood, N.Y.

The integration of production facilities of the RKO Pathe studios in the East and West for the making of motion pictures for television by RKO Pathe-TV, a division of RKO Radio Pictures, was achieved last month following conferences attended by Fred Ahern, Supervisor of Television Operations; Daniel T. O'Shea, President of RKO; Jay Bonafield, head of RKO Pathe-TV in the East; and Douglas Travers, production executive.

As a direct result of the talks, the production staff at the New York RKO Pathe Studio will have access to the optical and camera effects department of the West Coast Studio, as well as the personnel and technical facilities of the art and hairstyling departments and the ten fully-equipped sound stages, one of which is among the largest in the west.

"This combining of the creative talent, manpower and technical facilities of our two efficient studio operations will be completely directed to making all of types of motion pictures for all phases of television use," Ahern said.

RKO Pathe-TV will produce series shows, single programs of varying lengths and assorted commercials from spot announcements to extended advertisements. "This expansion, however," Ahern pointed out, "will not interfere with the continuing production at both studios of commercial and industrial motion pictures."

Ahern stated that the facilities of RKO Pathe-TV in the East would be available to outside TV producers when not being used by RKO, an arrangement in effect.

Form Lew Pollack Productions

A new Eastern film production company, Lew Pollack Productions at 325 W. 44th St. in New York City, has been announced. Facilities include a large modern studio, custom-designed sound and editing equipment and projection room. President is Lew Pollack.

The new firm has been set up to specialize in television commercials and industrial films, according to sources.
You Can't Teach a Man Anything...

Unless he wants to learn. That's why the filmed, printed and recorded training material we develop and produce is designed not only to give food for thought but to stimulate the appetite to absorb it.

Everything we do for our clients is devoted to helping their people grow as individuals... through providing motivation, information, and personalization to the particular need or problem.

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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.
Suez Crisis: Illuminating History

The Suez Events in the Middle East and the growing nationalism reflected in President Nasser's seizure of the Suez canal Company and its properties turns the attention of peoples throughout the world to this ancient center of culture and history.

Background for understanding of Suez, of the Arab lands and of the economic and social contributions of oil companies such as Aramco (see page 35) is provided in several newly new films and ably supplemented by older films in libraries throughout the U.S.

These films are recommended for wide showing both here and abroad, to both youth groups and adults. The coincidence of such illuminating screen evidence and educational value should not be overlooked by any groups possessing projection equipment and will be equally useful to TV film program directors and commentators.

There is no better means of illuminating history than the screen.

DeRochemont's "Suez" Makes a Timely Contribution

No film could be released at a more timely period in the world's affairs than Suez, the Louis DeRochemont production which documents the history, geography and management of the canal.

Man's efforts to create a waterway through the Egyptian land barrier traced back to biblical times, the Pharaoh's canal in 2000 B.C. But his shallow draft canal was closed around 776 and the area remained a desert until April, 1519, when Ferdinand de Lesseps began the excavations of the present canal.

Shorter Guaranteed Neutral Passage

Chart of the Universal Company of the Suez Maritime Canal completed in 1914 guaranteed that the canal should be open as a neutral passage, without discrimination or favor, for all time, and this has always been recognized as document of international legal status. However, the recent seizure of the Canal Company, twelve years before the expiration of its lease, by the Egyptian government makes the canal's future a great controversy which may not be easily settled.

First of a New Series "Our Times"

This film is the first of a new series entitled "Our Times", which currently includes two other prize winning films, Butterfield & Wolf's "Helen Keller in Her Story" and Arne Sucksdorff's "The Great Adventure".

Animation and live action in Suez are well-integrated. Animation is by Halas and Batchelor, the well-known English cartoon producers. Recently photographed live action scenes are by the DeRochemont organization on location.

Distributed by Contemporary Films

Leo Drafthed and James Britton, who operate Contemporary Films, were selected as managing directors of the DeRochemont Library and have entered into an agreement to provide services and facilities. The address is 13 E. 37th St., New York. Suez will be sold for $100 in color and $60 in b/w. Rentals will be $10 and $6 per day.

Impress Eugenie (wife of Napoleon III) was one of the first to travel the newly opened Suez Canal in 1869. A scene in DeRochemont's "Suez."

This is modern Alexandria, with historic sites dating back to the time of Anthony and Cleopatra, as pictured in "A New Day in the Middle East."

Background on the Arab World

"New Day in Middle East" Sponsored by Arab Information Center

A picture of the economic, social and cultural changes which are now revolutionizing traditional ways of life in the Arab countries is presented in "New Day in the Middle East", a new documentary film produced by Guthrie E. Janssen in consultation with Charles F. Dolan.

Sponsored by Nations in Arab Orbit

The film is sponsored by the Arab Information Center, composed of most of the new nations in the Arab orbit. It depicts the struggle of the Arabs to conquer age-old social and economic problems which have plagued their people through centuries of foreign domination. Now responsible for their own destinies, the new independent Arab nations are trying to speed reforms which will enable the people to play a more important role in the twentieth century world.

Scenes of educational expansion, agricultural reforms, new industries and political emancipation show the Arab peoples rapidly coming of age in lands stretching from the Atlantic Ocean to the Persian Gulf. The film highlights the importance of this highly strategic area, with its all-important oil and other vital resources.

New Day in the Middle East, 27 min., b w., is also available in two shorter versions, running 14 min., each under the subtitles, The Awakening Arab World and The Arab World Builds for a New Day. The films will be distributed by Sterling-Movies U.S.A. to television stations and non-theatrical groups throughout the United States.

Second Dudley Film on Turkey Joins Title List

News that the Dudley Pictures Corporation has concluded an arrangement with the Turkish Government to produce a featurette in EastmanColor this month of August, for completion in October, adds another interesting facet to the screen resources for study of the Middle East.

The new Turkish-sponsored subject is a followup to Hero on Horseback produced in that country by the same company. While theatrical distribution is primarily contemplated, later release in 16mm via Turkish information services in the U.S. is also anticipated.

Among other U.S. producers with useful screen material on the Middle East area are Encyclopaedia Britannica Films and the Text-Film Division of McGraw-Hill, Authentic informational reels by both companies are available on a low-cost rental basis through educational film libraries throughout the U.S. Also see the feature on Desert Horizons on page 35 of this current issue.
The answers to these questions are here

How big is the 16mm audience for sponsored films?

What are the unique advantages of 16mm general showings?

How many hours a week does TV give to sponsored films?

What do theatres want in the sponsored films they show to millions each year?

What is a “road show” and is it a channel of distribution you should consider?

How does Modern distribution serve the sponsors of business films?

Special Offer to Producers
If you would like to have extra copies for your film clients, we will be glad to supply you.

Here is a new 24-page booklet that answers these questions and gives a wealth of information about all four channels of distribution for the sponsored film. The Opportunity for Sponsored Films is based on more than 20 years of experience in marketing sponsored films on behalf of over 200 leading trade associations and business concerns, including 31 of the top 100 industrial companies listed by Fortune magazine. Copies of this booklet are available without obligation to business executives. Write to Modern at any of the addresses listed below and ask for your copy.

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Of Communications and the Men; Democrats’ “Wistful Vision”
Standards for Film Distribution and “The Peoples Capitalism”

To Hal Fish, Who Helped Lead the Way

Through a quarter century of service with Wilding Picture Productions, Inc., Harold W. Fish was one of that band of real pioneers who helped to make a business of business filmmaking and to stabilize its economy through sound methods and honest practices. These also helped to build the great studio organization of which he was an invaluable team member until his passing last July 13.

For Hal Fish was one of Norm Wilding’s key men at that small studio in Detroit who came up through the years, he rose to the position of executive vice-president where he served until the heart ailment which caused his death at 61 compelled him to resign this post. Recently he had been serving as assistant to the president, C. H. Bradford, Jr., the other half of that famed team of “Brad and Hal.”

The editorial “we” looked to Hal for advice and counsel throughout the 18 years in which we shared the privilege and pleasure of his good company. With him, we enjoyed these golden years of steady progress. We shared problems of early financial struggle and we have been enriched by the ideal which he and his company always followed, “a way to do the job better.”

Each man’s life is a pattern of those whom he has known and admired. So Hal Fish is remembered and lives on in the business to which he gave, without stint, all his best. — OHC

**“The People’s Capitalism” and the Audience for Business Films**

The big change that has taken place in corporate ownership is reflected in the survey which the Alfred Politz organization recently completed for the New York Stock Exchange.

The interest of the public in sponsored films about the companies they own is certainly underscored by the fact that 3,630,000 Americans now own stock directly in public corporations. This represents one third more Americans with stock certificates than four years ago and the Politz survey indicates that the number of new owners is increasing by 500,000 each year. These figures can be combined with the 103,000,000 policyholders of American life insurance companies which, in turn, own an additional $1,239,000,000 in common stocks and $1,729,000,000 in preferred stocks. As the Editor of COLLIER’S commented recently, “It is pretty hard nowadays to find a man, woman or child in America who does not hold a direct or indirect money stake in an American corporation.”

The wise course of the New York Stock Exchange in seeking a better understanding by the general public of its functions through the film medium is noted elsewhere in these columns. We are equally interested in the news item concerning the Pacific Coast brokerage firm which plans to show films about listed corporations to its clientele through weeks ahead. As one noted financial analyst told us at a screening of a General Mills’ shareholder film a couple of years ago, “now that’s a good reason why (continued on the next page)
THE “PEOPLE’S CAPITALISM” AND THE FILM MEDIUM

(Continued from preceding page.)

the securities of this firm don’t fluctuate wildly, but hold steadily firm and reflect its stability both as an investment for the shareholder and as an employer of its people.”

A few final words on the Po Index study:

1. Two thirds of the shareholders of American business are in households with incomes under $5,750 a year.

2. More than half of all shareholders are women.

3. 200,000 shareholders are minors, “many of whom have been attracted by Wall Street’s recent campaign to extend understanding and ownership of American business to youth throughout the country.”

This then is the emergence of a “People’s Capitalism” and we invite the corporate entities of all sizes and types to consider the broader use of films to extend their communication through sight and sound via 16mm group showings, theatrical short subjects and television.

Short Course for the Small Investor

Sparkling Cartoon Story of Fred Finchley’s Adventures Gives Practical Guidance on Stock Market Operations to the Public

Sponsor: Members of the New York Stock Exchange.

Title: Working Dollars. 13 min. color, produced by John Sutherland Productions, Inc.

Many people, like Mr. Finchley, the hero of this film, may have wondered how to go about owning a share of American business, or about the new “pay-as-you-go” Monthly Investment Plan. Or, perhaps they’d just like to know more about how the stock market works—about market opportunities and risks, stocks, bonds and dividends. If so, they will find the adventures of Fred Finchley as one of the best ways to find out what goes on at the Stock Exchange.

Mr. Finchley is a likeable, average sort of fellow. His wife calls him “Fred” . . . and his boss calls him “FINCHLEEYY!”—like that!

He has a comfortable, well-equipped house in an attractive suburb . . . insurance (just in case) . . . and a savings account for emergencies. But there was never anything extra left over for those special dreams until one day, Mr. Finchley’s boss bellowed “FINCHLEEYY!” even louder than usual. And when Mr. Finchley returned from his employer’s office—with a cigar and a slightly dazed look on his face—his salary was $60 fatter every month!

Distributed Nationally by Modern

What Mr. Finchley did with his extra $60, the perils of his ventures in “Toppin’, Unlimited,” and how he finally caught on to a sensible way to become the man of his dreams is the essence of this sparkling cartoon story of Working Dollars. It is available on free loan from Modern Talking Picture Service, exchanges, nationwide.

The animated cartoon style of “Working Dollars” turns a facts and figures subject into a highly palatable screen story for general audiences.

Success: the Sum of Human Effort

Ford Motor Company Pictures a Vast and Complex Operation
With Emphasis on the Key Roles Played by “The Ford People”

Theme of this new picture, produced by the Raphael G. Wolff Studios, Hollywood, is “no matter how large or complex or mechanized a business may become, its success is still the sum of human effort. Quality of a product depends on the men and women who produce it.”

The Ford People is introduced by Henry Ford II, showing some of the people at work in the vast, complex Ford operation. The picture is designed primarily for Ford employees, suppliers and their employees, Ford dealers and their employees. This is a lot of people already, and the picture will also be interesting to many general audiences because of its picture of the vastness of modern industry as exemplified by the Ford Motor Company’s far-flung activities.

Original Music Score & Theme Song

A specially composed score and theme song “The Ford People” is sung by a massed choir of Ford employees, and is a thrilling scene in the early part of the picture, which will hit Ford employees emotionally.

The film shows all phases of the Ford Motor Company’s extensive operations. From the original engineering concept of the new Ford designs, throughout the building of the first models, through the thousands of suppliers of all over the country and all over the world, pouring into the River Rouge plant, largest integrated industrial plant in the world, and into other Ford assembly plants throughout the country, and in other countries—the final finished products. These products include not only the Ford cars, but also the Mercury and Lincoln, as well as the new Continental, Ford farm tractors and implements and Ford assembly plants in many other countries.

Fresh Approach to Basic Subject

The Ford People follows a recent trend in making understandable the internal functions of a vast enterprise: both to its own people in the factory and in the field and to the public at large. But a fresh new interest has been achieved in this film through intelligent writing, dramatic photography and swiftly-paced editing.

There is drama in today’s modern industrial operations but it achieves effective understanding only through script and editing. As, The Ford People moves through company distribution channels, it should do much to reaffirm faith in a progressive management.

The picture is designed to show Ford employees how they are part of a world-wide organization that is producing a good product, but it is only as good as the men who produce it. It certainly will leave Ford employees with a wonderful feeling of belonging to something big, and of being an important part of an important company.

Available from Ford Film Libraries

The Ford People is in color, 22 minutes in length and is obtainable from the Ford Motor Company film libraries throughout the country.

Ford’s new picture draws its inspiration from the company’s own people on the production line.

The animated cartoon style of “Working Dollars” turns a facts and figures subject into a highly palatable screen story for general audiences.
The U.S. Army Reserve Tells Youth Its Story

**Sponsor:** U.S. Army Reserve.

**Title:** Y'Gotta Plan, Man! 14 min., produced by Pelican Films, Inc.

The million or so young men about to graduate from high school are faced with so many ways to complete their military obligations that many of them don't know where to turn. Army, Air Force, Navy, Marines, Coast Guard—all are competing for the best young men. And the methods of completing service in each branch of the armed forces are complex as well—enlistments, draft, national guard, and the new Reserve Forces Act of 1955, under which only six months of active service in Army, or Air Force must be completed before entering on service in the reserves for an additional 7½ years.

To show the advantages of service in the Army Reserve, a new film has been produced which simplifies the complexities of the law and encourages young men to start their military training early and finish early. The film, Y'Gotta Plan, Man! is an animated cartoon, planned to appeal particularly to teen-agers. With a jazzy pop tune for its theme, the picture shows how the new reserve plan fits into a young man's plans for college, marriage and a job with less interference than waiting to be drafted.

Pelican Films, Inc., which produced the film, also prepared a package of related TV commercials and radio spots, using basic themes from the film. The theme song has been recorded by Eddie Fisher and will be used for additional radio and juke box promotion.

Except for key theatrical showings and network TV broadcasts, which are arranged by Reserve HQ in Washington, all distribution of the film will be handled by unit advisors of the Army Reserve, located in cities all over the U.S.

**Film Help for 30 Lands**

*Film technicians from Afghanistan to Brazil are getting a helping hand from the Aetna Life Affiliated Companies.*

Copies of a manual on motion picture care and repair prepared by Aetna's public education department were recently distributed to more than 30 countries by the International Cooperation Administration as part of the U.S. State Department's overseas program.

The booklet, "Splice 'Em Right" went to both American and foreign film technicians in South America, the Far East and the Middle East.

**"Desert Horizons"**

Timely and Eye-Filling, This New Aramco Picture Will Show the Impact of the Oil Industry on Saudi Arabia

The impact of the oil industry on Saudi Arabia is the timely theme of Desert Horizons, soon-to-be-released 30-minute color motion picture sponsored by the Arabian American Oil Company.

No stranger to the film medium, Aramco has been using films to instruct and inform its Arab workers and neighbors overseas as well as in public relations here at home.

Theme of the company's impending pr film is expressed in the closing words of the narration: "new horizons over this ancient desert land—for this generation and future generations—a land of promise."

As Desert Horizons is joined by other contemplated films such as Hassan Discovers the World of Oil and Oil and You (these will have both Arabic and English sound tracks) both Aramco people and the solid core of loyal friends it has won in the Middle East are confident that good sense and judgment will prevail over current tensions.

Desert Horizons was produced by Richard Lyford, winner of an Academy Award in 1950 for The Titan. Dealing with Aramco's formative years, it opens with the story of the early geologists who went to Saudi Arabia dressed in Arab costume and wearing beards in order not to alarm the Arab people, many of whom had never seen Westerners before. (See film scene at left.)

The scenes (top and left) are from Richard Lyford's "Desert Horizons," which documents Aramco's formative years and service in Saudi Arabia.
"CAMERA TOUR"

The Cities Service Company
Shows Nationwide Operation

Sponsor: Cities Service Oil Company.
Title: Camera Tour. 15 min. color, producer by Science Pictures, Inc.

* Cities Service believes that one of the best forms of enlightened public relations is to live in a glass house. All the world is invited to look inside the company and see what makes it go. A good example of this policy is the famous photographic library in New York where Manager Nicholas Parrino has over 20,000 b/w and 10,000 color photographs immediately available for free use by almost anyone who needs a good picture.

The latest project of the photo library is motion picture. Camera Tour, which is based pretty much on the same premise which guides other public relations activities of the company. the firm has no particular axe to grind, but it means to show Cities Service, its people and physical facilities doing a good job.

As the camera moves around the country looking in on the thirty-eight states where Cities Service operates, some impressive statistics are encountered: 130,000 shareholders, 10,000 station operators, 30,000 employees, 7,500 oil wells, 17,000 miles of pipeline for oil and 2,000 for gas, 2,000 railroad tank cars. It's a big company.

One hundred prints will soon be available, and school and club groups are invited to borrow them from the company's library.

**Cities Service Photo Library**

* Model among industrial facilities of its kind, is the Cities Service Company's Photo Library at 60 Wall Tower in Manhattan. As noted above, some 30,000 individual photo subjects have been collected and cataloged by Nicholas Parrino, former Photographic Editor of Newsweek, who heads up this activity within Cities Service Business Development Department.

Duplicate reference volumes of these excellent camera studies, in both black and white and color, are maintained in the Company's various division offices. The pictures are made available to all magazines and newspapers throughout the world without cost other than the traditional credit line.

But it is the high quality of these pictures, rather than their quantity, which has won high praise from camera experts and photo editors... Camera Tour, a motion picture version of like quality, reflects that striving for artistry and authenticity in visual media.

* * *

Picture of surging power is Charles E. Rotkin's study of Cities Service super-tanker, the SS W. Alton Jones.

The day shift of the Cities Service Refinery at Lake Charles, Louisiana heads for home, but two additional runs the refinery working round the clock, processing a continuous flow of crude oil. (Nelson Morris photo)
Behind Sinclair’s “Great Name” Are Its People, This Is Their—

Family Portrait

Sponsor: Sinclair Oil Company.

Title: A Great Name in Oil, 36 min., color, produced by Wilding Picture Productions, Inc.

* Where do you look to find the key to greatness in a big industrial concern? Sinclair Oil Company, the seventh largest petroleum company, is sure the key lies in people. A fast-moving company, Sinclair has made great strides in the past decade, changing from a largely marketing concern to a fully integrated company with much expanded production facilities.

Because it is important for its people to understand the changing character of the company and its new stature in the industry, Sinclair has planned for several years a motion picture which could be shown throughout the company — the Story of Sinclair in terms of people.

A Great Name in Oil fulfills all the specifications set up for it. Covering nation-wide establishments of the company, acres of steel and stone, the film hews steadily to the basic theme that things do not make Sinclair great, but people.

No formal distribution of the film outside the company is planned, but some 75 Sinclair offices will have it available. After all Sinclair employees have seen it, arrangements can be made by schools, colleges and other interested groups to obtain the film on loan from local Sinclair offices.

SINCLAIR CAMERA STUDIES BY WILLIAM VANDIVERT

The new Sinclair Oil picture gives a broad overview of every facet of its farflung operations from field and refinery to the eventual consumer.

Focal theme of "A Great Name in Oil" is the emphasis on the people of Sinclair Oil ... their individual contributions to the whole pattern.
Airports In America's Future

"Mr. Withers" Alerts Public to a Vital Air Transport Problem

One day last March, in what was the old Edison film studio in the Bronx, a venerable character actor named Edgar Stehli "closed" an airport with the wave of a silver-tipped cane. Actually, no scheduled plane flights were cancelled, nor did the closing of actor Stehli's mythical airport inconvenience any passengers. It was, however, a key scene in a public service information program. This particular message is designed to acquaint people with the ways in which an airport benefits the community it serves.

48 Airlines Are the Sponsors

Titled "Mr. Withers Stops the Clock," and filmed in 35mm Eastman color, the picture is sponsored by the nation's 48 scheduled airlines.

The story behind the story began when a series of accidents in and around Elizabeth, N. J., caused the temporary closing of Newark Airport. For psychological reasons, the accidents couldn't have happened at a worse time. Aviation officials were busy blueprinting plans for enlarging existing airports and expanding runways to meet the requirements of jet-age transportation. New and larger airplanes were well past the drawing board stage. And while these heavier, speedier aircraft were almost ready for delivery, scarcely half a dozen U.S. airports were capable of accommodating them.

The unprecedented coincidence of accidents occurring within one area did the nation's airport expansion program little good. Commercial aviation, to say nothing of Army, Navy, and Air Force, was besieged and beleaguered with threats and tirades of "go away from our door...move somewhere else!"

Since the earliest days of commercial flying, aviation minds concerned with winning public acceptance of air transportation have pooled their respective knowledge in an honest effort to fathom the apparently insoluble attitude of the public toward flying.

While ships sink; trains crash; and automobiles continue to take the most terrific tolls of all, there has never been any clamor to do away with our merchant marine; to abolish our railroads, or to junk the nation's 500,000 million motorcars. Yet, strangely enough, antipathy toward airports continues to exist (in certain quarters) despite the...

Northrop Presents "Airman Smith"

His Real-Life Story Aids Cause of Air Force Recruitment

A bunch of Joes sitting around the hangar room in olive-drab uniforms, Four Joes playing cards, another Joe contemplating Collier's. Three more Joes languidly watching TV. The alarm sounds, the Joes scramble. In minutes, thanks to the Joes, a Scorpion is tearing across the sky in search of a possible enemy.

Ground-bound but sky-minded, the fatigued-clad Joes are "airmen," part of the vast and variously-skilled supporting cast that keeps the United States Air Force "birdmen" aloft. The Joes' career story is told, for recruitment purposes, in a new 21-minute color motion picture, "Airman Smith," sponsored and produced by Northrop Aircraft, Inc., Hawthorne, California.

Shown on Nationwide Telecast

"Airman Smith" had its premiere flight over television stations from coast to coast, and at Air Force installations on Armed Forces Day, May 19. This meant that several million viewers saw the film the first weekend of its release—at a time when the public's defense-consciousness was heightened and when young men were being alerted to decide on their future. A few days after its release, Airman Smith was awarded an Oscar and certificate in the 9th Annual Cleveland Film Festival.

Dating from the "blue yonder" panegyrics of wartime, Air Force recruitment accent has been on the obvious glamour of the Flight Officer, the Bombsadier, the Gunner. This avenue has not disappeared and there is a recurrent effort to intensify it with higher pay. However, for every Flight Lieutenant, co-pilot or bomber crew, there must be an airman ground crew—functioning as a vital squad in a complex corps of flight preparation specialists. The duties of these specialists divide into over 40 fields of career activity— ranging from atomic weapons to wire maintenance.

Manifold Public Relations Value

In contributing to the Air Force's program to increase enlistments and re-enlistments to keep the ground corps up to strength, Northrop had ample motivation: besides the public relations value of doing a promotional turn for air defense, Northrop is helping to keep its own aircraft flying—with maximum efficiency.

Whirling through TV receivers and across screens in theatres, service clubs, schools and military bases, "Airman Smith" carries its career message with authenticity. This authenticity was achieved by shooting most of the film on Air Force bases, detailing Air Force personnel...

(Continued on Page 64)

(Above) his training complete, "Airman Smith" was assigned to one of the Air Force's Air Defense Command bases, where interceptors and crews maintain 24-hour alert.

(Left) on the Control Tower set of the Air Transport Association's new color film "Mr. Withers Stops the Clock" as the cameraman takes a light reading for Eastmancolor.

B E S S C E E N  M A G A Z I N E  38
COLOR CAVALCADE
Retail Customers in 28 Cities View Closed-Circuit Color TV Showings in Storewide Promotion Sponsored by Owens-Corning

On August 6th, customers at Seattle's big Frederick & Nelson Department Store joined the enthusiastic ten of thousands of viewers who have been enjoying a nationwide closed-circuit color telecast sponsored by Owens-Corning Fiberglas. They saw a parade of nationally-advertised products made of the sponsor's basic material plus other featured store items on some of the numerous color TV sets at strategic store locations, all connected to a DuMont Vitacolor system at the top of the upper floors of the F & N store. All program material was "live" including the personal appearances of local celebrities and the customers themselves who "starred" on their first color TV programs.

The 28-city retail promotion, costing $250,000, continues through October of this year. It was designed to tie in with the growing importance of color in the home. Owens-Corning Fiberglas itself manufactures no consumer products, but supplies Fiberglas for draperies, textiles, apparel, sporting goods, furniture and for a wide range of other retail and industrial uses.

Following the Seattle date on August 6, the Color Cavalcade opens at Gimbel's in New York City on September 17 with a second unit under way some days later in ZCMI in Salt Lake City, Jordan Marsh in Boston (October 1); G. Fox in Hartford (October 15) and Macy's in Kansas City (October 22) are other dates on the present schedule.

Midwest Debut at Carson's, Chicago
With its audio and visual magnetism, the retail merchandising innovation offers a system which can motivate and monitor the market place. Judging from the throngs attracted to its midwest debut at Carson, Pirie Scott & Co. in Chicago, the promotion is a "click" idea for retail merchandising.

Best known under the title, Fiberglas Color Cavalcade, the closed circuit showings are a presentation of Owens-Corning Fiberglas Corporation of Toledo, Ohio. Their purpose is to dramatize products made from Fiberglas in a way that leads passers-by right up to the counter with the right product name on their lips.

In enlisting department stores to its sales cause, Owens-Corning's Textile Products Division developed detailed promotional literature which translates the manufacturer's purpose into that of the retail merchant's: "The Fiberglas Color Cavalcade has been developed to give your store a presentation that will startle the imagination of prospects and result in more attention value to your windows . . . more lookers, more stopper, more buyers! This is an opportunity to gain store-wide volume and profits."

How is this manufacturer-retailer feat accomplished? By a store-wide inter-action of zestful attention-technics, which aided by strong, localized promotion, lure the folk downtown, pull them off the show window sidewalks and maneuver them through the big store to the precise point of sale. Examine the Fiberglas Color Cavalcade table of operations:

1. Color Television Show — A complete, prefabricated closed-circuit color TV studio, of approximately 400 square feet, is set up in the store. Two trained technicians operate the station. Twelve TV receivers are supplied to carry the telecast throughout the store—and through the show window.

In a recommended 30 minutes—every-hour programming schedule.

Celebrities made personal appearances during the store telecasts at Carson's in Chicago, m.c. Fran Weigle interviewed Miyoshi Umeki, Japanese recording star. The store treats its customers to visiting celebrities, local personality interviews, fashion shows, beauty lessons, etiquette advice, see-yourself-on-tv tricks—or whatever the store management figures will make the best use of color imagery to hold interest. Nine minutes of every hour is reserved for showing and selling color rich Fiberglas products. The television is set up with the cooperation of the Radio Corporation of America and DuMont Corporation, both desirous of selling more color TV sets and video transmitters.

2. Diorama Exhibits — Alive with animation, light, color and sound, 11 dioramas augment the telecasts as, artfully de-loved, they depict the story of Fiberglas . . . how it is made from sand to optically pure marbles, how fibres are drawn from the marbles and made into fabrics and mats.

3. Display Properties — Decorative material is supplied in abundance. These art panels, banners of Fiberglas, show cards for counters, ledgers, elevators, spot displays for 12 windows and the departments where Fiberglas products are sold effect an eye-catching ribbon around the Cavalcade package.

4. Portfolio — A TV-conscious satchel full of advertising suggestions: idea sketches for ad layouts keyed to the Color Cavalcade. These are to help the department store advertising staff merge the Cavalcade show concept with the character and policy of their store's own ads.

Confident that its color show is a natural, Owens-Corning's own promotion to the stores urging them to join the Fiberglas Cavalcade puts the participating stores squarely on their own initiative. The manufacturer provides the basic package units, announced as a $250,000 promotion and affords technical supervision, but the stores must coordinate with sufficient in-store and show (continued on page 55)
When the Republic Steel Corporation’s distributors gathered at the company’s general offices in Cleveland earlier this year, a Business Screen editor who met with them to review the precedent-breaking “Order Maker’s Institute” sales program (Issue 3, 1956) observed that Republic’s meeting room facilities made a real contribution to the effectiveness of the day-long proceedings.

The 93-seat auditorium combined comfort with efficient utility: projection and sound were flawless; speaker facilities helped to make the numerous short talks and dramatic skits easily heard and effectively lighted. And when the luncheon break came, the adjoining dining room and kitchen eliminated distracting travel to outside facilities.

The Republic Meeting Room suite is used for a wide variety of company functions, ranging from training sessions to general sales and operating meetings. It is also made available to outside groups for community relations purposes. Key advantages are (a) to provide near-perfection in meeting presentation, and (b) to conserve executive time formerly spent in traveling to and from hotels, clubs, etc.

A well-equipped 9 x 12 projection room at the rear of the auditorium houses RCA 16mm arc and 1,000-watt Bell & Howell 16mm sound projectors as well as slide projectors and playbacks.

Below: this comfortable, adjoining dining room provides service for 100 persons at tables; larger groups are frequently handled “buffet style.” Beyond the rear doors are every modern convenience for meal preparation in a gleaming stainless steel kitchen with full professional equipment.
A BUSINESS SCREEN
"MARKET BUILDERS" PROJECT

THE EXHIBITORS ADVISORY COUNCIL, national organization of the men and women who direct trade show and meeting activities for large U.S. companies and of the executives who design and build convention and trade show exhibits, held their 7th Annual Trade Show Clinic and "Show of Shows" at Chicago's Hotel Motor Inn on July 10, 11 and 12. Feature of the Wednesday, July 11, program was a special demonstration of the latest audio-visual techniques and equipment, arranged by O. H. Coelln, editor and publisher of Business Screen.

In a swiftly-paced three-hour program, thirteen individual presentations were introduced to a well-packed auditorium. These included demonstrations of TelePrompTer meeting equipment; of the latest in 16mm sound motion picture and sound slidefilm innovations; automatic tape controls, opaque meeting aids, cabinet-type and transparent slide apparatus and screens.


An introductory address on the recent engineering and design developments affecting the exhibit and meeting planner was delivered by Mr. Coelln. Calling attention to the wider screens, stereophonic sound, and automatic techniques now available to enrich audience presentations, he reminded EAC guests that creative imagination and sound planning were still the basic guides which made these new tools work effectively.

Among the unusual products exhibited were a combination tape-slide exhibit created especially for the demonstration by Oakton Engineering and the Society for Visual Education, Automatically changing color slides and accompanying recorded sound were combined in a simple setup that caused considerable comment. Portable screens of all dimensions, of both front and rear-screen types were shown by

**A-V Techniques for the Exhibitor**

Experts Show Audio-Visual Ideas at the "Show of Shows"

Chicago's Mary Dooling tells about talent arrangements at show.

Howard Turner, DuKane's audio-visual representative on the EAC program, sets up a sound slidefilm.

Technical Service's continuous film projection was demonstrated at EAC "Show of Shows."

Anthony Flan of Oakton Engineering and Paul Koehl of SVE describe a new automatic sight sound display.

Here's the audio-visual convention display idea created especially for the "Show of Shows" demonstration.

Charles Musser (below) of Bell & Howell's industrial sales dept., showed latest equipment.

Oakton Engineering's "Robotape" was explained by Anthony Flan and Barrett King.

TelePrompTer's Ted Baismuere describes modern meeting equipment.
The Great Land: a Saga of Alaska
Scenic Wonders and Economic Potentials of "49th State"
Shown in Authentic New Film of North American Van Lines

Up Where Weather Begins, up where lonely forests and stark mountains stand aloof, where a long holding of seasonless tundra and snow cover a mystery of wealth, is a land which the hardy and adventurous would call great: Alaska. Until fairly recently, Alaska has been a land that most people of a settling temperament would call "too far away."

The distance which has dissuaded possible settlers from finding a new home in this still industrially new land has been decisively shortened by the Alaska Highway. Making this highway something of longer-range importance than its place in the military order of things, was the establishment in 1952 of an overland service by North American Van Lines, Inc., of Ft. Wayne, Indiana. What this service means in the development of Alaska is the underlying theme of The Great Land, a new 27-minute color motion picture sponsored by North American.

Progress Follows the Vans

The very fact that North American's vans were rumbling out to meet the dog-sled team was itself material evidence that the 20th Century was moving in quantity to the land which popular misconceptions elsewhere continue to picture as the exclusive province of Eskimos.

Louis Huber's trusty Austin carried the producer and his cameras over 20,000 miles filming "The Great Land."

To film a comprehensive, accurate picture of Alaska today—both primitive and progressive—North American Van Lines chose Louis R. Huber of Seattle, who began a first-hand study of Alaska in 1931 when he worked on U.S. Coast & Geodetic Survey ships engaged in charting Alaskan coastline. Since 1945, Huber has covered the northland as a correspondent for the Christian Science Monitor. In recent years, he has turned to motion picture production as "the most effective means of describing this hard-to-describe area to the rest of the world."

The sponsor told Huber to produce an educational film about Alaska in which advertising as such would have no place, in which the company's operations would appear as part of the documentary history of the northward movement of people. Visual advertising though it is, the film's image of a big North American van lugging household goods along the road 50 miles east of Anchorage also is a good chunk of history.

Not a little history is reflected in the contrasting modes of life, work and transportation witnessed in The Great Land and experienced by Huber in its production.

Huber's itinerary while shooting the film likewise exemplifies the lengths to which an enterprising sponsor and producer will go to acquire a promotional story they realize is worth telling.

Frontier of the Free World

With his script approved, Huber flew to Nome, Alaska, whereupon he began his location sorties. A key sequence in The Great Land opens with an air shot over the international Dateline, just south of the Diomede Islands. Huber first tried to snare this one from a chartered DC-3. The weather, or on leaving Nome, was deep-duck over the Islands. Trying again, later, in a "bush" plane, Huber was rewarded with an extraordinary photo-view of a walrus herd on a bering sea ice-pack.

Next, the cinematographer lived with Eskimos for a month, hunting with them in walrus-skin-hulled "oomiaks," eating their food, picking up a bit of their language. Here was documented the ageless, primitive Alaska. In the summer of 1955, as the weather improved, Huber began gathering the larger, progressive story of The Great Land, packing his camera, a tent, sleeping bag, food and tools into a remodeled British Austin. Huber drove to Alaska, stopping at Edmonton, Alberta, to lens North American operations in that booming Canadian junction on the road to Alaska.

Gunning his small film van along the Alaska Highway to Haines

Beyond the Bering Strait is Big Diomede Island where the Iron Curtain begins.

North American Van Lines carries a load over the Glenn Highway, about 50 miles east of Anchorage, Alaska.

highway-length Kodachrome footage. In January, he was on the Alaskan road again, building a fire under his "winterized" Austin, to best the 50-degree-below temperature.

Winter Doesn't Faze Alaskans

This adverse outdoor exercise was not an extravagant method of getting some cold weather shots. Huber knew, and a main point of the picture is, that Alaskans don't let the winter stop them. On this trek, the camera was able to prove that Alaskans do heat the winter: Carnivals at three Alaskan cities, skiing, dog races, a baseball game on snowshoes, Eskimo dances, winter parades—all depict people facing the frigid time with warm smiles.

The producer's winter trip covered nine weeks. By April of this year, the final editing began; the first interlock screening of work print against soundtrack occurred (CONCLUDED ON PAGE 683)
Electric utilities throughout the country currently are showing to women's clubs and other civic groups a 25-minute color motion picture called Meet Mrs. Swenson, as part of their "Live Better ... Electrically" residential load building promotion campaign.

"Live Better ... Electrically" is a nation-wide series of local promotion programs conducted by the nation's electric utilities. Supported by the entire electric industry, the program—through strong national and local advertising and promotion activities—points out to the consumer the many benefits to be derived from the use of electricity, and the comfort and extra leisure time that is to be gained by the use of more electrical appliances in the home.

Produced by John Sutherland

The Meet Mrs. Swenson movie, produced by John Sutherland Productions, Inc., tells about the experiences of the Forrest family when the husband, Milt, was transferred by his company to a new town. He has moved there ahead of his family, to buy a home for his wife and two children. The film then shows what happens when the husband buys a house without his wife seeing it.

Unbeknownst to the Forrest family, the new home is a "just sold" sign in front. The house represents the latest in modern electrical living. There are plenty of appliances, enough electrical wiring to handle the present load as well as the added load which will be needed as the family acquires new appliances.

Of course, it turns out to be the wrong house. Theirs is that big barn of a place across the street. The house is solid, spacious, its architecture is of the early 1900-type and so is its wiring. In a tremendous kitchen is a refrigerator of "early electrical living" vintage. Light fixtures are old and ill-placed.

Although the husband is all excited about the fact that he now owns a gracious, spacious house just like the one he lived in with his grandmother, his wife is quite depressed about the prospects of having to work like grandma did.

Appliances Grow ... and Grow . . .

But the family moves in and makes the best of a poor situation. The Forrests have a television set; and they need much more lighting—so portable lamps are brought in. They also have a radio and a few other appliances which were not in existence when the house was built and wired. Naturally, there is a good supply of candles at hand, ready to be put to service when the fuses blow—which happens with great frequency.

The film goes on to narrate how Ellen Forrest realizes that the situation cannot go on for much longer, what she and Milt do to bolster the house's electrical capacity and how, step by step, the family emerges from "the primitive electrical living" period to the "modern era of better electrical living."

Contributed by General Electric

Meet Mrs. Swenson is actually sponsored by General Electric Company, although GE prefers to remain just a part of the electric industry team and has seemed to permit itself practically no credit for this film project.

Textron Meets Its Shareholders

Company's Diversified Operations Pictured at 1956 Meetings

The obligations of large publicly-owned companies in the fields of public, stockholder, employee and community relations are complex. For such a company as the Textron Corp., which makes a good business of "eating-up" likely looking companies in its drive for wide diversification the job is even more complex.

Textron, this year, chose a motion picture as the best means of explaining all the whys and wherefores behind its methods of operation. The company's requirements were specific: show every one of the dozen or so Textron divisions located all over the map and some of the operations of each, their key products, their potential for the future; and show how the Textron philosophy of planned diversification operates, including an actual Board of Directors' meeting at which new acquisitions are discussed. The specifications said to cover all these points in a half hour or so and keep it light, easy to grasp and even entertaining, if possible.

First Shown at Waldorf Meeting

Completed in time for showing at the first of Textron's 1956 stockholder meetings at the Waldorf-Astoria in New York recently, the 23-minute color film, The Fruits of Diversification, is being offered as one of the primary information presentations of its program of planned diversification, or, picking off the good apples before they fall in someone else's yard. Through the combination of live photography and animation the physical facilities and products of each division are shown, and facts, figures and plans which might be tedious in other forms are dramatized and made recognizable through animation.

Though diverse, Textron is no corporate catch-all, and the filmed board of Directors' meeting shows how considerate plans for acquisition of new companies are formulated.

Some of the wide range of products produced by Textron divisions and shown in the film are: television aerials, textiles, polyethylene bags and sheets, isomode vibration eliminating pads, cold-flow metal parts, plastic brooms, chain saws and carryable generators, plywood, batting, padding, upholstery filling, saddle girths, a revolutionary new foam plastic centrifugal pumps, radar equipment, radar chaff dispensers, guided missiles and magnetic controls.

Animation Simplifies the Problem

The problem of presenting a "guided tour" of Textron's plants and their products, as well as necessary information about them, was met by using animated characters. Three birds: an eagle, a robin and a bluejay; other characters, a diapered Phi Beta child-prodigy, a "genius," and a "graybeard," demonstrate how a company is analyzed for possible acquisition. Many facts are presented and explained in graphic fashion, and many questions are anticipated and answered in the film.

After stockholder showings, Textron plans to show the film to security analysts, to employee groups, and to plant communities throughout the country.
2,227 Attend 11th NAVA Convention

National Audio-Visual Dealer Association and Seven Consumer Organizations
Hold Concurrent Meetings and Attend Largest Trade Show in July at Chicago

The eleventh annual convention of the National Audio-Visual Association, held July 19-25 at Chicago's Hotel Sherman, brought 2,227 dealers, distributors, exhibitors and a broad cross-section of consumers to its 160 Trade Show exhibits and numerous meetings. Meeting concurrently with NAVA were seven associated national audio-visual groups.

Ainslie R. Davis of Denver was elected president of NAVA, succeeding Alan B. Twymon of Dayton, Ohio, William W. Birchfield, Montgomery, Ala., and P. H. Jaffarian, Seattle, are the new vice-presidents; W. G. Kirkeby of Louisville is secretary; and Ray Swank of St. Louis was elected treasurer.

Les Voth of Sharpville, Pa., and H. A. Fisher of Orlando, Fla., were named director-at-large. Regional directors for the new term are Robert Abrams, Philadelphia (Mid-Atlantic region); Larry Skeese, Mansfield, Ohio (Midwestern region); M. G. Gregory, Lubbock, Texas (Southwestern region) and Bernard Teisler, Trois Rivières.

President-elect of NAVA for 1956-57 term is Ainslie R. Davis.

Resolutions were adopted pledging NAVA's support and full cooperation to the efforts of the newly-formed A-V Commission for Public Information, the Council of A-V Organization Presidents, and the School Facilities Council. The association also commended its executive vice-president, Don White, for his part in helping bring about the establishment of these groups.

Past presidents were honored during the convention. (1 to r) (front row) Jack Carter, D. T. Davis, Jasper Ewing and Hazel Calhoun. Second row (1 to r) are William F. Kruse; Ken Lilley, Bernard Cousino. Back row (1 to r) Jack Lewis, Carroll Hadden, Merriman Haltz, Alan Twymon, J. M. Stockhouse.

Retiring president Alan B. Twymon receives service plaque from NAVA's president-elect, Ainslie R. Davis, at convention ceremony.

NAVA executive officers meet the press: (1 to r) Alan B. Twymon, president; Ray Swank, treasurer; Ainslie R. Davis, president-elect; W. G. Kirkeby, secretary; and P. H. Jaffarian and William W. Birchfield, newly-elected vice-presidents of the National Audio Visual Association, at Chicago meeting.

A-V dealers from all over the U.S. and Canada attended the several general sessions held during NAVA's convention.
Industrial Audio-Visual Association members gathered for a regional luncheon and a brief meeting during NAVA. Adrian Ter Laou of Eastman Kodak was an honored guest as were John Flory and Tom Hope of that company. William Cox, IAVA president, was host at the informal convention occasion.

Users of Audio-Visuals Meet During Convention Week

Seven organizations representing a wide cross-section of audiovisual interests and consumers held gatherings during the National Audio-Visual Convention week. These included the Educational Film Library Association annual meetings; the Association of Chief State AV Officers, the Industrial Audio-Visual Association, the Religious Audio-Visual Conference, the A-V Conference of Medical and Allied Sciences, an Industrial Training Directors Workshop and an Agricultural AA Workshop.

Dr. Garland Bagley of Atlanta, Ga., was named president of the Association of Chief State School Of

Educational Film Library Association officers pictured during their Chicago convention included Emily Jones, executive secretary; Garrett P. Weathers, Erwin C. Welke, Wondo Daniel, and Elliott Korte. EFLA held three days of formal programs, including special film preview sessions.

Educational Film Groups Also Hold Annual Conventions

Educational Film Library leaders and heads of various city, county and regional audio-visual departments in the nation's schools took part in the annual meeting of the Educational Film Library Association, held as part of National Audio-Visual convention week on July 19, 20 and 21 in the Hotel Sherman. Emily Jones, EFLA secretary, was in charge of general arrangements.

The EFLA program centered around progress reports on library operations among its membership with special emphasis on curriculum developments and financing. Numerous showings of selected films for evaluation and discussion were an outstanding feature of the evening sessions.

The work of the AA Commission on Public Information was reviewed by Don Williams of Syracuse University who is taking an active role in that activity. Sectional meetings on problems of special interests to various EFLA members were another feature of the three-day program.

"Parents interested in better education for their children must realize that audiovisual methods and materials will enable teachers to provide just that," G. E. Watson, State Superintendent of Public Instruction for Wisconsin told the National Audio-Visual Convention during the week.

Educational film production was also well represented; (l to r) were Geoffrey Elliot, president of Young America Films; Carl Nater, head of Walt Disney's Nontheatrical division and Al Rosenberg of McGraw-Hill.

Medical audiovisual group officers pictured above are (l to r) Daryl Miller, American Medical Assn.; Helaine S. Levin, American Dental Assn.; and Edwin Foster, Medical Audio-Visual Institute.

During the Chicago A-V convention.

The Audio-Visual Conference for Medical and Allied Sciences held its third annual meeting in Chicago and elected Edwin J. Foster, Medical Audio Visual Institute as its new chairman, Helaine S. Levin, American Dental Assn., is the vice-chairman and Daryl Miller, American Medical Assn., is new secretary-treasurer.

The medical group exchanged information on their respective programs as its main program objective. This indicated how extensively closed circuit television is being used for medical, dental, veterinary, medical and health education; how rapidly film libraries are being developed and how much higher standards for film selection have become. The need for more uniform criteria and film preview forms was initially discussed. Eight international groups take part in this professional organization of medical and allied science leaders.

NAVA's Chicago convention was thoroughly audiovisualized and Wilson Gill (pictured above) of Washington, D. C., was the projection supervisor who helped assure the professional quality of the many film showings.

Audio-visual leaders gather in Chicago as (l in r) Stanley Reid, Garland C. Bagby, G. E. Watson and Russell Masley hear from Floyd E. Brooker, DAV's executive secretary and editor of "Instructional Materials."
Sensational New Movie-Mite

The lightest
16mm sound projector
(only 29 lbs.) and now easiest
to use in film. Features new automatic safety switch. Light,
weight, compact, easy to thread. Movie-Mite is ideal
for every use. Write for folder. Only $298.30.

The New ADMATIC
A smart modern cabinet-type display unit that projects 30 slides,
(double-frame) in brilliant color, changing every 6 seconds for 5.
and 1/2 minute. Strengthens and brightens color, eliminates
color defects. Counts up and down, cleans film. Now assures perfect film
showings every time. Write for descriptive book.

-and the New MOVIEOMATIC
16mm continuous movies in trouble-free cabinet unit as shown.

Inspect-O-Film automatically detects torn sprocket holes, punched, broken film, other defects that cause poor showings.
Counts up and down and cleans film. New assures perfect film showings every time. Write for descriptive book.

SPICE-O-FILM
A professional unit for making strong, low-visible splices quickly and easily. Features an automatic, pre-set scraper that removes emulsion to the precise depth every time.

PROTECT-O-FILM PREVENTS SCRATCHES
Works four ways to increase film life, improve projection quality. Cleans completely, reduces wear, prevents dirt and dust collection. Strengthens film base.

For full information, check the item you're interested in.
Send out this ad and send with your name and address to

THE HARWALD CO.
1216 CHICAGO AVENUE
Evanston, Illinois

Fresh Approach to Audience Research—
Ford Pre-Tests TV Commercials
at Exhibit Center in Manhattan

C ountless Thousands of television viewers who have longed for the opportunity to "tell off" TV commercial sales pitches are having the opportunity during these summer months when people generally are inclined to express themselves more freely and in no uncertain terms.

A new, unique method to test television commercials has been set up by the Ford Motor Company as part of a special automotive research data exhibit in Grand Central Station, New York.

Called "Consumer Research Listening Post," the exhibit employs entirely new testing ideas and is open to the public daily during July and August.

The television commercial testing machine was designed and built by the Kenyon & Eckhardt advertising firm to provide an economical and quick way to pretest TV commercials before they are released to the public. This enables an advertiser to make revisions which will result in "better audience acceptance."

The heart of the unit is a continuous recording mechanism which registers the viewers' reactions and enables the producer to evaluate accurately the effectiveness of the commercial.

Shaped like a large coffee vending machine, the machine has a rear-view projector which throws a filmed commercial on to an eye-level screen. The viewer records his reactions to the commercial at the moment he sees and hears it by means of a lever which he can continually adjust. If he likes what he sees and hears, he moves the lever to the right; if he dislikes the material, he moves the lever to the left. The more intense his reaction, the further he moves the lever. The reactions are recorded on a tape which is then analyzed.

New Christopher Film on Voting
* The Christophers, who encourage individual initiative in such vital fields as government, education, literature, entertainment and labor relations, have a library of some 14 half-hour films now widely available through film libraries.

Just released and most timely is Knock On Every Door, half-hour 16mm sound film, introduced by Bing Crosby. This new picture, with a well-known professional cast, shows what an average citizen can do once he realizes the important role he can play in protecting his God-given freedom. The obligation of each citizen to participate in strengthening our political functions is outlined in detail through plausible and natural incidents in a dramatic story.

Because of the timeliness of Knock On Every Door, the Christophers are making prints available to anyone for only $50.00 each, actual cost of processing and handling. Write or wire The Christophers, 15 East 15th Street, New York 17.

Below: an electrically-operated "group response analyser" at the Ford Motor Company's "Consumer Research Listening Post" exhibit in Manhattan measures audience reactions to automobile styling features. This Grand Central Station exhibit continues through the month of August; is drawing crowds.
Direct Mail and the Detail Man

A Sound Slidefilm "Rx . . . D.M.C." Shows Professional Field Men Value of the Medium

Today's Pharmaceutical Armory offers the doctor a wide choice of competing weapons against most of the diseases he meets in his daily practice. To maintain its fair share of the market, an ethical drug company must match the high quality of its products with an equally high-calibre sales promotion effort.

Like its competitors, the Squibb International Division of the Olin Mathieson Chemical Corporation has a number of well-established channels for reaching the physician's prescription pads. The most important of these is the Detail Man, the Squibb professional representative who calls on doctors personally to "detail" them on the merits of Squibb products.

An Exciting and Highly Technical Job

The Detail Man's job is as demanding as any in the selling field. He must make a forceful and convincing presentation on a high technical level to a customer who is usually busy and distracted by thoughts of a waiting room full of patients. He cannot sell his products directly... only the idea of prescribing them. Whatever claims he makes must be scrupulously accurate since they may quite literally be a matter of life or death. At the same time, a small army of competitors is pursuing the same objective. In short, the Detail Man needs all the help his company can give him.

Squibb, naturally, spares no effort to back up its Detail Men with a consistent promotional campaign... a major part of which consists of direct mail advertising. Squibb direct mail represents a considerable investment in money and creative energy. With its attractive, impressive copy and layout... and the variety and timeliness of its subject matter... it provides the Detail Man with a powerful selling tool.

Some Dubious Views About Direct Mail

Yet, paradoxically, many Detail Men viewed Squibb's direct mail with a less than wholly favorable eye. Some believed it travelled non-stop from the doctor's mailbox to his wastebasket. Others thought the company should spend less on direct mail and more on samples. Few were exploiting its full potential in their daily work.

As a result, Squibb International Detail Men are today being sold on the merits of direct mail with the help of a filmed training program developed and produced by Henry Strauss and Co., Inc. Heart of the program is a color sound slide-film, "Rx . . . D.M.C.", which was recorded in English, Spanish, and Portuguese for use in overseas markets.

Meets Objections and Shows Application

Rx . . . D.M.C. (for Direct Mail Campaign) makes a double-barreled attack on the Detail Man's reluctance to accept and personally use this potent promotional aid. Its opening sections, which are motivational, bring out frankly the Detail Men's own expressed objections to direct mail. Each of these negative ideas is explored and answered by factual evidence showing that direct mail is, in fact, a prescription for the Detailer's selling headaches.

The film stresses direct mail's value to doctors as a sort of correspondence course on today's flood of new drugs and new techniques. It points out how direct mail works much like the Detailer himself... with an institutional as well as a direct selling appeal... how it saves time by "pre-selling"... how it acts as a constant product reminder... how it strengthens the Detailer's own presentation with solid clinical evidence.

Rx . . . D.M.C. goes on to explain the reasons for the quantity and variety of Squibb's mailing pieces... and shows the careful, imaginative planning that goes into their design and production.

The second half of Rx . . . D.M.C. is devoted to suggesting concrete ways the Detail Man can use direct mail in his doctor contacts. It highlights some of the "how-tos" of putting direct mail to work for gaining entry to the doctor's office, winning his confidence, making him prescribe Squibb products, and building a favorable personal relationship between doctor and Squibb representative.

Port of An Integrated Training Package

The Strauss organization has supplemented Rx . . . D.M.C. with additional material that will help Squibb sales managers use it with more effectiveness. A Conference Leader's Guide outlines the purposes of the film, suggests techniques for getting the most out of it, and proves questions that will draw trainees into thought-provoking discussions. Included also is a set of role-playing situations, exploring typical doctor contacts in which direct mail could be used to advantage. Trainees act out these situations before groups of their fellow Detail Men to stimulate further discussion of the right and wrong way to use direct mail.

Through the coordinated motivational and training approach the film and collateral material provide, Squibb hopes to help its Detail Men develop increased respect for the value of direct mail and greater skill in using it.

Visual help for detail men and doctors is the aim of Squibb International's "Rx . . . D.M.C."
What's New in Business Pictures

U.S. Plywood Film Campaigns for Sale of Decorative Woods
* Profits Preferred, a new 16-minute color motion picture, is the key tool in a merchandising campaign launched by the United States Plywood Corporation to assist retail lumber dealers in the sale of decorative materials.

The film tells the story of a progressive retail lumber dealer and the methods he uses to meet changing conditions in the building field. Used at educational meetings of retail lumber dealers throughout the country, the picture emphasizes the growing interest of women in decorative materials offered by lumber dealers.

Dealers are advised that home owners now are visiting lumber yards with an eye toward fashion.

No longer a merchant in building materials only, the lumber dealer now discusses interior decoration, beauty of wood and styling.

Profits Preferred was produced by Transfilm, Inc., New York, under the supervision of Kenyon and Eckhardt, advertising agency for the sponsor, U.S. Plywood.

* * *

"It's In the Air" Features Airtemp '56 Air-Conditioners
* It's in the Air, a modernized version of a widely shown two-year-old motion picture on air-conditioning sponsored by the Airtemp Division of Chrysler Corporation, has been released for showings to clubs, churches, schools and other audience groups.

The 16mm color film explains in non-technical terms a number of facts about the earth's atmosphere and how man, through use of air conditioning equipment, can enjoy comfort and health by controlling important aspects of his atmospheric environment.

In its earlier version, the film was shown extensively and received favorable reviews. It has been revised to include air-conditioners of the 1956 design.

It's In the Air can be reserved for free loan by contacting Modern Talking Picture Service Inc. offices or reservation can be made through local Airtemp equipment outlets.

Dufone Mass Voice Equipment Demonstrated in Defense Film
* The Big Voice, a 134-minute motion picture showing how mass sound equipment is used by Civil Defense officials to warn, advise and evacuate the public during an emergency, is being sponsored by the Dukane Corporation, S. Charles, Ill.

Footage for The Big Voice was shot during Civil Defense exercises in Gary, Indiana, July 20-21, during which mass voice communications equipment manufactured by DuKane was employed. "Big Voice equipment supplements the regular siren warning system by giving emergency voice instructions to people on the streets and in vehicles. It operates at a maximum power of 3200 watts.

In the Gary phase of the nation-wide "Operation Alert '56," the DuKane sound system was used to direct a partial evacuation of the downtown area and to give the public information on how to leave the city and proceed to pre-established reception areas. Additional loudspeakers mounted on vehicles and hand-held microphones were used to direct reception area activities.

Depicting what might happen to an American family of three during an air raid alert, the film will trace their movements through the city.

Scenes will show how each member of the family receives the air-attack alert— at the office, a supermarket and a playground. Sequences will show traffic being re-routed to a main street and private vehicle buses and taxis evacuating the pop location.

Part of Gary's population double as actors for the film which will be distributed to all state and local Civil Defense officials and shown on television across the country. The Big Voice is being produced by Lewis & Martin Films, Chicago, with the cooperation of the Federal Civil Defense Administration.

SUMMERTIME FOR FILM LIBRARIES IS RECONDITIONING TIME FOR PRINTS

Summer is with us... and your prints are out of circulation for a while. 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...
CURLED OR BRITTLENESS CORRECTED...
SHRUNKEN ORIGINALS STRETCHED...

Then, cleaned up and rejuvenated, your prints will be ready for hard use in the fall.

Send for brochure

PEERLESS
FILM PROCESSING CORPORATION
165 West 46th Street, New York 36, N. Y.
959 Seward Street, Hollywood 38, Calif.

Above: M. I. Smith (seated) shows Lee W. Cochran o 22mm motion picture which was used on the Edison Kinetoscope Projector recently presented the DAVI Archives of Iowa.

Edison Projector Presented to University of Iowa Archives
* One of filmmoi-th mechanical grandpans a 22mm combined motion picture projector and stercopien manufactured by Thomas Edison, was presented June 25 to Lee W. Cochran, director of the Bureau of Audio-Visual Instruction at the University of Iowa, to become part of the Department of Audio-Visual Instruction archives of the National Education Association.

Still in working order, the 44-year-old machine was given to M. I. Smith, supervisor of Audio-Visual Projected Aids of Duluth, Minnesota Public Schools, with the cooperation of Sam G. Rose, president of the Victor Animatograph Corporation, Davenport, Iowa.

The early machine was discovered when Smith attempted to obtain parts for another of the same model at the Edison Laboratory Museum, East Orange, New Jersey. The Edison projector-stereopticon will be on display at the DAVI archives in the State University of Iowa Library along with a 1923 model of the first 16mm projector manufactured by the Victor Animatograph Corporation—previously presented to the archives by Rose.

Smith demonstrated how the machine uses the now seldom seen arc lamp for light while the projectionist provides the power by turning a crank. The projector was one of the first manufactured for home and school use.

The film for this model has three rows of images. When the projectionist comes to the end of the reel, he shifts it so the second row of images come into the aperture, then he turns the crank backwards to continue the showing. At the end of the second row, the film is again shifted and the third row is run through. A second lens makes it possible to show slides.

Use Our Bookshelf Service
* A reference service listing useful books for sponsors and film producers is the BUSINESS SCREEN Bookshelf—see page 65.
Take these 3 easy steps...

1. FOLD out reel arms. Belts are already attached.

2. FOLLOW the simple film path printed on the projector. New, simplified path has spring-loaded sprockets, eliminates need for separate snubber rollers.

3. CHECK focus—run off a few feet of film for adjustment of framing, focus, sound; then flick single switch to reverse film to movie-opening title.

and your movies are off to a running start

The new Kodascope Pageant 16mm Sound Projector, Model 4, takes the "project" out of projection.

Its fold-out reel arms, simplified threading, and single-switch reversing mechanism get you off to a smooth-running presentation every time.

The new single-switch reversing means you start every movie exactly where you wish—no focusing targets or flashing numbers to jar your audiences. It also lets you rerun important scenes for emphasis. This is especially useful when you show training movies to student and vocational groups.

You'll find that every group responds to the start-to-finish excellence of movies shown on a Pageant. See for yourself.

Only the Pageant gives you all these:

1. Lifetime lubrication to bypass the most common cause of projector difficulties.

2. Brilliant pictures, because the exclusive Super-40 Shutter gives you 40% more light for your sound movies.

3. Fidelity-controlled sound with tone and volume controls, baffled speaker, and precise scanning of sound track.

4. Three models to choose from, one to fit your needs exactly.

Before you choose any projector, get all the facts about the new Model 4 Kodascope Pageant Sound Projector. Send for this free booklet. There's no obligation.
**A NEW WAY**

**TO HOLD THINGS UP... ANYWHERE... LIGHTS • PROPS • BACKGROUNDS • MIKES**

**WITHOUT NAILS OR SCREWS — WITH ↓**

POLECAT is a featherweight, telescoping column of 1/16 inch anodized aluminum with an expansion spring in the top. Adjust it once to your ceiling height with locking collar. Then just spring it in and out of place as you please. Rubber pads top and bottom protect ceilings and floors. POLECAT can’t be knocked over... and takes less floor space than a silver dollar.

**HOLDS 400 POUNDS** Makes a perfect mobile, lightweight for lights. Two POLECATS with cross piece and fitting can be used to hold a roll of background paper, props, flats, etc. Perfect for location filming.

**BROCHURE ON REQUEST**

---

**SPLICE-O-FILM**

**AUTOMATIC SPlicer**

for 8mm-16mm combination & 35mm with the Exclusive PRESET SCRAPER!

A PERFECT SPlice EVERY TIME AUTOMATICALLY

The major cause of film failures is poor splicing... and the major cause of poor splicing is improper scraping (either too much or too little). SPLICE-O-FILM solves both of these problems with its automatic scraper that takes exactly the right depth of emulsion every time... regardless of applied pressure.

SPLICE-O-FILM is a precision tool... imported from England. It has a precision-ground tungsten steel scraper that is preset and ready for making thousands of splices.

**BROCHURE ON REQUEST**

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**U.C.L.A. Extension Releases Two Motion Study Pictures**

- Time and motion study phases are treated in two new motion pictures for industry and business being made available to interested firms or schools by the educational film sales division of University of California Extension at U.C.L.A.

The Foreman Discovers Motion Study, a sound film in color and b/w, introduces the subject of motion study and simplification of work to factory foremen, supervisors and students. Introduction to Work Sampling shows how random sampling may be used for measuring work as well as measuring delays and idle time.

Both films were produced by the Motion Picture Production Department of University Extension on the Los Angeles campus with Ralph M. Barnes, professor of engineering and production management, as consultant.

Firms and organizations interested may obtain descriptive material by addressing University of California Extension, Los Angeles 21, California.

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**New Slidesfilm on Walter Reed Released by Metropolitan Life**

- A new sound slidesfilm, Walter Reed and the Conquest of Yellow Fever has been added to the Health Heroes series sponsored by the Metropolitan Life Insurance Company.

The 16-minute color film, produced by Transfilm Incorporated, contains 75 frames of art illustrations which cover the early career of Dr. Walter Reed and the events which led to his conquest of yellow fever. It is available through the insurance company on free loan to high schools and public libraries. In addition, it will be used, as are the other films in the series, for teacher education and training programs and for nurses’ training.

---

**N.Y. State Film on the Revolution**

*American Battlefield*, a new 20-minute color film on the story of New York State through eight years of the Revolutionary War, has been released by the New York State Department of Commerce and is available for use on free loan from its Albany, N.Y. Film Library at 261 Howard St. Filmed in color on actual location sites.

---

**Anscot 16mm Film Available Without Processing in Price**

- High-speed Anscochrome 16mm motion picture film now is being sold without the cost of processing included in the purchase price of the film.

The manufacturer points out that the availability of the film and these terms makes it possible for users to maintain full subject matter security by handling processing through their own or selected local laboratories. Those who wish to turn their motion picture processing service may have the work done through local photo dealers or the film may be shipped directly to the Anscot Motion Picture Processing Laboratories in Union, New Jersey, or Chicago.

Anscot laboratories will process the film for either of two standards: Exposure Index 32 or Exposure Index 125. The higher speed should be of value to industrial motion picture makers who have location problems where lighting is poor or where the extreme speed is a particular operation require higher than normal frame speeds.

---

**16mm Test Film for Labs Now Available from SMPTE**

- A new 16mm test film that measures registration, aperture size, resolution, shutter timing, centering the image, steadiness of its own image, with respect to the perfection, and also provides a ‘the sandhills scale’ for measuring film movement in double-exposure tests of printer steadiness has been announced by the Society of Motion Picture and Television Engineers.

Providing in a single test film high accuracy, several quantitative visual tests that have always been difficult to perform, this reel will be used for quality control by manufacturers of 16mm projectors. Film laboratories to adjust 16mm...
japanese TV Men Examine
S. Filmed Commercials

Over 70 percent of Japan's television commercials are produced and animation accounts for a major portion of the remaining 30 percent. This ratio may begin to change in favor of film as a result of a visit to the United States by representatives of Japanese television stations, under the International Educational Exchange Service. Accompanied by two interpreters from the State Department, the Japanese group toured the Chicago studios of Kling Film Productions, who were amused by Kling's sample reel of animated commercials, as well as impressed with the studio facilities, editing and sound departments. Seeing the large studios and plentiful equipment, the visitors expected that Kling specialized in feature length films instead of industrial films and TV commercials.

Television in Japan was described as being "two years old." As in the U.S., Japanese TV stations are also radio stations which have been long established. The Japanese stations represented were NHK, Tokyo, WJKR-TV, NTV and Hokkaido Broadcasting Company.

Modern Merchandising Aid:
Shopping Center Concepts Documented in New Color Picture

* East Side—West Side, a 20-minute Eastman Color and sound film documenting the contemporary shopping center era has been sponsored by the Don M. Casto Organization, Columbus, Ohio.

East Side—West Side covers new merchandising concepts involved in the regional shopping center as well as many of the aspects of center planning and construction. A leading developer of shopping centers in the nation, the Casto Organization owns and operates approximately 40 centers. These are located from the East coast to Kansas City, with nearly another dozen centers in various stages of planning and construction.

The film was produced by the National Programming Service of Columbus. Shooting spanned more than a year since crews had to follow a typical center from drawing board to "grand opening." Centers shown in the film are in Pennsylvania and Ohio, and others in Michigan, Illinois and Kansas are covered in animated sequences.

Prints of East Side—West Side are available from Don M. Casto, Jr., The Don M. Casto Organization, 42 South Fourth Street, Columbus 15, Ohio.

* * *
* Every issue of BUSINESS SCREEN lists dozens of useful new films for free loan or low-cost rental.

** UNIQUE PUBLIC RELATIONS FILM IN 35mm COLOR **

** Eastman Color **

** Mr. Withers Stops the Clock **

with

EDGAR STEHLIT
and Mr. Withers

JAMES BRODERICK
and Tommy

An interesting and entertaining motion picture portraying how an Airport benefits the community it serves.

Sponsored by

Air Transport Association of America

for all scheduled Airlines in the United States

Written and Produced by

PAUL ALLEY PRODUCTIONS

619 West 54th St., New York 19, N. Y.

Running time: 27 minutes

Available also in 16mm. color and in 16mm. Black and White for television.
Maine Wins Friends on Television

Twelve Films Produced to Date Get Wide TV Coverage

The television program of Agriculture film ordinarily is revealed by the title, thus—Magic Milk, Broiler Stock, International Maple, Potato News, Feeding Cattle and Man, Improving Dairy Cattle. Less literally inscribed are: Better Seed, describing Maine's seed potato program, and Fourth Dimension, a prize-winning health film made in cooperation with the Dairy Council of Maine. In various stages of production are Part-Time Farmer, Blueberryland and an untitled film on the Maine potato industry.

Keep Close Check on Shows

A file of postal card reports from stations and a map showing both films on hand at stations and showings reported are posted daily. Completions on selected films are made from time to time to check the program's progress.

Late last year, a check was run on showings of three films, Feeding Cattle and Man, Improving Dairy Cattle and Making Time. These films had been in use for 23 weeks, had been given a combined total of 53 televisings by 44 stations with a potential audience of 32,256,390 in their primary market areas. Fourth Dimension, then, in use on tv for less than four months, had been beamed by 21 stations. Total cost in postage and anticipated film replacement amounted to $110 during the months the four films were checked. Hawes estimated.

Production of the Maine films entails a variety of work which in many comparable film projects would be farmed out to special laboratories. Usually the films have music backgrounds. Reel libraries are obtained by purchase or loan and from them suit portions of discs are re-recorded for magnetic tape or film at Augustin Narration or dialogue is recorded on a separate tape. A third tape, recorded if sound effects are needed, is used.

These tapes are timed, scene scored and then taken to a box studio where Hawes works with his owner, Joseph Rothberg, to record them simultaneously or film with a photographic emulsion. Hawes later matches this sound track to the previously edited picture.

Film Win Festival Honors

Maine's Climate and the Apple and Fourth Dimension have been festival award winners. Both films have been borrowed by the Foreign Agricultural Relations Service of the U.S. Department of Agriculture for showing at meetings in Barcelona, Spain, and Rome, Italy.

Preparation of the films involves travel to farms throughout the state. The variety of operations shown against scenic backgrounds provide much of the appeal to out-of-staters, whether or not they are commercially interested in farms.

Magir Milk originally was issued several years ago in a 35-mm version for school and club showings. In that form included scenes from 38 different farms of dairies.

Part-Time Farmer goes beyond the scope of the typical Department film, presenting projects which part-time farmers and people considering farming have found profitable in Maine, from beef raising to small fruit growing and green house operation. It points to facts that influence folk from places to take up part-time agriculture in Maine. Included are recreational fascinations and scenic highlights from seashore to Aroostook hillside.

There's only one thing New Hampshire can do about it.

Council of Churches Names

Richard Cobb as TV Producer

Richard A. Cobb, Boston television and radio producer, has been appointed as a television producer on the staff of the Broadcasting Films Commission of the National Council of Churches.

Cobb's first assignment for the Commission is production of the Protestant segment of the Sunday half-hour tv series, Frontiers of Faith. For the past year, Cobb has been teaching in the department radio speech at Boston University.
Bradley Kemp, President of Video View, Inc., Hollywood, California, is one of the Nation’s largest producers of quality Kinescope films of major television programs—all recorded with Auricon 16mm Sound-on-Film Dual-Purpose “Super 1200” Cameras, using Television Transcription “TV-T” Shutters.

Programs produced include weekly Kinescopes of the Gillette “Cavalcade of Sports” Professional Boxing Matches, which originate live over the NBC Network, and are filmed with Auricon “TV-T” Cameras for rebroadcast over Television Station KONA, Honolulu, Hawaii. The World Series Baseball Games are Kinescoped each season by Video View, and two Auricon “Super 1200” Cameras working in relay, devour 8000 feet of film each day, producing quality Kinescopes with dependability.

Auricon 50 ft. Kinescope “TV-T” Demonstration Films are available on loan to TV and Educational Film Producers. Please request on your letterhead.

Auricon Cameras are sold with a 30-day money-back guarantee. You must be satisfied! Write for free illustrated Auricon Catalog.

Auricon
16mm DUAL-PURPOSE KINESCOPE CAMERAS
GET THE SHOW ON THE AIR FOR VIDEO VIEW
BETTER PICTURES THROUGH WISE USE OF TALENT —

Economize With Better Casting

by Charles Tranum, Talent Representative

you can make it later, proper planning can save overtime by bringing performers in later if there is no necessity for the 8:30 call;
(6) Cast ahead far enough to secure time from the schedules of busy performers;
(7) Make sure the performer has complete booking information, such as time, costume, location, travel schedules, etc.

As a rule, the people cast in industrial films must represent types with whom the intended audience can easily identify themselves. A common denominator of favorite types would be well-groomed middle class adults and wholesome children.

These can be supplied from a talent representative’s standard file. Most good agencies maintain two files, one to take care of the majority of calls and the other for off-beat calls (ranging from a tramp to a chubby pink-faced baby). Both are cross-indexed and filed to make it easy to fill calls in the shortest time possible.

Example of an Off-Beat Call

To give an example of an off-beat call, a producer was looking for a lovely blonde whose weight would tip the scales at least 200 pounds. We found this person and scheduled her before the camera once every three weeks for three months keeping a pictorial account of the 135 pounds she lost while taking the client’s reducing plan. Money can be saved by proper casting. It is most important for a talent representative who is known to have the experience and the contacts to furnish performers who will bring polished performances to the film. When you find such a man, just rest easy—let him do the work for you and for all of this charge.

The Venard Organization

offers

What Advertisers Want

1. Creativity
2. Experience
3. Personal Service
4. Low Cost

Phone 9-4437 or 4-2490
Peoria, Illinois

FILM Producers and Distributors
Since 1917
door-to-door salesman who has managed to get in the living room, must look their best, he said.

As with every agency, pricing techniques differ with every production organization, said Mr. Klaeger. He indicated that uniformity in producer overhead, equipment, personnel, volume, etc., will never exist and therefore agencies should understand that prices will always vary among producers.

"In the area of direct labor," said Mr. Klaeger, "can anyone expect that creative personnel will be paid exactly the same wage, company by company? They are paid according to their ability and that is what advertising agencies are buying." He added that consideration must also be given to the producer's interpretation of the agency script or storyboard which determine the effectiveness of the commercial and the price.

COLOR CAVALCADE

CONTINUED FROM PAGE 39

Window display allocation, set up the studio, dioramas and display, must move forward with timed media advertising—newspapers, direct mail, radio, television and alert their sales personnel as a readiness in the Cavalcade.

The stores are responsible for the closed-circuit tv programming, must furnish the director, script, models, merchandise, schedules. They are requested to furnish Owens-Corning with photographs of the window displays and interior units, tear sheets of advertising and copies of other promotional material. This evidence, together with a written outline of the store's experience during the show provides the sponsor with reconnaissance on the Cavalcade from which to appraise the promotion's local function and results.

Because color and more color is a sales complexion of Fiberglas products, color was the obvious accent for an Owens-Corning Cavalcade. The multi-market emphasis on color, the recent improvements in color tv-casting, more easily controlled in closed-circuit receiver situations, and the department store's shift to the sale of regular tv color sets all dovetail in the Cavalcade's favor.

First Showings in Miami

The Color Cavalcade's first appearance actually was at Burdine's store in Miami last February but the main national effort began with an exciting engagement at Carson Pirie Scott & Co. in Chicago, for eight days starting April 16, Owens-Corning's plans call for a tour of 28 other cities across the United States with the initial itinerary running through the summer months and October.

At Carson Pirie's in Chicago, the Cavalcade, featuring tv, recording and stage stars and working the see-yourself-on-tv bit via DuMont Vita-scan color cameras, drew 100,000 people a day—a million during the week. Visitors were told to wear their "brightest, most colorful spring outfits" for their own tv debut.

John T. Pirie of Carson's opined that closed-circuit color tv could become the "ultimate in point of sales merchandise display." Closed-circuit, he noted, can guard department store shoppers from missing out on bargains on other floors; can cut down shopping time, permitting the customer to see, from one spot, merchandise in many departments.

While Fiberglas Color Cavalcade rolls along setting off its closed-circuit promotional colorworks, sponsors, av producers and merchandisers ought to see where they may fit into this new department store sales method.

COLOR SLIDEFILMS

FOR INDUSTRY

COLOR FILMSTRIPS

FOR EDUCATION

Specialized equipment and the know-how of a group of specialists who have worked together in producing over 550 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.
Redd Gardner Is Appointed Kling Film Account Executive
Appointed Redd Gardner as an account executive for Kling Film Enterprises, Inc., has been announced by Lester A. Weinrott, executive vice-president in charge of sales and programming.

Gardner has been with the Columbia Broadcasting System in radio and television since 1941. He wrote, directed and edited documentary films used on the award winning television series, This Is Mid-west. His production experience includes the Air Force documentary series, America in the Air and an experimental series, Five After the Hour.

Klevickis Joins Creative Staff
Dick Klevickis has joined Kling Film Productions as a member of the creative writing staff.

Klevickis has a background in television commercial writing, having worked with Ruben Advertising Agency, Indianapolis, Indiana, and more recently with Luckoff & Wayburn, Detroit. Previously, he was a partner at Kelsey-Fraser Film Productions, Madison, Wisconsin, and did radio continuity work in Milwaukee and New York.

Appointments Among the Producers & Manufacturers
The business of Dephoure Studios, Inc., of Boston, Massachusetts, has been incorporated and will be conducted by Dephoure Studios, Inc., with Joseph Dephoure as president and treasurer. Milton L. Levy has been elected vice-president and a director of the corporation.

With this re-organization and an increased production staff, Dephoure Studios will be "better able than ever before to provide service to its clients." Dephoure will continue as head of production at Levy will continue in charge of sales and administration.

There will be no change in the policy of quality and service built up during more than 20 years of the company's operations, the management promised.

James Latta Appointed as Assistant to Paul Alley, N.Y.
James A. Latta has joined the staff of Paul Alley Productions, N.Y., as special assistant to the president. Latta's duties, according to Paul Alley, will be in the area of new business development, client relations and customer service.

Latta has a wide experience background in sales, sales promotion training and advertising and knowledge of production technique acquired in Hollywood and the East.

Nick Webster, Philip Martin Combine for Film Production
Two Washington, D.C., motion picture producers, Nick Webster and Philip Martin, of Norwo Studios, have combined to form Webster-Martin Productions. They are producing through Norwo Studios.

Webster and Martin teamed formally after working together on an assignment to produce the unit award winning Commencement, the President's Committee on Government Contracts. The team is now working on a story about the atomic attack, and films for the International Teamsters Union at the F.B.I.

The latest Webster-Martin production is It Can Be Done, a documentary on housing, made for the University of Pennsylvania, which was shot on location in seven countries.

DU ART FILM LABS., INC.
245 W. 55th St., New York 19, N. Y.
Plaza 7-4580

PODUCERS ARE INVITED TO UTILIZE THE ADVANTAGES OF JET-SPRAY processing
WE WILL PROCESS, AT NO CHARGE, ANY BLACK AND WHITE NEGATIVE, ANIMATION NEGATIVE, OR SOUND TRACK NEGATIVE, FOR TEST PURPOSES.
announced by Fred A. Niles, president of Fred Niles Productions, Chicago.

A specialist in theatre and television advertising, Kravitz has held the position of vice-president in charge of sales and advertising at Lewis and Martin Films and at Ilmack Studios, Chicago. He also formerly was associated with National Screen Service, New York.

Robert Shoemaker

Robert Shoemaker to S.V.E. as Special Representative

• Robert L. Shoemaker has joined the Society for Visual Education, Inc., Chicago, as special representative. The appointment was announced by William H. Garvey, Jr., president of S.V.E., a subsidiary of General Precision Equipment Corporation.

As part of an expansion program at S.V.E., Shoemaker will organize and supervise the sales of sound slidefilm projectors which the company recently acquired through the purchase of Illustravox.

Shoemaker has been associated with DuKane Corporation where he was manager of the Audio-Visual Division and Sales Promotion manager. He has been chairman of the Advisory Committee of the National Audio-Visual Association and was one of the founders and chairman of the Board of Governors of the National Institute for Audio Visual Selling.

* * *

William Domine Joins Staff of Technical Service, Inc.

• William M. Domine has been added to the sales staff of Technical Service Incorporated, Livonia, Michigan. Domine will help expand the firm's motion picture projection equipment service to dealers and users and coordinate service with sales operations.

* * *

Louis E. Aiken to Lewis & Martin

• Former head of the Sponsored Film Section of the Federal Civil Defense Administration, Louis E. Aiken has joined Lewis & Martin Films, Chicago, as Director of Industrial Sales. A 25-year veteran of radio, TV and motion pictures, he will relocate shortly from FCDA headquarters at Battle Creek, Michigan.

Educational • Travel • Sport

MARTIN BOVEY FILMS INC.
CHELMSFORD MASSACHUSETTS

"Quality Is Our Master"

FILM COSTS SLASHED!

FREE!
INFORMATIVE
BOOKLET...

"THE FILM
DOCTORS"

Shows you how to reduce print costs and get superior performance and protection for your film.

Rapid Film Technique's guaranteed RAPIDWELD process restores used, worn film ... removes scratches. RAPIDTREAT protects new film indefinitely. These processes have saved thousands of film dollars for top-name clients, precious hundreds for smaller accounts.

Add hundreds of showings to any film! Cut costs drastically!

WRITE FOR THIS FREE BOOKLET ON FILM CARE TODAY!

37-02F 27th Street, Long Island City 1, N. Y. ST 6-4601
Here's REEL News!

Your projector...your film...converted in a matter of minutes into an automatic projector permitting continuous showing.

Yes, your standard 16mm projector with the use of CineSalesReel will tell your sales story effortlessly and automatically without intermission or rewinding after each showing. Film is rewound while in operation.

For the REEL Story...

Write:

CinesalesReel
BUSCH FILM & EQUIPMENT CO.
212 S. Hamilton
Saginaw, Michigan

BIGGER in editorial concept and paid readership: BUSINESS SCREEN reaches and serves the MEN WHO BUY audio-visual products & services!

EXECUTIVE NOTES

Levitt New General Manager of NBC Television Films

- Robert D. Levitt has been appointed general manager of NBC Television Films and the Merchandising Division. The announcement was made by Alan W. Livingston, president of Kabran Corp., an NBC subsidiary.

Livingston also announced that Carl M. Stanton, vice-president, NBC Television Films, and a director of Kabran, will return to the parent company. Stanton, in charge of NBC's syndicated tv operation since 1953, will continue in his capacities as a vice-president of NBC and a director of Kabran.

Levitt has his headquarters in Kabran's New York offices at 503 Filth Ave. He comes to NBC from Screen Gems where he was director of national sales. Prior to this position, Levitt was a vice-president and director of the Hearst Publishing Co. In the mid-40's he was with Selznick Productions.

Forms Motion Picture Division

- Albert Gemmill, a New York advertising photographer, has set up a new subsidiary, Gemmill-TV, to produce motion pictures for television and industry.

Directing the operation will be Ted R. Lazarus, formerly of Donahue & Coe, Inc., and George Blake Enterprises, Inc.

"Bright Steel" - One Of The 510...

"Bright Steel," sponsored by Bethlehem Steel Company, winner of the Cleveland "Oscar" in the Industrial Processes and Research category, is one of the 510 films we have written for American business, industry, and government.

Thus, 1956 is the eighth consecutive year films produced from our scripts have won national and/or international awards.

And it's the tenth consecutive year films produced from our scripts have won "money" awards for their sponsors — they did the job they were bought to do.

We'd be most happy to write that kind of film for YOU.

Scripts by

Oreste Granducci
THE COMPLETE FILM PLANNING SERVICE
3103 Wisconsin Avenue, Northwest, Washington 16, D. C., Emerson 2-4769

Hans A. Erne

Hans A. Erne Is Appointed Secretary of Florez, Inc.

- Hans A. Erne, a vice-president and board member of Florez Incorporated, Detroit, has been appointed secretary of the company which specializes in film production for sales and other industrial training programs. Erne's appointment was announced by Genaro Florez, president.

Erne joined the Florez organization as an account executive in 1944. Earlier, he was active in department store merchandising in Detroit.

Ivor Lomas Appointed Chief, Crawley Films Lab Division

- Appointment of Ivor Lomas, manager of the laboratory division of Crawley Films, Limited, of Ottawa, Canada, has been announced by F. R. Crawley, president.

A writer and college lecturer on motion picture techniques and Fellow of the Royal Photograph Society, Lomas came to Canada last year to head the studio's quality control section and will continue in that position in addition to managing the laboratory.

Lomas' previous affiliations include Eastman Kodak Company Technician (British plant), an Color Film Services in Great Britain. Assisting Lomas in quality control is Ronald Couch, a British technician who formerly was associated with Technicolor, Paramount, and Pinewood Studios.

Samuels Joins Camera Staff of Associated Screen News

- Maurice Jackson Samuels has joined Associated Screen News Limited, Montreal, Canada, as a cameraman in the Toronto region.

Samuels formerly was with Baton Films as staff cameraman. His previous experience includes shooting for various British studios in England and several Canadian studios. He has had 15 years of professional camera assignments. Samuels will reside in Toronto and serve the company's branch there.
Glenn H. Dorsey Appointed Reela Films' Chief Engineer

Glenn H. Dorsey has been appointed chief engineer of Reela Films, Inc., Miami, Florida. His appointment was announced by Charles Goldstein, vice-president.

"The addition of Dorsey rounds out Reela Films' plan to keep abreast of the latest technical developments in the motion picture industry," Goldstein said.

Since 1936, Dorsey has been with Motion Picture Advertising Service at New Orleans, Louisiana, where he was in charge of the sound recording and film processing departments. While with MPA, Dorsey designed and built film developing machines, automatic focus title and animation stands, sensitometers and optical systems. Prior to joining MPA, Dorsey was with Southern California Edison Company, the Jackson Bell Radio Manufacturing Company. He is an engineering graduate of Los Angeles Polytechnic in that city.

Aunson to Milner Productions

Donn Hale Aunson, formerly a writer-director for Martin Aircraft, as joined Milner Productions, Inc., Baltimore, in a similar capacity.

Lloyd Pearson Associates Offers Film Consultation

Lloyd Pearson Associates, a consulting service specializing in both television and industrial film production, has announced the opening of new offices at 420 Madison Avenue, New York City.

In addition to the a-v consultancy service, a marketing and merchandising service is being offered to business and manufacturing firms, public relations and advertising agencies in an advisory capacity.

Lloyd Pearson, former West coast film producer with Pearson & Luce Productions, San Francisco, will head the new firm.

Three Join Creative Staff at Motion Picture Centre, Toronto

Three creative staff appointments have been made at Motion Picture Centre Limited, Toronto, Canada. Robin Hardy has been selected as a writer-director and Russ Heise and Gerry Farkas have joined the staff as assistant film directors.

Hardy formerly was an account executive with the London office of Foote, Cone & Belding and before coming to Canada had been a writer-director with the Realist Film Unit.

Both Heise and Farkas completed a three-year course at The Ryerson Institute of Technology, specializing in film and television production.

Gantray-Lawrence Animation Shows 33% Gain in Production

Gantray-Lawrence Animation, Inc., the Hollywood animation affiliate of Robert Lawrence Productions, has increased its production activity by 33 per cent for the second consecutive year. Animated television commercials are being produced for many sponsors in the United States and Canada.

Ken Walker Joins Bill Sturm Studios

Ken Walker, veteran of 13 years at Walt Disney Studios, has joined the staff of Bill Sturm Studios, Inc., N.Y., as Animation Director. Before the move he worked in New York as an animation department head, supplementing his entertainment background with work in the commercial field.
You can’t tell the copy from the original. Years of color experience and new, exclusive photo-optical equipment give us precise control over color balance, density and definition. Quality is consistent throughout any size run. If color balance in your original isn’t true, we can often improve it in the copies. Send us your originals in artwork or transparency form, a complete service in 35mm film strip masters and release prints.

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For a list of NAVA dealers coding to show their services, write to NATIONAL AUDIO-VISUAL ASSOCIATION, Inc.

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NEW AUDIO-VISUAL EQUIPMENT

Recent Equipment Developments for Production and Projection

New GE Lamp Lights Way for Low-Contour Projector Types
• Future production of low-contour motion picture projectors has been made practical thanks to the development of a new gold-tipped photo projection lamp which operates on its side. This prediction is made by General Electric Company, which has scheduled production of the "Gold Top" lamp at the East Cleveland Lamp Plant, early in 1957.

The new lamp’s filament has been rotated so that with the lamp on its side, the filament is still vertical—the standard and most efficient operating position. To be manufactured in 300 and 500-watt sizes, the GE lamp features a golden opaque top and has no "base"—no supplementary metal shell. Instead, its three lead wires inserted through a glass button and covered with metal sheaves, besides conducting the electricity, these sleeves provide stability by snap-locking into the socket.

Precision-focused, the lamp operates at cooler temperatures and is said to promise cost savings in projectors designed for its use. Commenting on the new product, William E. Davidson, general manager of GE’s Photo Lamp Department, said: "There are at present no projectors which take advantage of the lamp’s unique abilities. However, the new lamp will find use in modern, low-silhouette slide and movie projectors of the near future. Designs for such equipment are being considered by the nation’s leading manufacturers of projection equipment."

Like most GE projection lamps, the new lamp is an all-welded construction with no soldered or moving parts.

Butoba, a Portable Tape Recorder, Out
• A new import, the Butoba, highly portable tape recorder, was unveiled at recent photographic and audio-visual trade shows, by Audio-Master Corp., 17 E. 43rd Street, New York City 17. Especially useful to salaried and engineers in the field, the Butoba has many modern features to commend its inspection. Write the U.S. distributor above for full details today.

Roger Wade can make a film to help you sell it* better!

* For outstanding sales success stories send for our newsletter

Roger Wade Productions 15 West 46th Street New York 3, N.Y. Telephone Circle 7-6799
The new Kodascope Magnetic-Optical Model Pageant Sound Projector is shown at left. Priced at $795, this machine permits addition of background narration or music to 16mm films without special studio equipment.

Opta-Vue Hand Viewer Now Available with File Case

Traveling salesman and sales personnel at point-of-purchase who are needful of a lightweight, convenient product delineator, may make profitable use of the Opta-Vue 35mm Slide Viewer which now is being offered with a two-tone slide file carrying case.

With "built-in-image-projection," the Opta-Vue is said to embody the largest lens of any 35mm hand viewer and an image projection which is magnified nine times. The case is made of Opthalene. It has storage space for the Opta-Vue viewer, two spare batteries, a spare bulb and 100 slides.

The viewer and case are now retailing for $9.95, including batteries. For additional information, contact your local photo dealer or contact the manufacturer, Optics Manufacturing Corp., Amber and Willard Streets, Philadelphia, Pa., or Amber Manufacturing Co., 1106 E. Pa. Ave., Hollywood 29, Calif.

Kodascope Pageant Records Sound for 16mm Projection

A new projector for magnetic and recording and projection has been introduced by Eastman Kodak company. The unit made its debut at the recent National Audio-Visual Trade Show in Chicago.

The new Kodascope Pageant and Projector, Magnetic-Optical, contains all the characteristics of the great line, including a low level projection noise which minimizes interference during recording.

The Magnetic-Optical Projector is described as providing excellent and quality from single-perforated in with full-width or half-width magnetic striping, from double-perforated film with quarter-width striping. A magnetic track can be fed to a sound film with a conventional optical track.

A microphone is supplied and the proper recording volume can be set; a flashing light indicates the correct recording level; mistakes are corrected by reversing the film and re-recording.

The unit is designed so that a cord player, tape recorder, or her sound source can be plugged in for direct recording. Background music and narration can be recorded at the same time or separately.

The projector has a 3-inch sprocket in a lift-off baffle cover and, as all Pageant units, is prohibited.

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CAMART TIGHTWIND ADAPTER

... winds film smoothly and evenly without catching or abraisons. Fits 16mm and 35mm standard renews. With core adapter, $29.00.

ZOOMAR—16 Variocal lens. From 25mm to 75mm; aperture f/2.8; coupled viewfinder, Bayonet mount. For Cine Special, use standard C-mount adapter for other 16mm cameras, $69.00.

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Any time the job calls for extra lighting, tough lighting problems on the set or on location anywhere, call on Jack Frost, world's largest supplier of temporary lighting facilities.

Our complete equipment and expert skills in lighting have been used for years on some of the country's top shows, movie sets and TV productions.

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ESTABLISHED 1928

PHONE OR WRITE FOR SPECIAL PHOTOGRAPHIC

OPTICAL EFFECTS CHART & INFORMATION

4241 NORMAL AVE., HOLLYWOOD 29, CALIF.
N ORMANDY 3-9331
50 Million Television Receivers in Worldwide Use; Four-Fifths in U.S.

* There are some 50,000,000 television receivers in use throughout the world according to the 23rd semi-annual edition of Television Factbook, recently released.

Nearly four-fifths of the world's tv sets, 39,000,000, are in the United States, which also has two-thirds of the world's telecasting stations. The U.S. has 478 regular tv stations in operation, 176 more authorized, plus 21 small stations installed by the U.S. Armed Forces for troop morale in isolated overseas bases. The 41 other countries with tv have an aggregate of 216 tv stations and about 11,700,000 receivers.

Canada Has 35 Stations in Operation

Canada is second to the United States in number of stations, with 35 now on the air and two more authorized, but Canada trails Great Britain in receiver circulation. With 17 stations, the British Isles have about 6,000,000 sets in use; Canada has 2,200,000 sets. While West Germany is third stationwise with 31, it has less than 500,000 sets (though the trade is said to be booming). The USSR has 25 stations and an estimated 1,000,000 sets receive the government-controlled programs.

Internationally, the tv advance shows: Italy, 23 stations, 300,000 sets; France, 14 stations, 360,000 sets; Cuba, 14 stations, 200,000 sets; Mexico, 9 stations, 200,000 sets; Japan, 7 stations, 250,000 sets; Venezuela, 7 stations, 85,000 sets.

Estimate 110,000 Color Sets in U.S.

The United States is the only country in the world with a regular color tv service that is out of the experimental stage. A statistical analysis shows an estimated 110,000 color tv sets in use as of mid-year, 1956.

Nearly half a million American families beyond the range of tv stations are paying to have tv programs “piped” into their homes via community antenna systems. The factbook lists 480 such systems in operation, with an average of 912 subscribers each, most of whom pay for the service on a monthly basis.

IAVA Fall Meeting on October 16-18

* The annual fall meeting of members of the Industrial Audio-Visual Association will be held at the Hotel Beekman Tower in New York City on October 16 to 18, according to announcement by the program committee of the professional business a-v organization. Active in program plans are Alden Livingston of DuPont and William Connelly of the Bakeite Co. William Cox, Santa Fe Railway, is president.

SPECIAL OFFER to Auricon-Pro Owners

S.O.S. Will Accept Your Old Camera or Sure Plus Equipment as a Trade-In for the "All New Auricon Pro-600," Time Payments, Too! — For Other S.O.S. Offers See Page 28 —

S. O. S. CINEMA SUPPLY CORP.
DEPT. H, 602 West 52nd St., N.Y.C. 19—Phone: PI 7-0440
Western Branch: 6331 Holly’d Blvd., Holly’d, Calif.—HO 7-9002

BUSINESS SCREEN MAGAZIM
Transpaque Shows Opaques, Transparencies on One Head

Transpaque, a new triple-purpose instruction projectors, is announced as the first projector to use single projection head for opaque, transparency and table projection. Manufactured by Projection Optics company of Rochester, New York, the Transpaque was featured at the National Audio Visual Trade Show in Chicago.

The Transpaque projects opaque transparencies, films, negatives, and transparencies up to 11 inches square — or like-sized segments of maps, blueprints, drawings and similar materials. The unit is complete selection of lenses in focal lengths from 3 inches to 40 inches, enabling the operator to obtain the right size image for any screen at any distance.

Tests made with the new unit show that it gives more lumens of light on the screen throughout the entire area of the image, any other projector in its class, the manufacturer states.

The Transpaque may be purchased for opaque, for transparency for table projection only — and her components added later.

Cinekad Offers 3-Wheel Tripod Dolly for Studio Camera Use

A collapsible, three-wheel tripod dolly designed especially for easy mobility of cameras on location or in the studio is offered by the Cinekad Engineering Co., 763 Tenth Ave., New York City 19.

Special features include three 8" heavy duty Darnell casters: rear wheel has a steering T-handle; and can be locked for straight rolling dolly shots. Dolly provides convenient space for both the cameraman and his assistant: strong built screw-clamps for securing tripod leg tips to dolly: the ability of dolly to go through a door (the spread of tripod legs mounted on dolly measures 36") special leg nests are furnished for baby tripod.

Carrying load of dolly is 1200 lbs., and it weighs only 42 lbs. The dolly folds into a compact, easy-to-carry unit 10x12x36" and fits into a sturdy built carrying case.

For literature and prices, write the manufacturer.

16mm Cinemascope Lens Is Announced by Bausch & Lomb

A 16mm Cinemascope projection lens system that will adapt to all popular 16mm projectors has been announced by Bausch & Lomb Optical Co., Rochester, N.Y.

The system is a combination prime and anamorphic single barrel lens with adapter. The lens is available in two-inch focal length. Other focal lengths will be made available, if demand warrants, the company said.

Horizontal Lamps Preface New Projector Designs?

Recent projection lamp developments announced by General Electric and Sylvania Lamp Divisions indicate the early introduction of new slide and slidefilm projection equipment, utilizing the horizontal filament principles embodied in new lamps. Wattage is thus far limited to 500-watt sizes shown at recent photographic and audio-visual trade shows.

Florida Scripts

GEORGE M. MATHIEU
901 GOLDFIELD TERRACE
WINTER PARK, FLORIDA

...REPORT FROM PERMAFILM...

Here's the answer to one of your greatest problems...how to protect and preserve film indefinitely. PERMAFILM does the job...and does it effectively. Here's how!

1st: PERMAFILM is applied to the gelatin side of the film to protect it against abrasion.

2nd: Silicone is applied to the acetate side to increase "slippage" and, thereby, reduce the number of base scratches.

PERMAFILM

✓ Sets up a lasting guard against abrasion
✓ Prevents warping, buckling, curling.
✓ Renders film impervious to weather conditions. Prevents brittleness and curling.
✓ Prevents static electricity.
✓ Cleans film...guaranteed not to effect its photographic quality.

Give PERMAFILM a try. One gallon is sufficient to treat at least 80,000 feet of 16mm film. Or, we will treat the film for you and also will service it at your request. This service includes cleaning, rehumidification, inspection, and the repairing of broken splices and perforations. Rates on request.

In order to demonstrate the effectiveness of our product, we will gladly treat a reel of your film free of charge.

We will be happy to answer any inquiries about our product and services.

Very truly yours,

Ronald R. Savin, V. Pres.

PS: Write PERMAFILM, 117 W. 48th St., New York City 36.
AIRPORTS IN AMERICA’S FUTURE:
(CONTINUED FROM PAGE THIRTY-EIGHT)

fact that in 1955 the country’s scheduled
domestic airlines transported a record-breaking
total of more than 41 million passengers! Even
with this overwhelming acceptance of air transpor-
tation increasing with each passing year, the
attitude of the man in the street continues to
cause airline management serious concern.

Picking up a telephone young Willis Player,
Public Relations Vep of the industry’s organiza-
tion, The Air Transport Association, summoned
to Washington Paul Alley, veteran news-reel ed-
tor-writer-reporter, now a producer of public
relations films, Player said, in effect:

Sums Up the Public Relations Objective

“We want to get across an idea. Maybe we can
do it with a film. We’ve told our story of safety
over and over. We’ve driven home the fact that
airplanes are as safe ... or safer... than any
other form of transportation. (Except, perhaps,
the horse and buggy.) We can’t say that air-
planes don’t make noise, because they do. But
we’ve got to make some people realize that the
airplane is necessary to modern business and
20th century life; and that airplanes can’t oper-
ate without a place to land. And they’ve got to
land where people can get to them conveniently,
and quickly...”

Alley flew from Grand Rapids, Michigan, to
Miami, Florida, Fort Worth, Texas, and way
stations. He toured the country talking with air-
port managers, airport officials, airlines officers
and just plain people, like himself, who were
flying in airplanes. One thing he found was
typical of almost every community. When the
airport was built, it was well outside of town.
With increase in travel, airports served as mag-
nets. Once isolated areas now were centers of
industrial and real estate development! Building
was pushing out so rapidly, it threatened to
strangle the airport. At the same time people
were damming the airport that had brought them
there in the first place.

It’s the Other Fellow’s Problem ... Or Is It?

The situation he found was similar to that
encountered by every new highway project:
Everybody wanted a new highway ... past the
other fellow’s property.

Back in New York Alley turned out a script
outline for a 27-minute film with a surprisingly
simple gimmick. “Show people how many things
... how many people ... are dependent upon
an airport. Then show what might happen if one
(ENDED ON PAGE SIXTY-SEVEN)
**The Production Lines**

**Parthenon Pictures Moves Into Own Hollywood Building**

Parthenon Pictures, headed by Carles A. (Cap) Palmer, has moved into its own studios at 300 Elston Way, Hollywood 26, California. The studios, converted from theatrical projection to theatrical production, are surprisingly well suited to production needs. The building, built in the days when futures had sixteen-inch brick walls.

**Capital Film Service Adds to Staff in Production Rise**

Increased production has resulted in a staff expansion at Capital Film Service, East Lansing, Michigan. Robert Hunter, president, has announced.

New staff members include Dr. Philip Wisner, who is in charge of processing of film and quality control; Carl Williams, production manager; William N. Kirshner, talent director, and James Culver, script writer.

Capital Film Service produces industrial, educational and trade motion pictures for factories, business firms and schools. The studio is equipped for recording, producing and color work, both as a service organization and in specialized film production jobs. Capital's laboratory has equipment for processing all types of motion picture film.

**Filmack Opens “Live” Studio for TV, Industrial Filming**

The opening of a new live action studio for the production of filmed television commercials in Chicago has been announced by Irving Mack, president of Filmack Studios.

Outfitted with new equipment as the latest model 35mm Mitchell cameras and a complete assortment of Midi-Richardson lights, the new studio is geared to handle industrial and educational film projects as well as industrial assignments. It is to be equipped with all necessary settings, including permanent kitchens, living room, dining room and office sets.

The new studio is a step in a long-range program of expansion of Filmack's TV division. Mack said, the 36-year-old Chicago and New York firm previously has specialized in the production of film trailers for the motion picture industry.

Located in the Filmack Building, 1327 South Wabash Ave., Chicago, the live studio will share this structure with Filmack's animation, sound recording, film processing and editing, composing room, camera room, music library and film library facilities.

**Wanted**

Sleek ideas for industrial and business screen productions. Top pay for selected ideas. Contact—

Write Box 56-88

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35mm • 16/35mm Combination

AURICONS

all models single system

Cine Kodak Special

Maurer • Bolex

Blings • Tripods

LIGHTING

Mole Richardson

Bordwell McAlister

Colortran

Century

Cable

Spider Boxes

Ball Switches

Sang ARC Tracer

10 Amps 110 Volt AC 3000W

2000W 350W

CECO Cane Lites

(Shadowless type)

Gator Clip Lites

Born Dinos

Diffusers

Dimmers

Reflectors

EDITING

Moviolas • Rewinders

Tables • Splitters

Viewers (CECO)

GRIP EQUIPMENT

Polelols • Ladders

2 Steps • Apple Boxes

Swords • Flags

Gobo Stands

Complete grip equipment

SOUND EQUIPMENT

Magnasonic magneto film

Reeves Magicarder

Mole Richardson Beams and Perambulators

Portables Mike Beams

Portable Power Supplies to operate camera and recorder

**CRITERION FILM LABS.**

(Successors to Circle Film Labs.)

CRITERION'S new and expanded facilities offer COMPLETE 35mm and 16mm Laboratory Service...

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- Same Day Service for black and white
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- 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.
  Comprehensive Service Corp., 245 W. 55th St., New York 19.
  The Jam Handy Organization, 1775 Broadway, New York 19.
  Ken Killian Co. & Vis. Pdts., 17 New York Ave., Westbury, N.Y.
  Training Films, Inc., 150 West 54th St., New York 19.
  Visual Sciences, 599 BS Suffern.
- PENNSYLVANIA
  The Jam Handy Organization, Gateway Center, Pittsburgh 22.
  J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
- WEST VIRGINIA
  B. S. Simpson, 818 Virginia St., W., Charleston 2, PH 6-6731.

SOUTHERN STATES

- ALABAMA
- FLORIDA
  Norman Laboratories & Studio, Arlington Suburb, Jacksonville.
- GEORGIA
  Colonial Films, 71 Walton St., N.W., Alpine 5378, Atlanta.
  Stevens Pictures, Inc., 101 Walton St., N.W., Atlanta 3.
- LOUISIANA
  Stanley Projection Company, 211½ Murray St., Alexandria.
  Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.
  Phones: CA 6945 - RA 9143.
- MISSISSIPPI
  Herschel 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, 617 W. 55th St., Norfolk 8, Phone Ma 5-1371.

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.
  Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 6, Mo.
- IOWA
  Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.
- KANSAS-MISSOURI
  Erker Bros. Optical Co., 908 Olive St., St. Louis 1.
  Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.
- MICHIGAN
  The Jam Handy Organization, 2201 E. Grand Blvd., Detroit 11.
  Capital Film Service, 224 Abbott Road, East Lansing, Michigan.
- OHIO
- OREGON
  Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.
- TEXAS
  Association Films, Inc., 1108 Jackson Street, Dallas 2.
- UTAH
  Deerer Book Company, 44 E. So. Temple St., Salt Lake City 10.
- OHIO
  Academy Film Service Inc., 2110 Payne Ave., Cleveland 14.
  Fryan Film Service, 1810 E. 12th St., Cleveland 14.
  Sunray Films Inc., 2108 Payne Ave., Cleveland 14.
  The Jam Handy Organization, 310 Talbott Building, 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
  Donald J. Claesenthue Co., 1829 N. Craig Ave., Altadena
  The Jam Handy Organization, 1402 Ridgewood Place, Hollywood 38.
  Ralke Company, 829 S. Flower St., Los Angeles 17.
- SAN FRANCISCO AREA
  Association Films Inc., 799 Stevenson St., San Francisco 17.
- WESTCOAST FILMS, 350 Battery St., San Francisco 11.
- COLORADO
  Audio-Visual Center, 23 E. Ninth Ave., Denver 3.
- KANSAS-MISSOURI
  Ellis Bros. Optical Co., 908 Olive St., St. Louis 1.
- OKLAHOMA
  Cory Motion Picture Equipment, 522 N. Broadway, Oklahoma City 2.
- OREGON
  Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.
- TEXAS
  Association Films, Inc., 1108 Jackson Street, Dallas 2.
- UTAH
  Deerer Book Company, 44 E. So. Temple St., Salt Lake City 10.

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

Automatic Exposure Control Announced by Flight Research

• An electronic device for the automatic control of exposure in motion pictures has been announced by Flight Research, Inc., Richmond, Va. Designed to adapt to any film, picture camera and to be used with many lenses, the automatic exposure controller provides a tool for the professional, industrial and scientific photographer.

Heart of the unit is a light-sensing mechanism which actuates a motor to turn any number of aperture rings. Lenses can be changed readily because the flexed tape drive can be adjusted to many different lenses. In turret cameras, more than one lens can be controlled at the same time by using one tape for each lens. An advanced circuit incorporating transistor provides the high sensitivity of wide range required for use with color film or the fastest black and white film.

"Accurate control" permits the photographer to change the aperture setting from the correct value at the average lighting of the scene in order to produce the best exposure for the object of most interest. Response speed can be varied from different requirements. Spots providing full travel from 1/2 to 2 in. as little as one second can be achieved.

Weighing about 31/2 pounds, the unit is self-contained. It is about 2.5 inches long and 2 inches in diameter. The control circuit and small battery pack can be mounted on the camera or used remotely.

F&B Film Cement Samples

• A new type of film cement for 16 and 35mm film, developed by a leading Eastern laboratory has been announced by Florman & Brown, New York motion picture equipment distributors. Free samples of the cement, said to be especially effective in preventing splices from pulling apart and peeling, are available on letterhead request from the firm at 67 West 43rd Street, New York 36, N.Y.

SOUND RECORDING

at a reasonable cost

High fidelity 16 or 35. Quoted guaranteed. Complete studio or laboratory services. Color print and lacquer coating.

ESCAR

MOTION PICTURE SERVICE

7315 Carnegie Ave., Cleveland 3, Ohio
AIRPORTS IN AMERICA'S FUTURE: (continued from page sixty-four)

Morning folks woke up and found their airport mysteriously closed. Air Transport bought the idea and the two dozen characters in the film fantasy were born: Mr. Withers, typifying the ageless forces of reason who are against everything — all progress — and Tommy, a genial young airport control operator with an astounding faculty of communicating with the supernatural.

The story opens with a mythical city awakening to a typical day. There's the normal flow of business toward the local airport. Arriving at the gate, everyone is stopped. Traffic is piled up. The gate is locked. The airport, apparently, is closed. Inside, planes stand idle, doors open, their crews mysteriously gone. Ticket counters are empty, lobbies, waiting rooms are deserted.

Baggage, mail, packages, stand where they were abandoned by passengers who must have waited into space. The only thing moving is the radar sweep. In the control tower Tommy discovers that he, alone, is left. Naturally, this establishes Tommy as a "my brother talks to horses" sort of guy. Tommy realizes that his erstwhile "friend" Mr. Withers must have had a hand in things. Mr. Withers materializes out of thin air and then begins Tommy's attempt to get his ghostly pal to re-open the airport. How Mr. Withers finally is proved to be one of the highlights of the film's message.

New Challenge in the Rocket Flight Age

And pointing to the fact that aviation's current problem is but another phase in man's ever-spinning cycle, Mr. Withers, himself, boards a modern air liner telling Tommy, "not to get any ideas about flying to the moon... or he'll be back". Whereupon, we discover another young man now back on duty in the control tower and reading a current newspaper headline predicting travel by rocket ships into outer space.

Beginning with work in the studio last March, the film crew travelled to Miami International Airport and to Amon Carter Field, Fort Worth, Texas, for background material. While some fifty local "actors" played bit parts, hundreds of others served as extras. Merchants of Fort Worth lent trucks, taxis, even an ambulance to the picture. Police sent squad cars and motorcycles. The Episcopal Church sent over fifty of its ladies and their husbands to play parts as "passengers". Miami recruited 20 service men, through the Dade County American Red Cross. The beautiful nursery of millionaire Arthur Vining Davis served to point up the importance of air transportation to the fresh flower industry.

Distribution Via Theatres, TV and 16mm

Scheduled for release to theatres, television stations and, via 16mm prints, to business and civic organizations, Mr. Withers Stops the Clock is an interesting exposition in the technique of imparting an idea... a series of ideas... without selling a thing. Of course, if seeing so many airplanes go so many interesting places implies you to take a trip, or your local city council decides to extend its airport runways to 10,000 feet, TWA will consider that the film has served its purpose. After all, do you get anything for nothing?

Association Films Opens New Exchange

* Association Films, Inc. has opened new film exchange facilities in San Francisco, located at 799 Stevenson Street. The move from the previous location at 351 Turk Street was necessitated by greatly increased film shipments in recent years. According to W. O. Siler, manager, working space will be nearly tripled. Other regional facilities are maintained in Ridgefield, N.J., LaGrange, Ill., and Dallas, Texas.
The BUSINESS SCREEN Bookshelf

A number of references on various phases of film production and use are available to the sponsor and producer of audio-visual media. These references include primers, analytical and critical studies, handbooks and manuals.

Volumes listed below are available by mail order from the BUSINESS SCREEN BOOK SHELF service at our Chicago editorial headquarters.

Recommended as particularly helpful among the works on production are:

American Cinematographer

USE ORDER NUMBER 101

16mm Sound Motion Pictures.

- by W. H. Offenhauser, Jr., Inter-science Publishers, Inc., 505 pages: a manual treatment of 16mm production, useful to the professional or amateur. ($11.50).

USE ORDER NUMBER 103


USE ORDER NUMBER 105

The Recording and Reproduction of Sound. by Oliver Read, Howard W. Sams & Co., Inc., 800 pages: A competent and thorough examination of sound recording in its several phases. ($7.95).

USE ORDER NUMBER 106

The Technique of Film Editing. compiled by Karel Reisz, Farrar, Straus and Cudahy, 282 pages: An analysis of film editing problems by 10 experienced film makers as compiled by Karel Reisz for the British Film Academy; guidance for film editors and television directors. ($7.50).

USE ORDER NUMBER 108


USE ORDER NUMBER 109

The Dollars and Sense of Business Films, by the Films Steering Committee of the Association of National Advertisers. 128 pages: Analysis of the cost and circulation records of 157 sponsored films. ($5.00).

USE ORDER NUMBER 301

TELEVISION BOOKS

- Here are four useful new books on creative and technical aspects of television now available from the Bookshelf at costs noted:

The Television Commercial, by Harry Wayne Memorial. A practical manual on television advertising. Shows how to create better commercials, both from the advertising and film production viewpoints. Hastings House, 175 pages. ($5.00).

USE ORDER NUMBER 204

How To Direct for Television.

USE ORDER NUMBER 205


USE ORDER NUMBER 206


USE ORDER NUMBER 207

"AIRMAN SMITH" (continued from page 38)

(Continued from page 38)

To the acting roles, and focusing on the Northrop Scorpion doing some aerial evolutions. "Airman Smith," himself, is played by 1st Lt. Leonard P. Smith, 1300th Pilot Training Group, Moore Field, Mission, Texas, who knows his way around ground crews, flight crews—and high-powered planes.

Employing Airman Smith as a prototype, the film sticks with him as he graduates from high school, embarks in the Air Force, goes through basic training, becomes a crew chief for the Force's "most heavily armed interceptor," the Scorpion. In its dramatized documentary format, the film delivers two main recruitment ideas: the importance of the crew, which, serving as one with the interceptor, maintains a 24-hour alert to protect the nation against attack; the career advantages of service in the Air Defense Command.

Benefits Increase Since War

Since World War II, the film points out, the airman has gained in prestige and tangible benefits: a higher pay check; higher retirement fund; professional allowance; improved living conditions; 60 days notice before reassignment, an opportunity to select assignments, extensive educational advantages. The airman can stay overseas for an extended tour, can enter NCO or the Air Force Academy. Airman Smith, his wife and another couple enjoying a picnic suggest that the security and stability of a career is conducive to family life.

Developed by Northrop's public relations department, Airman Smith resulted from more than a year of planning and production which was scheduled to fit defense requirements at bases used for location photography. A former Air Force man, Alan Christie, wrote the script, basing it on his own experience, studies on recruiting problems conducted by the Air Force and conferences and seminars between Northrop employees and Air Force personnel.

General Commends Film's Approach

Regarding the film as a recruitment tool, Brigadier General Arno H. Luehman, Commander of the 3500th USAF Recruiting Wing, commented, "Everyone agrees that the approach is ideal, entertaining, tasteful and above all, factual."

Northrop personnel guiding the production were William G. Cox, head of Motion Pictures, Radio and Television; E. R. Woodworth, film director; Felix T. Barlow, director of photography; J. L. Wilkinson, aerial photographer; Donald N. Olson and C. H. Watson, basic and unit managers.

Produced and released with Air Force's cooperation, Airman Smith is available on a free basis. Requests for the film should be made on letterhead stationery by a responsible representative of company or organization, addressed to William G. Cox, Depart- ment 130, Plant 4, Northrop Airco, Inc., Hawthorne, California.

"THE GREAT LANE" (continued from page 37)

late in May: release prints were being shipped to Japan by July 1. Airman Smith's production logs for The Great Lane registers: Surface travel: highway; 21,000 miles; air travel by railroad: 2,000 miles; plane travel by airliner: 10,000 miles; by bush plane: 10,000 miles; 16mm Kodachrome film exposed, 20,000 feet; film used in final print approximately 975 feet; camcorder used: 4; different lenses used: 13.

Narration by Maitland Jordan, Seattle radio man, The Great Lane takes the viewer everywhere within the filmhouse. "Scout Huber went, through the glass, to the glacial north and the new, civil world, everywhere that venturers travelers, business men and settlers now served by moving vans, able to go.

Colorama Print Process Announced by Panorama Co.

A new color process said to produce vivid, natural color prints in sizes up to 4 x 6 inches for either positive film transparencies or color negatives at 1/3 the cost of dye transfer prints have been developed by Panorama Color of Balfour, California. An adaptation of a new Eastman color print material, the new print called "Colorama prints," are being advanced for use in point-of-sale chase and show displays, salesroom presentations, wall murals and door boards. Color prints in sizes up to 6 x 4 feet by 10 feet with available October 1.
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Want to forget about that film job when you leave your office tonight? You can, you know, if you’ll put Pathé on the job. And, regardless of the size, color or quantity, Pathé will give it to you straight! You’ll know where you stand. You’ll know your specifications will be met—on time.

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MR. COELNN:

You asked for "proof of results"...Read this!

"The most important need of the business film medium is proof of results."
— O. H. Coeln, Jr., Editor, Business Screen

THE OFFER:

On July 5th, 1956 we wrote to 111 big stores offering a preview print of "You Are The Star," new training film on retail selling produced by Caravel for Allied Stores Corporation. Their price per print—$250.

THE RESPONSE:

From this one test-mailing—more than 50 replies. Purchases, as of September 5th, 1956—56 prints. Among the stores now using "You Are The Star":

Abraham & Straus, Brooklyn • Bloomingdale's, New York • Bullock's, Los Angeles • The T. Eaton Co., Ltd., Montreal • The Emporium, San Francisco • Famous-Barr Co., St. Louis • Foley's, Houston • Gimbel's, Milwaukee • Halle Bros., Cleveland • The Higbee Company, Cleveland • Joseph Horne Co., Pittsburgh • The J. L. Hudson Co., Detroit • The Lasalle & Koch Company, Toledo • Mabley & Carew, Cincinnati • Macy's, New York • The May Co., Los Angeles • Maison Blanche, New Orleans • Marshall Field & Co., Chicago • Miller Bros. Co., Chattanooga • Milwaukee Boston Store • The Bike-Kumler Co., Dayton • Str. Baer & Fuller, St. Louis • Strawbridge & Clothier, Philadelphia • Thalhimer Bros., Inc., Richmond • Woodward Stores Limited, Vancouver, B. C.

TYPICAL COMMENTS: (names on request)

"An outstanding and top-notch production in the training of good retail selling."
(from a leading Merchandising Group)

"Received with such enthusiasm it was decided that the film be shown to all employees, regardless of the position held."

"We are considering an employee contest based on 'You Are The Star.' We plan to show it to about 6000 employees within a 4-weeks period."

"Very impressed with the film. We feel it will certainly help to improve the caliber of salesmanship in the store."

"To date 300 employees have seen the film, the response has been terrific. We consider this film the best and most interesting we have ever used in our training."

"Very good. Plan to use it in all my classes."
(from a School of Retailing)

"At the close of the film the employees are given a short quiz. The response from the quiz is very gratifying."

"Best I've seen on the subject of sales-training. Surprised to find anything so down-to-earth in the U.S."
(from New Zealand)

FOR FURTHER PROOF:

For further proof of Caravel know-how in creating training films that really train, write on your business letterhead for a preview print of "You Are The Star"...also for specific data as to how we team up with sales executives to help them solve their training problems.
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.

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John Sutherland Productions invites investigation of its record of accomplishment in the field of film communications. A report on the Sutherland organization, its productions and clients will be sent to business executives on request.

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DUnkirk 6-5121

NEW YORK
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New York 17, New York
Plaza 5-1875

DETROIT
6560 Cass Avenue
Detroit 2, Michigan
Trinity 2-2280

FILM OF THE MONTH

Based on the proposition that the American high living standard can be attributed to free competition and, in large measure, to the vast use of oil in our modern civilization “Destination Earth” is a persuasive and informative motion picture.

Its entertainment value is attested by the fact that it began its theatrical distribution by playing the Paramount Theatre, on Broadway in New York City.

Produced for the American Petroleum Institute by John Sutherland Productions, this 13½-minute animation film in Technicolor provides a striking example of the modern business film which is designed primarily to gain and hold audience interest through the application of top-quality entertainment values, as a necessary ingredient to the effective communication of ideas.

Apart from a professional quality in story and continuity, “Destination Earth” is particularly noteworthy for its excellent design values. In several of its pre-release screenings, where this film was viewed critically by business executives, “Destination Earth” was regarded as demonstrating the only way in which any film can prove to be outstanding: by the application of superior creative and production values to each element of the motion picture.

As an executive of one oil company remarked, “Today’s audiences are getting more critical every day. For the sponsor to get his money’s-worth from business films these days, they have to be more than entertaining or informative—they have to be both.”

Business films that are both entertaining and informative—to assure maximum results—are films with the Sutherland touch.
BUSINESS SCREEN
(Combined with See & Hear Magazine)
Issue Six • Volume Seventeen • 1956
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Alcoa's "Unfinished Rainbows" Has 15th Birthday and Some Records

*Unfinished Rainbows," clean" of industrial motion pictures, observes its fifteenth birthday this year with an attendance record surpassing first release figures for Gone With the Wind.

Aluminum Company of America, which released Rainbows in December, 1941, has reported that the film has been seen by 40 million persons and continues in strong demand.

Regarded as one of the top-ranking industrial films of all-time, the 40-minute motion picture in full color and sound offers a highlight history of the aluminum industry and of Alcoa. Filmed in Hollywood and Chicago by Wilding Picture Productions, Inc., it stars Alan Ladd as Charles, Martin Hall, the young scientist who invented the process which made possible abundant and low-cost production of aluminum.

Audience of Over 40 Million

During the past decade and a half, Unfinished Rainbows has been screened 34,044,410 times before audiences totaling 40,203,315 by confirmed reports. The record, far exceeding that of any other industrial film, does not include numerous unreported screenings.

Over the years, more than 2,000 color prints of the film have been used. Currently, 790 prints remain in circulation, and constantly are being viewed by school classes, church groups, community gatherings, service clubs, and similar organizations.

As late as 1955, Rainbows was still drawing an annual attendance in excess of one million. A shortened version, More Worlds to Conquer, has been used by several theatre chains and is now screened daily at the Museum of Science and Industry in Chicago.

Company's First Major Picture

Unfinished Rainbows was Alcoa's first major effort in film production. Since that time, the company has made 20 other films. Some of these, such as Curiosity Shop and This Is Aluminum, follow the trail-blazing Unfinished Rainbows as educational and entertaining films for the general public.

Others, such as New Horizons in Aluminum, Brazing and Welding Advances with Aluminum, deal with industrial techniques and processes. The 21 Alcoa films have compiled a total attendance figure of 73,371,720—not including public service television audiences.

Donovan Appointed Ansco's Advertising, Promotion Chief

*Con Donovan, Jr., has been appointed manager of Advertising and Promotion for Ansco, the photographic manufacturing division of General Aniline & Film Corporation, according to Robert W. Dunn, general sales manager.

Donovan formerly was associated with Fawcett Publications, American Legion Magazine and Dell Publishing Company. In his new position he will be responsible for coordinating all of Ansco's advertising and promotion activities. Winthro Davenport continues as manager of the Advertising department.

* * *

Wilbur S. Edwards Appointed Distribution Head of EBF Film

*Wilbur S. Edwards, former general sales manager of CBS Television Film Sales, Inc., has been appointed director of distribution for Encyclopaedia Britannica Film Inc. Edwards has assumed the sales capacity in the company's feature film subsidiary, Films I corporated.

Edwards replaced Dennis Williams, who was vice-president and director of distribution until his retirement last October. Gordon Anderson, former EBF district manager in Michigan who served as assistant distribution director after Williams' departure, has been reassigned to Canada to open the company's Mid-West regional office there—the first office outside the United States.

Edwards spent from 1943 to 1945 in Chicago as Mid-Western sales manager for CBS Radio, then served assistant general manager of WE in Boston. From 1950 to 1953, was in Los Angeles, first in radio manager of KNA and as manager of Columbia's Pacific Radio Network then in television as general manager of KNXT and of CBS' Pacific Network. He returned New York in 1953 as general sales manager of CBS Television Film Sales, Inc.

* * *

John V. Tarleton Appointed Kodak Advertising Art Ment

*John V. Tarleton has been named as director of advertising art for Eastman Kodak Company. He will have general art supervision of photographic illustrations used by Kodak in its national advertising literature, display material, and packaging.

Tarleton formerly was art director of the Liggett and Myers division of Cunningham and Walsh, New York advertising agency. He is a specialist in photographic illustrative techniques.
a matter of form

From the simple salesbook used to record the sale of a pretty gown to the Automated Data Processing System employed by a complicated automobile assembly plant, business forms play a vital part in every commercial transaction. This is the important story effectively told in a highly interesting new film sponsored by MOORE BUSINESS FORMS, INC. — demonstrating that modern business efficiency is largely “A Matter of Form.”

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More than 67 million people have seen "Green Harvest," a public relations film produced for Weyerhaeuser Sales Company. In distribution eight years by Modern Talking Picture Service, it brings a vital message of timber conservation to the public. Based on Modern's attendance and cost analysis report, this film cost $0.0085 per person it reached.

Another Weyerhaeuser film, "The New Paul Bunyan," in distribution for only four years, is running up a similar record with audiences totaling more than 55 million.

Never before have industrial films reached such mass audiences.

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Model L Picturephone
Only 13 pounds

Weighs Only 13 lbs.

This stand-out machine weighs only pounds—eight pounds lighter than machines of similar capacity. Why eight pounds of unnecessary weight could be carried around is more than anybody could explain. Overight machines have been one of the black spots of sound slide-film see its inception. Salesmen and others object to luging them around—and sponsors we paid for many showings that were never run because of unwillingness to carry these heavy burdens, and women have been deprived of the use of sound slide-film because they cannot carry a 21-pound machine.

Now we solve the problem with a superior machine weighing actually less than 13 lbs. One woman said, "It is lighter than my golf bag." Not only lighter but 133 cubic inches smaller is this remarkable machine.

This is a three-speed machine—33 1/3, 45 and 78 rpm—playing records as large as 16-inch—all kinds—standard, microgroove, and extended play. The pickup is of our own make, metal arm and base, with ceramic cartridge to be free from heat and humidity. Our machines are noted for their substantial pick-up and for freedom from pickup trouble. The amplifier, also of our own make, has two tubes and disc rectifier, with full two watts output—plenty of sound for 100 people.

Heavy duty 5-inch speaker releases this volume with the utmost clarity.

150-Watt Projector

The projector is the modern and highly efficient Q-3 of the Society for Visual Education, Inc. It has 150 watts, convection cooled, with coated three-inch focal length lens, and push-in threading. Simply push the film end into the slot and it is threaded—that's all. No gate to open. No danger of damaging film. Push in control knob and turn to get full frame on screen. It's framed.

Sound slide-film originated as a training medium and is widely used for that purpose but in recent years another and larger use has sprung up. There is a decided surge toward selling major products with sound slide-film. Life Insurance, Feed, Air Conditioning, Storm Windows, Farm Implement, House Insulation, Reducing, Home Appliances, Food Freezers, Cosmetics, Office Equipment, Machinery, Metal Houses, Truck Terminals, are some of the products being sold by sound slide-film—the list is increasing rapidly.

This is the perfect machine for such selling. The light weight makes it possible for everybody to carry it, women as well as men. The sound being evenly distributed, it does not matter where anybody sits. They all hear perfectly in every direction. Everything is in one case, machine, screen, records, films. You can set up and have your show running in 90 seconds.

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Quality Motion Picture Equipment Since 1910

**AMA-Ford Picture Depicts Auto Traffic Safety Measures**

Now in the face of a key campaign for traffic safety, automobile accidents continue to maim and kill. Though accident prevention remains as the esoteric goal, those concerned with safety have sought measures to lessen the deadliness of accidents which do occur.

A new motion picture sponsored by the American Medical Association and the Ford Motor Company shows how safety features built into autos can eliminate an estimated half-million highway injuries, entered for a Special Congressional Subcommittee on Traffic Safety which visited the Ford Motor Company in August, the film contains a report on the effectiveness of new automobile safety features introduced on 1956 cars.

**Now Available for Showing**

Released for public showing September 1, the new picture shows how the medical profession, car manufacturers, wreck injury researchers and the automobile industry are cooperating in a new approach to the highway accident problem. The document was made at the American Medical Association convention in Chicago where medical and scientific developments defined the accident problem and pointed to solutions.

In the film, John O. Moore, Director of Automotive Crash Injury Research at Cornell University Medical College, says that if all of nation's cars were equipped with five new safety features, "we could expect to reduce one-third the crash injuries which occur."

"This would mean," Moore states, "that one-half million reasons annually would escape injury, and a great proportion of all deaths would be reduced to recoverable injury."

**Five-Key Safety Features**

The five features shown in the film are seat belts, safety steering wheels, safety door locks, an encasing instrument panel, visor padding, and a safety mirror.

Of their effectiveness, Moore rates, "We can state clinically at the severe crushing injury to a chest of the driver has been reduced by one-third by the safety steering wheel. The new safety door latches have significantly reduced the frequency of door openings during impact . . . in non-overturn accidents, some designs have reduced this occurrence by 60%.

The same trend is resulting in the other features, he points out, Ford film libraries at Dearborn, Mich., and other cities are accepting bookings.
Wherever impact expresses itself the result is strong action. Controlled impact is one of man's most powerful forces.

With a good motion picture which has all the other qualifications for success, it is the degree of impact that determines how powerfully the story will impress its audiences and how long they will remember.

Sound Masters, in creating and producing, sees to it that a film has such impact as will put over its story with a deep and lasting impression.
Graflex, Inc., Will Market Ampro Recorders, Projector

The Ampro tape recorder line and the Ampro Stylist 16mm sound projector are being marketed by Graflex, Inc., Rochester, N.Y.

The recorders and the projector are manufactured by the Amp Corporation, Chicago. Graflex and Ampro are subsidiaries of Gene Precision Equipment Corp., New York City. The products now being marketed by Graflex include the "Hi-Fi" two-speed tape recorder and the combination "Hi-Fi" two-speed projector with A.M. radio; a combination "Hi-Fi" tweeter-woofer speaker combination; and the "Stylist" 16mm sound motion picture projector.

"The addition of the Ampro products to the Graflex line is an important step in our continuing program of product diversification," commented H. S. Schumacher, Graflex's sales vice-president.

In addition to distributing through present Graflex outlets, the Ampro tape recorder line will continue to be marketed through appliance distributors, music stores and jewelry outlets which have handled these products in the past.

Keitz & Herndon Check Wins Todd Creative Design Award

Colorful and film-symbolic, a newly-designed check of Keitz & Herndon, Dallas, Texas, motion picture producers, has been selected "Check of the Month" by The Todd Company, Rochester, N.Y., a manufacturer of protected, insured check and check writing equipment. The awards are made to stimulate use of attractive checks as an advertising medium.

The Keitz & Herndon check combines efficiency and company-product association. In turquoise, green, black and red, the check's design includes an imaginative reproduction of an animated filmstrip of motion picture cameraman: The cameraman is repeated in a large silhouette, outlined by a modestistic motion picture screen. The screen is repeated in the lower right-hand corner for further profit identification.

Bryant to Film Counselors, N.Y., as Coordinator of Production

F. W. Bryant, Jr. has joined Film Counselors, Inc. as Production Coordinator.

He comes to his new post from Hartley Productions, Inc. where he was vice president in charge of production. He previously had a similar post with Robert Yarnall Richic Productions, Inc.
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.
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

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SEiley 8-4181

Hollywood Studios
1416 N. La Brea
Hollywood 3-2141

SMPTE Meet at Los Angeles:
Motion Picture Engineers Honor 16 With Fellow Awards

Sixteen members of the Society of Motion Picture and Television Engineers will be presented with Fellow Award certificates on October 9th during the Society's 30th convention in Los Angeles. These 16 bring to 256 the number of Society members who have been elevated to the grade of Fellow because "by their proficiency and contributions they have attained to an outstanding rank among engineers or executives of the motion picture or television industries."

Those members who will receive Fellow Award certificates in Los Angeles are: Willy Borberg, Head of Mechanical Engineering Department, General Precision Laboratories; Jasper S. Chandler, Research Engineer, Eastman Kodak; Jolin W. DuVall, Technical Representative; E. I. du Pont de Nemours: Edward Furer, President, Producers Service Company; Eduard P. Genock, Manager, Television Programming, Eastman Kodak; Herman M. Gurin, Engineer, NBC; Wilton R. Holm, Technical Associate, E. I. du Pont; and Robert G. Hafford, Physicist, Eastman Kodak.

Also, Fred Hynes, Director of Sound, Todd-AO; Warren R. Isom, Development Engineer, RCA Victor; Walter J. Kinsky, Technical Editor, Motion Picture Film Department, Eastman Kodak; Frank L. Marx, Vice-President in Charge of Engineering, American Broadcasting Company; John B. McCullough, Director of Technical Services Department, Motion Picture Association of America; Richard O. Painter, Assistant Head, Experimental Engineering, General Motors Proving Grounds; Michael Rettinger, Acoustic Engineer, RCA; and John G. Streifert, Physicist, Research Laboratories, Eastman Kodak.

Color Photography Expert Will Receive Kalms Gold Award

Dr. Wesley T. Hanson, Jr. head of the color photography division of the Eastman Kodak Research Laboratories, has been selected as the first recipient of the Society of Motion Picture and Television Engineers' Herbert T. Kalms Gold Medal Award. Presentation of the award will be made during the Society's 30th convention in Los Angeles.

The Kalms Medal is awarded for "outstanding contributions in the development of color films, processes, techniques or equipment useful in making color motion pictures for theatre or television use," Dr. Hanson was selected for his contributions to the ideas and concepts upon which the production of Eastman Color negative, color intermediate and color print films are based, including the use of color coupling and analysis of photographic characteristics and color requirements for films used in professional color motion picture photography.

Dr. Hanson joined Eastman in 1934. In 1936 he entered a color photography development department, and, with the exception of two years' work on the Manhattan Project, has since devoted his efforts to color photography.

Miller, Mansfield Move Up at Pathe Laboratories, Inc.

Two executive promotions have been announced by Pathe Laboratories, Inc.; Arthur J. Miller has been appointed general manager of Eastern operations. Lew Mansfield has been named plant manager of Pathe's New York laboratory. These promotions come at a time when business volume at Pathe, a Choske Industries, Inc. subsidiary, is running at record levels.

Miller has been technical director of Pathe Laboratories. In his new post, he will supervise the business handled by Pathe's New York facility, a large high-speed reel-to-reel printing lab. Mansfield will head plant's production.

Miller came to Pathe from American Optical Company last April and had directed A.O.'s motion picture printing department. Earlier, he was a vice-president of Republic Picture Corp., and general manager of the Eastern division of Consolidated Film Industries, processing subsidiary of Republic.

Mansfield joined Pathe in 1948, setting up controls for the New York newsreel lab. In 1948, he joined Pathe's color film development and motion picture processes under his supervision have won special mention for color excellence at the Cannes Film Festival.

Dr. Wesley T. Hanson
THE WORLD'S MOST COMPLETE ASSORTMENT OF PHOTOGRAPHIC EQUIPMENT FOR

T.V. and Motion Picture Studios

New PROFESSIONAL JUNIOR
Adjustable wood BABY TRIPOD
—for Prof. Jr. friction and geared heads

FAMOUS
"controlled action"
SMALL GYRO TRIPOD
Two speeds—slow and fast
—for both panning and tilting.
Helps you capture fine scenic views
and fast-moving sports events. Espe-
cially recommended for 16mm Mitchell,
16mm Murens, B & H Eyemo
and similar cameras.

Has substantial shoe and spool
Measures from floor to flange
25" extended — 17" collapsed.

STOP MOTION MOTOR
FOR CINE KODAK SPECIAL
Runs forward or reverse, 110
AC synchronous motor with frame
counter. May be run continuously
or for single frames. Camera
mounts without special tools.

$550

Also available—Stop Motion Meters for 16mm—35mm B & H,
Mitchell and other professional cameras.

$50

ELECTRIC FOOTAGE TIMER
Dual model for both 16mm
and 35mm. Large white num-
erals on black background. Accu-
rate reset dial. Switch controlled
by operator, who selects either
16mm operating at 36 feet per
minute—or 35mm operating at
90 feet per minute . . . or both
in synchronization.

$95

Single model, either 16mm or
35mm

$45

PRESTO-SPlicer
GIVES PERMANENT SPLICE
IN 10 SECONDS!

 Especially good for splicing magnetic
film. Butt Weld type for non-perforated
or perforated film. 16mm, 35mm or
B & H Hot Splicers.

Model R-2 for 35mm silent and sound
film. Precision construction makes it easy
to get a clean, square splice with accu-
rate hole spacing. Nothing to get out of
order. $65

Also Bell & Howell 8mm, 16mm and
35mm Hot Splicers and B & H Labora-
tory model Foot Splicer.

COLOR-TRAN
— studio lighting in a suitcase

Imagine being able to use two 5000 watt units
on a 30 amp. fuse—COLOR-TRAN will do it!
Kit contains 2 light heads, 2 Superior stands
and proper size COLOR-TRAN converter to match.
Packed in compact case.

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Model R-2 for 35mm silent and sound
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rate hole spacing. Nothing to get out of
order. $65

Also Bell & Howell 8mm, 16mm and
35mm Hot Splicers and B & H Labora-
tory model Foot Splicer.

9.5mm Lenses in 16mm C mount. 18.5 (extreme wide angle-flat field) Lenses
available in mounts for all 35mm Motion Picture Cameras. *PHOTO RE-
and Hollywood Film Company cutting room equipment. Griswold & B.&H.
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FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
SPECIALIZATION

means BETTER 16mm COLOR PRINTS

For 17 years, Color Reproduction Company’s experienced technicians have specialized exclusively in 16mm Color Printing. This specialization has earned Color Reproduction Company a reputation for guaranteed film quality which is the Standard of the 16mm Motion Picture Industry. Color Reproduction Company’s technical know-how, and careful operational control, means better prints . . . better service.

The cost of your production warrants Color Reproduction Company’s quality 16mm Color Release Prints. Next time you order Release Prints be sure Color Reproduction Company makes them for you!

HELP WANTED

Audio-Visual Aids Specialist—opening with Texas Forest Service at College Station. Position requires knowledge of still and movie photography, radio, and TV work. Starting salary $1500 per year, 10 working days, vacation plus holidays.

Address inquiries to: TEXAS FOREST SERVICE College Station, Texas
“Poor lighting is no problem with Du Pont 931 Film!”

... says Paul Hartlaub, Public Relations Department, Coca-Cola

Paul Hartlaub takes a keen interest in every member of his prize-winning Coca-Cola Swimming Team, sponsored by the Coca-Cola Bottling Works, Cincinnati, Ohio. He watches the progress of his boys closely—often with a camera.

“You can’t beat a motion picture for showing a swimmer his mistakes,” says Mr. Hartlaub. “and Du Pont Type 931 gives consistently good images, despite poorly lighted pools. It’s a fast film, which is easier to process than any I’ve ever used.”

These features also make Type 931 a favorite for industrial work. It’s the ideal film for plant training movies or time and motion studies under available light. With Du Pont Type 931 High Speed Rapid Reversal Motion Picture Film, processing can be completed in a matter of minutes—ready for projection.

Why not take advantage of the high speed, fine grain structure and rapid processing features of Type 931 in your own work?

FOR MORE INFORMATION ask your nearest Du Pont Sales Office or write: Du Pont Company, Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada Limited, Toronto.

Du Pont Technical Representative Norman Cutler (right) discusses film with Paul Hartlaub. Cutler keeps the promotional staff at Coca-Cola well informed of latest technical developments.

DU PONT MOTION PICTURE FILM
Mervin W. LaRue, Sr., president of the Chicago medical motion picture studio which bears his name, is the recipient of this year’s Louis Schmidt Award, highest honor conferred by the Biological Photographic Association. LaRue was chosen for the honor, his citation stated, in recognition of his “Outstanding contributions to the progress of biological and medical photography—especially in the realm of motion pictures.”

The award, which consisted of a diamond-studded gold key and the citation certificate, was made at the Association’s Annual Award Dinner, during its 26th Annual Meeting at the Powers Hotel in Rochester, New York, August 30.

Clinic and Research Membership

The Biological Photographic Association is an organization of photographers working in the clinics and research organizations of the United States and other nations. The Association gave attention to some 20 motion pictures designed as tools in medical research and the dissemination of medical knowledge.


Members of the Association were pulled on the use of television in medical education and two speakers dealt with the subject. First Lt. Stephen P. Dittrich, chief of the Medical Audio-Visual Department at Walter Reed Army Institute of Research in Washington, spoke on “The Medical Illustrator and Television.” John K. Mackenzie, program director of the colored television unit of Smith, Kline & French Laboratories, covered the future of medical color television and its use in small institutions.

Demonstrations, Films on Program

Among demonstrations were a slow-motion analyzing projector and a color motion picture of the reproductive cycle of a king cobra. Production of films on neuropsychiatric patients was a discussion topic.

Henry Lou Gibson, photographic editor of Eastman Kodak Company (continued on page 24)
NEW ARRI PAN-CINOR'ZOOM' LENS

for the ARRIFLEX 16

Continuously Variable in Focal Length from 17.5 to 70mm

No movie camera is so well suited for the Pan-Cinor Varifocal Lens as the ARRIFLEX 16.

By simply moving a lever, you can vary the focal length of this lens from wide angle to telephoto — and back — smoothly. You observe the results while actually shooting, as you view the image through the Arri Pan-Cinor lens in the Mirror Reflex viewing system of the Arriflex. No external finder is needed.

Other lenses need not be removed, because the divergent lens turret of the Arriflex 16 permits two other lenses to be used without optical or physical interference.

It is easy to follow moving subjects and it saves expensive "dolly" shots as the camera can remain in one position and a dolly effect obtained by varying the focal length of the lens.

SPECIFICATIONS

Varifocal Range 17.5mm to 70mm
Aperture Range f:2.4 to f:22
Focusing Range 6½ feet to Infinity
Built-in Lens Hood/Filter Holder for Series VIII Accessories

$399.75

Note: The Arri Pan-Cinor is not interchangeable with the standard model, nor can the standard model be converted for use with the Arriflex.
BIOLOGICAL MEETING:  
(CONTINUED FROM PAGE 22)  
Medical sales division, was re-elected  
president of BPA. The five-day  
meeting began with technical talks  
by color experts from Kodak, Ansco,  
Hausch & Lomax Optical Company  
and the medical illustration service  
of the Veterans Administration Hos-  

tial, Denver, Colorado.  

...  

Grocer Credits NARGUS Film  
for Inspiring His Employees  
★ Verifying the value of visual aids  
in training and inspiring employees  
in retail food operation is a field  
report article in the September issue  
of NARGUS Bulletin, publication of  
the National Association of Retail  
Grocers of the United States.  

Written by Roland E. Toevs of  
Economy Cash Stores in Idaho, the  
article tells how one NARGUS slide-  
film, "Miracle in Your Market,"  
originally intended for consumer  
education, has become an employee  
morale builder.  

Bucking the shortage of food  
store personnel in towns where his  
stores are located, Toevs purchased  
a projector and invested in films  
and employee training booklets. He  
schedules employee training meet-  
ings once a month and managers'  
meetings every two weeks. Toevs  
says that films like "Miracle in Your  
Market" have transformed his store  
staff into a loyal winning team.  

"Miracle in Your Market" shows  
the work and responsibility of the retail  
grocer and the store's importance in  
the community.  

"It gives a real boost to the em-  
ployees where it points out that food  
stores work is important and often  
a stepping stone to higher paid ca-  
reers. It does indeed lift their  
sights," Toevs reported.  

(The NARGUS slidefilm program  
is included in the Trade Association  
Survey in our next issue.)  

...  

Geigy Dyestuffs Film  
Shows Moth Damage  
★ Now available to  
16mm audiences is a  
26-minute sound film  
"Insects.istry," sponsored by  
Geigy Dyestuffs.  
Made in Switzerland, the  
film shows evolution of  
wooleating insects, once  
nature's scavengers, but  
today highly destructive  
pests. Development of  
moth-proofing compound, Mitrin,  
is pictured. Send requests to  
Mitrin Dept., Geigy  
Dyestuffs, Ardsley, New  
York, for free loan.  

David H. Fulton  
Office Management Association  
Names Fulton Films Chairman  
★ David H. Fulton, assistant treas-  
urer of the Eastman Kodak Com-  
pany, Rochester, N.Y., has been ap-  
pointed national chairman of the  
1956-57 Films Committee of the Na-  
tional Office Management Associa-  
tion. Fulton is office manager of  
Kodak Office, the company's adminis-  
trative headquarters, and treasurer  
of Eastman Kodak Stores, Inc. The  
appointment was made by Floyd  
Guilmet, international president.  

The 16,000-member association  
seeks to improve management  
through the development and adop-  
tion of better office standards and  
techniques. Headquarters is at 132  
West Chelten Avenue, Philadelphia  
44, Pennsylvania.  

...  

USIA Films "Atoms for Peace"  
★ A 20-minute film report for the  
United States Information Agency  
is being produced by Information  
Productions, Inc. Titled "Atoms for  
Peace - Advancement," the report  
deals with the current status of  
peaceful uses of atomic energy. It  
will be distributed abroad as part  
of a continuing series of films on  
this important world topic.  

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A beautiful script for titles  
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AND SOUND SLIDE FILMS  

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BUSINESS SCREEN MAGAZINE
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!

RCA VICTOR CUSTOM RECORD SALES

New York 10, 155 East 24th St. MURRAY HILL 9-7200
Chicago 11, 445 N. Lake Shore Drive WHITEHALL 4-3215
Hollywood 38, 1016 N. Sycamore Ave. OLDFIELD 4-1660
Nashville 3, 1525 McCavock St. ALPINE 5-6691

In Canada, call Record Department, RCA Victor Company, Ltd., 1001 Lenoir St., Montreal, Quebec. For information concerning other foreign countries, write or phone RCA International Division, 30 Rockefeller Plaza, New York 20, N. Y.—JU 6-3800.
“Hurricane Watch” Depicted in Weather Bureau’s Film

Recent dispatches that weather will be the most potent weapon of the future probably came as something less than news to the United States Department of Commerce Weather Bureau, Hurricane Watch, a new 15-minute motion picture sponsored by the Weather Bureau, suggests that the bureau is well-aware of weather’s ability to destroy.

As part of its public information campaign on hurricanes, the bureau is sending 150 prints of Hurricane Watch to Weather Bureau stations in all coastal states from Texas to Maine. Prints of the film also are being sent to all state film depositories for frequent showings to civic groups, schools, clubs, and private organizations.

In black and white, the film shows dramatic scenes from past hurricanes and the damage caused by high winds and water. It describes methods used in locating and tracking hurricanes, shows how advisors and warnings are disseminated and the safety precautions that should be taken to minimize loss of life and property.

The Weather Bureau also has released two one-minute spot film announcements for television—Hurricane Watch and Hurricane Warning. A “hurricane watch,” the bureau defines, is issued as advance information to particular areas when all interests should keep advised on the progress of a hurricane until all possibilities of danger have ended. “Hurricane warning” is issued by the bureau for particular areas when winds of 75 miles per hour or higher are expected as a result of a hurricane.

The new 16mm film, Hurricane Watch, was produced by the Motion Picture Service of the Department of Agriculture. Tornado, a similar Weather Bureau film on the tornado warning service which was issued last spring, has been seen by an estimated 40 million persons.

Arrangements for showings of Hurricane Watch may be made by contacting the nearest Weather Bureau office or the nearest State Film Depository. Further information on these services is available by writing to the Chief, U.S. Weather Bureau, Washington, D.C.

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.

Filmosound 385 Specialist is famous for amplifier and speaker power, jeweled parts for longer life, flickerless projection.

TDC Stereotone Tape recorder combines portability with quality performance features—10" speaker, three-motor drive.

Here are the latest tools for business communications

**FILER PRODUCTS THROUGH IMAGINATION**

Bell & Howell

Bell & Howell JAN throws twice as much light as a standard 1000-watt, 25-hour projector. Excellent for large meetings.

Bell & Howell Specialist tape recorder has unique 4-speaker sound system. Ideal for rehearsals, conferences, sales training.

See your Audio-Visual dealer or write Bell & Howell, 7108 McCormick Road, Chicago 45. In Canada: Bell & Howell Ltd., Toronto

**VIDEO FILM LABORATORIES**

Complete Laboratory 16MM Service for Producers Using Reversal Process. Also 16MM Magazine and Feature Developing. Write for Price List.

Video Film Labs are now located at 350 W. 50th St., New York 19. ID#16M 6-7196
Your skill shines through for all to see...

**ANSCO TYPE 238 COLOR DUPLICATING FILM**

Your skill, reputation, and your sales all get a boost when you specify *Ansco Type 238 Color Duplicating Film* for 16mm release prints. That's because Type 238 matches to the fullest all the true color of your original... gives you the crisp definition, the cleaner, whiter whites, the high-fidelity sound that bring bigger and better sales to your front door. Next time you order prints, tell your laboratory it's *Ansco Type 238 Color Duplicating Film* you want used. Your customers and your reputation deserve it! ANSCO, Binghamton, New York. A Division of General Aniline & Film Corporation.

*Ansco* **COLOR DUPLICATING FILM**

...THE FINEST COMPLIMENT YOU CAN PAY YOUR SKILL
NEWSREEL: PICTURE TRENDS OF THE MONTH

29 American Films Are Presented at Edinburgh, Venice Festivals

Twenty-Nine Motion Pictures of American origin, including sponsored, school-produced and syndicated films, were honored at two of Europe’s late summer arts festivals—Edinburgh, Scotland, and Venice, Italy.

Leading the documentary parade with a certificate awarded at both events was the universally appealing Helen Keller in Her Story, an Information Productions, Inc., “living biography” being distributed as part of the Louis de Rochemont Our Times series.

Sponsored winners among the 19 films recognized at Edinburgh included: Belgium — Where the Past Meets the Present, a culture contrast study sponsored by the California Texas Oil Co., Ltd., and produced by Ernest Kleinberg; A Changing Liberia, which depicts the country’s socio-economic progress, sponsored by Firestone Plantation Company and produced by Vogue-Wright Studios, Chicago.

“Dragon Slayer” Explains Security Program

The Dragon Slayer, which explains a security plan to employees of E. I. du Pont de Nemours & Co., Inc., produced by John Sutherland Productions, Inc., was honored at Edinburgh as were A Place to Live, sensitive portrayal of the problems of the aged, produced by Dynamic Films, Inc., for the National Social Welfare Assembly; Sappy Homies, a cartoon-style warning sponsored by the American Cancer Society; U.S.A., a documentary produced for Pan American World Airways, Inc., by Henry Strauss & Co., Inc.; The World That Nature Forgot, an unusual trip into the world of plastics, sponsored by Monsanto Chemical Company, and produced by MPO Productions, Inc.

Other documentaries acclaimed at Edinburgh were: The Face of Lincoln and Bunker Hill, produced by the University of Southern California; A Family Affair, produced by Affiliated Film Productions with the Mental Health Film Board; Human Heredity, produced by G.C. Brown Trust; Mellah, produced by Women’s American ORT; Color Lithography, An Art Medium, produced by the University of Mississippi; Date with Dizzy, produced by Brandon Films; The Gold Seeker, produced by C.D. Fried; The Jazz Age, produced by the National Broadcasting Company; Labyrinth, produced by Joseph Wedeen; and The Naked Eye, produced by Camera Eye.

Nine Films Are Honored at Venice Festival

Nine films were selected for final screening (honors presentation) at the 1956 Venice Film Festival. Besides the Helen Keller film, the select list included: Dynamics of the Tubercle, sponsored by Charles Pfizer & Co.; Challenge on the Lake, produced by Marathon TV Newsreel, Inc.; The Big City, produced by Charles Guggenheim & Associates; The Story About Ping, produced by Weston Woods Studios; Moati — Child of New India and Apsy and Her Baby Lamb, both (continued on page sixty-two)
16 mm FILM USERS who welcomed the recent M-G-M announcement reprinted above will be doubly gratified to learn that Films Incorporated has been chosen as the exclusive 16mm distributor for these world-famed M-G-M features and short subjects. . . . The eight films listed above are but a sample of the more than 250 M-G-M feature classics immediately available to you . . . they are listed in the new Films Incorporated M-G-M catalog supplement now off the presses. . . . For first choice of subjects and booking dates, be sure to fill in the coupon below. Mail today for your advance copy of this complete list of M-G-M subjects . . .

FILMS INCORPORATED, a subsidiary of Encyclopaedia Britannica Films
1150 Wilmette Avenue, Wilmette, Illinois

DEPT. B-956

Gentlemen: Please send:

☐ The new FIM-G-M catalog supplement listing the many M-G-M films available and information on how we can use them.

☐ The new 1956-57 F1 catalog listing more than 1,000 films from 20th Century-Fox, Warner Bros., and other major producers.

ORGANIZATION

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Title

FILMS ARE SHIPPED FROM THE F1 EXCHANGE NEAREST TO YOU:

My preferred showing dates are:

☐ I'll select ☐ Please suggest

N U M B E R  6 •  V O L U M E  1 7 •  1 9 5 6
“For the heart of the meeting... Our Presentation Goes Professional with Film and the RCA Projector”

An RCA Projector belongs in every meeting, in every plan when the purpose is effective explanation. It shows your product... and shows it off. Crystal-clear, steady pictures reach out and capture attention. Natural sound reproduction brings sound tracks to life. And a complete amateur gets just such professional results with the RCA Projector that's engineered for operation after minutes of instruction. Fast set-up and RCA's exclusive Quick-Easy threading help any operator roll a show within five minutes.

Your RCA Audio-Visual Dealer has the specialized knowledge to help you make your wisest choice among these long-performing Projectors of dependable RCA quality. There's the single-case Junior, the dual-case Senior, the Magnetic Recorder-Projector, all lightweight portable. Back of the model you choose stands nation-wide authorized service facilities. Look in your Classified Directory under "Motion Picture Equipment and Supplies" for the name of your nearest dealer. Or, if you prefer, send the coupon above for some helpful RCA Projector brochures and your dealer's name. Get in touch... right away!!

Shell Oil Film Dramatizes “The Story of Oil Marketing”

★ How oil is sold and how young men can prepare for careers in oil marketing is shown in a 27-minute color motion picture, The Story of Oil Marketing, sponsored by Shell Oil Company. Devoted for public relations and personnel recruitment, the new film was previewed in New York City for business and advertising news editors and editors of educational and petroleum trade publications.

A simple story of economic principles and the jobs that put the principles to work, the film begins with an animated sequence of a lady shopping for fish in a supermarket. This cartoon explains what modern marketing is and how it serves the public, how competition forces each manufacturer to make the best goods he can and offer them with the best possible service. Good service, it shows, means getting products to the customer when and where and how the customer wants them.

Job Opportunities Dramatized

The second part of the film, shot on location in New York and New Jersey, carries the recruitment message, dramatizing the experience of a college student who gets a summer job in a service station. He sees how scientist-engineer-salesmen provide products and service for motorists, railroads, airlines, farms, homes and industries.

The student learns about job opportunities. He returns to college in the fall to complete his course and begin his career in oil marketing.

The Story of Oil Marketing was produced by Transfilm, Inc., New York. It is the fifth in the company's This Is Oil series, a motion picture portrait of the entire oil industry. Other films in Shell's library, all available on free loan, include popular treatments of aviation and scientific subjects.

Available from Shell Libraries

Prints are available for showings to social and civic organizations, church groups and schools. Shell film libraries are in New York, Chicago, Houston and San Francisco.

KNIGHT TITLES...

add to the professional dignity of your films

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Phone WAtkins 4-6688
115 West 23rd Street New York 11, N.Y.
Sales Meetings can be hard work or they can be easy. They can take hours of preparation, or be wrapped up easily. They can be just talk, or interesting and result-producing.

Which way are you going to do it?

Why not do it the easy way?
The way that relieves you of many hours of preparation. The modern way that is being used by many major companies.

Hold your next sales meeting the AGGRESSIVE SELLING way . . . An outstanding sound slide program covering:

- "CREATIVE SELLING"
- "THE ATTITUDE THAT GETS BUSINESS"
- "WHAT DO YOU SELL?"
- "BY-PASSING SALES RESISTANCE"
- "ARE PROSPECTS DIFFERENT?"
- "Pride IN PRICE"
- "CLOSE ISN'T CLOSED"
- "HUMAN RELATIONS IN SELLING"

You may obtain a preview * without obligation.
Write Dept. F for details.

Rocket Pictures INC.
6108 SANTA MONICA BLVD.
Hollywood 38, California

*Continued on the next page*
CAREERS IN HEALTH:
(CONTINUED FROM PRECEDING PAGE)
physical and mental health work, jobs of stern educational requirement, jobs demanding no special training.

Initial distribution of Health Careers includes prints to major national voluntary health agencies, the Departments of Health and Education and Health in all states, and major public service film libraries. Supplementing this free loan distribution, prints are being sold for $25. Additional information on obtaining prints may be secured from: Health Careers, National Health Council, 1700 Broadway, New York 19, N.Y. * * *

Sponsored Film Distribution Discussed in Modern Booklet.

"A film must be regarded as an investment, and there is no return on that investment until the film is seen and heard by the people it was intended to reach." These words preface a 20-page booklet outlining facts about the distribution of business public relations films compiled by Modern Talking Picture Service, Inc.

Now being distributed to advertising and public relations executives and film producers, the Modern booklet is entitled "The Opportunity for Sponsored Films"—with the subtitle, "How to Make Your Program Successful." Modern has specialized in the distribution of sponsored films for 25 years. Last year, the booklet states, more than 58,000,000 people saw films from Modern in group showings. Over 500,000 16mm projectors are in use among these groups.

Besides 16mm group audiences, the booklet lists theatres, television and rural roadshows as the channels of sponsored film distribution. The booklet discusses the audience potentials in each channel, citing typical measured results from a number of case histories. Modern uses these channels of distribution in serving over 200 clients, including 31 of the top 100 industrial companies listed by Fortune Magazine.

Copies of the booklet are available without obligation to business executives from Modern Talking Picture Service, Inc., 3 East 54th Street, New York 22, N.Y. * * *

YOUR NEW EMPLOYEES

With proper induction and job instruction they will be more effective, happier employees. This means less personnel turnover, better work faster, more efficiency and increased productivity.

It's up to your supervisors. It can be accomplished!

Show your supervisors how with:
"INDUCTION AND JOB INSTRUCTION"
part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

• "THE SUPERVISOR'S JOB"
• "INTERPRETING COMPANY POLICIES"
• "THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"
• "HANDLING GRIEVANCES"
• "MAINTAINING DISCIPLINE"
• "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
• "PROMOTING COOPERATION"

You may obtain a preview without obligation.

Write Dept. S for details.

Rocket Pictures INC.
6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA

"Capital really takes care of us producers."
One good look will tell you

NO MATTER WHAT KIND OF SCREEN YOU NEED, FROM THE GIANT DA-LITE ELECTROL TO THE PORTABLE TABLE-TOP DA-LITE JR., YOUR OWN EYES WILL TELL YOU TO CHOOSE DA-LITE—THE FAVORITE SINCE 1909.

SEE YOUR DEALER FOR A FREE DEMONSTRATION!

**Man of ACTION**, the color cartoon film that pits the “Devil” against “Mr. Average Citizen,” has proved to be more and more an effective weapon in combating rundown neighborhoods and spreading slums. According to James E. Lash, executive vice-president of the American Council to Improve Our Neighborhoods, there are numerous reports that the motion picture, **Man of ACTION** has resulted in the creation of local citizens’ committees interested in community programs of conservation, rehabilitation and redevelopment.

Aimed to Halt Slum Spread

The 19½-minute movie, which was produced to alert citizens to the need for halting the spread of slums and the down-grading of established neighborhoods, has been seen by an estimated thirty million persons in clubs, civic associations, community betterment leagues and on television, according to Association Films, Inc., national distributors of the film.

A recent example of the film’s effectiveness was cited by Mr. Lash: “In St. Louis, a property owners’ association had become rather inactive and some of the residents were aware that the neighborhood seemed to be on the decline. **Man of ACTION** was shown at an annual meeting, whereupon the group decided immediately to hold another meeting for the specific purpose of devising measures to be taken to upgrade the neighborhood and conserve it as a fine residential area.”

Continental Can Gave Funds

Produced by Transfilm Incorporated and contributed to ACTION by the Continental Can Company, **Man of ACTION** tells about an average citizen who comes to grips with an envoy of the Devil in his crusade to awaken the people to the danger of rundown neighborhoods and inadequate housing. The film dramatizes the importance of the individual, in concert with members of his community, as the spur to action in the cause of better communities.

Association Films reports that demand for the film has been heavy with 3,906 community showings recorded to date to an audience of 275,000 persons. Television program directors have also shown keen interest in programming the film as a public service feature. It has been televised 266 times since January.
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.

On the set of Pilate's Judgment Hall the Mitchell Camera focuses on set details created by students. University cameraman uses standard Hollywood studio 16mm Mitchell Camera for interior scene.

Camera instructions are given by Mrs. Katherine Stenholm, Director of the Bob Jones University's film unit.
**RIGHT off the REEL**

The Key Words Are “Film Results” as Editorial Crusade Begins; 400 Prints Already Sold on Christopher Film; What’s Ahead in TV

**The Major Goal** of this publication and, in fact, of the entire industry it serves through audio and visual media of communication, is to track down and to publicize facts about results attained by sponsors who utilize both motion pictures and slidefilms. We began this effort modestly last month through our informal letters and it has begun to pay rich dividends.

Is this a reaction against current film awards programs? Certainly not, because such honors won by films are most desired in the eyes of their donors. The Freedoms Foundation medals point up the role of films which interpret the American way of life; the National Committee on Films for Safety rewards films which have made a contribution to a most urgent cause—safety on the highways, in the shop and in the home.

But we think there is much to be said for the kind of facts on which sponsors may calculate dollars and cents benefits and other real measures of success in terms of viewers reached, opinions altered or patterns changed, whether in human relations, marketing or in greater industrial output.

Thus we begin in these columns next month and thereafter, the publication of as much material data as we can secure with producer and sponsor cooperation. Next month? The factual report on the Order of

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**Over 400 Prints Sold on Latest Christopher Picture**

* On page 65 there’s a list of films produced for The Christophers, that great humanistic organization headed by Father James Keller. But the big news is that Knock on Every Door, most recent film which deals with the inspiring efforts of an elderly lady who gets interested in local politics “and does something about it,” already has sold over 400 prints. The woman’s division of the National Citizens for Eisenhower has also taken this film to heart and are urging nationwide group showings by their volunteer workers. In the 1952 presidential campaign, the Christophers’ Government Is Your Business was bought by many companies for employee showings and well over a 1,000 prints were sold to help make Americans voting-conscious. That’s doing something for democracy, in our book. These films, incidentally, are non-partisan.

**American Bar Assn. to Produce Series on Traffic Court Needs**

* A Special Committee on the Traffic Court Program of the American Bar Association, headed by Chicago attorney James P. Economos, is in the planning stages on an important series of motion pictures to help improve jurisprudence in this overcrowded area of court activity.

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**Is this world’s largest portable projection screen?** If not, it has a projection area larger than most commercial theatres (20 x 40 feet). Made by Radiant Mfg. Corp. for the Jam Handy Organization, it was used for a showing to 12,000 persons at a religious convention in Minneapolis.

**Here’s What You May See on TV Screens in a Decade**

* Speaking at the 10th district meeting of the Advertising Federation of America in Houston, Texas, in mid-September, Roy Campbell, executive vice-president of Foote, Cone & Belding, Chicago agency, had these interesting predictions to offer in behalf of National Television Week (September 24-29):

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**Critics Praise “Secrets of the Reef”**

Above: life begins as a baby turtle emerges into the world in “Secrets of the Reef” — Right: porcupine fish are photographed at the bottom of the sea.

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**An Engraving Film on Undersea Life**

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**NUMBER 6 • VOLUME 17 • 1956**

35
This is the new Free booklet for PR film sponsors that will answer your questions about distribution

Here is a new 20-page booklet that answers questions and gives a wealth of information about all four channels of distribution for the sponsored film. The Opportunity for Sponsored Films is based on more than 20 years of experience in marketing sponsored films on behalf of over 200 leading trade associations and business concerns, including 31 of the top 100 industrial companies listed by Fortune magazine.

Copies of this booklet are available without obligation to business executives. Write to Modern at any of the addresses listed below and ask for your copy.

NEW YORK 22, NEW YORK
3 East 54th Street
Plaza 8-2900

CHICAGO 1, ILLINOIS
Prudential Plaza
Delaware 7-3252

DETROIT 2, MICHIGAN
1224 Maccabees Building
Temple 2-4211

LOS ANGELES 17, CALIFORNIA
612 S. Flower Street
Madison 9-2121
Underwriters' Film Helps Fight Industrial Fire Loss

Industry-Wrecking Fires begin as small fires. Caught in time, by well-trained company fire brigades, these first flames are easy to extinguish. This life-and-dollar-wise idea is directed at industrial executives in The First Five Minutes, a new 27-minute motion picture produced by Audio Productions, Inc., New York City, with the cooperation of the National Board of Fire Underwriters.

In black and white, The First Five Minutes informs management that a comparatively small number of big industrial fires every year are responsible for a large charred chunk of the nation's total fire losses. According to the National Board of Fire Underwriters, 300 such industrial fires, those resulting in losses of $250,000 or more, accounted for 23 per cent of the year's $765,000,000 losses.

Fire Losses Are Cumulative

Immediately, these fires cause loss of life, injury, loss of property. Eventually they cause loss of workers who leave during the shut-down, for a safer place; loss of customers who go elsewhere for supplies; loss of cash reserve—if the property is uninsured; loss of competitive position due to delay during rebuilding; production changeovers; loss to the community through decreased earnings, trade.

Featuring Fire Chief Henry G. Thomas, past president of the International Association of Fire Chiefs, The First Five Minutes presents an authoritative argument for the industrial fire brigade in plant fire prevention and protection. These brigades are trained in fire alertness and are responsible for calling the city fire department, safeguarding lives, fighting the fire and protecting equipment and stock.

What to Do In Emergencies

Explaining the chemistry of fire, the film demonstrates the proper extinguishment of fires in combustible solids, flammable liquids, electrical equipment. Chief Thomas notes that every manufacturing plant contains many fire hazards. He shows how these hazards can be located, how to prevent fires, stop them from spreading. The use of many kinds of fire-fighting equipment is depicted and an industrial fire brigade is seen in action.

How to Obtain This Picture

Prints of The First Five Minutes may be obtained for training personnel without charge. Requests should be sent to Bureau of Communication Research, Inc., 13 East 37th Street, New York 16, N.Y. Prints of the film may be purchased from Audio Productions, Inc., 630 Ninth Ave., New York 36, N.Y.
Firestone Films the 4-H Congress
A Documentary Portrait of Rural American Youth in Action

Sponsor: The Firestone Tire and Rubber Company.
Title: The National 4-H Club Congress. 29 min., b w. produced by Owen Murphy Productions, Inc.

This documentary motion picture highlights the recent 34th annual 4-H club convention in Chicago and features a brief talk by actor James Cagney.

The film follows the 1200 farm youth delegates (who have distinguished themselves in various phases of practical farming) through a week of fun, sightseeing and inspirational talks, including the 4-H club grand parade, rodeo and horse show. Among the celebrities who appear briefly are: directors Allan Jones and Dorothy Collins, sport stars Patty Berg, Tony Trabert and Otto Graham, businessman James C. Firestone and Secretary of Agriculture Benson.

Jimmy Cagney tells the delegates how he first became interested in conservation, when as a city boy he heard a talk on farming in an East Side settlement house.

The film is completely non-commercial. It is occasioned by the fact that each year Firestone fetes the 4-H club winners at a breakfast and presents special awards to the young farmers who have made the greatest contributions to conservation and soil control.

Faced with the problem of photographing the 4-H clublers on the spot without script and with limited time, it is remarkable how the picture exhibits the production qualities of a pre-planned film. Few directors do this job with the skill of Owen Murphy, who has the faculty of pointing his cameras at the right faces at the right time so that the pictures express life and vivacity throughout. (His motion picture portrait of President Eisenhower, speaking to a Future Farmers assembly in Kansas City a few years ago, remains today as one of the best records of the President's appearance and personality to be seen. Montgomery—move over for Murphy.)

Prints of The National 4-H Club Congress are available from Association Films, Inc.

Oil in Our Free American Economy
API's "Destination Earth" Gets a Major Theatrical Premiere

Title: Destination Earth, 13 1/2 min., color, produced by John Sutherland Productions, Inc., and supervised by Film Consultants, Inc.

This is an amusing color cartoon produced to explain in a very simple manner some of the characteristics of the oil industry and the free enterprise system under which it operates.

Describing a cartoon such as this, in which clever animation techniques play such an important part, in terms of plot, is a difficult job. Suffice to say that most of the action takes place on another planet ruled by Og the Exalted, who is a non-free enterprise to say the least. Big changes finally take place when Og's man Col. Cosmic returns from an exploratory visit to Earth and spreads the news about the advantages of oil and free industrial competition.

Destination Earth is part of the Oil Industry Information Committee's continuing series of films about the petroleum industry. The film recently played a successful engagement at the Paramount Theatre in New York.

Background for Your 1957 Car
Automotive Progress from Design Board to Proving Ground

Sponsor: Chrysler Corporation.
Title: What Happened Tomorrow, 26 min., b w. produced by Frank Donovan Associates. Distributed by Modern Talking Picture Service, Inc.

The American public faithfully, if somewhat smugly, looks forward every year to "new model" automobiles. Sure enough, every year, out the new models come. How the heck a thoughtful layman might ask, do they do it? Year after year, off the line roll these new jobs designed to make you forget last year's model. How do they keep finding ways to change cars, inside and outside, so that each year the models are different?

What Happened Tomorrow, as a public relations information piece, answers this question. It demonstrates how Chrysler Corporation, in this case, keeps on delivering newer and newer models. Out at the proving grounds, the film shows, automotive engineers and test drivers are looking ahead to tomorrow and testing the models and features that Mr. and Mrs. Driver won't see for two, three, or more years.

Close-up views of this proving ground activity document the deals that discover whether a draw-
THE AVERAGE American "man-in-the-street" has probably never heard of Creole Petroleum Corp. Although it is a very big and important company, Creole has been happy to be almost anonymous in the United States. Until recently, that is. The company has come to feel that although it conducts practically no business in the United States, and sells very little of its product here, it has such an excellent record as an example of American business operating abroad that its story should become better known.

Briefly, Creole Petroleum Corporation, an affiliate of Standard Oil Company (N.J.), is a United States company operating in Venezuela. It is one of the major oil producers in the world, and its investment of more than one billion dollars in Venezuela is probably the largest of any American company in a single foreign country.

PR Staff Set Up in New York

To make Creole better known in the U.S., a public relations staff has been organized in New York, including a section, under Gordon Hough, which is responsible for the production and distribution of films. Creole released a first film, People and Petroleum, last fall. Distributed by Sterling-Movies, Inc., it told about the company's philosophy of good citizenship in Venezuela, ranging from liberal personnel policies favoring Venezuelan nationalities to such programs as community integration whereby old time oil camps are being absorbed into the villages and towns which have grown up around them.

In its U.S. public relations, Creole is mainly interested in its films reaching the principal audiences: business leaders, college professors in social sciences, women's organizations, and college professors in engineering and geology.

Sound Masters' Crew on Location

Sound Masters, Inc., which produced the first film, is now on location in Venezuela where a production crew under Bill Tobin is working on a second, which will be about two reels, in color, with live dialogue. It will show how a typical North American employee of Creole first comes to Venezuela and how he learns to become adjusted to life in his new job.

Although both of Creole's English language films are being made by an American producer with U.S. production crews, Creole is very active in motion picture production in Venezuela for local consumption.
Power Lines to Progress

The General Electric Company Adds Two New Pictures on Power Distribution Systems to the "More Power to America" Series

THE GENERAL ELECTRIC "More Power to America" film program is a 10-year effort designed to stimulate broader and more efficient use of electricity in industry, in communities and on the farm. There are now 26 such "packages" currently in distribution by General Electric branch offices throughout the country, centering out of the Apparatus Sales Division headquarters at Schenectady, New York.

Typical film program for each title includes the familiar home-molded motion picture plus authoritative manuals and background literature, all "packaged" for a single free loan shipment to interested groups.

The "More Power to America" films include such internationally-known titles as "A Is for Atom" (John Sutherland Productions); "Clean Waters and Pipeline to the Clouds," which deal with water sanitation and conservation (Raphael G. Wolff Studios); and the other Wolff-produced films "Freedom and Power" and "This Is Automation."

It is no coincidence that these films together have won 30 awards both here and abroad for their excellence of content and production quality. They were built to serve as well as to sell. They also span a wide number of audience interests, such as farm electrification ("Farm Family America," written and directed by Jack Glenn); street lighting ("Out of Darkness") and community recreation ("A Chance to Play").

Latest to join the "More Power to America" series are two color motion pictures reviewed on this page in adjoining columns.

Mr. Quimby, (left) the president and superintendent Minton listen as Steve gets ready to take the big step and become a farmer.

Modernizing Economy for Commercial Power Systems

Sponsor: General Electric Company
Title: "The Tenant at 1010 Main," 33 min., color, produced by Wilding Picture Productions, Inc.

"Destined for showing at seminars throughout the country, "The Tenant at 1010 Main" deals with a critical problem of outmoded electrical systems which GE feels should be met by modern commercial power distribution methods.

Tracing the tribulations of a building manager who discovers that scrupling on electrical systems 20 years ago is costing him tenants today, the film shows how modern distribution systems are an economy in the long run, serving today's loads and anticipating the needs of the future.

This program is of direct interest to consulting engineers, to contractors exercising an engineering and system specifying function and to those who own, build, finance and manage all types of commercial buildings. How to achieve adequate power at considerable savings with the modern 400Y/277-volt distribution system is thoroughly covered in the picture.

Supporting literature includes an eight-page planning guide which details facts on the system. The package sells for $1.50.

"Goodbye Steve" Presents Case for Industrial Power

Sponsor: General Electric Company
Title: "Goodbye Steve," 30 min., color, produced by Wilding Picture Productions, Inc.

"Goodbye Steve" is the 20th in a monumental series of films sponsored by General Electric under the general title, "More Power to America." One by one, the series has taken up such subjects as the increased utilization of electrical power on farms, in the home, etc., and in this latest film it dramatizes the need for adequate and modern power distribution in industrial plants.

It explains that it doesn't matter how much power is at the front door of a plant if it can't be got to the machines in proper quantity and quality. Thus, power distribution must be considered as important as any other part of the production environment.

To tell this story, GE has framed it in the experiences of "Steve Donner," an electrical engineer who works in a plant where maximum output is being secured by installing much new equipment that is added to the plant's already overburdened and antiquated distribution system, which carries electrical power from the utility lines to the machines and other production units.

Steve's warnings of the dangers go unheeded until the deficiencies of the distribution system result in a series of production-disrupting incidents. One by one these cause the management to realize fully the need for a new and modern system.

Our Growing Industrial Plant

Back of this story is General Electric's estimate that by 1966 each U.S. production worker will use at his job in one year as much electricity as his whole family would now use in 14 years at home.

"Goodbye Steve" is intended for showings to manufacturing, and engineering audiences. It is part of a kit which includes a 52-page manual entitled, "The Power to Produce," showing the unusual equipment investment opportunities offered in industrial management by power distribution. It can be obtained through local electric utility companies or through the Apparatus Sales Division of the General Electric Company.

In this scene from "Goodbye Steve" the production superintendent watches a large motor explode as weakness occurs in the firm's power.
Tool Maker for Telephony

The Western Electric Company, Supplier to the Bell System and to the World, Tells Its Story in "Tools of Telephony"

Sponsor: Western Electric Company
Title: Tools of Telephony, 30 min., Technicolor, produced by Parthenon Pictures.

* Huge and sprawling are the manufacturing plants and service establishments of the "Western" as its people call it. Tool maker to the telephone industry, builder of communications instruments for wire, cable and wave transmission, these factories of Hawthorne ( Cicero, Illinois), Kearney in New Jersey and Point Breeze at Baltimore, to name a few, are the backbone of Bell System operations and a vital factor in the nation's defense.

Tools of Telephony is the Western's story in Technicolor-brilliance. But as a factual, true-to-the-line recounting of what makes a great industrial organization tick, it is second to none as a true American documentary of progress and potential. There are four "main elements" in a complicated narrative which must show the key facets of manufacturing, purchasing, distributing and installation.

Manufacturing builds the Bell telephones, the switchboards, giant computers, and the radio and tv apparatus. It also spins the giant cables and the minute wires, fashions the miniature transistors and automates its own machines for more efficient output. There are 21 plants spread over ten states.

Purchasing buys a billion dollars worth of raw materials through a vast corps of dedicated specialists. They draw the goods from 3,000 U.S. communities and far-distant lands but don't overlook the importance of their buying power upon the tiny Locust pin Company, a specialist in making wooden pins for cross arms.

Distributing houses must be ready to serve the needs of Bell System companies on a moment's notice. Emergency is a recurring word to distributing people as disaster strikes in any section of the country. Hurricane Carol and the Yuba City floods were typical events met through preparedness and full supply bins—waiting trucks, planes and the men must do the job of keeping communications on a 24-hour operating basis.

Installation, with its 13,000 man field force on a mobile basis, stops the 46 million telephones of the System with cooperation and ingenuity. Infinitely complex webs of circuits must be made ready for service. Installation is the crew of experts who are converting your nearest telephone exchange to an ultra-modern dial system, if they haven't already finished the job.

Behind Tools of Telephony are the people of the "Western." Theirs is the intelligence that guides the machines turning out 10 million signal lamps a year. Theirs the fortitude that builds the radar DEW line at the far northern frontier of the continent. Theirs the science that creates the "brain" for guided missiles and the devotion that answers the midnight call of disaster.

The family of the "Western" is big and rich in the tradition of service epitomized by the Telephone Pioneers, retired from active duty but enjoying later years on long-established pension plans. Tools of Telephony is a BIG story of industrial enterprise but it never forgets the "ideal fusion of machines and men" that is its keynote phrase.

Color is top-quality, camera and optical effects superlative but this film's achievement and value lays in the completeness and unfailing interest of its narrative story.
The Apple Has Its Day

Processed Apple People Say It With Sauce and Recipes

Sponsor: Processed Apples Institute, Inc.

Title: Every Day Is Apple Day. 12 min., color.

Without meaning any detracttion, this film is a lot of applesauce. It runs the gamut from apple juice fluff to applesauce-strawberry delight with waystops to see how the "Happy Apple" was processed and sent to market in cans, jars and bottles.

Applesauce, juice and apple slices are a big business, gaining in popularity yearly, enough that this year it is the second most popular canned fruit and running a tight runner-up to perennial leader peaches.

The film tells the processed apples story, showing how apples harvested in the orchard become apple sauce, apple slices and apple juice. The second half of the film shows the preparation and serving of some of the delicious dishes that can be prepared with apple products. All this is pretty enough to watch, but audiences mayumble over such phrases in the narration as "We all owe a debt of gratitude" to the men who provide us with these apple products.

Sixteen recipes featured in the film are described in colorful booklet, copies of which are provided to audiences requesting the film. Television audiences can be advised by the announcer how copies of the booklet may be obtained.

Every Day Is Apple Day is distributed by Association Films, Inc.

Helpful Hints on Staging a Film Premiere

The Where, When and How of Showmanship for the Sponsor

Often, when introducing a new public relations film, it is a good idea to introduce it publicly at a preview showing. The press party is a firm fixture, in the realm of public relations, newspapers, magazines, radio, etc., and if the party is set up right it can be a great help in assuring press attention to the film and its subject, and it is often a good way to "establish credit" with editorial writers in a particular field.

To insure a good turnout for the preview, and to make sure that it goes off smoothly, there are certain rules to follow:

Where to Have the Preview

1. Make sure, by all means, that the preview is held in a place where good projection facilities are available. This does not mean just in any hotel ballroom or banquet hall.

In New York, sponsors can be pretty sure of a good screening, with good equipment, at Tooots Shor, 51 West 51st Street, or at the Johnny Victor Theatre in the RCA Exhibition Hall at 40 West 49th. Shor's has a big room, and makes a specialty of motion picture previews, with good food and drinks and all the fixings in a package deal.

Johnny Victor Theatre is small, but seats about 30 people adequately, and the projection equipment is unexcelled. The room, by advance arrangement, is free as a promotional service of RCA. Catering, for food and drinks, is available from the Holland House Restaurant in the same building.

The Film: "Every Day Is Apple Day" (12's minutes, color, sound)
The Date: a September 11 Premiere at Tooots Shor in New York City
When to Have the Preview

2. It is a good idea to send out invitations two to three weeks in advance, and it sometimes helps to include an RSVP card. While the card will not be a completely accurate check on how many to expect (some will respond, but not come, others will not respond but come) it may give you some idea of what to expect.

It is important to remember one thing, make sure the time is convenient for your press guests. 4 to 6 P.M. is the ideal time and generally convenient for magazine, and morning and evening newspaper people. And, while this may be a "party" for your company, it is work for a good many of the press people who will be assigned to cover it, so don't put off the screening until the last minute when people miss their trains.

The film and the speeches should be finished by no later than 5:30. Let the convivial ones hang around while, but get the show over early so counters can get going. And, beware of Friday afternoon—guests who may be delighted to spend an hour at your shin dig on another afternoon, are more likely than not anxious to head home on time at the end of the week.

Who to Invite

3. It is a good idea to plan in advance just who you hope to accomplish in your preview showing. If your message has any real importance beyond purely commercial suggestions, by all means ask the daily press. Don't expect much, however, in the way of coverage unless what you have to say is real news.

Business magazines are the most reliable means of getting a fair amount of space devoted to your film and its subject. For, truly, in your industry, your doings are news in the hard sense.

If your preview is for customers, then, of course, ask all you have room for. There are few better ways to maintain friendly relations with your customers than at a party at which you are host.

When the Guests Arrive . . .

4. While there is rarely any trouble with crashers at a small preview, beware the free-loader at a big affair. It's a good idea to have a registration desk and get the guests to sign in. In that way you know who is there, in case you want to follow up by mailing further information about the film. Another good reason for registration is that it enables you to send releases, pictures, etc. to those who were unable to attend.

Food and Drinks

5. These can be as elaborate as you want them, or limited to highballs and peanuts. Be sure you have something tasty for the teetotalers. Some companies like to wait for the joviality to descend upon the gathering before showing the film.

Others prefer to stick strictly to business until the talks and the film are over, then open the bar. The method chosen is probably best considered in the light of the film, and the subject, and the nature of the audience.

Speeches—Make Them Brief!

6. You've got something to say, or you wouldn't have the preview party. But, for heaven's sake, say it and be done. One bad example can indicate what can happen:

One trade association recently put on a rather elaborate affair to present a new film—a very good film on an important subject. The secretary of the association got up to introduce the film, and other speakers, at 5:20 P.M. of a hot summer night; at 6:15 P.M., the speeches were still going on.

When the lights finally dimmed for the film there was a mad rush for the door, and half the audience was gone. Keep it short.

Make Sure of the Equipment

7. Thousands of words could be written on the cardinal error of not checking the projection equipment, improper operation, failing to have a spare bulb, etc.

Unless you know your equipment perfectly and have a top-notch operator, better hire a professional projectionist, and even then, rehearse him on your cues when to begin the show.

Still Pictures for Better Publicity

8. If it will help your publicity for the film if you arrange for a still photographer to get shots of prominent people at the preview. These can be used in business paper stories, your house organ, and in many other ways.

EDITOR'S NOTE: preview facilities in other large U.S. cities will be listed in these pages in future issues, together with other useful presentation ideas for the sponsor.

Bright Steel: Tale of the Can

Bethlehem Steel Company, a leading manufacturer of tinplate, is showing a new film, Bright Steel, portraying the varied uses of this product as sanitary containers for food packing and the packaging of similar items demanding a strong metallic container.

The film shows that the number of cans which the average American family opens in one year is 800. Even so, there's no shortage, since the men who make the nation's containers have perfected machines and processes that will turn out more cans than this in only two minutes. Thus, in only five minutes a single machine completes a stack of cans as high as the Empire State Building.

Using live sound throughout, the picture demonstrates how a can is made. Beginning with a thin steel sheet coated with non-corrosive tin, the machine bends the sheet to form a cylinder and double-seams the end on. Various shooting locations were chosen so as to give the layman a good idea of what goes on in a can-making plant. The photography took place at plants of manufacturers of sanitary cans, general line cans (such as for candy, tobacco, etc.) (Continued on the next page)

Below: in one of the electrolytic tinning lines at Bethlehem's Sparrows Point plant, a thick coating of tin is applied to steel, which is then wound into rolls.
A Quality Metal in the Making

Research and Integrity Are Ingredients of “Tailor Made Brass”

**Sponsor:** Western Brass Mills Division, Olin Mathieson Chemical Corporation.

**Title:** Tailor Made Brass, 23 min., color, produced by Sound Masters, Inc.

> “The priceless ingredient of every product is the honor and integrity of its maker.” This eloquent slogan resounds at the end of Tailor Made Brass and is the film’s theme. Photographed at the Western Brass Mills in East Akron, Illinois and New Haven, Connecticut, the picture methodically shows how the sponsoring company lives up to its slogan.

Industrial integrity is important, the film says, because, with the advancements of science and manufacture, brass requirements have become more varied and exacting. Western Brass keeps pace with these demands of metallurgical progress with research and mechanical improvements.

In Western Brass basic research laboratories the film documents technicians using testing machines and devices in their quest for progress. Casting shop sequences witness the flaming birth of molten brass. In the great rolling mills, with tons of pressure, the metal is hot and cold rolled and prepared for fabrication and other uses.

Various types of stamping presses and other fabricating machines are seen as they perform their intricate operations. Testing in the control laboratory of each progressive step, from furnace to shipping room, is recorded in detail. Authentic animation sequences establish the importance of grain structure and true gage.

“Tailor Made Brass” rides out of the mill to show that brass is all about us wherever we may be, adding splendor to our surroundings and serving us in hundreds of ways.

Looking ahead, the film anticipates the part that brass will play in the technological advancement of electronics and with atomic power and supersonic speed.

The film has its premiere showing at one of the Western Brass sales conferences held at the Hotel Savoy-Plaza, New York City, September 13. It is being distributed to technical, scientific and educational audiences and to business groups and clubs as a public relations vehicle.

Below: a casting room scene shows the birth of brass in molten fury.

Visual Facts on Styrofoam for the Home Builder

**Sponsor:** The Dow Chemical Company.

**Title:** Lifetime Protection, 20 min., color, produced by Atlas Film Corporation, through Film Associates of Michigan. Distributed by Modern Talking Picture Service, Inc.

> That light, solid white stuff florists and display men use in building visual niceties is more than a serviceable prop material. It’s Styrofoam, a solidified foam of polystyrene, and, as this Dow Chemical film points out, it’s versatile.

One of Styrofoam’s very popular applications is for home insulation. To be shown to architects, builders and contractors, as well as the general public, Lifetime Protection illustrates the many unique properties of this new material. The picture shows that Styrofoam is rot-and-moisture proof, an excellent heat insulator and easily applied in board form.

**Distribution Handle by Modern Dow**

Dow is distributing the film to private groups and television stations through Modern Talking Picture Service, Inc.

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Airborne Radar: How It Works

**Sponsor:** Pan American World Airways.

**Title:** Sentinel in the Sky, 15 min., color, produced by Henry Strauss and Company, Inc.

> Peace-time airborne radar installations perform several most useful functions. They are an aid to navigation, they provide early warning against storms, they detect nearly terrain, and they are capable of alerting the pilot to nearby aircraft. Many commercial airlines are now installing or planning to install this indispensable equipment.

One which already has is Pan American. PAA aircraft are equipped with modern radar, and the company is most convinced that the device pays for itself many times over despite the installation and maintenance cost and added weight. To tell the basic principles of radar (Radio Detection And Ranging) to its employees last year, PAA used the film, Sentinel in the Sky, as a part of its overall training program for flight and non-flight personnel. The slide-motion picture was so successful in getting the story across that this summer it was released for general public showings via television.

This success is due to the clarity and human interest with which Henry Strauss and Co. have handled what might have been a confusing and complex presentation. Sentinel in the Sky weaves its way light-footedly through the necessary technical data, while preserving a sense of serious importance adequate to motivate PAA personnel to pride in the progressive policies of the company and in its concern for passenger comfort and safety.

Sentinel ... shows how man has always reached for vision of the things beyond his sight, beginning perhaps, with the ancient sailor who first climbed the mast to see over the horizon. In modern times the quest has led to such airborne aids as the gyro compass, horizon indicator and radio direction finding navigational systems. Sequences on radar show its basics and how it works in modern planes.

Basic principles of modern flight navigation are shown in “Sentinels in the Sky”
Screen Tribute to IDAHO

Latest in Bureau of Mines’ State Series, Filming of Idaho’s Natural Resources and History Is Sponsored by Richfield Oil

CAPTURING THE ESSENCE of a state like Arizona, Oregon, or California and expressing it in 30 minutes or less of entertaining, informative motion picture is no easy task. That it can be done, however, is attested to by the success of a dozen such films, which have been sponsored during the past decade by some of the biggest names in American industry, and produced in cooperation with the U.S. Bureau of Mines, by a variety of business-film producers.

The Bureau’s cooperative motion-picture program has been in existence since 1912, when a silent film, The Story of Coal, was produced with the National Coal Operators’ Association as co-sponsor. Since then, such firms as Weirton Steel Company, Phelps Dodge Corporation, Richfield Oil Corporation, Standard Oil Company (Ohio), Indiana Steel Company, Texas Gulf Sulphur Company, and many others have at one time or another entered agreements with the Bureau to make films on more than 75 different subjects, each dealing with some phase of our mineral heritage.

Sponsors Pay Production, Prints

Industrial sponsors pay all costs of producing these 16mm films and provide the Bureau with prints which are distributed on a loan basis for showings at schools and colleges and before business and service clubs, civic and trade associations, professional societies and other organized groups all over the Nation.

The first “State” film made under this program was Texas and Its Natural Resources, produced in cooperation with the Texas Gulf Sulphur Company in 1946. This motion picture proved so popular with the public as well as the film sponsors that the Bureau ever since has been receiving offers from companies wanting to do similar stories. So far, films on California, Arizona, Washington, Oregon, West Virginia, Wyoming, Nevada, Oklahoma, Ohio, and Missouri have joined Texas in the Bureau’s motion picture library, which is probably the largest of its kind in the world.

Richfield Active in the Medium

Latest “State” film is Idaho and Its Natural Resources, produced in cooperation with the Richfield Oil Corporation, a firm that has long recognized the value of the sponsoring motion picture as a public relations medium. Richfield’s public information program utilizes television, pamphlets and other media, but has been expanding its use of motion pictures in recent years. The company has produced sales-training films, institutional films and other pictures as well as several State films for the Bureau of Mines.

Idaho and Its Natural Resources presented a number of production problems, unique in a number of respects, but typical in many ways of all the State Resources films. First, from the sponsor’s and film producer’s standpoint was the need to win the approval and cooperation of numerous outside groups such as the official State agencies as well as of the U.S. Bureau of Mines.

Second, was the requirement that the photography be done during all four seasons, and in all major sectors of the State. And third, was the need for authentic historical shots on location. Complicating all this was the Bureau of Mines policy, which insists that the body of the film contain no advertising or trade marks (except for trains, planes and other common carriers) and that the films reflect accurately the relative value of the major components of the State’s economy.

Before any producer could be selected for the Idaho picture, weeks of research and advance story planning were necessary. For this job Richfield chose Barney Petty, a Hollywood writer who has scripted several other Richfield productions. The objectives of the proposed film were explained to the Gem State’s Governor, who gave the project the State’s endorsement and support.

Advisors Assure Effective Film

With the help of Idaho’s State Chamber of Commerce, several meetings were held to work out an effective and well-balanced film-script. Present at these meetings were key members of the Governor’s staff, experts in such fields as mining, agriculture, forestry, education. (Continued on page 70)

A local craftsman dug out a log to lend authenticity to this fur trapper sequence in “Idaho.” Wes Tucker, professional skier at Sun Valley, demonstrates the ski-mounted camera used in Idaho film, as Barney Petty, writer and director, looks on.

Careful research by the Los Angeles County Museum helped assure authentic costumes for this “Idaho” scene showing Lewis & Clark expedition raising Stars and Stripes at the crest of Great Divide as Socojewa, the Indian girl, looks on.
Sound Slidefilms Prave a Most Effective Medium in Broad, Untapped Field of Home Demonstration

Home Shows of Slidefilm Win Friends for Foresters

Deputies Find a Valuable New Ally in Membership Sales

The Story of The Independent Order of Foresters is being told every day, in every county of the United States and in Canada...its creed, its philosophies, and the every-day protection this fraternal order can offer to Mr. and Mrs. Average Man, are becoming household words: they are being burned indelibly into the memories of each family through the medium of sight and sound.

Until February of this year, when the Deputy (sales representative) from the Membership Committee of the Independent Order of Foresters knocked on the door of a nominated family, he was usually faced with the blank look of total unfamiliarity with the I.O.F., as this organization is usually referred to—and also with what the Order had to offer. The Deputy's job was, first, that of "communications"—to take his prospect, verbally, back through 900 years of progress of the Order, and the many complexities of explanation necessary to bring into clear focus the activities of this non-profit, fraternal brotherhood—which came into existence during the days of Robin Hood.

Oral and Tape Methods Used

Two methods of "communication" were open to Deputies before last February: an oral presentation, in which they had been trained intensively and were well-versed, but which took a minimum of two hours—with, most probably, the necessity for a call-back; and a taped presentation, which delivered the message by audio means only, using a tape recorder and 45 minutes of tape, plus the oral requirements preceding and following the tape portion.

Today the story is different—totally.

The Family Sees a Slidefilm

The nominated family is shown a 20-minute, entertaining, color film—which pictures clearly and understandably each benefit derived through belonging to the I.O.F., whether it be social (with the holiday parties, picnics and dances), fraternal, sickness or disease hazards (including polio, cancer, and tuberculosis), old age (and the Foresters' Home for the Aged), orphan's care, and so on...

The twenty-minute color sound slide-film was "offered" to the field representatives, managers, district managers, state managers and divisional managers by Mr. Lou E. Probst, president (or Chief Supreme Ranger, as he is respectfully called by his organization), of the Independent Order of Foresters. The film, titled The Choice is Yours, was created and produced by Rocket Pictures, Inc. of Hollywood, to be used by the men in the field as a direct-selling tool in calling on "nominees," as they are known to I.O.F.—to repeat the story of Forestry time and time again to the people of the United States and Canada who "qualify" for membership in this ancient Order.

The choice was now the people's—for, after seeing and hearing this story of fraternal, social and other benefits being offered to them, they could either accept...or reject.

True Test Is Field Reaction

So far as Rocket Pictures, Inc., was concerned, another production had been completed—successfully. Official approval arrived February 14, 1956, in telegram form from President Lou E. Probst: "Just viewed new presentation. Stop. Please accept our sincere congratulations on the magnificent job done by your company in making 'The Choice is Yours.'"

But—was this all there was to the story? No, indeed...here is where the true test of any successful audio-visual only BEGINS!

The "choice" was, first, that of the men in the field (the 600 Deputies, or field sales representatives) as to whether they would use—or reject—this audio-visual direct-selling tool which was created and designed to make their jobs easier. They already had two methods of presentation available—would they now accept a third, and "new," means of presentation? And, more important, would they pay—out of their own pockets—almost $200 for a film, record and projector for the privilege of experimenting with a "new" tool? THE CHOICE WAS NOW THEIRS!

Acceptance Alone is Not Enough

The answer was overwhelmingly "yes"—and orders started pouring in from the five Divisional Offices in the United States, as well as from the Home Office. This mighty affirmative should have satisfied even the most inquiring minds as to "acceptance."

But mere acceptance wasn't enough! The real proof of the pudding is in actual results obtained. Is the tool doing the job for which it was intended?—increased membership?

The receipt of a heart-warming vote of approval from one deputy, who wrote: "All I can say is that for me it seems to work. We have found a wonderful tool—I like it!", was most reassuring. If any salesman who is to use a particular tool designed for him likes it, half the battle is won—but is he still using it in the most effective ways possible, and in as many ways as possible? Only a survey and analysis of each man could give that answer.

In July, after the new audio-visual tool had been in the field almost five months, a meeting between Mr. Leetate Smith, the Southwestern United States divisional manager—who had fostered the idea of a filmed presentation from the very beginning, and Mr. Dick Westen, president of Rocket Pictures, Inc., resulted in the idea that it would be more than worthwhile to find out: 1) how the men in the field were using the tool; 2) in what areas was it accomplishing good (if any); 3) just how much good The Choice is Yours was accomplishing; and 4) how the men felt about it generally.

Questionnaires to Key Division

Mr. Lou E. Probst, far-sighted president of I.O.F., was in accord with this last—and supreme—test since in the final analysis this is the only way to determine if any organization has spent its audio-visual budget wisely and well.

Early in July Mr. Probst mailed out two questionnaires to men in the largest of the five large Divisions of I.O.F.—the Southwestern U.S. Division—as a "sampling of opinion" survey. One had twelve questions for the Deputies (or sales representatives); the other one has seven questions for the Manager and District Managers to answer.

The results of this one-division survey were not all returned and tabulated until the end of August...and they were most gratifying. Percentage-wise, the answers were by a vast majority affirmative—but the questions asked didn't even begin to gauge the benefits.

The many benefits of the Forester are made possible through the wisdom of men pooling their resources.
Field Reports Show Slidefilms' Aid to Forster Deputies

These are the reactions of Foresters' deputies as they were gleaned from the many replies received by the Home Office:

60% report that the film has aided them in getting appointments through the mention of showing the film.

67% noted that having a film enabled them to beat the competition that TV offered to a sales presentation.

99% invite the whole family to see the film—regardless of the age of the children.

51% have found that children from ages 6 or 7 up to teenagers are a definite help in closing, and their interest will amplify that of the parents.

100% report that the mechanical aspect of the turntable and screen, and compactness of the slide film projector, helps to break the ice at the beginning of interview—male audiences always find it intriguing; women, too, are impressed.

NOTE: A DuKane automatic model 14A300 projector is used.

72% use the living room for their showings for reasons of relaxation and comfort; dirty dishes not being exposed to cause embarrassment; blanket walls with longer throw for projection.

21% use the floor to project from; and:

50% of those using a table to project from protect the table with velvet, felt, or cloth for showmanship's sake—Deputy even uses two blanket applications blanks under projector, which he dramatizes.

86% prelaced the film showing with pre-remarks, extremely varied.

66% told the nominees (or prospects) they would be asked for a decision at the close of the film, and the film would make it easy for them to make this decision.

61% have found that it is best for them to speak first after the film is over; reviews and/or questions are varied.

50% reported that their actual percentage of closes had increased and:

40% whose percentage hadn't increased, reported that people joined more readily; closing was easier; closer takes less time; nominees were more apt to keep their memberships; more solid closes; nominee has better understanding of the benefits—both fraternal and insurance aspect.

58% used the film for "prospecting" after a successful presentation.

It is interesting to note that the Foresters have worked out their own methods for introducing, or presenting, the film—which are as varied as the men, themselves. Percentage-wise, however, there were certain facts gained from actual experience in the field that the Deputies report as "common" from the standpoint of the best way to use the film (or usage in the field). These replies are tabulated in the box on this page, showing the various reactions.

(Concluded on page 79)

These Slidefilm Scenes Show History of the Foresters

Legend has it that the candidate nominated to the Guild would become blindfolded and led to the center of the forest . . .

In America, the early settlers found the surest way to protect their families in the new land was to band together into groups . . .

The year 1740, the name of the Guild was changed and it became known as the Ancient Order of the Foresters.

The year 1874 saw the first Court of "The Independent Order of the Foresters" established in America.

The motto of the Order is represented by the initials "L, B and C"—which stand for Liberty, Benevolence and Concord . . .

Through practice of the fraternal spirit, the Order has grown into the mighty organization it is today . . . providing its many benefits.
Simplex Journeys to Friendship

Company’s Salesmen and Neighbors Turn Convention Junct into a Solid Contribution Toward International Goodwill

THE convention junket, now a firm fixture with many companies, took on a new look last winter when the Simplex Time Recorder Company sponsored something different in sales conventions—a good-will cruise to Trinidad. What made this trip different is that not only leading Simplex salesmen were invited on the cruise, but Simplex’s hometown high school band, civic, industrial, school and church leaders and a dozen teen-age winners of a contest conducted by New England District Rotary Clubs.

The idea for the trip originated with Simplex president, Curtis G. Watkins, who determined to prove that the good-will cruise would not only be a good business venture, but something that would be lasting worthwhile to his fellow townspeople of Gardner, Mass., and to the people of Trinidad, where the Simplex Company has a branch factory.

Bay State Films the Tour

To make a record of the 5,000-mile journey to the Caribbean, Simplex engaged Bay State Film Productions to go along and produce a full scale documentary film in color so that home town Gardner, Trinidad, and Simplex’s friends and customers could see the results of the trip.

The Simplex cruise was not just a spur of the moment venture. For a year before last February, Mr. Watkins had checked plans with such interested parties as White House officials, the U.S. Information Agency and the government of Trinidad. All were most enthusiastic about the idea. Finally, in May of 1955, the plan was finalized and invitations tendered to the various parties to participate. Quotas were set up for each of the 308 Simplex salesmen, and those who fulfilled them for the second half of 1955 were invited on the trip. (About three-quarters of the salesmen exceeded their quotas and went on the cruise.) 106 members of the State Championship Gardner High School band were invited if they could maintain “B” averages in their studies. (66 members achieved this mark.) In addition, the 42 members of the Simplex Drum and Bugle Corps, the twelve winners of the teen-age Rotary Contest, the Lieutenant Governor of Massachusetts, the Secretary of State, a local doctor, the Superintendent of Gardner schools, the high school principal, Catholic and Protestant clergymen and several business associates of the Simplex Company made the trip as guests of Simplex.

Faced with the difficult task of filming the trip under sometimes adverse weather conditions and always with only spur of the moment preparations for shooting, Bay State has brought forth an excellent film. 12,000 feet of film was exposed, and some of the best scenes were those photographed under rather bad lighting conditions by ordinary standards—which shows that modern color stock is not at all limited to perfect photographic weather.

Trinidad Visit a Highlight

The film first shows getaway day in Gardner as the trains puff away from the crowded station in the freezing cold, and embarkation in New York on the chartered ocean liner, Ocean Monarch, which also acted as a floating hotel for the group in Port of Spain harbor during the stay in Trinidad. On board ship, in addition to much social activity, the salesmen got down to work on business problems, and the school children hit the books, for lessons went on just as if they had been back in Gardner.

Of course, the highlight of the film, which is appropriately titled A Journey into Friendship (27 min., and raised $26,000 (BW1) for crippled children’s hospital.

Since release of the film, it has played all theatres in Trinidad, including a special showing at which $9,000 (BW1) more was raised for charity in Trinidad. At a showing in Gardner, the audience contributed $4,000 to the Gardner School fund.

The U.S. Information Agency is now taking over prints of the film for world-wide distribution to promote better understanding between the United States and people of other countries.

Film Distribution Not Yet Set

Simplex President Watkins has not made final plans on how extensive the film’s distribution will be in the U.S. It will be shown at the national Rotary convention and a New York’s National Business Show, and most of the 92 Simplex sales offices will have prints which will be available to interested audiences without charge. The film is completely non-commercial. (In fact, after a recent preview showing in New York one member of the audience said to Mr. Watkins, “This was a delightful film, but one thing interests me—what does your company manufacture?” The answer:—time clocks, but one would never discover this from the film.)

In every respect, the Simplex good-will cruise has been a resounding success. Trinidadians are hoping the company will be back again soon, and it is pretty sure this will come about, although mum’s the word for the present. And to prove that the path from Gardner to Trinidad is not one way, the town is arranging for thirty Trinidadians children to come north for the good-will visit to Gardner.
Look what you can do...
with this NEW magnetic sound projector

If you've ever worked a good tape recorder, you know what magnetic recording is. With the new Kodascope Pageant Sound Projector, Magnetic Optical, you can put sound right on your movie film, old or new, sound or silent.

The uses are endless
You can make inexpensive training films, explaining each job in detail. You can document engineering projects, without the expense of special titles. You can record a foreign language translation on the same print that has your permanent English optical sound track.

Your executives can speak personally to branch office people. Technical experts can describe processes, materials, and new products as part of valuable visual presentations. You can make special films for fund-raising drives and other limited showings—without the expense of optical sound!

Convert "silent" movies to sound
You can have a magnetic track applied to old "silent" films, and turn them into interesting "talkies." You can mix music and voice in controlled combination. You can erase, alter, and re-use your magnetic track, just as you would a tape recording.

Pageant gives you these features
Recording is a pleasure with this magnetic projector. Your magnetic sound is applied and picked up with great precision and fidelity. Optical sound is equally fine.

Built-in mixer. You mix music and voice smoothly, with the unique built-in mixer. Record music and sound together—or record music first, then record your voice over it.

Combine optical and magnetic sound on the same film. Half width magnetic track can share sound track space with an optical track. Use the optical track as a permanent narrative. Change the magnetic track at will, for showings to special or foreign language groups.

You have a key to lock the magnetic erasing and recording mechanism so there's no chance of accidental erasure.

You can record wherever you set up the projector. An all-purpose cord with clip leads lets you connect any phonograph or other amplifier sound source to the phono input.

These are just a few of the Kodascope magnetic-optical audio features. Mechanically, this projector is of the same design as the Kodascope Pageant, already accepted as among the finest in the audio-visual field. Easy to set up, simple to operate, a built-in base plate check list makes it largely self-instructional.

For your present and future film programming
Magnetic sound is being accepted so widely that it's smart to protect yourself by investing once in a good projector that handles both kinds of sound, plus silent, films. That's why your Pageant magnetic-optical projector is such a wise investment.

See the Kodascope Pageant Sound Projector, Magnetic Optical, at your Kodak Audio-Visual dealer's. Or write for our new Bulletin V-3-44 which describes the many advantages of this magnificent machine.

CINE-KODAK K-100 TURRET CAMERA
As shooting partner for your Pageant Projector, you can do no better than the K-100. With full complement of Kodak Cine-Elmar Lenses to give you professional pictorial control, you're ready for any subject. Shoot training films, sales movies, product lectures, then add your sound optically or magnetically, or both.

You'll like the simplified 16mm roll-film loading, ultra-long-running motor, full speed range, interchangeable telescopic finders, and other K-100 features. The Cine-Kodak K-100 Turret Camera is unexcelled in its price range.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.
Tidewater Bids for Credit Clientele

"The Most Important Gallon" Shows Tidewater Oil Dealers How to Build and Hold Customer Business Developed by Credit Cards

Sponsor: Tidewater Oil Company.
Title: The Most Important Gallon.
20 min., color, produced by Gene K. Walker Productions.

★The Most Important Gallon is a motion picture planned expressly to solve a problem within the sponsoring company. As the key feature of an overall promotional program, it is steadily proving the efficacy of film in such a role.

The Tidewater Oil Company's problem stems partially from its widely scattered pattern of operations. The Eastern and Western Divisions, which once operated autonomously, now come under a centralized operational plan, complicated by differences both in service station facilities and marketing practices between the two Divisions.

To reconcile these differences, the company has engaged in a broad program, one major step being a nationwide effort to increase the number of Tidewater credit card holders.

Backbone of the Oil Business

Credit cards are not only the backbone of an oil company's business; they bring to each dealer revenue which he can "see" and "feel." Tidewater's dealers, furthermore, are all independent businessmen, and the problem was how to persuade them to act on a program which requires definite action and off-hour action, too, on their part.

Tidewater's solution was a motion picture. An approach through live dialogue was decided upon, and the actors chosen for the two principal parts brought to the film its most essential quality: believability.

The story is a dramatization of ordinary situations: the company representative's difficulties in selling the credit card solicitation plan to the dealer, and the dealer's problems in making his solicitations. Both men are convincing, the situations plausible. The dealer himself is not thoroughly sold until his own experience proves the value of the company's tested method. In the end, he becomes sold on more than just the Credit Card Plan and its profit possibilities; he also becomes sold on the value of a clean station, on courtesy, personal service to customers, personal solicitation of prospects, the mechanics of the credit card system, and the research, planning and personalized assistance provided by the company whose products he sells.

Complete "Package" Was Developed

Back up the film is a complete promotional and merchandising program. the entire "package" produced by the Gene K. Walker organization, all phases being carefully dovetailed and timed. Presented dramatically, but in a different manner from the picture, the credit card story appears again in a colorful brochure, distributed following the showing of the picture. In addition, the dealer receives an adequate supply of mailing pieces, application forms, pocket Solicitation Tips, sample credit cards, and record-keeping material.

The Most Important Gallon is a unique service station film in that a complete station is never shown. This is because of Tidewater's geographical variations, and the fact that the picture must be shown in all parts of the nation. The resulting footage, helped by nationwide location shots, enables every dealer, matter where situated, to identify himself with the story.

Program Makes Sales Results Flow

Despite the limited area of sets built to actual service station specifications, fluidity of movement is achieved by use of dolly, boom and actor movement. As most of the exterior shots are specified as being early evening (the time the dealer normally would make his prospect calls), filming techniques throughout all day shooting schedules were used to obtain the proper color balance to simulate the time just before darkness.

As to the effect of the program, Tidewater's Eastern Division reports a decided upturn in the flow of new credit card accounts during the early months of the activity. Company officials believe that similarly gratifying results will be achieved throughout the entire marketing system.

Obviously it requires a great deal of effort on the part of Tidewater Oil Company to make this program work. Company officials state that the job could not have been done "without an effective film to carry the ball."

A Tidewater merchandising salesman uses facts and figures to convince a skeptical dealer of sales program's value for increasing volume.

Color and Glamour for RCA TV

Sponsor: Radio Corporation of America
Title: First Choice. 16 min., color, produced by Robert Lawrence Productions, Inc.

★This is a big and beautiful promotion piece for the new line of RCA Victor color television sets. It stars Vaughan Monroe, Janet Blair and Carl Reiner and features a line-up of some of the prettiest girls in television. Raymond Scott wrote and directed the music, and the whole thing is a bonbon designed to get the fall sales campaign off to a fast start.

Kickoff showing of the film took place last June at a conclave of distributors in Miami, where, as part of the overall doings of the convention, the film resulted in bigger advance orders for RCA Victor color TV than in any previous year.

Following up the first showing in Miami, the film has been road-shown throughout the country to dealer meetings, where it again met with resounding success.
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A Division of Universal Pictures Company, Inc.
1445 PARK AVENUE • NEW YORK 29, N. Y.
Trafalgar 6-5200
An Exposition of Missile Science

North American Aviation’s “Engineering for Tomorrow” Shows
Step by Step Development of Future Strategic Weapon System

Guided Missiles are developed by engineers. Exactness is their watchword and watch the engineers do in their methodical search for precision-power, accuracy which will deliver rocket warheads from one point of the globe to any other point with a speed that scars distance.

What the engineers watch and how they are guided as they bring intercontinental missiles into operation is shown in Engineering for Tomorrow, a new technical motion picture produced by North American Aviation, Inc., of Downey, California. In relaying the activities of North America’s Missile Development Division, the film itself provides guidance: as a public relations topic, the picture can guide citizens to informed opinions about America’s defenses; as an exposition of missile science, the film serves as a guide to future engineering careers.

In 16 minutes of color and sound, Engineering for Tomorrow depicts the development of a hypothetical strategic weapon system spearheaded by a long-range, surface-to-surface, supersonic guided missile. Preceding the explosive rocket’s global leap is a fraction-by-fraction trudge through theory, data, and application-test taken by a league of experts who combine the knowledge of numerous sciences. Fingering the secure and guiding industry’s latest data-processing machines, these experts are guided from the known to the previously unknown; watching hundreds of experiments, they discover certainty.

These Men “Guide” the Missile

The film sees them making correct the way of the rocket; mechanical, electrical, electronic, structural, hydraulic and chemical engineers, specialists in many other fields, mathematicians, aerodynamicists, thermodynamicists, physicists, metallurgists. As these men find first the problems and then the answers to the problems, rocket engines of solar-like speed are made, controls perfected, launching equipment is constructed.

Watching these men at work, the young viewer can see a career start to follow. The mature viewer can get the McGon on the meaning of “guided missiles.”

Company Films Find Wide Use

North American Aviation maintains its own motion picture department, all film productions being prepared by company employees. Films are used for public relations, training, recruitment. Film also is used for a large number of technical progress reports to military services.

Besides Engineering for Tomorrow, three other technical films available from the company are: Pilot’s Operating Procedure for MGM-4 Fire Control System, depicting a new fire control system to detect, intercept and destroy enemy targets at any altitude and under all weather conditions; Electron Tube Reliability, which describes NAA’s program for testing electron tubes for use in critical airborne equipment; Air Hill, reporting on a new method of milling metals by chemical means.

All these films may be obtained on loan by contacting: Engineering Personnel, North American Aviation, Inc., Downey, California.

Automatic Music: People’s Choice

• Recent years have seen an enlightened approach in business films which has been labelled “low pressure selling.” The value of this technique has been proven by both greater audience potential and greater audience acceptance.

Carrying the approach one step further, Video Films, Detroit, is currently completing an industry film which not only refrains from singing the praises of the sponsor’s product, but gives ample and favorable attention to the products of the sponsor’s competitors.

Only Credit Line to Sponsor

The sponsor is never mentioned by the film’s narrator and appears on the screen only to announce that the film is “presented on behalf of the automatic music industry by AMI Incorporated, Grand Rapids, Michigan.”

The 20 minute color film, entitled Music for Everyone traces the importance of music in our lives. It shows the many ways by which we satisfy our need for music. Among these, the juke box is credited as a major source of music for millions of people, not only in restaurants and nightspots, but social groups and churches as well. In addition to showing AMI instruments in these settings, the film pays its respects to the other big three of the automatic music industry, Wurlitzer, Seeburg and Rockola. The manufacture of juke boxes and the electronic and mechanical achievement which have brought “hi-fi” to co-operated machines are treated in detail.

Theory of “Hi-fi” Is Pictured

A sequence used to illustrate the basic theory of “hi-fi” brought to well-known members of the Detroit Symphony Orchestra to the Video Films’ studios. Shrouded in black velvet, they drew a parallel between the ranges of the flute and the tuba and the ranges of the “tweeter” at
Woofers™ speakers and exponential horns.

Music for Everyone was one of the first business films released on the new Eastman 5269 printing stock. “We were ready to print while the new stock was still being tested,” relates Video’s Cliff Hanna, but we persuaded the client to delay release in order to gain the improved sound that 5269 promised. We weren’t disappointed.

Five Foreign Versions Made

To adequately cover the worldwide automatic music market, sound tracks in English, Spanish, French, German and Italian have been prepared. Previews of the film at conventions in both the United States and Mexico have resulted in enthusiastic reception.

Summing up the “low pressure” approach, AMI president, John W. Laddock says, “Naturally, we hope the film will sell more AMI instruments by building consumer, distributor and operator preference, but our main goal has been to better explain the role of the juke box in modern day life and to introduce to the public the skilled and conscientious people who design, build, distribute and service these quality instruments.”

Where to Get Film or Facts

Further information concerning the film can be obtained by writing either AMI Incorporated or direct to Video Films, 1004 E. Jefferson Avenue, Detroit 7, Michigan.

Helping the Farmer Improve His Livestock

Sponsor: Drs. Hess & Clark, Inc.
Title: The Lifesaving Nitrofurans
26 min., color, produced by The Jam Handy Organization, Inc. Distributed by Modern Talking Picture Service, Inc.

Agricultural groups are familiar with the theme of this film—the importance of good health among the nation’s live stock and poultry.

Such groups will find pertinent information in the story of Nitrofurans. Nitrofurans are a new class of chemical medications which, when properly used as direct remedies or feed supplements, are bringing greater profits in the form of better and healthier livestock and lower mortality among sheep, cattle and poultry.

The Lifesaving Nitrofurans is being distributed by Modern Talking Picture Service, Inc. to FFA chapters, 4-H groups, Granges, Vo-Ag classes, county agents and general rural groups.
A scene in the Wolff film "The Other Woman in Your Life" (Kraft).

**Films "Star" In "Coming Attractions"**

* Each good motion picture may be considered as promoting the film medium but, oddly, comparatively few motion pictures have been produced specifically for that purpose. *Coming Attractions*, produced by Raphael G. Wolff, Hollywood, is a sales film on the value of films. It has been in release for about a year—being shown to potential sponsors by the Wolff staff.

According to the company, excellent results have been achieved in reaching and explaining the film medium to the company executives who are not directly acquainted with film production and therefore have been hesitant in getting into what seemed to them a complicated business.

*Coming Attractions* shows top management just what is meant by sponsored motion pictures, what is involved in making them. It includes representative scenes from a number of the Wolff-produced films which illustrate techniques and possibilities. The film explains what is involved in indoor sets, the complete mobile equipment used in factory and other location shots, animation, sound and editing departments and the staff and equipment required to make professional motion pictures.

While this film was not made as an industry-wide promotion and does not directly the Wolff Studios production facilities and experience, it could be used profitably as a tool to sell the medium itself. Film department heads in industry could use the picture to show other executives the many abilities of the film medium in sales and training.

Showings of *Coming Attractions* may be arranged through the Raphael G. Wolff Studios in Hollywood, or sales offices in New York, Chicago, Detroit and Cincinnati.

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**The Bottle Maker**

*The Bottle Maker* is the latest production of the Wolff Moviola Company, a subsidiary of the Wolff Moviola Company. This company is one of the many who have been experimenting with the film medium in recent years. It was designed to acquaint the public with the history and development of the glass industry.

The film begins with the discovery of glass by the ancient Egyptians and shows the world's first glass container, accurately made in Egypt about 1800 B.C. Molten glass is shown, with a blowpipe, on the screen by the skilled manipulation of artisans exactly as it was in Roman times, and, later, in Colonial America.

A highlight of the film are the scenes at the Jamestown, Virginia "glass house" established by Captain John Smith in 1608 as America's first factory and first industry.

By the time America won its independence, glassmaking had become a recognized and thriving industry, supplying containers to all of the thirteen states. And examples of these multi-colored early American glass jars and bottles are shown in the picture.

It was not until the 1900's that the many attempts to mechanize glass blowing bore fruit. Almost overnight, compressed air replaced lung power, and, for the first time, bottles were delivered to the coolin' oven by mechanical means.

Today's streamlined methods utilize the very latest techniques—mass production, and modern, high-speed machines, able of turning out thousands of bottles in a single hour, comprise fascinating sequence.

While the film's treatment is purely formula stuff, the photography positively brilliant. Colored glass lights achieve dramatic effects on the factory scenes and in "still life" of the bottles that are hard to equal.

Prints are available in both 16mm, and 35mm from the Glass Container Manufacturers Institute, 99 Park Avenue, New York 16.
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of the Public Relations Society of America

November 26-28

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- 23 clinics and workshops and 5 general sessions covering just about every phase of public relations from International PR to Television as a PR Tool.
- Exhibit booths featuring film, visual aid and industrial companies, plus BADGERAMA, an exciting display of Wisconsin's outstanding business organizations.
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If you have a story to tell or something to sell through public relations executives, remember your company's exhibit can do both for you in Milwaukee at the PRSA Conference. We have a few booths left: write or wire us for details.
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Visualizing America's Economic Future:

Marketing Effects of U.S. Population Growth
Pictured by Life Magazine in "Opportunities Unlimited"

By 1960, it is expected, there will be a population of 175 million. By 1970, the expectation is, the population will rise to 195 million. What the population rise has meant to the American market in recent years and the market-potential of future population growth is explained in Opportunities Unlimited, an 18-minute color motion picture sponsored by Life Magazine.

Increasing Demand for Products
Using cartoon animation and live action, the film points out that to processors, manufacturers and retailers of foods, beverages, drugs, clothing, footwear, furniture, home appliances, automobiles and other products, the increasing population means increased demands. Signs of a continuing prosperity already are in evidence and are affecting goods of every type, the film notes. Since 1953, food, now a $64.5 billion market, is up 8%; clothing sales are up 6%; furniture, TV and electrical appliances are up 15%. The housing industry, for the seventh straight year, has topped one million starts.

Expanding markets and increased productivity present a problem, the film warns. If America's standard of living is to be maintained, the goods resulting from the enormous productive capacity must be sold. The key to continuing prosperity becomes Marketing, the combination of services which helps move the product to the buyer.

Produced by Transfilm, Inc., New York. Opportunities Unlimited will be shown to business men throughout the country by regional sales offices of Life Magazine. Watching the film, the business man will have a reminder that advertising in Life is an effective part of marketing.

Middle Income Group is Larger
The film underscores that middle income families, which now receive 42% of all real income (and, presumably, Life Magazine) are largely responsible for the unprecedented volume of goods being sold. Each year, more families enter the middle-income category while per-hour productivity steadily increases. As suburbia booms and income climbs along with the birth-rate, business opportunities, in the shape of consumer and community needs, are multiplying. The film outlines the opportunities in images, dollars and cents.

Despite higher taxes and post-war inflation, the middle-income consumer has roughly 50% more spending power than a generation ago, in Life fil
The Fuller Brush Company "Stars" its Salesmen in New Picture

Sponsor: Fuller Brush Company
Title: The World On Your Doorstep, 27 min., color, produced by Bay State Film Productions, Inc.

The Fuller Brush Man is the star of this new informational film which shows why the Fuller dealer has become such a familiar American symbol of personalized salesmanship. Historic sequences re-enact the beginnings of the Fuller enterprise, as it was 50 years ago, when Alfred Fuller made his first brushes by hand. Still an active company head, he is shown directing the vast organization that bears his name and produces a wide variety of articles ranging from mops to cosmetics.

The World On Your Doorstep presents some of the Fuller principles that men like to be independent and build their own businesses; that it is necessary to beat a path to get business; and that neighbors can become friends and customers a guiding principle of all Fuller dealers.

Prints of The World On Your Doorstep are available from the regional exchanges of Association Films, Inc.

Dow Corning Releases New Film on Silicone Insulation

- More Muscles for Tomorrow, a new 27-minute color motion picture on silicones has been released by the sponsor, Dow Corning Corporation of Midland, Michigan.

The documentary shows how electrical equipment protected by silicone insulation outperforms organic materials. It records how silicone insulation offers greater overload capacity and savings in size, weight and maintenance costs.

More Muscles for Tomorrow follows a motion picture released by Dow Corning last year-Rubber from Rock. Both films were produced for Dow Corning by Doane Productions, Rubber from Rock, a 30-minute color subject, shows how quartz rock is melted and the resulting silicon processed to form semisolid rubber that outperforms the organic material.

Both of these promotional films are being distributed on a free loan basis to management, research, engineering and production groups and societies. The films may be obtained from Dow Corning Corporation, Midland, Michigan, or from any of Dow Corning's nine branch offices.

Scene in "World on Your Doorstep"

Craig BIG SCREEN movie viewer only $49.50

Large 3 1/4" by 4 1/2" hooded screen and 75-watt projection lamp so that it can be used comfortably in lighted room. Stainless steel film guide cannot scratch film. Rotating optical prism shutter. Flat field projection lens and ground and polished condenser lens. Built-in frame marker, focusing and frame adjustments, left to right film travel. Automatic lamp switch. Dual cooling system means you can view a single frame for minutes without scratching film or emulsion. Readily portable. Sturdy, rugged construction — will last many years. Just what you need for quick and easy viewing and film inspection, 8mm or 16mm models.

"Bedtime for Janie" Shows Hanes' Operation

Sponsor: P. H. Hanes Knitting Company
Title: Bedtime for Janie, 25 min., color, produced by Peter Elgar Productions, Inc. (via N. W. Ayer & Son, Inc.)

"seen through the eyes of a child. Bedtime for Janie follows the workings of the Hanes Knitting Company, whose mill in Winston Salem, N.C. is one of the most modern cotton establishments in the world. Scenes show the white cotton pupils leave the field, pass through the plant where they are cleaned and mixed in giant blending hoppers.

They are combed in machines that separate billions of fibers a minute. The cotton is spun into yarn and woven into fine cotton cloth on looms whose nimble mechanical fingers work almost too fast for the eye to follow.

Hanes craftsmen, many of whom have worked for Hanes three and four generations, are pictured in the film making garments for the men's and children's underwear markets.

The film is being released, without charge, to schools, clubs, churches, television stations, and other interested organizations, through Association Films.

"Bedtime for Janie", played by 5-year old Justeen Lott, in new Hanes film.

With a Craig Frame Counter on your Viewer or Projecto-Editor you can time filmed action to fractions of seconds, or time scenes, sequences or complete movies with complete accuracy.

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What’s New in Business Pictures

**Paralysis Foundation Sponsors Series on Respiratory Mechanics**

*Artificial Respiration,* third in a new film series titled *Principles of Respiratory Mechanics,* is being filmed for the Professional Education Department of the National Foundation for Infantile Paralysis by Science Pictures, Inc.

Dealing with respiration and resuscitation, one sequence, staged with the cooperation of the Con Edison Company, concerns a man being electrically shocked on a telephone pole and the steps taken to resuscitate him.

Directed by Rene Bras, the film will be shown to professional audiences in hospitals, medical schools and polio respiratory centers throughout the country.

**Pure-Pak Cops Ad Campaign with “New Story of Milk”**

*Climaxing a 1956 “New Story of Milk” advertising campaign, Pure-Pak Division of Ex-Cell-O Corporation, makers of milk cartons, are sponsoring production of a new color motion picture.

Named for the campaign, *New Story of Milk* will have its premiere on a closed-circuit TV colorcast in the Pure-Pak display at the Dairy Industry Supply convention in Atlantic City, October 29-November 4. Plans also call for a preview showing in Washington, D.C., in mid-October for Department of Agriculture officials, dairy industry organizations and editors.

A second Pure-Pak-sponsored film, title announced, will be premiered at the Atlantic City event, which more than 30,000 dairymen are expected to attend. Both films will have as narrator Bob Considine, global-beat reporter, with introductory remarks by H. Glenn Bixby, Ex-Cell-O president, and George D. Scott, vice-president of Pure-Pak.

Ralph C. Charbonneau, Pure-Pak ad director, describes *New Story of Milk* as a “salute to a great industry complementing our current national magazine campaign directing attention to the exciting progress in dairying.” Pure-Pak’s ad campaign extends to the film itself with a two-page spread in the Saturday Evening Post the last week in October featuring a full-page color photograph of Considine. Similar ads will run concurrently in 15 dairy and allied trade journals.

*New Story of Milk* traces the progress of milk handling from the nomadic tribes of ancient history through today’s modern, efficient and sanitary dairy methods. The film is being produced by Robert J. Enders, Inc., Washington, D.C., under the supervision of the Fred M. Randall Agency of Detroit. It is being shot in 16mm Kodachrome, timed for half-hour television presentation.

Following the Atlantic City showing, the film will be made available by Pure-Pak for TV and group screenings. Dairy operators will be offered prints at cost. Additional distribution particulars can be obtained from: Pure-Pak Division, Ex-Cell-O Corporation, 1200 Oakman Blvd., Detroit 32, Michigan.

**Detroit News Promoted in Film, “Tell the People”**

*Tell the People*, a new 27-minute color motion picture which details the relationship between a metropolitan daily newspaper and its community, has been released for public distribution by the Detroit News.

The promotional film underscores the vital contributions a newspaper can make to its community and depicts the actual production of the newspaper. As it tells the newspaper story, *Tell the People* also becomes a Detroit documentary — showing how the Motor City is meeting an unprecedented residential and commercial relocation with long-range physical rehabilitation and development of housing and transportation facilities.

*Tell the People* was produced by Rippey, Henderson & Buckingham, Denver, Colorado. Like The Detroit News, the film is designed for all age groups.

Expediting regional distribution, the new film has been placed in several Michigan universities, libraries and school systems. It is being mailed to groups on free loan through the Public Relations Department, The Detroit News, Detroit 31, Michigan.

**Vacation Lure Projected in “Yosemite High Sierra Trails”**

*Yosemite High Sierra Trails,* a new 23-minute color motion picture which reflects the glories of the Sierra Nevada mountain region, Yosemite National Park, has been released by the sponsor, Yosemite Park and Curry Co., for free loan distribution to service clubs, churches, schools and other organizations.

The Sierra trails are seen as countered by horseback and hikers in treks around a circuit of five picturesque located camps. Starting on the floor of Yosemite Valley, the film joins the riders and hikers in various parts of the journey, recording both the beauty of the area and the fun of camp life, including trout fishing.

The travel film was produced by Gate and McGone, Hollywood. Prints are available from the Traffic Office, Yosemite Park and Curry Co., Yosemite National Park, California, or from offices at 514 South Grand Avenue, Los Angeles, California, and 39 Geary Street, San Francisco, California.

**“Eagle’s Strength” Pictures Air Materiel Command Story**


Ray and his staff shot scenes at Wright-Patterson Air Force Base and Gentile Air Force Base early September. The film’s opening sequence was recorded in New York and additional scenes are being made at Tinker Air Base, Oklahoma City, Oklahoma, and at Douglas Aircraft, Long Beach, California. The film will present a staff conference including General E. W. Rawling, Commander of Air Materiel Command, as part of AMC’s world-wide activities.

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technical advisor is George D. Andrews, special events director for the Air Material Command and the Air Photographic and Charting Service, who has assigned Lt. Eugene Gelber as project officer. Howard Cress is in charge of photography with Ellsworth Poldtus directing under Reid Say.

**“The Age of Promise”**

* — A Story of Antibiotics

**Sponsor:** Charles Pfizer and Company.

**Title:** The Age of Promise, 10 min., b/w, produced by Brandt Enos and Associates.

This is a documentary film on the achievements, development of antibiotics. It pays tribute to great men of medicine and to the modern-day teams of science and industry that have made possible some of the life-saving accomplishments of recent years. The film states that history will record this age as “the age of promise,” when man stood on the threshold of victory over disease and ultimate conquest of space.

Prints of The Age of Promise may be borrowed at no charge except return postage from Association Films, Inc.

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**Radio Role in Civil Defense Explained in RKO Release**

The reliance of civil defense on radio communications is highlighted in a new motion picture produced by RKO Pictures in cooperation with the Federal Civil Defense Administration and released to RKO distributors during National Civil Defense Week, early in September.

Dramatizing the theme, “Reading, Pennsylvania, is ready, are you?” the film features the Berks Co., Pa., Civil Defense organization and displays General Electric radio equipment contained in the county’s Civil Defense Communication Trailer.

This trailer is equipped with radio units facilitating communications between Civil Defense personnel and police, fire, utility, taxi and industrial groups. Units include pole-mounted cabinets made by the General Electric Communication Equipment Section at Utica, N.Y., and remote control consoles.

The film will be made available to Civil Defense agencies for use in their local programs.

* * *

**“Sew Easy” Series Prices Clarified by Home Craft**

- Correcting a report on a new demonstration film series, Sew Easy, appearing in the Number 5 (56) issue of BUSINESS SCREEN, the producer has notified the editors that price information on the syndicated series was erroneously submitted.

The Sew Easy series consists of motion pictures which teach the unit construction method of home sewing. They were produced by Home Craft Films, Encino, California. Each film in the series, dealing with some phase of dress making, runs 12½ minutes. The correct price arrangement on black and white prints is: $5.00 for a single print, $50.00 for a group of eight and $40.00 each for the entire set of 25 films. The films also are available in color.

Almanac Films, Inc., 516 Fifth Ave., New York 36, has been appointed world-wide distributor for the Sew Easy series.

* * *

**Christopher Film Gets Wide Showing**

- The women’s division of the National Citizens for Eisenhower has adopted the recent Christopher 16mm film Knock on Every Door (see page 65) and urges state organizations to use the picture at every possible occasion. Bing Crosby is narrator of the story which shows one woman single-handedly waging a successful get-out-the-vote campaign. Its theme is non-partisan.

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**Our sincere thanks to RICHFIELD OIL CORPORATION for giving us the opportunity to produce their picture...**

**"IDAHO AND ITS NATURAL RESOURCES"**

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NORMAN WRIGHT PRODUCTIONS, INC.

1515 NORTH WESTERN AVENUE

HOLLYWOOD 27, CALIFORNIA

Producers of Business and Industrial Films

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- Read the story of “Idaho” which appears in editorial pages of this issue.
Members of the University Film Producers Association met at the Mississippi Center for Continuation Study on the campus of the University of Mississippi August 19-25 for the Tenth Annual Conference of the association.

Wilbert H. Pearson, Chief of the Attestation and Review Staff of the U.S. Information Agency, delivered the keynote speech, the Kenneth Edwards Memorial Address. Mr. Pearson outlined the purposes and objectives of the USIA information program overseas, and described activities carried on in achieving these objectives. He showed excerpts from typical films which are being used successfully, and credited university film producing units with contributing to effective communications overseas. In closing, Mr. Pearson challenged the University Film Producers Association to continue to develop the skills and exert the leadership required to produce, distribute, and utilize films that will effectively portray American life and accomplishments.

"Critic Looks at the Film"

Other guest speakers were: Richard McCann, motion picture columnist and critic of The Christian Science Monitor, whose topic was "The Critic Looks at the Information Film"; Howard Johnson, educational film specialist with the Air Photographic and Charting Service at Orlando Air Force Base, who described film planning and production in the U.S. Air Force; John A. Matter, a pioneer in the field of 16mm production equipment, who predicted the future of 16mm production in this country; and William H. Allen, of the Rand Corporation, who spoke on the implications of communications research for the film producer.

Panels of UFFA members discussed problems commonly encountered in production, including planning for production, photography, casting and directing, finance and distribution, laboratory processes, and new technical developments in the field.

Report on European Activity

Members recently returned from European trips discussed their observations of what is being done there in informational film production and in training production specialists. Taking part in this discussion were: Frank Neushaum (Penn State), Don Williams (Syracuse), John Flory (Eastman Kodak), Herbert Farmer (USC), and the two UFFA delegates to the 1955 Cannes Film Festival, John Mahon (UCLA) and Robert Wagner (Ohio State).

Exhibits of motion picture equipment were set up by sustaining members in the studio of the University of Mississippi Department of Television, Film, and Radio, where they attracted a great deal of attention from conference delegates.

Officers for the coming year were announced, O. S. Knudsen of Iowa State succeeds Robert Wagner of Ohio State as president. Richard Polister (Purdue) was re-elected secretary. John Mahon (UCLA) and Don Cain (Minnesota) continue as vice-president and treasurer respectively.

The Eleventh Annual Conference of the University Film Producers Association will be held in August 1957 in Detroit, Michigan, with Wayne University as host.

Challenged to Portray American Life, Accomplishments:
University Film Producers Hear Pearson, and McCann at Tenth Annual Conference; Elect Knudsen as President

"This Is London" Offered Travel Agents by British Association

• This Is London, 13 min., color, with narration by Rex Harrison, is an enticing new free film offered to travel agents by the British Travel Association, 336 Madison Avenue, New York.

What with Harrison's tremendous success in My Fair Lady, the new film promises to be a mighty sales tool, and BTA is scrambling about trying to provide enough prints to meet a small portion of the demand.

Harrison leads his audience on a personally conducted tour of London with urbane commentary, on Thames-side pageantry and people, festivities and fun.

MAGAZINE

The part you can't see is extremely important in a motion picture. You can't see research, or the filming, or patience; but you can recognize their results in our inside story at moderate cost.

Ampro Projector Operation Demonstrated in Training Film

A 21-minute motion picture, Operation and Care of Ampro Super Stylist Projectors, has been released by International Film Bureau, Inc., Chicago. This film is the latest in a series that International has released on the operation and care of motion-picture projectors. Other films, by users on Bell & Howell, DeVry, RC, and Victor projectors.

Planned for Ampro owner-school administrators and audiovisual directors, the new film utilizes close-up photography to demonstrate the proper setting up of the Ampro projector and system, correct threading and operating maintenance of the equipment, and projection techniques. It also shows how to clean the machine, replace parts and pack-up the equipment.

The film was made for professional a-v use and not for sale promotion purposes. It is sold for $65. World distribution rights for the film are owned by International Film Bureau, Inc., Operation and Care of Ampro Super Stylist Projectors is available from International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4, Illinois. 

Japanese Camera Manufacturer Shown in Canon Company Film

Perfectionists in art and camera addicts, the Japanese followed by national inclinations in making camera manufacturing part of the industrial process. Bolstered by American commercial development, Japan-made cameras are a fast-growng export item. Depicting this industry is a new 20-minute documentary motion picture, sponsored by Canon Camera Company, Inc., and shot color at the company's factory in Tokyo.

New Japan Makes a Camera portrays how the traditional hand-detailed workmanship and painstaking skills inherent to the Japanese worker, from centuries of potter making and silk patterning, have been adapted to the precision craftsmanship of camera-making.

All processes involved in the manufacture of a camera are shown, from designing to export of the product to the United States. The film documents the rigid tests the camera and lens are subjected to.
in order to insure pinpoint accuracy, and the delicate, intricate steps in grinding and polishing optical glass for different type lenses. Modern manufacturing plant and equipment are contrasted with the old Japanese craft and physical background.

New Japan Makes a Camera was written and directed by Vernon Delton, radio-television director of Kameny Associates, who produced the film. It is being made available on free loan to television stations, civic, fraternal and educational groups and schools. Availability details may be obtained from: U. S. Factory branch of Canon Camera Co., Inc. 550 Fifth Ave., New York, N.Y.  

**Junior Achievement Program Documented in Sound Slidefilm**  
**Building Tomorrow's Leaders**, a 20-minute sound slidefilm in color depicting the Junior Achievement program, has been made available in Junior Achievement operating areas across the nation, according to Larry C. Hart, executive vice-president of the youth-business-education program.

A documentary, the slidefilm tells the story of the effects of Junior Achievement activities on American teenagers. It shows how young people learn about business by being in business for themselves. It points out that the program benefits not only teenagers but the business advisors who counsel them and the entire community.

Building Tomorrow's Leaders was developed and produced by Ross Roy, Inc., of Detroit, as a public service and is being made available to all Junior Achievement areas on a "no charge" basis. For several years, Ross Roy, Inc., has promoted the Junior Achievement program in Southern Michigan. Availability details may be obtained from Junior Achievement, Inc., 345 Madison Ave., New York 17, N.Y.  

**PRODUCER SERVICES**  

Animal Agency Services Studios  

- All tame Animals Agency has been formed with offices at 550 Fifth Avenue, New York, to supply animals to the film and TV producers. The company specializes in tame and photographic animals of all kinds which are available on a rental basis.

Ruth Manoeke, zoologist and private zoo director, heads the new company. At one time associated with the Bronx Zoo, she has appeared as a performer with animals on many TV shows.

Miss Manoeke has formed All-tame Animals Agency to satisfy increased number of requests she has received for her animals. She has since its beginning supplied the tame baby animals to the popular Captain Kangaroo children's program, seen six days a week over the CBS network.

Film-Art Services Offers New Feature Conversion Chart  

- Film-Art Service, which specializes in animation rendering, has produced a handy footage conversion chart for distribution to film users and producers.

The chart enables production people to tell at a glance the number of animation frames to a foot of film.

The reverse side of the card is a message in a lighter vein, recognizing the concept of proper planning which plays so vital a part in the film industry.

Copies of the card, suitable for posting at bulletin boards or production desks, are available for the asking. Write to Neil Sessa, Film-Art Service, Inc., 41 West 47th Street, New York 36.

National Audubon Society Has Stock Footage of Wild Life  

- A stock footage library of wildlife film is now available from the National Audubon Society, 1350 Fifth Avenue, New York.

Sequences of animals, birds, insects, etc. can be purchased from the Society to be used in sponsored film production or television commercials for many purposes. Some of the footage has been used recently for such uses as a beer commercial showing surf breaking against a rock and filling the TV screen with spray—denoting lightness; a mother bird feeding her fledglings—a happy homeward flight; and a eagle landing and taking off—for an air travel film.

**F&B PARADE OF NEW PRODUCTS**  

"POLECAT"  
A NEW WAY TO HOLD THINGS UP ANYWHERE—LIGHTS—PROPS—BACKGROUNDS—MIKES  
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Adjust—push up—it's done.

POLECAT is a featherweight, telescoping column of 1/16 inch anodized aluminum with an expansion spring in the top. Adjust it once to your ceiling height with locking collar. Then just spring it in and out of place as you please. Rubber pads and bottom protect ceilings and floors. POLECAT can't be knocked over ... and takes less floor space than a silver dollar.

HOLDS 400 POUNDS. Make a perfect, mobile, lightweight support for lights. Two POLECATS with cross piece and fitting can be used to hold a roll of background paper, props, flats, etc. Perfect for location filming—BROCHURE ON REQUEST.

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Imported from Germany, the New Line Price for F&B present the most efficient and useful of directors' finders now available.

In 2 models—The 25mm model includes zooms for wide-screen as well as standard focal lengths from 25mm to 200mm and image anamorphic camera. Masks are available on all for wide-screen ratios as follows: 1:1.76, 1:2.35, 1:3.30, 1:3.75 (Cinemascope). The 16mm models cover focal lengths from 11.5mm to 75mm. Price $49.50 includes mask chain and leather case. Models $33.75 for 35mm model.

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This new film cement took famous chemical laboratory fully four years to develop and perfect. Now you get a new ingredient, never before used in any formula which serves to make it the most efficient film cement now on the market. Flairman & Babb invites you to write for a free sample or place your order now for fastest delivery. Caution: Do not mix F&B Film cement with any other brand. The ingredients do not blend.

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SPRINGTIME IN HOLLAND
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ROSES FOR AMERICA
NATIONS UNITED FOR SPRING BEAUTY
INVITATION TO EUROPE
THE CRUISE OF A LIFETIME
FLIGHTSEEING THROUGH EUROPE
OVERNIGHT OVER THE WEATHER
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12 YEARS EXPERIENCE WITH LARGE AND SMALL BUDGETS
We specialize in QUALITY

NEWSREEL: TRENDS AND EVENTS
(continued from page twenty-eight)

film4 by Atlantis Productions, Inc.; Petrovskaja, produced by Fine Arts Productions; Virgil, produced by Richard Bagley. The Naked Eye, honored at Edinburgh, was given "special mention" at the Venice Festival.

General Motors' "Safety Patrol" Achieves Immortality After Years of School Shows

A 10-minute motion picture, emphasizing traffic safety lessons for young Americans, has come about as close to immortality as any film may ever get.

The black and white version of Safety Patrol, for a long time the most popular safety picture in GM's film catalog, has gone into the archives after 19 years of continuous service.

At the end of 1955 it had delivered useful traffic safety pointers to 11,623,000 young Americans in the 5th, 6th and 7th grades. Recorded showings, as noted on the records of the GM Film Library, exceed 55,000. Many of the youngsters who saw it in its early years now have families—and cars—of their own.

New Version in Modern Dress Is Released

A new Safety Patrol, in color and sound and "modern dress" now has taken the place of the old picture. With the opening of the new school year it already is booked far in advance. Both old and new versions are productions of The Jam Handy Organization.

The means of illustrating nine rules for pedestrian safety for both children and adults are the same in the new as in the old picture. In fact, few script changes were necessary, even after checking against new safety regulations and the latest and best traffic practices. The new picture has the approval, as had the old, of the National Safety Council, the American Automobile Association and the Detroit schools. There are, of course, new faces for the old—a new "Jimmy" and a new "Sergeant Sullivan" after these 20 years. The original Jimmy has long since gone through the grades and college and is on his own in business, and his current "double" in the color picture converses with a new Sergeant Sullivan.

There's Another Jimmy in 1956 Version

The Jam Handy staff which worked on the original Safety Patrol, and who were on the set when the new picture was made, recall one difficulty that did not come up this time. The original Jimmy was a New York boy whose "pawky caubs" posed a problem in speech coaching for a production destined to be heard, as well as seen, from Bangor to Los Angeles. The new Jimmy is from New York, too, but did not bring a pronounced Broadwayese with him.

There are a few minor differences. The double soda that Sergeant Sullivan buys Jimmy for a good day's work at his school intersection cost the sergeant more money at this time, and the sergeant himself is a slenderized version of the 1937 man in uniform. Street scenes show more cars requiring even more precaution on the part of the young than twenty years back.

The new Safety Patrol won a Silver Reel award.
Loop Training Film Technique Scores Real Success in Training Orchard Bros. Salesmen

★ Simple, face-to-face impact, viewer participation and penetrating repetition are the techniques of the "loop" training film. This technique is credited with boosting the salesman's sales force of Orchard Bros., Inc., into confident closers who in three months increased company sales by 25%.

Dealers who market the company's metal roll-up awnings across the nation are solving the problem of training door-to-door salesmen with a kit of loop motion pictures which photographically place the salesman right in the doorway and make him see the sales situation from both the salesman and customer viewpoint. Orchard Bros. sells a training kit to the dealers. Included are a 16mm projector, the loop films and test papers. So far, 500 kits have been distributed.

In viewing the short, repeated loops of film, the trainee sees as though looking through the customer's eyes. He faces an expert (on screen) salesman in the act of "getting acquainted." The trainee cannot see the customer but can hear his vocal responses. During the second loop sequence, the trainee is the salesman: he sees the customer, listens to the customer's objections and argues to overcome them.

The trainee learns to demonstrate the product and close the sale in later loop sequences with the salesman and the customer alternately facing the trainee, drawing him into the action. As the screen customer shoots questions, the trainee answers by demonstration.

Sales adaptability is developed realistically as, in subsequent sequences, new customers force the trainee to face new questions, overcome different objections. Finishing the course, the loop films confront the salesman with the initial sales barriers: indifference, hostility, stubbornness. Bantering with the difficult customers on the screen, the trainee learns to get his foot in the door.

★ ★ ★

NAM's "Industry on Parade" Begins 7th Year of Weekly Showing on National TV

★ Boasting the longest continuous-run of any television series on the air, the Peabody Award-winning Industry on Parade entered its seventh year of week-in, week-out showings on October 1.

A public service feature distributed by the National Association of Manufacturers, the fifteen-minute filmed series is also seen in more localities than any other TV show. As of today, it is shown in 265 cities in the United States and territories. In addition, through USIA's "Voice of America" distribution, it is seen on 34 foreign stations, ranging in location from Bangkok, Thailand to Kellavik, Iceland.

★ ★ ★

International Harvester Co. Overseas Sales Film Uses Crash Technique at Showings

★ Watching an International Harvester Company overseas sales film recently, 350 farm machinery dealers in England were stirred by a "smashing" finish.

Sitting in the Louis Room of London's Cafe Royal, a room located on the second floor: the dealers possibly thought preliminary references to a new B-250 "Little Giant" tractor being brought "into this room" were an allusion to the (CONTINUED ON PAGE SEVENTY-FIVE)
J. A. Maurer Forms Own Firm for Research and Development

John A. Maurer, a name well known in the motion picture and sound recording industries, has established JM Developments, Inc., 116 West 29th Street, New York.

In his new firm, Mr. Maurer heads a full engineering and administrative staff, with facilities for the design and manufacture of precision equipment. Consultation is offered on photographic, optical, electronic and mechanical problems.

Mr. Maurer has designed many items of equipment for motion picture laboratories, of which one of the best known is the Maurer one-to-one optical sound track printer. He is known for his pioneer work in the development and production of the Maurer professional 16mm camera, sound recorders and film cameras. He also developed electrical printers for direct reproduction of magnetic sound to 16mm prints.

In the field of aerial photography he has designed numerous pieces of equipment. The best known of these is the P.2 Strike-Attack Reconnaissance camera, at present scheduled for use in new fighter aircraft of the United States Air Force.

Al Nathanson Rejoins Sales Staff of Camera Mart, Inc., New York

Al Nathanson has rejoined the sales staff of Camera Mart, 1315 Broadway, New York.

Mr. Nathanson, who has considerable experience in film production, as well as in film equipment sales, will act as the Camera Mart's studio contact for sales and rental of production equipment.

* * *

In slide film recording—ESI* means slide rule accuracy!

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Universal Recorders—home of the finest sound facilities for transcriptions, slide films and motion pictures.

Peter J. Braal Named Manager of Kodak Photo Illustrations

Peter J. Braal has succeeded Kenneth W. Williams as manager of the photographic illustrations division of Eastman Kodak Company's advertising department.

Braal, with Kodak since 1933, has served as assistant manager since 1947. His appointment was announced by W. B. Potter, director of advertising, following Williams' retirement. Williams, who joined Kodak's advertising department in 1922, after serving the company in various sales posts, has headed the photo illustrations division since it was founded in 1947.

Braal joined the advertising department in 1934 where he was concerned with budgets, distribution of advertising materials and photographs. At the New York World's Fair, he administered the production of photos for Kodak's "Colorama."
A CHECK-LIST OF THE CHRISTOPHER FILMS

*These 14 16mm sound motion pictures are available at print cost from The Christophers headquarters, 18 E. 48th Street, New York City at print cost of only $30 per title. While the Christophers are not equipped to handle rental requests, numerous film libraries throughout the U.S. handle the films and they may be rented at $5.00 per rental from these sources. All films are in black and white only and average running time is slightly less than 30 minutes per title.

Knock on Every Door—introduced by Bing Crosby, is a dramatic story revolving around a mother-in-law's work in her local precinct. Although she had never been involved in politics, aside from voting, a chance attendance at a precinct meeting set off the chain of events that led to her participation in election work. It is a significant lesson of what one lonely widow could do to stir up interest in local government.

Atomic Energy as a Force for Good—Paul Kelly plays the role of a Texas rancher who first opposes and later supports a plan to bring an atomic energy plant to his area. His change of attitude came about when circumstances close to his heart made him realize that atomic energy was, in essence, a power for peace and so created by God for man's benefit and help.

As You Make It—Hugh O'Brian and Teresa Wright are presented as a plant foreman and his wife who have been content to leave well enough alone when it comes to union activities. They change their attitude and the resulting incidents dramatically illustrate that the problems of any organization can be solved only when the rank and file members attend meetings and take an active interest in the issues and affairs in question.

All God's Children—is an appealing story of a young Korean veteran who returns home to find that his battles have only just begun. The film revolves around his decision to give up a promising and secure family business career and enter the classroom in order to protect the rights he has fought for. It points up the need not only for more good teachers but an alert public. If America's schools are to be strengthened and safeguarded.

Television Is What You Make It—stars Ruth Hussey and Walter Abel. It dramatizes some of the problems faced by the people behind the scenes in television. The story highlights the activities and responsibilities of a producer who would present the high quality shows that the public not only wants but deserves.

Government Is Your Business—stars Arthur Franz in a dramatic story of one young man's efforts to take an active interest in government. Although he had had no practical experience in politics, this young man ran against a political machine that had governed his town for years. His decision brought many hardships on himself and his family, but his campaign and final election prove the point that "either you run your government or government will run you."

Lincoln Speaks for Himself—Danny Thomas and Reed Hadley are presented in this portrayal of Abraham Lincoln based on his own letters and speeches as history records them. In a most effective manner, Lincoln is portrayed as a man and as a leader. In each instance, it is his deep spiritual conviction that forms the basis for his greatness.

The Gentle Warrior—with an introduction by Danny Thomas, dramatizes the life of Dorothea Lynde Dix. In an age when the mentally ill were treated as criminals and housed in jails, Miss Dix began a campaign for humane treatment and understanding. Though her ideas and plans were constantly opposed and misunderstood, her efforts were relentless and by the end of her life, 127 mental hospitals had been started. This one woman had established a new attitude and treatment for the mentally ill.

The World Starts with Jimmy—stars Ring Crosby, Dorothy Malone and William Campbell are presented in this dramatization of one aspect of juvenile delinquency. The film emphasizes a positive approach toward correcting and re-stabilizing the problems of young people. By means of several incidents in the life of an 18-year old boy who had drifted into delinquency, the film depicts his change of outlook caused by one individual who took the time and trouble to bring out the best that was in him.

A Link in the Chain—stars James Cagney in an outstanding performance as a college teacher. As (CONTINUED ON THE NEXT PAGE)
A CHECK-LIST OF THE CHRISTOPHER FILMS

(CONTINUED FROM PRECEDING PAGE)

Professor Graham, Cagney looks back over his 15 years in the classroom. Though inclined to feel that he has accomplished little of worth during his teaching career, the film shows how the professor changed and influenced the lives of his students by his patience, vision and conviction of the worth and power of each student.

Damien—stars Stephen McNally and Victor Jory in a dramatization of Father Damien and his life among the lepers of Molokai. Scenes depict his work among the islanders to whom he gave a reason and purpose for living. The film shows how he eventually overcame the extreme hostility of one leper who tried to drive him out of Molokai. It is a striking picture of how one individual administered to both the spiritual and physical needs of a people who had been all but forsaken because of their dread disease.

The Two Worlds of Ann Foster—with Barbara Stanwyck and Virginia Grey, is a dramatization of a successful young designer whose job has brought her "everything that money can buy" except happiness. The gradual realization of what she might have done with her life and still can do is the theme of the story and the high point is reached with her understanding that true happiness comes from giving and not merely taking from life.

Decision for Life—starring Cathy O'Donnell, dramatizes the early life and career of Florence Nightingale. When the film opens she is portrayed as a young society girl in London of the 19th century. As the story unfolds, she leaves the life she knew and rises above the opposition of family and friends to pursue what she felt was the purpose of her life. Her triumphs over constant obstacles led to the foundation of modern nursing as an honored and respected profession.

Sentence Deferred—starring Edgar Buchanan and featuring Barbara Stanwyck, is a dramatic film which pays tribute to John Augustus, the founder of the court probation system. This New England boomer had no knowledge of the facts of law, but his love of men and his desire to rehabilitate those who had made mistakes led to his significant contribution to America's legal system. The film portrays how one average individual can make a vital contribution toward changing the world.

RUGGED TV CAMERA AFFORDS CLOSE VIEW OF WEAPONS TEST

A rugged new television camera which contributes to efficiency and safety in weapons testing, and which may prove valuable in dangerous industrial observation jobs, recently was demonstrated at the Chino, Vermont, Naval Air Station by the Navy and the manufacturer, General Precision Laboratory of Pleasantville, New York.

Officers of the Navy, Air Force and Marine Corps were able to observe the performance of high-powered, advanced weapons from a distance of three feet—the distance the tv camera was located from the weapons—while looking at a motion picture-size screen situated 150 feet away from the firing bay.

Effecting the display by the Aircraft Weapons Department of the Naval Aviation Ordnance Test Station was the new tv camera mounted on a tripod close to the firing weapon inside the test chamber, and another small five-pound camera peering through the glass observation port in the two-foot-thick concrete wall at the rear of the test chamber.

Pictures from either camera, controlled by a switching device, were relayed to a tv projection system in the viewing room where the large group of officials was able to watch the proceedings easily and safely. The closed circuit tv equipment transmitted clear, detailed pictures of the tests despite noise levels well over 120 decibels and the shock waves produced by the firing weapon. The equipment also provided close-up views of the weapon in action which previously were impossible to obtain because of necessary safety factors.

Prior to application of tv, only a few persons have been able to look through the observation port of the chamber at one time to watch the weapons tests.
Famed Interlochen Music Camp Filmed in Eastman Color

*The story of Michigan's famous National Music Camp at Interlochen has been recorded for posterity.

Capital Film Productions of East Lansing has just completed a 16mm film in Eastman color of this Mecca of music-lovers showing American youth playing American music in American surroundings.

One of the most inspiring scenes of the film is the interpretation of Ferde Grofe's "Grand Canyon Suite," played by the National High School Orchestra under the direction of Dr. Joseph Maddy, founder and president of the camp. Actual scenes from the Grand Canyon, including sunrises, sunsets, cloudburst, mules on the trail and the painted desert were used to convey the mood to the audiences.

Intensive Planning Was Needed

Intensive pre-planning by Capital Film made this complicated production possible. Sixty-five thousand watts of incandescent light was incorporated in the famous bowl at the camp. This and natural sunlight provided the necessary illumination of the 270 National High School orchestra musicians.

During an eight-hour period all five movements of the Grand Canyon Suite were photographed to the playback of a previous recording.

All of the Arts Are Taught

Interlochen's National Music camp is an unusual and interesting place. All the arts are taught there. Classes in ballet, drawing and painting, drama, radio and television and recreational activities keep the 1200 students active and interested. The viewer is taken on a tour of these various departments of the camp in the opening sequences of the film.

The music camp has been in operation for over a quarter of a century. Thousands of boys and girls of many ages, nationalities and walks of life have been going to Interlochen to join in the promotion of world friendship through the universal language of the arts.

Because of Interlochen's international scope it is planned to distribute the film to foreign countries to show the influence of American culture on youth.

Produced by Robert Hunter

The film is titled Interlochen. It was directed by William Neale Kirshner and produced by James Robert Hunter. Production coordinators were Lathan Starr and Roger Jacobi of the National Music Camp.

A Film on Communications

* McMurtry-Gold Productions announces that prints of Person to Person Communication, dealing with basic facts in this field, are available at $100.00 in black and white. Address 139 South Beverly Drive, Beverly Hills, California.

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NUMBER 6 · VOLUME 17 · 1956
People who make Pictures

Harry H. Birch New Exec. Vice-President, Filmack Studios
• Appointment of Harry H. Birch as executive vice-president of Filmack Studios, Chicago, has been announced by Irving Mack, president.

Birch assumes direction of Filmack's live action production and will be in charge of the studio's new soundstage. Formerly he was chief cameraman and camera department head for WBMM-TV, Chicago CBS station. He had held the same position previously with WBKB, Chicago ABC outlet.

In earlier years, Birch worked for the Rothaker Film Company, Gom- mont News, Pathe News and Fox News. He headed his own commercial film producing organization and during World War II produced films for the Navy.

Roy Pinney Productions, Inc. Acquires Three-story Studio
• In an expansion move, Roy Pinney Productions, Inc., motion picture producer, has taken over the three-story air conditioned building at 149 East 69th Street, New York City—an address once well-known as that of Edward Steichen, dean of commercial illustrators. The new studio is 100 feet deep and 25 feet wide, with a skylight covering half the area.

Roy Pinney, engaged in producing a film series for television starring Ivan T. Sanderson, accompanied the scientist-author-explorer on an archaeological expedition to Guanajuato, in Guadalajara, Mexico, this summer. Pinney and crew filmed on this location another episode of the tv series.

Seaman to Fred Niles' Staff
• Howard Seaman, award-winning motion picture cameraman, has joined the Fred Niles Productions staff in Chicago as head cameraman.

Seaman has worked on television commercials for such accounts as Johnson's Wax, Oscar Mayer, Quaker Oats, Elgin Watches, Parker Pens, Swift, Kraft Foods, Sinclair Oil. He has won photography awards for his work on Parker Pen and Johnson's Wax commercials. He will be working with Jack Whitehead, internationally-known cinematographer, who joined Fred Niles in March.

Seaman began his career almost 30 years ago with Burton Holmes. In 1939, he joined the Chicago Film Laboratory where he has been a cameraman for the past 17 years.

Charles Van Bergen Named Marathon TV News Director
• Charles Van Bergen has joined Marathon TV Newsreel as director of news and special events. His appointment to the motion picture producing-distributing firm was announced by Konstantin Kubser, president.

Van Bergen was with Warner Pathe News for 17 years. Earlier, he had been with the National Broadcasting Company.

Irvin Spence, Cartoon Vet, Joins Animation, Inc., Staff
• Irvin Spence, formerly with Metro-Goldwyn-Mayer, has joined the staff of Animation, Inc., in Hollywood. In the industry for 20 years, Spence built his reputation at MGM's cartoon department where his work helped the studio win Oscars.

"There’s more excitement and challenge to creative talent in the commercial end of animation than on the entertainment side," observed Spence, who has worked for several major film cartoon makers including Walt Disney.

Pretty Katie Hughes presents a Canyon Films' birthday cake to Bob Martin, KPHO-TV, Phoenix television station.

Canyon Films Says "Thanks" to Sponsors on Third Birthday
• A little cheesecake went along with the birthday cake when Canyon Films of Arizona celebrated its third birthday in business.

In a turnabout move, Canyon Films presented birthday cakes to its customers in the advertising field, and sent pretty model, Katie Hughes, to make the presentations.

In customers' offices Miss Hughes went through a short appreciation ceremony by presenting the cake, lighting the three candles, and saying on behalf of Canyon Films: "Happy Birthday to Us—thanks to you!"

Canyon Films of Arizona produces motion pictures for television, advertising and industry. Owned by Robert Allen and Ray Boley, the firm is located in Phoenix at 334 North 5th Avenue.

* * *
Gil Bucknum Becomes Partner of Rippey, Henderson, Kostka
• The partners of Rippey, Henderson, Kostka & Company, Denver advertising agency, announce the inclusion in the firm name of partner Gilbert H. Bucknum. The agency will be known from now on as Rippey, Henderson, Bucknum & Company.

Gil Bucknum joined the agency in February of 1944 as the third member of the staff, becoming a partner in 1946. He assumed charge of the motion picture department at that time, and has produced business films for such firms as the Ideal Cement Company, J. C. Penney Company, Colorier Associates, Komer-Lempson, Lake Eric Engineering Corporation, and Cargill, Incorporated.

Kingsley to Geo. Blake Staff
• Robert J. Kingsley, co-founder and former chief of production of Telenews, Inc., has joined George Blake Enterprises as producer.

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"IDAHO AND ITS NATURAL RESOURCES"

(continued from page 45)

civil aeronautics, fish and game management, highways, and transportation. Also participating were representatives of cattle and sheep associations, executives of power companies, financial institutions and private industry.

This coordinated approach developed a basic story pattern which later emerged as the filmscript. The script called for dramatizing Idaho's early history, beginning with the arrival of Lewis and Clark, led by Sacajawea the Indian girl. Following this was the era of the Fur Brigade and the trailblazing Mountain Men, then the saga of the wagon pioneers rolling west along the old Oregon Trail.

Gold Rush of 1860's Shown

Next came Idaho's gold rush of the 1860's and an incident based on the chance discovery of lead-silver ore by a hardrock prospector. Noah Kellogg, which ushered in the Gem State's fabulous lode mining industry. Also specified in the script were film coverage of Idaho's basic industries and a review of the State's many scenic attractions and all-season outdoor recreation facilities.

The mining sequence were trips through a zine smelter and one of the Nation's most modern lead-silver mills; inspection of a floating monazite dredge and, later, its associated rare-earth processing plant; a visit to an open-pit phosphate mine on the old Fort Hall Indian Reservation; and a tour of the Atomic Energy Commission's National Reactor Testing Station in southern Idaho.

Log Drive Is Spectacular

A logging episode presented the challenge of filming one of the Old West's last remaining spectacles, the annual log drive down the Clearwater River, also a visit to the world's largest white pine sawmill and adjoining pulp-paper mill. Another sequence was devoted to northern Idaho's modern fire protection activities, including the drama and excitement of watching a forest fire being brought under control.

To depict Idaho's varied agriculture, the script required statewide camera coverage of many different kinds of farming activities designed to show how a varied climate has made the Gem State America's leading producer of field and garden seeds, and how rich volcanic soil has brought forth a modern Garden of Eden in the Snake River Valley.

The script also demanded shots of Idaho's scenic wonders: A glimpse of a waterfall higher than Niagara (Shoshone); the far-famed River of No Return; a fishing trip for giant Klamath trout on Lake Pend Oreille; a visit to Graters of the Moon National Monument; and a winter sports frolic at world renowned Sun Valley.

Production by Norman Wright

Responsibility for transforming the seven-league-boot requirements of the script into a documentary film was assigned to Richfield to Norman Wright Productions of Hollywood.

Because of the distances involved, the number and remoteness of film locations, and the four-season shooting required. Wright Productions decided that in addition to an assigned camera crew, it would employ local photographic talent. Consequently, two resident Idaho cameramen were hired for general coverage of scenic views and shots not requiring lighting, staging, or directing actors. The scripter, Barney Petty, was engaged to act as director and associate producer.

Top Men Behind the Cameras

Filming of northern Idaho's colorful "panhandle" country was assigned to Ross Hall, one of America's top outdoor photographers. The jib of capturing the natural beauty of central and southern Idaho went to Hart Empire, writer-photographer whose vivid etchings are helping win national acclaim for the magazine, "Scenic Idaho." The major portion of the film, particularly industrial interiors, was photographed by cameraman Pat Corbett, who also supervised filming for Frederick K. Rockett of Richmond's award-winning Wildflowers of the West and the Bureau's Sinclair Oil Companies.

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In bringing the Idaho story to the screen, good use was made of the versatility of the 16 millimeter camera. The picture opens with pre-dawn darkness gradually brightening into full daylight, with the sun’s rays slowly moving down the granite sides of Idaho’s massive Sawtooth Mountains. Before this could be filmed the cameramen had to determine the hour and minute at which the morning sun would first illuminate the crown of the highest peak, and how long thereafter in minutes and seconds it would take or full daylight to flood the scene.

**Stop Watch Study of Lighting**

A stop-watch study of lighting conditions was made at daybreak the morning before shooting was scheduled. Knowing the footage required for the scene and the time needed for the sun to move down the mountains, it was possible to compute the correct time-lapse interval or filming the scene one frame at a time.

The exact position for the camera tripod was marked by a pyramid of stones, since the crew would have to set up and compose the scene inarkness the following morning. The critical factor remained at the moment of filming: To guess from the brilliance of the stars before dawn what aperture would be needed an hour later when the scene was subtly lighted by the sun.

**Dramatic Interpretation of Title**

Filmed with a Bolex camera at 3:56 with five-second intervals between single-frame exposures, the resultant scene explains dramatically the origin of the name “Idaho”—derivative of the Indian “Ee-dah-oh,” which means “Behold, the sun coming down the mountains!”

For historical authenticity, the Lewis and Clark sequence was filmed along the actual route taken by the famous explorers. Authentic costuming was based on research conducted by the office of the Curator of History, Los Angeles County Museum. Long rifles, knives and powder-horns for the Mountain Men were furnished by the Idaho State Historical Society.

**Historical Accuracy a “Must”**

After careful research, the producers decided to have the expedition carry a “Betsy Ross” American flag with a circle of 13 stars, rather than a “Fort McHenry” flag with three rows of five stars each. Although the Fort McHenry pattern had been approved by presidential proclamation in 1796, nine years before the history-making expedition, the United States Army did not officially adopt the Stars and Stripes until the period of the Mexican War, and it was the prerogative of each military leader to carry any banner he chose. Since most of the illustrated histories of the Lewis and Clark Expedition show flags with the circular star pattern, the Betsy Ross flag was used in the film.

Filmed on 150th Anniversary

The roles of Lewis and Clark and the Mountain Men were played by members of the Orofino Chamber of Commerce. Miss Dixie Moffatt, a 17-year-old Nez Perce Indian girl from Kamiah, Idaho, was cast as Sacajawea. By coincidence, the sequence was filmed 150 years to the day after Lewis and Clark passed the exact spot, according to original journals of the Expedition.

To symbolize the Indian in Idaho’s early history, a Nez Perce youth named Jesse Redheart was chosen to sit aside a spotted Apaloosa stallion, framed in brilliant autumn foliage against a background of towering mountains. Two simultaneous takes were made of this scene—one with a Bolex camera using a Pan Cinor Zoom lens.

(Concluded on page 74)
Camera Equipment Company to Distribute Maurer Cameras

- Appointment as exclusive distributor in the United States for all Maurer Cameras and recording equipment has been announced by Camera Equipment Company, New York.

The firm’s distribution right includes the Maurer Professional 16mm Camera, which has all controls and indicators directly at hand from shooting position, so that the cameraman need never change position. The company’s extensive repair department has been designated as authorized service headquarters for Maurer equipment and accessories.

Camera Equipment Company has announced a new 110-volt AC synchronous motor for the Cine Kodak K100 Camera. This motor drives the camera at the exact speed of 21 frames per second. No special tools are required to attach the motor to the camera. Also available is the new Soft Volhabo Nickel-Cadmium battery, which is hermetically sealed and described as practically indestructible. It may be used for all types of motor-driven cameras.

* * *

Stancil-Hoffman Announces Detachable Flange Reels

- Filling the need for a quick loading film reel for magnetic recorders, motion picture projectors, laboratory processing and editing equipment, Stancil-Hoffman Corporation, Hollywood, California, has announced the development of detachable flange reels for 16mm, 17.5mm and 35mm sizes.

The 1,200-foot reel has a removable flange which allows the raw stock to slip over the reel hub and the flange then is set in place by a half-turn to a firm locking position. The reel is made of aluminum so that magnetic film may be erased and safely handled.

While the space between the flanges is the same for 16mm and 17.5mm film widths, the reels bear different model numbers—because of the mounting hole size. A through square hole is used in the DF16 and a 5 16 round hole is used in the DF17 and DF35.

NEW AUDIO-VISUAL EQUIPMENT

Recent Equipment Developments for Production and Projection

- Radiant Cinemaster Screen for Wide-Screen Shows
  - Designed for the new dimensions in wide-screen photography is the Cinemaster 212 to 1 portable tripod projection screen, just introduced by Radiant Manufacturing Corp., of Chicago. The new screen measures 40 by 100 inches and provides a picture area 21/2 times as wide as it is high.
  - The Cinemaster 212 to 1 is a “one-man” operation. It can be set up in a few minutes. The Cinemaster’s fine grain 16-Fleet glass-beaded fabric is kept taut and free from wrinkles by a combination of a special roller lock and a functional tending lever. It rolls easily into its metal case. It is delivered with a convenient carrying handle.

Kodak Offers Lens Converter for 16mm Kodascope Projector

- A lens converter for 16mm Kodascope Projectors which incorporates lenses of two focal lengths in one accessory has been introduced by Eastman Kodak Company. The new snap-on Cine-Kodak Bifocal Converter is designed for use with the Kodak Royal Pageant and Analytic Projectors with the standard 2-inch, f1.6 Ektanon Lens.

- Focal length of the converter is changed by reversing its position. It can alter the focal length of the standard 2-inch lens to 21/2 inches, or, turned around, to 1.5 inches. This enables a projectionist to overcome limitations on the size of the screen image or on the placement of the projector which may be encountered due to the size or arrangement of rooms.

- For example: with a projection distance of 25 feet, the standard 2-inch lens will fill a screen approximately 5 feet wide; using the converter, the image may be reduced to 4 feet or increased to 6 feet, depending on the size of available screen, without moving the projector.

* * *

Stancil-Hoffman Names S. O. S.

- Stancil-Hoffman Corp. has appointed S.O.S. Cinema Supply Corp. as distributor for its line of synchronous magnetic recorders.

Many recent advances in magnetic recorders have been conceived through research and development by Stancil-Hoffman. The company’s Model 5G6 which incorporates transistor printed circuit amplifiers makes up a compact and portable unit much lighter in weight than other similar recorders on the market today.

B&H 500-Watt Specialist Projects Filmstrips, Slides

- The Specialist, a new 500-watt projector for single and double frame filmstrips and 2x2 slides has been announced by Bell & Howell, Chicago.

- Designed for industrial, church and school use, the Specialist features a bright, uniform picture an extremely low film plane temperatures when operated out of the case and the manufacturer’s case. When this unit is used in the air-flow case, “wind tunnel cooling” system reduces the temperature another inch. Also in wind tunnel cooling, the case provides a two-inch high chamber through which a high speed 3.5 inch fan scoops air into the cooling chamber of the projector.

The lamp is cooled by air forced into narrowing Venturi channels which supply faster flow and rapid cooling. Air chambers around the lamp keep heat from the outer housing. This added coolness protects the slide and film against color fading, warping and drying.

Simple sliding plates make the change from single to double frame filmstrips at the flick of a finger. Filmstrips may be projected in a vertical or horizontal position. Either splicer or butt strips will be accepted. The Specialist comes equipped with 2x2 inch changer but may also be used with the Selectro Seminatic changer.

The Specialist lens is a fast, full corrected 5-inch f/3.5 in a metal barrel. Four, six and seven half-inch lenses are available. All of die-cast aluminum, the projectors 9 pounds, without case. It may be mounted in a Dukar Record Master case for sound slide film or sound-slide presentation.

* * *

"Twin-Track Magna Stripes" Tape Announced by Reeves

- "Twin-Track Magna Stripes," new film product for profession-motion picture recording use will enable producers to use magnetic film for original recording and for editing, has been announced by the manufacturer, Reeves Soundcraft Corp., New York City.

- The new film product has a clear edge for marking or coding, and
clear center enabling the editor to see through to the picture. A colored balancing stripe on one edge of the film provides for easy identification of A or B track even while the equipment is operating.

Twin-Track Magna Stripe has a secondary use as leader stock when it becomes obsolete. As leader, it can be run through either way, since both magnetic tracks are opaque and shut out the optical system.

* * *

Moveable Automatic Processing Ept. Shown by Norden-Ketay

A new transportable, automatic film processor is now being marketed by the Norden-Ketay Corporation, 99 Park Avenue, New York.

The Type 1246 MK 3 processor is designed to process 400 feet of film in 16mm, 35mm and 70mm sizes. Adjustments are said to be simple and the machine allows easy loading procedures, fine control of processing and rapid drying.

It is equipped with wheels and handles and is designed to be moved readily from one location to another. At the same time, attention has been given to the provision of easy access to those areas requiring cleaning and periodic maintenance.

Other specifications: 54 inches long, 22 inches wide and 51 inches high; weight—400 pounds; rate of processing—1 1/2, 3 and 6 feet per minute; temperature-controlled solutions and dryer; daylight operation.

* * *

Combines Projector Stand and Cart for A-V Equipment

* A unique new combination Audio Visual cart and stand called the "Bobcart" is announced by the Bob Durr Company, Box 3665, South Bend Indiana.

Equipped is safely carried in the bottom of the cart to destination. Upon arrival, the shelf is raised to position thus providing a fine working area. Large 12" ball bearing wheels permit the cart to be easily taken up and down stairs. All steel construction has withstood 300 pound test loads. Price $59.95.

"Fountain Pen" Oiler for Photo Products Is Now Available

* A new "fountain pen" style oiler for cameras, projectors and other photographic products is now available from The Camera Mart, 1445 Broadway, New York.

Called the Lubristyl Stesco Precision oiler, the device emits a controllable flow of oil through a needle point. An unusual feature is its ability to create suction to draw up excess oil.

The lightweight Lubristyl, made of plastic and metal, is easy to fill and to clean. It sells for $1.69, or in quantities of six, at $1.39.

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NUMBER 6 • VOLUME 17 • 1956
"Idaho and Its Natural Resources"
A Documentary Film Sponsored By
The United States Department of Interior
Bureau of Mines
and
The Richfield Oil Corporation

Written and Directed
by Barney Petty

"Beautiful in content . . . magnificent in conception . . . brilliant in execution."
Robert E. Smylie, Governor of Idaho

"Outstanding among Richfield's documentary films."
W. G. King, Jr., Vice President & General Sales Manager
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"Idaho" Premieres:
(Continued from Page 71)

the other with a German-built Arri-flex 16, equipped with a Zoomar lens. The first of these is an establishing shot at the beginning of the film; the second comes at the end with narration designed to give the picture cohesion and rounded-out completeness.

Filming of the annual log drive down the Clearwater River was made possible by the cooperation of Potlatch Forests, Inc., of Lewiston, and many individual loggers and rivermen. The weather and the logs were not cooperative. It took four days of grueling work and more than a thousand feet of film to record this event. However, the final result justified the effort, as this episode contributes thrilling moments to the picture.

They Had to Stove the Fire
Lumber is an important product in Idaho, and the producers wanted an exciting forest fire sequence to demonstrate the efficiency of North Idaho's Clearwater Timber Protective Association. Paradoxically, that organization is so expert in fire control, that all efforts to film it in action failed. Although two camera men were ready to fly to the scene of a blaze on a moment's notice, by the time news was flashed to them the fire was either under control or extinguished.

This problem was handled the only way it could be. After some pleading, Chief Fire Warden Bert Curtis agreed to stage a forest fire especially for the movie. The footage obtained of modern equipment rushing to another the blaze is an entertainment high spot in the film.

Camera Bolted to Ski Runner
The winter sports sequence, filmed at Sun Valley, proves once again that imagination is a cameraman's best friend. To achieve maximum realism, and to give the episode novelty, Hollywood cameraman bolted a Bell & Howell camera to one of the skis worn by Sun Valley pro Wes Tucker. Tucker then chased four top-flight skiers down the famed playground's steepest slopes with his ski-mounted camera recording the action. Trigo himself, shooting from the rear of a speeding ski-patrol toboggan, later filmed the foursome as it sped down the slopes above him.

Carefully edited and supported by exhilarating background music, these fast-moving scenes give the viewer an illusion of participation in the exciting downhill run.

Idaho required 108 days of shoot-

ing, spread over a full year. Norman Wright camera crews traveled more than 12,000 miles, criss-crossing the Gem State from border to border on all sides. The two resident photographers traveled additional thousands of miles by car, plane, sledge horse, and on foot to make their contributions to the film.

Editing Handled by Hal Geer
The raw footage was edited by Hal Geer, formerly of Walt Disney and Warner Brothers Studios, Geer's craftsmanship contributed greatly to the high quality of the film, giving it a smooth pace and enriching it throughout with realistic sound effects.

After evaluation of several recorded voices, Michael Rye was selected as narrator for the film. Rye's voice is currently heard over several national TV and radio hook-ups.

Supervised by Allen Sherman
Preparation of the music track was supervised by Irving Friedman who associated with the music department of Metro-Goldwyn-Mayer and Eagle-Lion Studios. The music picture was recorded and dubbed by Ken Glenn.

Supervision of the entire film for the U.S. Bureau of Mines was handled by Allan Sherman. Assistant to the Director, who is in charge of all the Bureau's film work.

Idaho and Its Natural Resources recently had its premiere in Boise, Idaho, and was released nationally the first week in September.

Where to Get This Picture

★ A print of Idaho and Its Natural Resources may be obtained by group showing from the U.S. Bureau of Mines' Graphic Services Section, 1300 Forbes St., Pittsburgh 13, Pa., or write direct to the Richfield Oil Company, 555 S. Flower, Los Angeles 17.

Above: carefully worked-out time-lapse photography had to be employed to catch "the sunshine coming down the mountain," which is why "Idaho" means in the Shoshone Indian language as shown in the film.
HARVESTER USES NEW TECHNIQUE: (continued from page sixty-three)

A new documentary film describing a unique classroom driver training device now being used in a number of high schools throughout the country has been released by the public education department of Aetna Casualty and Surety Co. Entitled Teach Them Now, the 15-minute movie explains how the new device, called the Aetna Drivotrainer, meets the dual problems of high costs and teacher shortages which have retarded the spread of driver education courses in the nation's high schools.

In the film, actual classroom scenes show students taking driving lessons on the Drivotrainer in high schools at New York City, Oklahoma City, Oak Park, Ill., and at Iowa State Teachers College. In the trainer, students use small model cars in which they learn to meet road and traffic conditions pictured on a huge movie screen at the front of the classroom.

Teach Them Now also reports the reactions of instructors, teen-age driving students and parents to the novel behind-the-wheel teaching technique, and summarizes the results of educational research studies which have confirmed the effectiveness of the Drivotrainer.

The movie outlines in detail the findings of a year-long study conducted by the Los Angeles school system in which Drivotrainer students showed greater progress in driving attitudes and were on a par in other phases of driver training with pupils taught by conventional methods.

Unusual sequences filmed at the United Airlines flight training center in Chicago demonstrate how the Drivotrainer parallels the Link trainer and other flight stimulators used successfully for many years in pilot training.

Teach Them Now is available for showings on a free loan basis and may be obtained from the Aetna's public education department at Hartford.
Associated Screen News, Ltd., Separates Industrial Pix, TV

* Recognizing that industrial motion pictures and television commercials have respective requirements, Associated Screen News Limited, Montreal, Canada, has separated its TV production from its Motion Picture Production department. The move provides for an increase of TV production.

Of the new arrangement, Murray Briskin, executive assistant to the president, said, "Both (industrial pictures, TV commercials) are separate entities in the manner in which they must be treated in their creative and technical phases."

Jack Dunham is in charge of television production; Gordon Sparling is production chief of industrial films. Four executive promotions are part of the new production set up.

R. (Phil) Pitt-Taylor, former editor, director and executive producer, has been appointed production manager. He will coordinate all production departments. Dave Green, an A.S.N. editor with editorial background in several English studios, has been named chief editor in charge of the Editing Department.

Ray Cumming, previously a script writer, has been appointed writer-director. Jack Hynes, former director of photography at A.S.N., has been promoted to the company’s directorial staff.

A new editing staff addition is Lester Rendelstein, graduate of Syracuse University, a major in television.

S. W. Caldwell Purchases Batten Studio and Equipment

S. W. Caldwell Limited, of Toronto, a leading radio-ty firm has announced purchase of the television and motion picture studio and equipment of Batten Films.

Showcase Film Productions Formed in Toronto, by ABC

* Establishment of a new motion picture and television production company, Showcase Film Productions, in Toronto, Canada, has been announced by Jack Chisholm.

It is planned that the new company, a division of Associated Broadcasting Company Limited, will produce industrial, sales training and educational motion pictures and slide films, theatrical trailers, television program features and commercials. In addition, the firm will distribute TV films.

Jack Chisholm, who recently resigned from Associated Screen News, Ltd. Montreal, founded the new organization, bringing to the endeavor more than 30 years experience as a director and producer in Hollywood and Canada.

Showcase Film Productions is located at 1139 Bay Street, Toronto 5, Canada.

Robert Lawrence Productions to Use Meridian Studio Facilities

* Robert Lawrence Productions (Canada) Ltd. and Meridian Films Ltd. have completed arrangements whereby both motion picture companies will operate from Meridian’s new sound motion picture studio on Woodbine Avenue in Toronto. The respective operations of the two companies will not conflict; Meridian Films, headed by Ralph Foster and Julian Roffman, is engaged in the production of industrial and theatrical motion pictures, while Robert Lawrence Productions will continue to specialize in television commercials.

The new studio is located at 1202 Woodbine Avenue on Toronto’s east side, and is 125 feet by 55 feet by 25 feet. The studio which is now Canada’s largest, started production August 14th.

Robert Lawrence Productions is the first United States television film company to establish a Canadian chartered subsidiary and now is the first to have studio facilities on a continuing basis in Toronto and New York.

John Ross, vice president of Robert Lawrence Productions (Canada) will be in charge of Toronto studio operations.

Grantran-Lawrence Animation, Inc., the Hollywood animation affiliate of Robert Lawrence Productions, gives the company a three pronged operation serving clients in Canada and the United States.

“Walk in Health” Advises Shoe Information Bureau Pix

* Foot hurt? If there’s something wrong with your feet, you can expect that you’ll have something wrong elsewhere. A new motion picture, Walk’n Health, sponsored by the Shoe Information Bureau of Canada, says that dozens of ailments are directly connected with foot faults—diseases of circulation, respiration, posture, disposition.

With 12 minutes of color action Walk’n Health asks viewers to have some consideration for their feet: Human feet have 52 bones, one quarter of all the bones in the body. Yet these sensitive, complicated structures are most neglected.

Produced by Crawley Film Limited, Ottawa, Ontario, the film shows that much foot trouble results from poorly fitting shoes and socks the wrong kind of shoes, or shoes that are worn too long and go off of shape. Children, especially, are endangered by ill-fitting shoes. A housewife who walks 30,000 steps a day is ruining her feet when she wears old shoes instead of sturdy footwear which give good support.

Walk’n Health is aimed at the general, hobbling public, primarily for Canadian showings.

Canadian Production Figures Up

* Figures released by the Dominion Bureau of Statistics, Ottawa, show that Canadian film production was up 16.1% in 1955 laboratory work compared to 1954.
Worldwide Growth of 16mm

16mm Theatres Outnumber 35mm as Overseas Facilities Increase

In a good many parts of the world, 16mm motion picture theatres now outnumber 35mm facilities. In certain outpost regions, 16mm enjoys a monopoly. Though 35mm theatres thus far remain the “big thing” for entertainment showings, the portability of 16mm projectors, screens and filming equipment and the availability of low cost 16mm subjects are winning for the 16mm medium a substantial portion of the world’s cinema audience.

During 1955-56, Business Screen has carried detailed reports on professional 16mm film production around the world and on the use of 16mm films in the European Productivity drive. A part with this panorama of production is data on world 16mm viewing facilities carried in “Film and Cinema Statistics,” a recent UNESCO report.

Hungary Now Has 1,974 16mm Theatres

Hungary, the report discloses, has 1,974 commercial 16mm theatres, outnumbering by far to one, the country’s 35mm theatres. Bulgaria has 523 16mm theatres, 407 35mm theatres. Alaska has 70 16mm theatres, 22 for 35mm. French Equatorial Africa numbers 21 theatres for 16mm, nine for 35mm. Guam boasts nine 16mm theatres, seven 35mm.

If you go to Liberia’s three theatres, or visit the nine in Laos, patronize the two on the Gilbert and Ellice Islands, or buy a ticket to the theatre in the Seychelles or on Norfolk Island, you’re going to be watching a 16mm presentation.

Greenland has no “commercial” theatres but shows 16mm films in 16 non-theatrical buildings. Four of New Caledonia’s six theatres are 16mm; three of Papua’s four theatres are 16mm.

Sixteen millimeter fans by no means take a back seat in countries where 35mm theatres are more numerous. For example: Belgium has 750 16mm theatrical outlets supplementing 1,444 35mm theatres, Egypt, with 354 35mm theatres, provides 99 theatres for 16mm. Algeria has 293 35mm theatres and 90 for 16mm. Fiji’s 20 35mm theatres leave room for 17 which show 16mm. Guadeloupe has 11 35mm theatres and five 16mm.

Mobile 16mm Units Increase Totals

While this data is a wide geographical sampling it does not permit an estimate of the world’s total of 16mm outlets. A number of countries have not been heard from; a number of additional statistics indicate much greater 16mm coverage but are too general to warrant a tally.

Such a tally would have to include the 16mm portion of Russia’s 39,961 theatres; the number of 16mm mobile units in the U.S.S.R., Europe and the Orient; the actual number of 16mm outlets in the United States. South America, the United Kingdom. How such statistics would swell the 16mm outlet total may be appreciated from such reports as 2,149 mobile units in China, 1,638 in Poland, 600 in India, 341 in the German Republic; 519 16mm projectors are reported in mobile theatre action in Canada.

** * * *

Editor’s Note: further statistical evidence on 16mm outlets will be presented in future issues.
NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES

- CONNECTICUT
  - Rockwell Film & Projection Service, 182 High St., Hartford 5.
- MASSACHUSETTS
- NEW JERSEY
  - Slidescraft Co., 424 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., 424 W. 55th St., New York 19.
  - The Jim Handy Organization, 1753 Broadway, New York 19.
  - Ken Killian Co. Sd. & Vis. Pdts., 17 New York Ave., Westbury, N.Y.
  - Training Films, Inc., 150 West 54th St., New York 19.
  - Visual Sciences, 5998 Sufferin.

- PENNSYLVANIA
  - The Jim Handy Organization, Gateway Center, Pittsburgh 22.
  - J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

- WEST VIRGINIA
  - B. S. Simpson, 318 Virginia St., W., Charleston 2, PH 6-6731.

SOUTHERN STATES

- ALABAMA
- FLORIDA
  - Norman Laboratories & Studio, Arlington Suburb, Jacksonville.
- GEORGIA
  - Colonial Films, 71 Walton St., N.W., Alpine 5373, Atlanta.
  - Stevens Pictures, Inc., 101 Walton St., N.W., Atlanta 3.

- LOUISIANA
  - Stanley Projection Company, 211½ Murray St., Alexandria.
  - Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.
  - Phones: CA 9495 - RA 9143.

- MISSISSIPPI
  - Herschel Smith Company, 119 Roach St., Jackson 110.

- TENNESSEE
  - Tennessee Visual Education Service, 416 A. Broad St., Nashville.

- VIRGINIA
  - Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone Ma 5-1371.

MIDWESTERN STATES

- ILLINOIS
  - American Film Registry, 24 E. Eighth Street, Chicago 5.
  - Atlas Film Corporation, 1111 South Boulevard, Oak Park.
  - Midwest Visual Equipment Co., 3316 Devon Ave., Chicago 45.
  - Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 3, Mo.

- IOWA
  - Pratt Sound Films, Inc., 720 Ave. S.E., Cedar Rapids, Iowa.

- KANSAS-MISSOURI
  - Erker Bros. Optical Co., 908 Olive St., St. Louis 1.
  - Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

- MICHIGAN
  - Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

- OHIO
  - OHIO
  - Academy Film Service Inc., 2110 Payne Ave., Cleveland 14.
  - Fryan Film Service, 1810 E. 12th St., Cleveland 14.
  - Sunray Films Inc., 2108 Payne Ave., Cleveland 14.
  - The Jim Handy Organization, 310 Talbot Building, 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
    - Donald J. Clausonthue Co., 1289 N. Craig Ave., Alhada
    - Rolfe Company, 829 S. Flower St., Los Angeles 17.

- SAN FRANCISCO AREA
  - Association Films, Inc., 799 Stevenson St., San Francisco.
  - Westcoast Films, 350 Battery St., San Francisco 11.

- COLORADO
  - Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

- OKLAHOMA
  - Cory Motion Picture Equipment, 522 W. Broadway, Oklahoma City 2.

- 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
  - Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

REFERENCE SHELF

New and Useful Sources of Film and A-V Equipment

Catalog of "Films for Labor" Issued by Merged AFL-CIO

*"Films for Labor," a 71-page catalog, describing 16mm motion pictures available from the Film Division of the merged AFL-CIO has been issued by the composition labor's Education Department.*

The illustrated, departmentalized catalog reflects organized labor's concern with broad social and economic problems such as automation, civil rights, farm problems, politics, and public education, as well as traditional union functions. Also included are entertainment films and cartoons shorts available from the library.

"Films for Labor" lists approximately 200 titles. New films appearing in the catalog are: *Injuries or Trial*, a AFL-CIO production stating labor's case against "right-to-work" laws; *Strike in Town*, a National Film Board of Canada film on the impact of a strike threat on a community; *The Search*, a study of automation: *Assignment Children* documenting Danny Kaye in his role of goodwill ambassador to the children of the world under the auspices of UNICEF; *Susan B. Anthony* which tells of her fight for woman's suffrage.

The catalog contains suggestions on planning film showings and purchasing film equipment. It describes a Film-A-Month plan and makes recommendations for Family Night showings. A special listing of films for television is included.

Film rentals range from $2.00 to $4.00. Single copies of the catalog are available without charge from the AFL-CIO Department of Education, 815 16th St., N.W., Washington 6, D.C.

Directory of Safety Films Describes Over 1,200 Subject

*One of the National Safety Council’s major annual contributions to the cause of safety is the National Directory of Safety Films, currently available in its 1956 edition.*

The National Directory of Safety Films is a compact but comprehensive source of information on films dealing with safety, fire prevention, and civil defense. Safety practices and ideas for use in industry, transportation, traffic, home, farm and education are covered. Many of the films are cleared for television and some for theatrical distribution.

The directory describes more than (continued on page eighty)
FORESTERS WIN NEW FRIENDS:

(Continued from page forty-seven)
countered during the living room showings by
Deputies in the Southwestern U.S. division of
the Foresters. This report couldn't give an ac-
curate picture of results, however, without these
samplings of some actual Managers' replies:

John F. Prendergast, Manager, Phoenix
office, said: "I employ the projector and film
in recruiting prospective Deputies. . . This
seems to prove to an applicant that this is a
progressive wide-awake organization. . . If the
machine cost three times what it does, it would
still be a very worthwhile investment."

Hank de Mott, District Manager, San
Joaquin Valley, California: "An interesting
experience happened in one home where I de-
liberately allowed them to leave TV on. The
television with the man's favorite dramatic pro-
gram were both within the man's range of vision
. . . shortly after the first frame of The Choice
Is Yours flashed on the screen the man lost in-
terest in the TV set and during the entire pre-
sentation never glanced at it again. I brought
the family into Forestry."

Richard D. Calvert, Manager, Inglewood,
California: "Some of my weak men closed
90% the first week after the slide film was in
their hands. . . the whole Southern California
production is a success story."

D. C. Calway, Manager, Long Beach office:
"The same production is maintained with less
burning out of territory by making fewer pre-
sentations."

★ Taking comments of managers and district
managers at random, there are these considered
opinions:
1. They can recruit more men faster—and get
a higher type of Deputy.
2. The Deputies are in the field sooner—and
produce more using this audio-visual tool.
3. This is only way of showing and explain-
ing the same story to a million people and having it
always come out the same.
4. Ideal as a verification tool and for orienta-
tion meetings.
5. Most widely used by all managers for train-
ing and teaching how to close, etc.
6. Most useful for saving lapses and potential
drops—and for reanimating families. Lessens can-
celations.

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- "... of prime interest to the industrial reader...
- sound discussion of the economics of film making."—INDUSTRIAL PHOTOGRAPHY

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The Dollars and Sense of Business Films, by the Films Steering Committee of the Association of National Advertisers, 126 pages: Analysis of the cost and circulation records of 157 sponsored films. ($5.00).

USE ORDER NUMBER 201

TELEVISION BOOKS

Here are four useful new books on creative and technical aspects of television now available from the Bookshelf at costs noted:

The Television Commercial, by Harry Wayne McMahan. A practical manual on television advertising. Shows how to create better commercials, both from the advertising and film production viewpoints. Hastings House, 175 pages. ($5.00).

USE ORDER NUMBER 204


USE ORDER NUMBER 205


USE ORDER NUMBER 206


USE ORDER NUMBER 207

Useful References:

(Continued from page 73)

1,200 films available without restriction on distribution. Information includes title, millimeter, running time, color, year of production and a brief summary of content.

Each film is available for purchase, rental, loan or long-term lease from one or more of 292 distributors. The directory includes a separate listing for those organizations which limit distribution to specific areas in the United States and Canada. These distributors usually make films available for loan or low-cost rental and are excellent sources for public safety films.

A single copy of the directory is now available from Business Screen Magazine, 7004 N. Sheridan Road, Chicago 26, at $1.00.

* * *

"Pocket Guide to Free Films" Available from Modern Service

"Pocket Guide to Free Films" is the name of a new booklet listing 193 16mm motion pictures available on free loan to clubs, church groups, employee audiences and other organizations of the 28 libraries of Modern Talking Picture Service.

Films described in the booklet range from an Alaskan documentary to a cartoon on stock investment. Such subjects as driving safety, rocket experiments, steel making and rose growing are included. These films average 25 minutes in length, many are in color.

The pictures are sponsored by business and industry. There is no cost to the audience, except postage if the film is mailed. Free copies of the catalog can be obtained by writing to Modern Talking Picture Service, Inc., 3 East 54th Street, New York City 22, N.Y.—or by contacting any one of the 28 Modern film libraries across the nation.

* * *

Association Films Releases '56 Catalog of "Selected Pictures"

Association Films, Inc., has just published its 1956-57 edition of Selected Motion Pictures, a 36-page illustrated catalog of 100mm free and rental films for schools, clubs, churches, industries and other community organizations.

Copies of the new catalog are free on request to Association Films, 38 Madison Avenue, New York.

* * *

MANUFACTURER CATALOG

Audio-Master Catalog Issued

A 1957 Audio-Visual catalog has been issued by Audio-Master Corporation of New York. The illustrated, two-color catalog describes newly-designed Audio-Master sound equipment.

Among the special models shown are a transcription unit for the playback of records up to 16 inches hi-fi transcription machines combined with public address system record players for classroom use.

The catalog is available, with charge, from Audio-Master, 17 East 57th Street, New York City, N.Y.

* * *

Neumade Catalog Describes Film Storage Units, Edit Aids

Motion picture and slidefilm suppliers and users outfitting the libraries will find guidance in the Neumade 16mm Equipment Catalog No. 15, newly published.

The 36-page booklet illustrates and describes numerous new models of storage units, editing aids, projector tables, measuring devices, film conditioners, innovation models which can be built up from bookcases and racks-designed for television studio use are features. Film strip cabinets for libraries large and small are described—and unit holding 4,000 filmstrips.

* * *

Booklet Describing Elger Optical Products Available

A 24-page booklet telling the story of Elger lenses and other product has been issued by Elger Optics, Company, Inc., Rochester, N.Y. Tho booklet includes lens models, descriptions, schematics, catalog numbers, features and prices. Special sections explain: how to mount bell lenses on different model cameras; finders and adapters; the specialized application of Elger equipment.

Entitled, "Elger Lenses and Optical Accessories for the Finest in Photography," the booklet is available free upon request from Elger Optical Company, Inc., 838 Smith Street, Rochester 6, N.Y.

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REFERENCE PAGE

A number of references on various phases of film production and use are available to the sponsor and producer of audio-visual media. These references include primer, analytical and critical studies, handbooks and manuals.

Volumes listed below are available by mail order from the Business Screen Bookshelf service at our Chicago editorial headquarters. Recommended as particularly helpful among the works on production:

American Cinematographer


USE ORDER NUMBER 103

16mm Sound Motion Pictures,

by W. H. Offenhauer, Jr., Inter-science Publishers, Inc., 565 pages; a manual treatment of 16mm production, useful to the professional or amateur. ($11.50).

USE ORDER NUMBER 104

Handbook of Basic Motion Pic-

USE ORDER NUMBER 105

The Recording and Reproduc-
tion of Sound, by Oliver Read, Howard W. Sams & Co., Inc., 899 pages: A competent and thorough examination of sound recording in its several phases. ($7.95).

USE ORDER NUMBER 106

The Technique of Film Editing,

compiled by Karel Reisz, Farrar, Strauss and Cadby, 292 pages: An analysis of film editing problems by 10 experienced film makers as compiled by Karel Reisz for the British Film Academy; guidance for film editors and television directors. ($7.50).

USE ORDER NUMBER 107

* * *

Books on Communication


USE ORDER NUMBER 108

* * *

A Fine Film Society for New York

The Film Society of New York, Inc., 525 Fifth Avenue, New York 17, N.Y., has announced the establishment of a fine film society for New York. The society will sponsor a program of art film from the beginning of the month until December 31.

* * *
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Survey: Audio-Visual Activity of Leading Trade Associations
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FILM OF THE MONTH

"The Voice Beneath the Sea," AT&T's film record of the most significant communications event in many years, is designed for distribution both to the general public and to such specialized audiences as schools, community groups, clubs and service organizations.

In Eastman color, this live-action film has a running time of 27 minutes, contains animation and graphics sequences and represents, as did the project itself, carefully planned and executed cooperative effort between motion picture experts in Canada, Great Britain and the U.S.

"Voice Beneath the Sea" is an outstanding example of the way in which a complicated and complex event has been translated dramatically to film in less than half-an-hour, with fidelity to fact and full measure of audience interest and appeal.

This film shows the vast amount of work required to bring the project to a successful conclusion: devising and building a new kind of repeater; the battle in the Atlantic against ice, wind and high seas; the digging of channels to carry the cables across land; the patience, skill and devotion of the men and women who labored for years to bring to reality storm and static proof communications between America and the Old World.

Other versions of the transatlantic telephone cable story have also been produced by John Sutherland Productions. Among these is the 15 1/2-minute version designed to meet the requirements of maximum television distribution.

The TV film is in itself an outstanding example of the fine art of creative motion picture editing, in that the story of the historic event, compressed to half the length of the more complete version, tells the story at no sacrifice to unity, continuity and dramatic values.

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BUSINESS SCREEN
(Combined with See & Hear Magazine)

Issue Seven • Volume Seventeen • 1956

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The unmasking of Soviet brutality and terror in Europe and Red air power threats in the Middle East dominate the news as this issue is printing. Underscored is the apparent success of U.S. overseas information programs which have kept alive the hope of freedom in these embattled lands. Underscored also is the most vital mission of all for those who make films that train, that inform and that motivate.

The film production facilities of the U.S. which turn out these kinds of films are alerted and ready. They have, in fact, continued to produce the bulk of Air Force and Navy training films; have served the U.S. Information Agency with effective informational media; currently haulback the industrial might of America with their daily output of its employee communications.

The crisis serves to remind all Americans that national security is also paramount in this era. Propagandizing the viewpoint of international Communism has never ceased, whether Stalin is a hero or a bum. Using the potent force of red-tainted films to reach within our schoolrooms, factories and community groups is still the mission of more than a few "celebrities" in the 16mm field.

You can recognize the Communist line in their current fascination with the "history" of films. This might eventually turn out to prove that a Soviet, not Edison or Eastman, perfected the motion picture. As long as we have a trained agent of the Communist in a high place within the 16mm field (and we have) the danger remains.

Producer's News-Letter Cited As An Intelligent Contribution

* We'd like to pay a special tribute to the highly commendable design and well-written contents of the news-letter recently sent us by Owen Murphy Productions of New York. A cartoon illustration from this 3-page piece is reproduced at the top of this page but space didn't permit the lengthy quotes we'd like to make from it.

We're sure, however, that Owen will be glad to send you a copy and suggest you write him at 723 Seventh Ave., New York 19.

** **

The Bell System's "Mr. Sun" Opens Frontiers of Science

* First of the Bell System's new Science Series of hour-long television films later to be released 16mm has been premiered. Or, Mr. Sun, produced by Frank Capra, will be shown on the CBS-TV network at 3 p.m. Eastern Time; 9 p.m. C.T., Nov. 19th. In color, it is one of these programs is to be interest new young people in science as a career and all of us in its drama and excitement of science in our lives.

The Core of the Matter

* "It was 'Happy Apple' Day at Toon Shot," read the head over a picture spread on page 42 of the September issue of BUSINESS SCREEN, "Happy Apple" Day was September 11, a day designated by the Processed Apples Institute, Inc., for the premiere of its new motion picture on the processed apple, Every Day Is Apple Day.

It was not happy apple day some days later when we were advised that we wanted the sponsor had neglected to identify the film's producer, Rippen Henderson, Backman Co., Denver, Colorado.

EXPERIENCED STAFF WRITERS

Midwest Headquarters of an expanding industrial film organization offers attractive opportunities for qualified writers of Motion Pictures, Slidefilms and Printed Materials. Must have know-how to research, organize and develop material into effective, dramatic, visual media. Please send complete resume. Replies kept confidential.

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TO SHOW THE LONG, LOW LINES OF THE NEW KIND OF FORD FOR '57 TO 50,000 DEALERS AND SALESMEN WITH FULL IMPACT WE PUT IT ON A WIDE-SCREEN.

THEN WE COMBINED IT WITH A SPECTACULAR, LIVE REVIEW OF FAST-MOVING SKITS, SONGS AND CHOREOGRAPHY—ALL SET TO A SPARKLING ORIGINAL MUSIC SCORE.

THE CASTS AND CREWS OF 675 PEOPLE TRAVELLED TO 39 CITIES IN 20 DAYS IN 3 CARAVANS OF 18 HUGE TRAILER TRUCKS AND 2 GIANT CARGO PLANES LOADED WITH 500 PIECES OF SPECIAL SHOW EQUIPMENT. THEY PLAYED 43 PERFORMANCES.
SIGHT & SOUND

Eastman Kodak Sales, Earnings Rise in Three Quarters of '56
★ Sales and earnings of Eastman Kodak Company for the first three quarters of 1956 were the best the company has had for a corresponding period, according to a financial report by Thomas L. Hargrave, chairman, and Albert K. Chapman, president.

Consolidated sales of the company's United States establishments for the first three quarters of this year amounted to $500,093,337, an increase of 2.5 per cent over the $475,264,350 for the corresponding period in 1955. Net earnings after taxes for the 1956 three-quarter period were $60,963,204.

Color films, Cine-Kodak cameras and Kodascope projectors were among the products which showed sales advances. Sales of professional motion picture films in total declined moderately. The average of Kodak's selling prices at the end of the first three quarters stood about $1.2 per cent above August, 1955. This compares with about 9 per cent a year ago.

Loving Named Assistant Mgr. of du Pont Photo Products
★ George H. Loving, director of sales of the Explosives Department of E. I. du Pont de Nemours and Company, Inc., has been appointed assistant general manager of du Pont's Photo Products Department. He succeeds John M. Clark, who recently was promoted to manager of the Photo Products Department.

Loving started with du Pont in 1930 as a chemist. In the early '40's he went into sales work, subsequently advancing to assistant director of sales and director of sales, in 1950, of the Explosives Department.

Lutheran Missouri Synod TV Film Series Enters 6th Year
★ The filmed television program of the Lutheran Church, Missouri Synod, is entering its sixth consecutive year. More than 300 stations telecast this program.

The sixth consecutive contract for production of the 26 half-hour motion pictures which form this tv program has been awarded to Family Films, Inc., Hollywood, according to an announcement by Sam Hersh, president.

Six years ago, Family Films was commissioned by the denominational authorities to produce several pilot reels which were shown as regular 16mm motion pictures to thousands of churches in a syndication effort to get church membership reaction before going on the air. The first 26 films then were produced and used and were followed with a series each year thereafter.

So extensive have become the minds of religious film product that Family Films has taken an exclusive use of some of the prime studios in the heart of Hollywood and the "Key West" studio.

La Belle Sales Corp. Elects Summerfield Vice President
★ Western Supply has been elected vice-president and general sales manager of the LaBelle Sales Corp., sales division of LaBelle Industries, Oconomowoc, Wisconsin, by the organization's board of directors. The announcement was made by Lester W. Birbaum, president of the parent company.

Summerfield has been general sales manager at LaBelle since joining the firm in September, 1952. Previously, he was associated with T.D.C., Chicago, and with Bell & Howell Company in that city.

Summerfield has been responsible for the firm's recent switch to a new type of distribution through three large distributing organizations, and for the firm's establishment of its own eastern and western district sales managers. At present, he is establishing a network of franchised audio-visual dealers through which LaBelle will sell its products.

Lew Mansfield Joins Staff of Consolidated Film Industries
★ Lewis Mansfield has been appointed to the managerial staff of Consolidated Film Industries, Hollywood, according to Sid Sokow, C. I. vice-president and general manager. Mansfield has been plant manager of an eastern film laboratories for the past 10 years. His film industry experience began with a job at Du-A-Laboratories, New York, 18 years ago, and he has been active in the field ever since.

Pilzer Named Vice-President at Comprehensive Serv. Corp.
★ Herbert R. Pilzer, formerly president of Circle Film Laboratories Inc., has joined Comprehensive Corporation, New York City, as vice-president, Pilzer's appointment was announced by Michael Freeman, Comprehensive's president.

One of Pilzer's first tasks will be to increase the capacity and service of the film treatment plant. Comprehensive serves both the motion picture and television industries in the New York area.
Slide rule and micrometer...
Tools of every engineer.
At CFI, these basic instruments in the hands of an expert staff help design the finest film processing equipment in the entire nation.

ENGINEERING AT CFI

CONSOLIDATED
FILM INDUSTRIES

959 Seward St.
Hollywood 38, Calif.
Hollywood 9-1441

521 W. 57th St.
New York 19, N. Y.
Circle 7-4400
9th Public Relations Conference
Set for Milwaukee, Nov. 26-27

The 9th National Public Relations Conference of the Public Relations Society of America will be held at the Hotel Schroeder, Milwaukee, Wis., November 26-27.

The event is open to all persons having a public relations interest. Membership in the Society is no prerequisite for Conference attendance. Included among many sessions scheduled for the three-day meeting are "Public Relations Uses of Audio-Visual Aids" and "How to Use Television in Public Relations.

Other clinics and workshops will deal with public relations’ role in sales, trade associations, finance and stockholder interests, international relations, religion, farming industry, government, education communities, health and welfare organizations. During the evening ending the first Conference day, there will be continuous public relations films showings.


For registration, exhibit reservations and individual ticket information, write: Public Relations Society of America, Inc., 2 West 40th Street, New York 36, N.Y.

Modern Teleservice, Inc., Elects
J. R. Ritenour as First President

Modern Teleservice, Inc., is the name of a new independent corporation evolved from Modern TV, a division of Modern Talking Picture Service, Inc. Heading Modern Teleservice as president is J. R. Ritenour, formerly vice-president and division manager of Modern TV.

Services, personnel and locations of the previous organization remain unchanged under the Modern Tele service banner. The move is a policy change aimed at strengthening the company’s television functions by providing the necessary corporate structure for expanded services and facilities.

Operating from established tv centers in New York, Chicago and Los Angeles, Modern Teleservice will continue to offer the same basic service facilities in tv film and spot commercial trafficking and distribution previously provided by Modern TV. The organization was founded six years ago when several agencies requested professional film handling of their spot commercial traffic. Since then, the company has expanded to a comprehensive line of communications services.
During the past quarter century Raphael G. Wolff Studios, through the introduction of countless new techniques and ideas, has helped advance the commercial film medium to the significant position it occupies in business and industry today.

Now, on our Silver Anniversary, we are pleased to present another new development — a FILM CONSULTATION SERVICE available without cost or obligation to all sponsors, or prospective sponsors, of business films.

When considering a motion picture to perform a particular task, you are invited to use this helpful service. You will receive unbiased counsel regarding the type of picture most suitable, preparation of the script, production procedure, costs and distribution. Should we feel a film is not the answer to your needs, we will tell you so.

For further information concerning this Consultation Service, phone or write the Wolff office nearest you. The service can be of inestimable value in efficiently planning your next film.

Raphael G. Wolff Studios, Inc.

WILLIAM B. HARTIGAN, NBC's Television News Cameraman, interviewed on his return from the frozen continent of Antarctica, said he filmed 52,000 feet of Auricon Sound-On-Film in color near the South Pole, with "Operation Deepfreeze."

TWENTY-FIVE BELOW ZERO, and blinding 100 mile-per-hour winds were the challenging climatic conditions hurled at Cameraman and Sound-camera on this desolate, ice-covered continent at the bottom of the world.

HARTIGAN'S AURICON SOUND FILMS were the first pictures of any kind to be flown to the waiting press and television news broadcasters, telling of the hazardous life led by courageous explorers on Antarctica.

"SUCCESSFUL PERFORMANCE under rigorous below-zero conditions," is the praise Hartigan gives his "Auricon Pro-600." Even after his Auricon was accidentally submerged in water, the Camera was dried out and operated normally.

AURICON DEPENDABILITY on "Operation Deepfreeze" is another example of how Cameramen all over the world rely on Auricon for professional picture and sound-track in the production of Television Newsreels, as well as Film Commercials, Dramatic Inserts, and local Sound-Film programming.

AURICON CAMERAS are sold with a 30-day money-back guarantee. You must be satisfied! Write for free illustrated Auricon Catalog to BERNDT-BACH, INC., 6910 Romaine Street, Hollywood 38, California. Phone HOLlywood 2-0931.

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FILM LABORATORIES, INC.

MOVIELAB BUILDING • 619 West 54th St., New York 19, N. Y. • JUdson 6-0360
How Victor Projectors won in “side-by-side” test

...conducted by the Loyal Order of Moose

Victor 16mm projectors recently won a test that really was a test. No experts involved — no laboratory equipment, either. And Victor didn’t pay to have the test made — didn’t even know about it.

Here’s what happened. A committee of executives of the Loyal Order of Moose wanted to select the best portable sound motion picture projector available for use by nearly 1000 lodges to show its new 55-minute sound and color motion picture, “A Picture of You,” produced by Wilding Picture Productions, Inc.

A Victor Assembly “10” and the two other leading 16mm projectors* were in the test. The Victor showed up so well against the other projectors that members of the committee first thought the difference was in the print. The prints were changed. Still Victor was far ahead of the other projectors. Because the Victor picture was so much brighter, one of the committee thought there might be a difference in the lamp. Lamps were interchanged. Still Victor came out way ahead. Then lenses were changed. Again Victor was on top. And that’s why officials of the Moose Fraternity — not experts, but typical users — selected the Victor projector for use by its lodges throughout North America.

Whatever your needs in 16mm motion picture projection, Victor has the equipment for you. Send for literature today.
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:

American Telephone & Telegraph Co.
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Ethyl Corporation
Ford Motor Company
General Motors Corp.
McGraw-Hill Book Co.
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

Audio Productions, Inc.
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Producer-Directors: L. S. Bennett • Alexander Gansell
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SPECIALIZATION

Color Reproduction Company has earned a reputation for guaranteed quality Color Printing which is the Standard of the 16mm Motion Picture Industry. The technical know-how and production skills mastered by Color Reproduction Company in over 17 years of specializing exclusively in 16mm Color Printing makes THE BIG DIFFERENCE.

Next time you order Release Prints, be sure Color Reproduction Company makes them for you.

Crosby Electronic Research Taken Over by 3M Company
• Francis C. Healey has been appointed as general manager of Mincom, a newly formed division of Minnesota Mining & Manufacturing Company. John T. Mullin has been named research director of the division.

Known as Mincom, the new division will continue electronic research and product development formerly conducted by the electronics division of Bing Crosby Enterprises, Inc. Minnesota Mining took over these research programs from the Crosby group as part of an agreement recently concluded between the two organizations.

Healey, who formerly headed the Crosby electronics division, said that in addition to continuing the research and product development programs, the new Mincom division will distribute specialized 3M instrumentation tapes and other products including Douglas Pen recorders, electronic oscilloscopes and the Mincom wide band recorder formerly produced by Crosby.

A group of Crosby research staff members also have joined 3M. Headed by Mullin and Wayne R. Johnson, this group has engaged in a number of projects for several years in the field of color video recording. The Mincom division will have headquarters in new office and laboratory facilities in the Los Angeles area.

Wade Featured in NAM Series
• One of the National Association of Manufacturers' Industry on Parade television programs is now featuring some of the film making activities at Roger Wade Productions.

The subject of the film is animation—and features the latest techniques used in filming animated cartoons and art. The equipment shown is a new Oxberry animation stand and camera, with east, west, north, south table movements and automatic zoom.

Featured player is Lehman H. Kleppinger, animation cameraman, shown actually shooting an animated television commercial for a Wade client, Fisk Tires.

KNIGHT TITLES...
add to the professional dignity of your films

HOT-PRESS TITLE PRINTERS SINCE 1938

KNIGHT TITLE SERVICE
Phone WATkins 4-6688
115 West 23rd Street New York 11, N.Y.
RESOURCESFULNESS

Sound Masters for 18 years has produced motion pictures in many fields of business and industry and for departments of the Government, in both peace and war.

During that time, on location and in studio from coast to coast and in the far-flung corners of the world, we have faced and solved every conceivable problem of script and production.

This wide and varied experience has developed a resourcefulness which is invaluable when applied to the production of either a full length feature or a TV short.

LET US MAKE YOUR NEXT PICTURE
WE HAVE A LOT OF GOOD IDEAS

SOUND MASTERS, INC.
165 WEST 46TH STREET, NEW YORK 36, N.Y.
Dynamic Films is the fastest growing film producing organization in the country.

We invite inquiries from creative personnel in every phase of film production, distribution and sales, who have a point of view about what distinguishes motion pictures from any other form of communication.

And we invite inquiries from film sponsors interested in evaluating this distinction which is an integral part of every Dynamic-produced motion picture.

... Nathan Zucker
President
dynamic films, inc.
New, High-Speed DuPont "Superior" 4 Captures Miss America Pageant for TV

ATLANTIC CITY, N. J. — Filming the 1956 Miss America Pageant in the resort's huge convention hall was a tough assignment for Winik Film Corporation, New York City, since only available light was used. But cameraman Fred Fordham chose Du Pont's new high-speed "Superior" 4 Motion Picture Film and turned out top-quality pictures... with an illumination of about 40 foot-candles!

Thousands of TV viewers saw the filmed portion of the show on the ABC-TV Network, sponsored by Philco Corporation. The pictures were clear and sharp with a full scale of middle tones (see table below for recommended exposures).

High-speed "Superior" 4 has an exposure index of 320, Daylight; 250, Tungsten, with a combination of medium-fine grain and extreme latitude. It's available in 35-mm and 16-mm sizes and is especially designed for theatrical and television work.

NEW Du Pont "Superior" 4, Type 928, Motion Picture Film is available now! Take advantage of its speed, latitude, fine grain and full panchromatic reproduction in your own motion-picture work.

FOR MORE INFORMATION, contact your 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 8, Ga. ........................................ 805 Peachtree Building
Boston 10, Mass. ........................................ 140 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 38, Calif. ................................. 7051 Santa Monica Blvd
New York 11, N. Y. ...................................... 248 West 18th Street
Wynnewood, Pa. ........................................ 308 East Lancaster Avenue
Export .................................................... Nemours Bldg., Wilmington 98, Delaware

ILLUMINATION:
For incident incandescent light, 24 frames per second 
- 1/50 second.

LENS APERTURE
f:1.4 f:2.0 f:2.8 f:4.0 f:5.6 f:8.0
FOOT-CANDLES REQUIRED
10 20 40 80 160 320

DU PONT MOTION PICTURE FILM
The Wider World, a new color film portraying Girl Scout and Girl Guide community service projects in four countries, is designed to show how girls all over the world put into practice their Girl Scout promise “to help other people at all times.” The film has caught in action some typical groups of girls helping make their own communities better places in which to live, and by doing, opening the doors to a wider world of responsibility and understanding.

The Wider World shows Senior Girl Scouts in Elizabethtown, New York, serving as aides to voters. Cooperating with non-partisan adult groups, they learn how voting machines are used, help distribute get-out-the-vote literature, and small children while their mothers go to the polls and serve sandwiches and coffee to poll workers.

In Mexico, Girl Guides re-enact their roles as good citizens by showing how they have set up and are conducting a literacy project for neighbors of all ages and in all walks of life. They enroll students in small classes or meet with them individually, to help them master the basic “three R’s.”

Teen-age Girl Guides in Finland help younger Guides from a school for the blind enjoy a day in the woods, and make it possible for them to complete successfully an outdoor game designed to test their Guide skills.

In Rangoon, Burma, Buddhist Girl Guides perform service at the magnificent Shwedagon Pagoda; then join sister Guides of the Christian faith to spend an afternoon working in a day nursery.

Produced by Julien Bryan

The Wider World was sponsored by the World Association of Girl Guides and Girl Scouts, and produced for use throughout the 35-nation World Association through the cooperation of the Girl Scouts of the U.S.A. It will be shown widely before Girl Scout and general audiences, especially in connection with those Girl Scout events which focus on international friendship.

The International Film Foundation, under the direction of Julien Bryan, made The Wider World, as it has previous Girl Scout international films. The photography, except for the Burma sequences, was done by Mr. and Mrs. Kenneth Richter.

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 films.

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 age counter registers up to 16mm, and can be reset at start of each film run. The automatic fader counter permits an operator to keep count of fades without having them 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 to Bell 
& Howell, Professional Equipment Division, 7108 McCormick Rd., Chicago 45, Illinois.
How U.S. Information Agency Operates Told in Documentary

*What the United States Information Agency is doing overseas to explain and support U.S. policies and objectives is reported in America Presents America, a 26-minute motion picture which was premiered for television audiences in nine cities, October 21.

America Presents America shows how the U.S. Information Agency programs combat communist propaganda in various countries. Opening with a Presidential press conference, the documentary moves into the Agency's worldwide press, radio, television, motion picture, exhibit and library operations.

U.S. Government overseas information activities in Japan, Brazil, Germany, Iran, Italy, England, Vietnam and Thailand are shown. Also depicted is the operation of the "Voice of America," the broadcasting arm of the Agency. Part of the picture of America provided by the information program are presentations of such American artists as those in the play Porgy and Bess, sports star Jesse Owens and Nobel prize-winner William Faulkner. The documentary film's viewers will see and hear the overseas reception accorded these Americans.

America Presents America will be available to television stations throughout the United States for public service showings during the coming year. Some prints will be available for showings by educational groups and large organizations, the Information Agency announced.

N.A.M. "Industry on Parade" Weekly Series in Seventh Year
- Boasting the longest continuous run of any television series on the air, Industry on Parade has entered its seventh year of week-in, week-out showings.

A public service feature distributed by the National Association of Manufacturers, the 15-minute filmed series is also seen in more localities than any other TV show. As of this month, it is shown in 265 cities in the United States and territories. In addition, through the U.S. Information Agency's Voice of America distribution, it is seen on 34 foreign stations, ranging in location from Bangkok to Kabul.

Industry on Parade was last year's winner of the coveted Peabody Award for national public service in television.

The program's content is non-commercial and non-controversial. NAM's single purpose in producing it is to enhance public good will toward the nation's industry.
Otto Olesen Named to Board of Directors of Cathedral Films

Otto K. Olesen, postmaster of Los Angeles and long known to Hollywood, has been elected to the Board of Directors of Cathedral Films, Inc. The announcement was made by Dr. James K. Friedrich, Cathedral Films president.

A leader in civic and charity activities in the Greater Los Angeles area, Postmaster Olesen has served as a director of Hollywood Bowl for 22 years. He has been general chairman of the Easter Sunrise Service since 1933, having helped to found the outdoor religious service.

Olesen has been associated with the motion picture industry since 1919 when he founded his own studio and theatrical equipment lighting business. He pioneered in lighting equipment for indoor shooting and is credited with starting the "searchlights in the sky" premise advertising tradition.

Wilding Names Russ Raycroft As Director of Television

Russ Raycroft has been appointed director of television at Wilding Picture Productions, Inc., Chicago. Raycroft has experience in film, studio work, advertising and broadcasting.

Kemper New Fairbanks' Rep.

Robert F. Kemper has been appointed midwest representative for Jerry Fairbanks Productions of California and TV Spots, Hollywood. Kemper formerly was associated with Kling Film Productions and Tatham-LaIair, Inc., Chicago.

Hines RCA Custom Records Rep

Ed Hines has been appointed representative for RCA Victor's Custom Record Department in Nashville. He has been assigned to the South and Southwest territories.

Above: Otto K. Olesen (right) is a new member of Dr. James K. Friedrich's (left) board of directors of Cathedral Films, Inc. Mr. Olesen is a pioneer in motion picture lighting as a director of Hollywood Bowl for 22 years. He has been general chairman of the Easter Sunrise Service since 1933, having helped to found the outdoor religious service.

New York Film Producers Assn Appoints Ross as PR Counsel

The Film Producers Association of New York has appointed Wallace A. Ross Enterprises, 15 East 49th Street, New York, as public relations counsel to organize and administer an expanded information program on the services rendered by industry, government and television by these metropolitan New York film companies.

Embracing many of the leading New York firms in film production, FPA accounts for a sizeable amount of the nation's industrial, governmental and television commercial filming.

Organized in 1951, FPA holds regular monthly meetings, negotiates collectively with the various trade unions, and has concerned itself with such industry matters as better quality print distribution, color standards and client relationships.

Ross, founder of Ross Reports on Television, has prepared an overall schedule of press features on the plus values of New York filming—the pool of skilled performers, technicians and other personnel, exhaustive facilities and proximity to business, government and advertising head offices.

Beckwith to Knickerbocker as New Production Vice-President

Frank Beckwith has joined Knickerbocker Productions, Inc., as vice-president in charge of production. Beckwith has long been active in motion pictures as writer, director and producer. After ten years of west coast production for Warner Brothers and Hughes Tool and Die, he became chief of production for the Office of War Information. Later, Beckwith was executive producer for IMPS, Inc., and AV Film Productions.

Knickerbocker Productions will continue to specialize in public relations, industrial and educational films, but plans to produce television commercials as well.
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 on 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?

CECO OUTDOOR REFLECTORS for reflection of sunlight. Surrounded with silvered reflection papers. In sizes 24" x 24", 30" x 30", 36" x 36", and 48" x 48" far use with yoke & stand. Scrims & Dots available.

CECO SLATES. E67-MASONITE, 11" x 14", with clapstick. E68-12" high, 11" wide, metal sliding numbers, with clapstick, E69-13½" x 13½", mode of fiberboard with metal border, flip numbers, clapstick.

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FRANK C. ZUCKER

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Eight Motion Pictures and a Slidefilm Share Honors —

Best Safety Pictures of Year Receive Award Plaques at Chicago Ceremony During National Safety Congress

Five Sponsored Motion Pictures, one sound slidefilm and three independently produced motion pictures were awarded bronze plaques in the 1956 competition conducted by the National Committee on Films for Safety. The nine plaque winners were chosen from 70 safety subjects entered in the 1956 contest. Fifteen other films were given awards of merit.

Award presentations were made by John B. McGraw, NCFS chairman, at an evening program in the Grand Ballroom of the Conrad Hilton hotel, Chicago, October 23, attended by an estimated 600 persons. The plaque-winning pictures were shown during the program.

Jurors from National Groups

The films had been judged by jurors representing 19 of the 21 organizations composing the committee membership at the time of the contest. The National Committee on Films for Safety includes 22 organizations in membership. Specialists in various safety areas assist the NCFS preliminary screening subcommittee in making initial selections. Committee judges are qualified by audiovisual educational experience or fundamental interest in safety training.

The plaque-winning motion pictures included:

- *Awakening to Sense*, 12½ minutes, color and black and white, dealing with teenage driving, sponsored and produced by the National Safety Council. (Award accepted by Dr. Lowell B. Fisher, vice-president for Schools and Colleges, National Safety Council.)
- *The Case of Officer Hallbrand*, 27½ minutes, black and white, portraying dangerous driving attitudes, sponsored by The Ohio Oil Company, produced by Wilding Picture Productions, Inc. (Award accepted by H. C. Walker, supervisor of Safety, The Ohio Oil Company.)
- *The Days of Our Years*, 20½

Here’s the coveted bronze plaque, symbolizing national honor for visual safety education minutes, color, examining the cause and consequences of railroad accidents, sponsored by the Union Pacific Railroad Company and produced by Dudley Pictures Corporation. (Award accepted by E. E. Hickl, vice-president, Operations, The Union Pacific Railroad Company.)

Air Force Picture Gets Plaque


(Continued on the facing page)

One of America’s Great Industrial Film Companies

wen Murphy Productions, Inc.

723 SEVENTH AVENUE • NEW YORK 19, N. Y. • PLAZA 7-8144

For 16mm. Film — 400' to 2000' Reels

Protect your films

Ship in FIBERBILT CASES

Sold at leading dealers

Only original Fiberbilt Cases

Want to Buy the Best?

*The advertising pages of Business Screen offer the finest in products and services.*
SAFETY FILM AWARDS:
(continued from facing page)

Cuts can mean infections

And supposed wrongs in the minds of your employees, based on misunderstandings and lack of facts, can mean trouble.

Stop it before it gets started . . . by developing supervisors who are alert to detect grievances . . . who have the know-how to handle them with appreciation of human feelings.

Develop trouble-stopping supervisors with:

"HANDLING GRIEVANCES"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- "THE SUPERVISOR'S JOB"
- "INTERPRETING COMPANY POLICIES"
- "THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"
- "INDUCTION AND JOB INSTRUCTION"
- "MAINTAINING DISCIPLINE"
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "PROMOTING COOPERATION"

You may obtain a preview without obligation.

Write Dept. S for details.

Rocket Pictures
INC.
6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA

A man
we don't

compete with . . .
The American Film Institute's Filmrow is the link between film and the public. We work with film producers to distribute their films through our nationwide network of theaters and television stations. We also provide educational programs and scholarships to students interested in film and television. Our mission is to preserve and promote the rich cultural heritage of American film, and to encourage new generations of filmmakers to continue the tradition.

WHAT DO YOU SELL?

You may obtain a preview of a new product, service, or idea without obligation. Write for details.

AGGRESSIVE SELLING...YOU CAN'T AFFORD TO BE PASSIVE!

When you sell the benefits of your products or services, your customer is interested in how your product or service will meet his needs, wants, and desires.

You sell the benefits, advantages, and values of your product or service to the customer.

Machinery, clothes, insurance, automobiles, services? Well...

But you really want to sell what you want to sell with the message that it will do for your customer what you need in order to be successful.

Help your men develop the techniques of selling benefits, advantages, and values of your product or service to the customer.

You must also remember that the customer is interested in what your product will do for him, in terms of his need, wants, and desires.

YOU CAN'T AFFORD TO SELL IN A PASSIVE WAY!
For color prints that sell your skill... specify

**ANSCO TYPE 238 COLOR Duplicating Film**

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ANSCO, Binghamton, New York. A Division of General Aniline & Film Corporation.

*Ansco Color Duplicating Film*... the finest compliment you can pay your skill.
OHTANDING FEATURE of this current issue are the 11 pages on the film activities of U.S. trade associations. Representing many thousands of members, these groups are a most practical showcase of film potentials for the individual companies they serve. Their success (and occasional failures) in the use of screen media exemplify the member’s opportunity. Trade groups also promote intercompany use of films through useful film cataloging services and publications.

There is good balance evident in the many types of media used by trade organizations: motion pictures, slidefilms, slides, flannel boards, tapes and other tools serve them according to need and purpose, as they should. The outstanding use of public service TV by such organizations as the National Association of Manufacturers; the sound promotion of useful film by the U.S. Chamber of Commerce; the self-liquidating package plans of the National Consumer Finance Association are all examples of progressive thinking. The quality of such films as the American Meat Institute’s This Is Life ranks with the best.

In reverse, there are other trade bodies wherein the individual members are using films to advantage but their own trade groups have lagged behind; there is also a noteworthy lack of aggressive audience promotion. Many excellent films are undoubtedly languishing on headquarters’ shelves for want of an adequate distribution plan and budget.

Finally, too many trade groups are still un-

RIGHT Off the REEL

The Trade Association Film Survey;
U.S. Chamber of Commerce Awards

aware of the folly of expressing or mailing a 16mm film clear across the country instead of regionalizing and decentralizing their print inventory.

If too few prints are available for that purpose, we can only hope they will begin to think of film prints as they do copies of books or promotional literature. Buy enough to do the job or don’t use the medium at all. There’s no economic justification for producing a public relations film simply to gratify the directors or the members.

National Awards Program of U.S. C. of C.
to Implement Economic Understanding

★ Speaking or organizations, we commend to your attention the National Awards Program of the U.S. Chamber of Commerce. The 1956 Awards Competition closes next February 15, 1957, and is designed to stimulate the thinking of business companies about the ever-important task of developing better understanding of the operation of their businesses and our American economic system.

Effective employee communications programs designed for these purposes are eligible for honor awards. We asked Walter R. Petravic, manager of the Chamber’s Business Relation Department about the place of films in the competition and we quote his reply:

“Certainly one effective medium that should be included in any such program is films – although an award could not be based solely on the use of films, I am certain, however, that a film of any companies who are using films to do this job are also using other communications media and so would be eligible.

There are also separate awards to chamber of commerce for the most effective understanding programs. Films are a primary consideration here, too.”

By all means write to the Business Relations Department, Chamber of Commerce of the United States, 1615 H Street, N.W., Washington 6, D.C. for copies of the Awards Booklet and information literature. Both sponsors and producers should be aware of this program and participate as their efforts warrant.

16 mm production
and laboratory facilities

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There’s No Such Thing As Automation...

... when you’re dealing with men’s minds.

No push buttons can change attitudes ... increase productivity ... impart new skills.

Human resources are tapped fully only by fostering the growth of individuals. Communications, as we render this service for our clients through the programming, development and production of all forms of filmed, recorded and printed media, helps serve this purpose.
**MAKES SENSE**

**Here's Why**

—Weighs only 13 lbs.

Distributes the sound evenly in all directions; so you don't have to maneuver your audience to certain positions so they can hear.

No gauze in front of speaker to kill the sound.

Has a built-in shadow-boxed screen for small groups.

Has compartment to carry and PROTECT eight records up to 12-inch and eight films.

Sound and picture for 50 to 100 people.

Has extra durable and trouble free pickup.

Has 150-watt Society for Visual Education Q3 projector with coated lens and push-in threading.

Three speeds. Plays all kinds of records up to 16-inch.

Sits flat, as a good machine must.

Case completely closed—no dirt can get in.

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**PARTHENON PICTURES**

-Hollywood-

Cap Palmer Unit

Documentary films for business

CURRENT RELEASES:

"THE NEXT TEN"—the story of an American business and the men who built it from zero to greatness in ten exciting years. 55 minutes, color. For Kaiser Aluminum.

"THE LIFETIME LOOK"—the human meaning of Group Insurance and Retirement. For Conn. General Life Ins. Co. 44 minutes, color.

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

"TOOLS OF TELEPHONY"—a film report on Western Electric, to employers of the Bell System... 30 minutes, 35 and 16mm, Technicolor.

"MAN WITH A THOUSAND HANDS"—multiple award winner story of the great machinists which are opening hitherto forbidden areas of the earth to human use... for International Harvester, narrated by Raymond Massey.

NEXT RELEASE, "HOLIDAY FOR HANDS"—musical-documentary featuretovo narrated by Jame Stewart.

Others in process for Conn. General, Kaiser Aluminum, Standard of California, and, in the Lasky-Parthenon unit, for theatrical release.

Members of the Parthenon key staff are seasoned professionals with major experience prior to their settling into documentary.

Charles Palmer
John E. R. McDougall
Jack Meakin
Ted Palmer
Robert J. Martin
Sam Farnsworth
Frank Orme
Mose Daniels
Kent Mackenzie

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

Dünkirk 5-3911
Main considerations in making the award will be: accuracy of technical services portrayed; world-wide application; attractive presentation; appeal to intended audience.

Nomination forms and details of transporting films to England are available from: International Society for the Welfare of Cripples, International Film Library, 7th Ave., New York 17, N.Y.

Texaco Film Shows Conference Method in Sales Training

* Managements who wonder what to do when the harangues of company salesmen have less than the desired effect on dealers may find the answer in The Conference Method As a Selling Tool, a 32-minute color motion picture sponsored by the Texas Company.

This film was designed for the enlightenment of Texaco's own 6000 salesmen after the company realized that ordinary sales speeches given by these salesmen at meetings for gasoline dealers were not the right dealer fuel. Many of the salesmen, though versed in their own type of selling, were not familiar with the sales problems of individual dealers. For these dealers, the speeches did not seem applicable.

Texaco remedied the situation with a conference-style sales meeting conducted by salesmen dressed as dealers and acting as leaders in free discussions with the dealers. During these discussions, questions are asked and answered by the dealers, attitudes noted, changed, and sales points accumulated and gradually agreed upon. In the argumentative give-and-take, the realities of dealer selling become apparent and the dealers teach themselves to improve.

Texaco's revamped sales training technique is depicted, step-by-step in a portrayal of a dealer conference in action.

Prints of The Conference Method As a Selling Tool may be obtained from: Sales Promotion Dept., Texas Co., 205 East 42nd St., New York 17, N.Y.

5th Annual USDA Workshop Is Set for Jan. 28-Feb. 1, 1957

* Color—in art and graphics, exhibits, still photography, motion pictures and television—is the theme of the Fifth Annual United States Department of Agriculture Visual Workshop, to be held in Washington, D.C., January 28-February 1, 1957.

The workshop will include general discussions, an audio-visual trade show, experts in visual specialties and selective sessions.

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No matter what type of Projection Screen you need—portable tripod, wall, wall-ceiling, table or wide screen—Radiant can furnish it in a wide variety of sizes to meet your exact requirements.

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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.

For Quality Control Film, Mitchell camera moves in for close shots of Scorpion F-89D.

104 Rocket Salvo of twinjet F-89D is captured on 16mm Engineering Test film.

Alaska Bound test pilot Bob Love and Columnist Marvin Miles being filmed by Mitchell camera for Northrop Public Relations Department.

Mitchell Camera Corporation
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
Business A-V Executives Convene

Annual Fall Meeting of Industrial Audio-Visual Association

The Industrial Audio-Visual Association, now observing its tenth year, met for the annual fall convention at the Beekman Tower Hotel in New York, October 16-18. Approximately fifty members were on hand to take part in the program arranged under the chairmanship of Aiden H. Livingston of the DuPont Company. His keynote address outlined the meeting objectives: "To improve industry communications with customers, employees and owners and the general public through better production, distribution and use of audio-visual devices and methods."

Acting on a concensus of member ideas, this year's fall meeting devoted itself chiefly to workshop sessions in which members could exchange information on the success or failure of their various projects, and presentations by commercial firms were kept to a minimum.

William J. Connelly of the Bakelite Company acted as moderator of the first day's sessions in which such topical subjects as wide screen projection, distribution problems, equipment, music, scripts, etc., were discussed.

Daniel Rochford of the Standard Oil Company (N.J.) presented a morning's program on communications during the second day's sessions. Aided by Monroe D. Shackle-
Modern distribution of sponsored films is based on sound marketing concepts

Effective distribution of sponsored films (like anything else) doesn’t “just happen”

SUCCESSFUL DISTRIBUTION requires the application of sound marketing concepts — planned advertising and promotion to the right audiences, efficiently located distribution points to get your film out to the audiences (and back) with a minimum of waste shipping time, meaningful reports that give you accurate management facts.

MODERN provides all of these basics . . . and more. Consider MODERN’s distribution points. Here are 28 film libraries located in major markets of the United States to serve over 140,000 audiences. They are situated in downtown locations on or near major traffic arteries to make the most of the “will call” opportunities that result in higher print utilization. Store front properties permit window displays that give an important advertising plus for you. The premises are not gaudy but are presentable business addresses that you would not be ashamed to acknowledge as your own.

MODERN film exchanges are staffed by experienced people whose job is serving you, the sponsor, and the audiences who look to MODERN first in a friendly, efficient way.

The network of MODERN exchanges is but one of the reasons why MODERN is the leading distributor of sponsored films through all four channels of circulation — television, motion picture theatres, rural roadshow, and general 16mm audiences. To learn how MODERN can serve you, contact 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
How Trade Groups Communicate

Audio-Visual Functions of 152 Trade and Professional Organizations Surveyed
With Analytical Data Provided on 69 Key Groups; Films and Catalogs Are Noted

by Edward L. McGrain

The Editors of Business Screen have compiled the following 10 pages of survey data on the audiovisual activities of leading U.S. trade associations from a volume of correspondence and contact during the past several months. More than 50 accredited voices of American business and industry supplied the useful data which reflects the widespread use of these communication tools by groups which represent many thousands of individual companies.

Survey data is represented by a listing tabulation, which includes most active current film titles (motion pictures and sound slidefilms) and by the more complete “key analysis” data taken from direct reports filed by these respondents.

These organizations endorse audiovisual media by making use of them; they set an important object lesson for member companies and often serve them directly through film cataloging and group-sponsorship. This survey merits study by sponsors, producers, distributors, and equipment makers and anyone else concerned with audiovisual media in schools, plants or the community.

Reference Services Are Useful

The film catalogs of such organizations as the American Hospital Association, American Potash Institute, American Road Builders Association (especially now), the Athletic Institute, Association of American Railroads, National Safety Council and others are stimulating membership film use and public awareness of the medium with noteworthy effect.

Film reference services maintained by the National Association of Manufacturers and the Chamber of Commerce of the United States (“Films to Explain American Business”) also make a rich contribution to members and the public. These catalogs are listed in the tabulation wherever possible and may be obtained free or at low cost by eligible groups.

These Are Their Missions

These are the organizations whose expressed membership mission is to represent, promote, educate, and communicate.

There is, in the sheer bulk of association sponsorship, here reported, an imposing recognition of the value of audio-visual media. Throughout the details of film use, there is endorsement in depth of the versatility of the audio-visual tool in promotion, favorable-climate making, occupational recruitment and training.

From the reported budgeting of film prints and data on distribution there arise questions of program effectiveness, challenges for improved distribution—a-v use which reaches for maximum effect. Within the concentrated reports on association program activity, there is a record of long-term a-v usefulness. In the realization that this 10-page survey is a sampling of a great frontier of hundreds of trade and professional organizations, the survey presents factual food for thought on immediate a-v objectives.

Survey Segments Are Defined

This survey is composed of two main segments: (1) A tabulation listing 152 associations engaged in some form of audio-visual activity. (2) Brief analyses of 69 “key” association a-v programs, selected from details gathered on approximately 140 organizations.

Among the 152 organizations listed in the tabulation, 145 associations are currently sponsoring films. Over 500 titles are listed or indicated as being directly sponsored by these groups.

Of the nearly 140 organizations responding to a detailed questionnaire, 72 associations divulged information on their supply of film prints.

Twenty-six of these organizations had individual titles of 100 or more prints.

Eleven other of the 72 answering organizations reported individual titles of 50 or more prints (but under 100 prints).

Twenty-five other organizations had individual titles of under 50 but more than 10 prints.

Nine other organizations had individual titles of 10 or less prints.

Prints for single titles ranged from 918 to only three.

Although the print supply is dependent on the association’s financial strength and the requirements of its field of operation, an association speaking for an entire industry with three or four prints may be relying too much on the “magic” of the a-v medium.

Of the 140 questionnaire respondents:

Twenty-seven associations reported ownership of 16mm motion picture projection equipment.

Twenty-two associations reported ownership of sound slidefilm equipment.

Thirty associations reported ownership of various types of slide projection equipment.

Nineteen associations reporting their total expenditures for motion pictures and slidesfilms in the years prior to 1945, spent an estimated collective total of $8,892,110 for film production services.

Cumulative Data from Tabulations

Of the 145 organizations listed as sponsoring films in the survey tabulation, 62 associations indicate prints for television.

Of the sponsors tabulated, 49 reported the use of commercial film distribution services. Most of the other 96 organizations distribute their films from their own headquarters and through member organizations. Nineteen distribution agencies are included among those used by the associations. Most of the associations surveyed provide their films as promotional media on a free loan (except transportation cost) basis.

Twenty-one associations among those surveyed publish film catalogs. These catalogs are used to publicize films sponsored by the associations and member organizations and films from other sources which may be useful to the association membership. Film lists, folders and various other mailing pieces are used by many associations to publicize their a-v materials to members.

Five Sponsor TV “Programs”

Of the approximately 140 survey respondents, only five associations reported direct sponsorship of television programs. Three associations reported TV film sponsorship activity among their member organizations.

These statistics, like the associations divulging them, are in flux, changing from day to day. Even now, the data reflects a-v entry into many industrial doors, wide trade group acceptance. How much the data here sampled will be increased, how much of the trade association frontier will be developed for fullest a-v media effect, depends on how thoughtfully the present association activities are examined and extended by their spokesmen.
<table>
<thead>
<tr>
<th>ORGANIZATIONS</th>
<th>CURRENT TITLES</th>
<th>DISTRIBUTION DATA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising Federation of America</td>
<td>Advertising Federation vocational film pending. Title to be announced. (See &quot;Cross-Section&quot; details of Assn. activity.)</td>
<td>Contact AFA headquarters in New York City.</td>
</tr>
<tr>
<td>Air Transport Association</td>
<td>Mr. Withers Stops the Clock</td>
<td>Free loan through Sterling Films-Movies, U.S.A., Films for tv.</td>
</tr>
<tr>
<td>American Dairy Association</td>
<td>Your Road to Sales</td>
<td>Free loan from ad. headquarters in Chicago, Ill.</td>
</tr>
<tr>
<td>American Feed Manufacturers Association</td>
<td>Growth of a Nation</td>
<td>Free loan through Modern Talking Picture Service, Inc, Farm Film Foundation.</td>
</tr>
<tr>
<td>The American Foot Care Institute, Inc.</td>
<td>The Walking Machine</td>
<td>Free loan from AFGI headquarters, New York City.</td>
</tr>
<tr>
<td>American Forest Products Industries, Inc.</td>
<td>It's a Tree Country From Trees to Lumber From Trees to Paper</td>
<td>Free loan from AFPI Washington, D.C., headquarters. Films for tv, film libraries.</td>
</tr>
<tr>
<td>American Gas Association Film Library</td>
<td>Eternal Flame Legend of Don and Gas A Word to the Wives (with cosponsors) (19 other films currently available.)</td>
<td>Free loan from AGA headquarters, Films for tv. Distribution also through local gas companies.</td>
</tr>
<tr>
<td>The American Guernsey Cattle Club Promotion Division</td>
<td>Golden Heritage Man Made Miracles</td>
<td>Free loan from AGCC headquarters in Peterborough, N.H.</td>
</tr>
<tr>
<td>American Heredity Association</td>
<td>Beef Production-The Hereford Way Hereford Heritage</td>
<td>Free loan from AHA headquarters, Kansas City, Mo.</td>
</tr>
<tr>
<td>American Hospital Association 18 East Division St., Chicago 10, Ill.</td>
<td>American Hospital Assn. maintains extensive film library; (see &quot;Cross-Section&quot; details of assn. activity.)</td>
<td>Contact AHA headquarters, Chicago, Ill., for film catalog.</td>
</tr>
<tr>
<td>American Hotel Association 221 West 57th St., New York City 19, N.Y.</td>
<td>The Road to Hospitality Professional Cooking</td>
<td>Free loan from association headquarters. Also from: Young &amp; Rupich, Trident Films, Inc., Films for tv. Also purchase.</td>
</tr>
<tr>
<td>American Institute of Laundering Drawser 1187, Joliet, Ill.</td>
<td>Time for Living National Partnership Every Day It Monday (S.N.) (also several training films.)</td>
<td>Rental and free loan from institute headquarters, Training films sold. Films for tv.</td>
</tr>
<tr>
<td>The American Institute of Steel Construction, Inc. 1105 Wacker Dr., Chicago 17, N.Y.</td>
<td>Build with Steel (picks films from other sources.)</td>
<td>Free loan from AISG headquarters, New York City.</td>
</tr>
<tr>
<td>American Meat Institute 78 East Van Buren St., Chicago 8, Ill.</td>
<td>This Is Life Three to Get Ready</td>
<td>Free loan from AMI headquarters, Chicago, Ill.</td>
</tr>
<tr>
<td>American Merchant Marine Institute, Inc. 11 Broadway, New York City, N.Y.</td>
<td>Our Merchant Marine</td>
<td>Free loan upon request to AMME Distributors—Volume Films, Inc., Prints for tv.</td>
</tr>
</tbody>
</table>

**ANALYSIS OF KEY PROGRAMS:**

Advertising Federation of America, through its Bureau of Research and Education, provides film service for the advertising field which reviews motion pictures, supplies vocational guidance and technical advice for the development of new materials. Recently the federation's president and general manager, Elton G. Barton, announced a vocational film and booklet on advertising careers as an impending educational project. AFA purchases and distributes films on a free loan basis, publicizing 44 subjects in a catalog sent to member organizations and other groups on request. The federation also distributes a vocational filmstrip sponsored by a member organization.

Air Transport Association currently is sponsoring two motion pictures and a sound sidelight. Public service showings on tv have accounted for sizable audiences—one film was shown in 127 cities within 60 days. The A.T.A.'s latest film, Mr. Withers Stops the Clock (Aug., 1966), was produced to help improve the public's attitude toward the nation's growing airport needs. A.V. Inventory: A.T.A. uses 4 x 5 slides and maintains both 16mm sound motion picture and sound sidelight equipment at its Washington, D.C., quarters.

American Automobile Association's Foundation for Traffic Safety is concerned with the growing toll of death and injuries on the nation's highways and streets. To help alert citizens and youngsters, five sound motion picture titles are in use among local safety councils and civic groups. Another AAA film, A Nation on Wheels, is spreading the story of the auto's role in American life and economy and the motor club's contribution. A.V. Inventory: In addition to eight 16mm sound projectors at the Washington, D.C., site, 150 projectors are in use among affiliates. Six half sound slide projectors are supplemented by 200 still machines in the field among affiliates. Film production facilities at Washington, D.C., include cameras, sound recording and editing equipment, dark room and still cameras. AAA provides a promotional list of its films.

American Gas Association, beginning its motion picture sponsorship in 1947, has developed a cooperative audio-visual program for its large membership. Continuing to sponsor its own film materials, the association operates a lending library composed of these subjects and motion pictures and soundslides from many utility companies. A.G.A. also works with organizations in home building, appliance and other related fields. Although films handled by A.G.A. often have local identification, the association selects them for wide appeal, use with general audiences. A recent example of A.G.A. cooperation is A Word To the Wires, produced in collaboration with the Women's Home Companion and the National Association of Home Builders. This comedy promotes an all gas kitchen laundry. A.G.A. offers prints of this film for sale to gas utilities to help them coax builders to incorporate the kitchens in new homes. The two cosponsors circled the film to tv and group audiences. A.G.A. publishes "Visual AIDS" folders and a directory of films, indicating which ones are available for tv. A.G.A. makes the utility films and slides/diapositive available from its Promotion Bureau in New York.

American Hospital Association maintains a comprehensive rental library at its Chicago head office which contains 42 titles in 239 prints from various sponsor sources. The films deal with many phases of hospital personnel training and operation and related medical subjects. These films are promoted through A.H.A.'s catalog.
ANALYSIS OF KEY PROGRAMS:

American Hospital Assn.: continued "Films, Filmmatics and Slides." AV Inventory: AHA uses 2x2 slides, overhead projection, flip charts, tapes, the association owns one 10mm projector, a slide film projector, two tape recorders, a phonograph and a flip chart.

American Hotel Association employs one motion picture, "The Road to Hospitality," to acquaint the public with the history of innkeeping and the hotel business—thereby emphasizing the industry's tradition of service. Another film, Professional Cooking, carries a recruitment message to potential cooks and other workers in hotel food departments. AV Inventory: AHA uses 2x2 slides, a flannel board, two tape recorders, one 10mm sound projector and a slide film projector for its New York office. Members of the association own some 400 sound slide film projectors.

American Institute of Auditing sells the advantage of professional laundry service in the motion picture "Time for Living" and explains the association's own job in the laundry industry. In a second film, "Hollywood Partnership," AIA circulates an educational sound slide film. Every Day is Monday, and a selection of motion pictures for training services in various operations was to the professional laundry. Most of these three are 16mm silent films. AV Inventory: At the Institute, 32x2 slides, flannel board, owns two 16mm sound motion picture projectors, one sound projection film and other AV items. The association provides a list of film services for its member organizations.

The American Institute of Steel Construction, Inc. distributes "Build with Steel," a motion picture of its own sponsorship explaining steel construction, and, at its New York office, maintains a library of six motion pictures from other sources. A recent addition to this library is "Pioneers of Progress," sponsored by American Iron and Steel Institute to illustrate how steel serves the country. AISC's library in New York also makes some 16mm sound slide film available. An exhibit and a mimeographed list publicize these films.

American Meat Institute's public education film program currently includes two recent motion picture series. One film sponsored to promote the use of meat and meat products and to familiarize consumers with the industry and its problems. Three to Get Ready, a 1956 release, stresses the role of nutrition in building the American family and explains the contrasting costs of meat and their relation to consumer prices. This is Life presents a broad overview of the meat industry, its origins and services.

American Petroleum Institute, through its Oil Industry Information Committee, includes in its public relations program the sponsorship of motion pictures on aspects of the oil industry. These films are intended to show how the industry serves the nation and its people, thus promoting a favorable climate for the industry. API also uses motion pictures for training use within the industry. A recent release, "Bureau Number One," is designed for both public relations showings and oil company personnel. It dramatizes the many talents, trades and types of people needed to keep the nation supplied with petroleum products. This film was featured during Oil Progress Week, last October.

It Never Rains OIL, originally produced for employee showings, was so well received that API made it available as a trade film. This picture says that oil is essential to national life and (Continued on the following page)

ORGANIZATIONS

American Osteopathic Association
212 East Ohio St.,
Chicago 11, Ill.

American Paper and Pulp Association
122 East 22nd St.,
New York 17, N. Y.

American Petroleum Institute
20 West 50th St.,
New York 20, N. Y.

American Plant Food Council, Inc.
1700 K St., N.W.,
Washington 6, D. C.

American Potash Institute
1026 16th St., N. W.,
Washington 6, D. C.

American Road Builders Association
918 16th St., N.W.,
Washington 6, D. C.

American Society of Bakery Engineers
208 Third Ave., S.F.,
Minneapolis 11, Minn.

The American Society of Mechanical Engineers
29 West 30th St.,
New York 18, N. Y.

American Society for Metals
7501 Eureka Ave.,
Cleveland 3, Ohio.

American Stock Yard Association
1350 Terminal Tower,
Cleveland 13, Ohio.

American Transit Association
292 Madison Ave.,
New York 17, N. Y.

American Trucking Associations, Inc.
1216 Sixteenth St., N. W.,
Washington 6, D. C.

The American Waterways Operators, Inc.
1339 First St., N.W.,
Washington 6, D. C.

American Zinc Institute, Inc.
60 East 42nd St.,
New York 17, N. Y.

Anthracite Industry Council
342 Madison Ave.,
New York 17, N. Y.

Anthracite Industry Bureau
342 Madison Ave.,
New York 17, N. Y.

Asbestos-Cement Products Association
500 Madison Ave.,
New York 22, N. Y.

Associated Business Publications, Inc.
202 East 12th St.,
New York 17, N. Y.

The Associated Cooperatives Industries of America, Inc.
408 Olive St.,
St. Louis 2, Mo.

Associated Veterinary Laboratories, Inc.
Box 87,
East St. Louis, Ill.

Association of American Railroads
Transportation Bldg.,
Washington, D. C.

Current Titles

For a Better Tomorrow
Physician and Surgeon
Symptoms of Our Times—(series of 15 films.)

Your Career in the Paper Industry
Barrel Number One
The Story of Colonel Drake
Crossroads U. S. A. (nine other current subjects plus a continuing series.)

Another First for Mr. Washington
Making the Most of a Miracle
Potash Production in America
Save that Soil
The Plant Speaks (series of four films; two other subjects available)

ARBA does not sponsor films but supplies catalog. (See "Cross-Section" details for assn. activity.)

The Baking Industry
Modest Miracle
Strange Hanger (plus 20 other subjects.)
To Enrich Mankind
The Heat Treatment of Steel
Iron-Carbon Alloys
Metal Crystals

This Little Pig Went to Market
Today's Chairmen Trail
Chain Reaction

ATA maintains film loan service but does not publicize titles. (See "Cross-Section" details)

The Master Element
Die Casting—How Else Would You Make It?
Zinc Controls Corrosion (plus two sound slides.)
Black Diamonds

According to Plan
Tomorrow Is a Big Market (SSF)
Businesspaper Readership (SSF)
Helping America Deliver the Goods
The Container on Wheels
Valiant Years

Distribution Data

Free loan from AO Association of Public and Professional Welfare at hdq. in Chicago, Ill.


Free loan from regional offices; member oil companies. Films for tv and purchase. Modern Talking Pictures, Inc. See Source List.

Free loan from MPI headquarters, Washington, D. C.

Free loan from institute headquarters, Washington, D. C.

Free loan from ASME headquarters, Washington, D. C.

Available from society headquarters, Cleveland, Ohio.

Free loan from ASA headquarters, Cleveland, Ohio. Films for tv.

Contact local transit companies or AFA for availability. Prints sold, prints for tv.

Contact AFA hdq.

Free loan from AWO headquarters, Washington, D. C.

Free loan from AIA headquarters, New York City.

Free loan through Sterling Movies, U.S.A., the council's Anthracite Industry Bureau; coal dealers: State Retail Coal Merchants assn.; various company council members. Films for tv.

Free loan from assn. headquarters, New York City.

Free loan from Ontario Railroad, St. Louis, Mo.

Contact ARBA headquarters, New York City.

Contact AIA headquarters, St. Louis, Mo.


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DISTRIBUTION

**ORGANIZATIONS**

- **Association of National Advertisers, Inc.**
  - 155 East 41st St.,
  - New York 17, N. Y.

- **The Athletic Institute**
  - 260 South State St.,
  - Chicago 1, Ill.

- **Automobile Manufacturers Association**
  - New Center Bldg.,
  - Detroit, Michigan

- **The Barr Granite Association, Inc.**
  - 41 Church St.,
  - Barre, Vermont

- **Better Vision Institute, Inc.**
  - 630 Fifth Ave.,
  - New York 20, N. Y.

- **Bermuda Trade Development Board**
  - 520 Fifth Ave.,
  - New York City, N. Y.

- **Bicycle Institute of America**
  - 122 East 42nd St.,
  - New York City, N. Y.

- **California Mission Trails Association**
  - 1015 Hollywood Blvd.,
  - Los Angeles 28, Calif.

- **California Prune & Apricot Growers Association**
  - Market & San Antonio Sts.,
  - San Jose, Calif.

- **California Redwood Association**
  - 570 Sacramento St.,
  - San Francisco, Calif.

- **Cast Iron Pipe Research Association**
  - 122 South Michigan Ave.,
  - Chicago 3, Ill.

- **Cereal Institute, Inc.**
  - 355 S. La Salle St.,
  - Chicago 3, Ill.

- **Chamber of Commerce of The United States**
  - 1615 H St., N.W.,
  - Washington 6, D. C.

- **Chicago Association of Commerce and Industry**
  - 1 N. La Salle St.,
  - Chicago, Ill.

- **Clang Peach Advisory Board**
  - 350 Suisun St.,
  - San Francisco, Calif.

- **Compressed Air and Gas Institute**
  - 122 E. 42nd St.,
  - New York 17, N. Y.

- **Designer Equipment Mfgs. Association**
  - 1 Thomas Circle,
  - Washington 5, D. C.

- **De Kalb Agricultural Educational Div., De Kalb, Ill.**

- **Douglas Fir Plywood Association**
  - Latoma Bldg.,
  - Latoma 2, Washington

- **Drop Forging Association**
  - 119 S. Walnut St,
  - Lansing 55, Mich

**CURRENT TITLES**

- Challenge to America
  - The Future of America (SSF) (sponsored with American Assn. of Adv. Agencies.)

- Paytown, U. S. A.
  - $1,000 for Recreation
  - Leaders for Leisure
  - (plus a cospromoted film)

- Mr. O'Tyin's Fifty Million Wheels
  - Symbols to Live By
  - Will to be Remembered

- The Magic Pathway
  - The Magic Lens

- Bermuda Bound
  - Bermuda Treasure Hunt
  - Your Next Vacation

- Riding Safety Today
  - Along El Camino Real
  - (for adult groups.)

- A Fortune in Two Old Trunks
  - Good Wrinkles

- Semprevirens
  - Box Score (SSF)
  - In Your Hands (SSF)
  - Let's Talk Shop (SSF)

- Water—Wealth or Worry for America?
  - Manufacture of Cast Iron Pipe
  - Health and the Cycle of Water
  - (plus one training film and a filmstrip)

- Watch Mr. Wizard
  - Bill's Better Breakfast Puppet Show
  - Skimpy and a Good Breakfast (SSF)

- This Is Chicago
  - Chicagooland Progress Report: 1955

**DISTRIBUTION DATA**

- Available from Joint Committee of ANAA-AVA, 285 Madison Ave., New York 17, N. Y. (Sale)

- Loan (small service charge) through Association Films, Inc. (also cospromoters) Films for tv.

- Free loan through Association Films, Inc. See Source List.

- Free loan from BIA headquarters.

- Free loan through Ideal Pictures, Inc. (Source List)

- Free loan through Modern Talking Picture Service, Inc. TV prints of one film only.

- Free loan through Ideal Pictures, Inc. Prints for tv. See Source List.

- Free loan from associates, headquarters, any member of the association, or through Modern Talking Picture Service, Inc. Films for tv.

- Long term loan to schools, sale, from institute lib.: Colburn Laboratories, Inc.: Films for tv. See Source List.

- Films distributed from C of C headquarters and division offices in several cities.

**ANALYSIS OF KEY PROGRAMS**

**American Petroleum Institute**

- Arm and raster: 2.0 pictures, Another First for Mr. Washington, on George's use of plant foods, and Making the Most of a Miracle, which teaches plant nutrition with farm sequences, time-lapse, and animation. The council advises to recommend the land-grant colleges in developing accurate information to educate the public about fertilizers, the importance of replenishing the soil and increasing its fertility. APEC loans its films free from the Washington, D.C. office and keeps prints on deposit in Extension Service libraries.

**American Polish Institute**

- Arm and raster: 2.0 pictures, another motion feature, and some other Polish industry motion pictures toward general and special audiences and checks distribution effectiveness. From January 1 to December 31, 1955, API records 4,336 showings with an estimated 220,7727 attendance principally achieved by eight films currently in active circulation. API circulated 489 prints of these eight films, noting that showings and attendance figures included some performances of two other pictures withdrawn from general circulation but having a few prints still outstanding. Twenty-eight agencies were distributing the films during the two-month period (chiefly colleges, universities, A.V. inventory). A.V. inventory the association uses 2x2 slides and owns two 16mm projectors. Its pictures are published in outbreak information sheets—"Fertilizer Film Available." Issued from the Washington, D.C. office.

**American Read Builders' Association**

- Does not sponsor film production or distribution but publishes a catalog of motion pictures, slides and other visual aids produced for the association's commercial members and by government agencies. The "Catalog of Motion Picture Films" was compiled by the ARBA's Committee on Visual Aids—part of the Educational Division. Nearly 200 promotional and training materials dealing with road building and related subjects are described under source headings in the 33-page booklet. A.V. inventory: ARBA makes use of 4x5 and 2x2 slides, opaque projection, overhead projection and a 16mm projector at its Washington, D.C. headquarters.

**American Trucking Associations, Inc.**

- Utilizes a supply of film prints from other organizations to operate a motion picture loan service as a small reference library for members of the motor carrier industry. Occasionally, the association books outside group showings but does not advertise its limited prints to the general public.

A Source List of Commercial Film Distributors begins on page 43.
## ANALYSIS OF KEY PROGRAMS:

American Zinc Institute is using two motion pictures and two sound slideslides to promote the use of zinc in various phases of manufacture and construction. A motion picture released this year, *Zinc Controls Corrosion*, is being distributed to agricultural, industrial, technical and educational groups interested in a corrosion prevention program to reduce steel maintenance costs and increase net earnings. AZI’s earlier motion picture is the process-descriptive, Die Cutting—How Else Would You Make It? An A-V Inventory: AZI uses 4x5 and 2x2 slides and opaque projection at its New York house.

Anthrax Industry Council’s motion picture on the hard coal industry, *Black Diamonds*, is a broad public relations tool designed to increase public acceptance for hard coal, its uses, spread knowledge of the industry and product and obviate prevailing misconceptions. To reach a wide public, the council distributes the film through its Information Bureau, a commercial distribution agency, individual dealers, State Retail Coal Merchants Associations and the six major anthracite producing companies comprising the council. An A-V Inventory: AZC employs 4x5 and 2x2 slides, opaque projection, a 16mm projector at its New York house; members own five or more 35mm projectors.

Associated Business Publications, Inc., has sponsored two sound slideslides to promote business publication advertising. These slideslides, Tomorrow is a Big Market and Businesspaper Relationships, are published in *Spokesmen’s Bureau Program*. An A-V Inventory: At its New York house, ABP uses 4x5 and 2x2 slides, one slideslide projector and one slide projector.

Association of American Railroads’ present sponsorship includes four public relations films for the railroad industry. The latest of these, The Right to Compete, speaks out in favor of allowing the regulated forms of transportation more freedom to price their services in competition with one another.” An A-V Inventory: The Association distributes its own film through seven major distribution agencies. An A-V Inventory: At its Washington, D.C., house, AAR utilizes a 16mm motion picture projector.

The Athletic Institute implements its campaign to promote community recreation programs with four motion pictures, one, They Grow Up So Fast, co-sponsored with other athletic organizations, and a Beginning Sports Series of sound slideslides giving instructions in 12 sports. The Institute publishes a catalog *Aids for Physical Education, Athletics and Recreation*, and publicizes sports films from other sources in the *Sports Film Guide*. An A-V Inventory: The Institute owns two slideslide projectors, used at its Chicago headquarters.

Automobile Manufacturers Association achieved valuable audiences with Mr. O’Flynn’s Fifty Million Wheels which resulted from a nation-wide survey by the association to determine stigmates regarding the trucking industry. The survey showed that Americans had vague and negitive ideas about the industry. With facts presented in a comic fantasy, the association film explained the truck and the trucking industry and the part they play in the American scene. During the first 16 months of its distribution by a national agency, Mr. O’Flynn’s Fifty Million Wheels had 4,681 showings to community clubs.

<table>
<thead>
<tr>
<th>ORGANIZATIONS</th>
<th>CURRENT TITLES</th>
<th>DISTRIBUTION DATA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evaporated Milk Association</td>
<td>Fiesta (plus four silent filmsstrips)</td>
<td>Free loan through Association Films, Inc., Editorial Films, Inc. Prints for tv</td>
</tr>
<tr>
<td>Farm Grain Dealers Association</td>
<td>Farmers Build for the Future</td>
<td>Free loan from FGDA headquarters, Des Moines, Iowa</td>
</tr>
<tr>
<td>Financial Public Relations Association</td>
<td>The Customer Relations Series (five SSF)</td>
<td>Contact FPRA headquarters in Chicago, Ill.</td>
</tr>
<tr>
<td>Fine Hardwoods Association</td>
<td>Faces and Figures</td>
<td>Free loan from association headquarters, Chicago, Ill.</td>
</tr>
<tr>
<td>Florida Citrus Commission</td>
<td>Story of Vitamin C in the Schools</td>
<td>Free loan from Washington, D.C., office. Films for tv</td>
</tr>
<tr>
<td>Florists’ Telegraph Delivery Association</td>
<td>How to Do It With Flowers</td>
<td>Free loan from association headquarters, Denver, Colo., Films for tv</td>
</tr>
<tr>
<td>Gold Filled Mfg’s Association, Inc.</td>
<td>The Gold Filled Story</td>
<td>Free loan from association headquarters, Chicago, Ill.</td>
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<tr>
<td>Golden Guernsey, Inc.</td>
<td>Man Made Miracles Golden Heritage</td>
<td>Free loan from association headquarters, Chicago, Ill.</td>
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<tr>
<td>Gypsum Association</td>
<td>White Magic</td>
<td>Free loan from association headquarters, Chicago, Ill.</td>
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<tr>
<td>Hawaii Sugar Planters Association</td>
<td>Hawaii—The Land of Sugar</td>
<td>Free loan from association headquarters, Chicago, Ill.</td>
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<tr>
<td>Hawaii Sugar Planters Association</td>
<td>Hawaiian—Paradise plus</td>
<td>Free loan from association headquarters, Chicago, Ill.</td>
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<tr>
<td>Institute of Life Insurance</td>
<td>A Matter of Time For Some Must Watch</td>
<td>Free loan from association headquarters, Chicago, Ill.</td>
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<tr>
<td>Institute of Makers of Explosives</td>
<td>Blasting Cap</td>
<td>Free loan from association headquarters, Chicago, Ill.</td>
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<tr>
<td>Insulation Board Institute</td>
<td>The Professor Was a Salesman</td>
<td>Free loan from association headquarters, Chicago, Ill.</td>
</tr>
<tr>
<td>International Association of Blue Print &amp; Allied Industries</td>
<td>The Print Before the Product</td>
<td>Free loan from association headquarters, Chicago, Ill.</td>
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<tr>
<td>International Association of Electrotypes &amp; Stereotypes, Inc.</td>
<td>The Electrotype—The Precision Letterpress Printing Plate</td>
<td>Free loan through Modern Talking Picture Service, Inc. Films for tv</td>
</tr>
<tr>
<td>International Association of Ice Cream Manufacturers</td>
<td>For All the Ages Of Town and Country</td>
<td>Free loan from association headquarters, Washington, D.C.</td>
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<tr>
<td>Investment Bankers Association of America</td>
<td>Opportunity, U.S.A.</td>
<td>Free loan from association headquarters, Washington, D.C.</td>
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<tr>
<td>Louisiana Sweet Potato Commission</td>
<td>Yam Goes to Market</td>
<td>Free loan from association headquarters, Opeelous, La.</td>
</tr>
<tr>
<td>Magazine Publishers Association, Inc.</td>
<td>Magazines—Profit-makers for Drug Stores (SSF)</td>
<td>Slidefilm used by retail drug</td>
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</tbody>
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(Continued on the following page)
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<thead>
<tr>
<th>ORGANIZATIONS</th>
<th>CURRENT TITLES</th>
<th>DISTRIBUTION DATA</th>
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</thead>
<tbody>
<tr>
<td>Mahogany Association, Inc.</td>
<td>Mahogany—Wood of the Ages</td>
<td>Free loan from assn. hdq. in Chicago, Ill.</td>
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<tr>
<td>665 Lake Shore Dr.</td>
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<tr>
<td>Chicago, Ill.</td>
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<tr>
<td>Malleable Founders Society</td>
<td>This Moving World</td>
<td>Free loan from society headquarters, Cleveland, Ohio. Prints for tv.</td>
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<tr>
<td>1800 Union Commerce Bldg.</td>
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<tr>
<td>Cleveland, Ohio</td>
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<tr>
<td>Material Handling Institute</td>
<td>Powered Industrial Trucks</td>
<td>Prints for rental and sale through College Industry Committee. (Source List.)</td>
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<tr>
<td>1 Gateway Center</td>
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<td>Pittsburgh 22, Pa.</td>
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<td>115 19th St. N. W.</td>
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<tr>
<td>Washington, D. C.</td>
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<tr>
<td>Mirror Manufacturers Association</td>
<td>It's Done with Mirrors (SSF)</td>
<td>Free loan from assn. headquarters, Chicago, III.</td>
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<tr>
<td>2217 Tribune Tower</td>
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<tr>
<td>155 N. Michigan Ave.</td>
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<tr>
<td>Chicago, Ill.</td>
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<tr>
<td>Mobile Homes Manufacturers Association</td>
<td>Home Sweet Mobile Home</td>
<td>Free loan through Modern Talking Picture Service, Inc. for home parks, dealers, individuals or trade assns. Prints for tv.</td>
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<tr>
<td>20 N. Wacker Dr.</td>
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<tr>
<td>Chicago, Ill.</td>
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<tr>
<td>National Apple Institute</td>
<td>Gateway to Health</td>
<td>Free loan from institute headquarters. Sale to schools, health dept., dental assns. Semipermanent loan from trade groups.</td>
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<tr>
<td>729 Jackson Pl. N. W.</td>
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<tr>
<td>Washington, D. C.</td>
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<tr>
<td>307 Dale Blvd.</td>
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<tr>
<td>Danville, Ill.</td>
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<td>3501 16th St., N. W.</td>
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<td>Washington, D. C.</td>
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<tr>
<td>129 Lexington Ave.</td>
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<tr>
<td>New York City, N. Y.</td>
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<tr>
<td>National Association of Food Chains</td>
<td>The Spud and You</td>
<td>Free loan from NAMPCF member organizations.</td>
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<tr>
<td>729 Jackson Pl., N. W.</td>
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<td>Washington, D. C.</td>
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<td>1415 K St., N. W.</td>
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<tr>
<td>Washington, D. C.</td>
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<tr>
<td>National Association of Home Builders</td>
<td>Million Dollar Castle A Tale of Two Kitchens You and Your Neighbor (plus two other films.)</td>
<td>Free loan from assn. headquarters. Washington, D.C.</td>
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<tr>
<td>1015 1st St.</td>
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<td>N. W.</td>
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<tr>
<td>Washington, D. C.</td>
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<tr>
<td>National Association of Ice Industries</td>
<td>Naturally Yours</td>
<td>Free loan from assn. headquarters. Washington, D.C.</td>
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<td>810 Eighteenth St., N. W.</td>
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<tr>
<td>Washington, D. C.</td>
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<tr>
<td>National Association of Leather Glove Mfrs., Inc.</td>
<td>The Romance of Gloves (SSF)</td>
<td>Free loan from assn. headquarters. Gowenville, N. Y.</td>
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<tr>
<td>52 S. Main St.</td>
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<tr>
<td>Gloversville, New York</td>
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<tr>
<td>National Association of Manufacturers</td>
<td>Steady Work, Steady Pay Industrial Research Key to Jobs and Progress Good Place to Work (plus five other films, two slidefilms, continuing newscasts. See &quot;Cross-Section&quot;)</td>
<td>Free loan from NAM Film Bureau (hdq.) and 13 regional offices. 16 mm. prints from NAM's Radio TV Dept. Some films available through other organizations: CMA, TV's, CMA's.</td>
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<tr>
<td>2 East 19th St.</td>
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<tr>
<td>New York City, N. Y.</td>
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<tr>
<td>National Association of Mutual Insurance Companies</td>
<td>No Longer Worried Outstanding Farm Fires</td>
<td>Free loan from NAMIC headquarters. Indianapolis, Ind.</td>
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<tr>
<td>2165 North Meridian St.</td>
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<tr>
<td>Indianapolis, Indiana</td>
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<td>1016 23th St., N. W.</td>
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<td>Washington, D. C.</td>
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<tr>
<td>National Association of Tobacco Mfrs.</td>
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</table>
ANALYSIS OF KEY PROGRAMS:

Chamber of Commerce of U.S. continued color film recently released by the chamber, shows how progress in business and industrial science can lead to better living for all Americans in the private enterprise system remains true. Earlier film, The Magic Key, sponsored by the chamber's Committee on Advertising, tells the story of advertising and its role in building the American economy.

These films and about 20 subjects from other sources, are described and keyed to detailed programming suggestions in the chamber's handbook, "Films to Explain American Business," which discussed film selection and use and offers guidance to program leaders. Films listed are from major American sponsors and educational organizations. They deal with the role of profits, competition's part in reducing prices and raising living standards, the causes and cures of inflation, the harmful effects of excessive government regulation of business. The chamber's own films are available from the Washington, D.C., hdq. and regional offices on a purchase or rental basis. The other films, free loan and purchase, are available from various sponsors and distributors.

Gliss Peach Advisory Board strives to reach home economics audiences with two motion pictures and a sound slide film which give background facts about the growing and canning of peas and the preparation of peas for use. All of the recipes described in the motion picture Friend in the Cupboard are repeated in a folder circulated wherever the film is shown. A.V. Inventory: one 16mm motion picture projector at the San Francisco office.

Douglas Fir Plywood Association has sponsored six motion pictures on construction subjects which are loaned from the association's hdqs. in Tacoma, Washington. Farm-in-a-Day, a 21-minute film, shows how a 122-acre farm was cleared, tilled, seeded, irrigated, and all the farm buildings erected within 24 hours. The project depicts the sale of water to the Columbia Basin area in Western Washington for irrigation. Films with such titles as Miracle in Wood, How to Finish Plywood, and More Room at Home illustrate plywood processing and use—including do-it-yourself examples.

This year, the association distributed to the country's 28,000 lumber retailers a stereoscopic and a reel of seven stereo scenes showing storage units that an amateur can build in his own home. The viewer has been offered free of re- tail dealer conventions and also sold to dealers in a package containing a counter display and the first reel. The stereoscope is secured to the display by a light chain and the display contains plans for the storage units depicted in color on the reels. Additional reels were made available to dealers.

Drop Forging Association has sponsored one motion picture, Forging in Closed Dies, to increase knowledge of the values of the closed die drop forging process, and makes internal use of visual aids. A.V. Inventory: the association's communications tools include 2x4 and 3x4 slides, overhead projection and flannel boards used at the Lansing, Mich. hdqs.

Evaporated Milk Association reaches out to women's audiences on television and in group showings with its motion picture, Fiesta-a party planning aid which is supplemented by an illustrated recipe folder. Other meal-making themes involving promotion of evaporated milk are portrayed in four films which EMA provides with reading scripts. A.V. Inventory: EMA owns one silent, slide film projector, used at the Chicago office.

ORGANIZATIONS

- National Association of Printing Ink Makers
  1410 Broadway, New York City, N. Y.
- National Association of Purchasing Agents
  11 Park Pl., New York 7, N. Y.
- National Association of Retail Grocers
  360 N. Michigan Ave., Chicago 1, Ill.
- National Association of Transportation Advertising, Inc.
  9 Rockefeller Plaza, New York 20, N. Y.
- National Association of Waste Material Dealers, Inc.
  271 Madison Ave., New York City, N. Y.
- National Automatic Merchandising Association
  7 S. Dearborn St., Chicago 3, Ill.
- National Board of Fire Underwriters
  85 John St., New York 38, N. Y.
- National Bowling Council
  1420 New York Ave., N. W., Washington 5, D. C.
- National Broom Manufacturers and Allied Industries Association
  Arcia, Ill.
- National Coal Association
  302 Southern Building, Washington 5, D. C.
- National Coffee Association
  120 Wall St., New York City, N. Y.
- National Confectioners Association
  22 N. LaSalle St., Chicago 1, Ill.
- National Consumer Finance Association
  315 Bowen Bldg., Washington 5, D. C.
- The National Cotton Council
  P.O. Box 9905, Binghampton, N.Y.
- National Dairy Council
  414 Rose, Dearborn St., Chicago 6, Ill.
- National Electrical Manufacturers Association
  150 E. 44th St., New York 17, N. Y.
- National Garden Bureau
  407 S. Dearborn St., Chicago 3, Ill.
- National Highway Users Conference, Inc.
  National Press Bldg., Washington 1, D. C.
- National Institute of Dyeing and Cleaning
  Silver Spring, Md.

CURRENT TITLES

- Printing Ink Goes to College
- NAPA does not sponsor films but maintains a Subcommittee on Visual Education. (see "Grove-Section" details.)
- Design for Selling (SSF)
- Miracle in Your Market (SSF)
- Strategy for Selling (SSF)
- (plus 12 other slides.)
- Telling the Town (filmstrip)
- Waste Not, Want Not
- At the Drop of a Coin
- Before the Alarm
- How to Call the Fire Department
- Stop Fires—Save Jobs
- (plus 19 other films.)
- America Bowls
- Young America Bowls
- Sweeping the Country
- Magic of Coal
- Powering America's Progress Underground Adventure
- The Magic Cup
- Candy and Nutrition
- Every Seventh Family
- Who Gets the Credit?
- NCA's Personnel Training Program
  (12 SSF training programs for member companies only.)
- Bundles from Heaven
- Miracle in the Cottonfield
- Something New Under the Sun
  (plus nine other films.)
- The Cranberry Story
- Uncle Jim's Dairy Farm
- It's All In Knowing How
- Weight Reduction Through Diet
  (plus two other films.)
- Blueprint for Power
- Installing Armored Cable
- Hot Water Saves Labor (SST)
  (plus two other slides.)
- Breeding Better Crop Plants
- Farm Seed Story
- Garden for Abundance
  (plus four other films.)
- Horizons Unlimited
- A Professional Portrait
- After the Ball
- More Dangerous than Dynamite

DISTRIBUTION DATA

Free loan to graphic arts associations only. Contact NAPA headquarters.

For av information, contact NAPA office, New York City.

Slidefilms rented and sold from NARUS headquarters in Chicago, Ill.

Contact NAFA headquarters in New York City.

Free loan from av headquarters, New York City.

Free loan through Ideal Pictures, Inc. See Source List.

Free loan from Bureau of Communications Research, Inc. Films for tv. See Source List.

Sold to bowling proprietors, etc., made available on free loan from council headquarters.

Free loan from avn headquarters and individual manufacturers. Plans for tv.

Free loan from Public Relations dept., NCA headquarters, Washington, D.C.

Contact NCA headquarters in New York City.

Free loan through Modern Talking Picture Service, Inc. See Source List.

Free loan through Modern Talking Picture Service, Inc. See Source List.

Free loan from NEC, P.O. Box 9905, Memphis, Tenn. Films for tv.

Free loan through Modern Talking Picture Service, Inc. See Source List.

Free loan through Association Films, Inc. Films for tv. See Source List.

Free loan and purchase from sponsoring sections of NEMA. Sound slide films for sale. (New York hdq.)

Free loan from NGB headquarters in Chicago, Ill.

Free loan from conference headquarters, Washington, D.C. Films for tv.

Free loan to members of NID from institute headquarters. Films for tv.
<table>
<thead>
<tr>
<th>ORGANIZATIONS</th>
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<tbody>
<tr>
<td>National Live Stock and Meat Board</td>
<td>Over the Backyard Grill, Our Mrs. Fix-it, The Right Track</td>
<td>Motion pictures distributed on free loan through United World Films, Inc. Filmstrips on free loan from NLSMB headquarters. Dept. of Visual Education in Chicago, Ill.</td>
</tr>
<tr>
<td>407 S. Dearborn St., Chicago 5, Ill.</td>
<td></td>
<td>Free loan from NLMA headquarters—&quot;Almost exclusively for tv use.&quot;</td>
</tr>
<tr>
<td>1319 Seventeenth St., N.W. Washington 6, D. C.</td>
<td></td>
<td>Contact avn. headquarters in Cleveland, Ohio.</td>
</tr>
<tr>
<td>150 N. Ashland Ave., Palatine, Ill.</td>
<td></td>
<td>Free loan from Film Department, N P &amp; I.A. headquarters, in Chicago, Ill.</td>
</tr>
<tr>
<td>National Machine Tool Builders’ Association</td>
<td>Film sponsorship pending: ‘See “Cross-section” details of NMTB BV list of films from other sources.</td>
<td></td>
</tr>
<tr>
<td>2931 L. 192nd St., Cleveland 6, Ohio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>National Paint, Varnish &amp; Lacquer Association</td>
<td>Water—The Hidden Menace to Homes Here’s How</td>
<td></td>
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<tr>
<td>1450 Rhode Island Ave., N. W., Washington, D. C.</td>
<td>The House in the Middle (sponsored by Nat’l Clean Up-Paint Up-Fix Up Bureau)</td>
<td></td>
</tr>
<tr>
<td>National Plant Food Institute</td>
<td>The Big Test, Grasslands Miracle, Farm Scientists Work for You</td>
<td></td>
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<tr>
<td>1750 K. St., N.W. Washington 6, D. C.</td>
<td>(plus seven other films).</td>
<td></td>
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<tr>
<td>National Restaurant Association</td>
<td>America Eats Out, America’s Heritage of Hospitality</td>
<td></td>
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<tr>
<td>88, Michigan Ave., Chicago 3, Ill.</td>
<td>Now I’m in Business (plus five other films).</td>
<td></td>
</tr>
<tr>
<td>National Retail Dry Goods Association</td>
<td>Training Film directory supplied on sales basis to member and non-member stores, 150 pages of motion pictures and slideshows for use in training drygoods personnel.</td>
<td>For directory, contact NRDA headquarters in New York, N. Y.</td>
</tr>
<tr>
<td>100 W. 31st St., New York 1, N. Y.</td>
<td></td>
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</tr>
<tr>
<td>National Retail Farm Equipment Association</td>
<td>Cost of Doing Business (SF), Business Management Clinics (SF), All N.R.F.E.A. Services (SF), (plus one other slidefilm).</td>
<td>Contact association headquarters in St. Louis, Mo.</td>
</tr>
<tr>
<td>2540 Hamden, St. Louis 10, Mo.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>National Retail Furniture Association</td>
<td>Three series of Furniture Films for Home Makers and three series of Practical Selling of Home Goods films (both categories composed of sound slideshows).</td>
<td>Consumer Education and Sales Training sound slideshows sold to NRFA members for training use and loan to consumer groups, schools, loan from NRFA headquarters.</td>
</tr>
<tr>
<td>660 Lake Shore Dr., Chicago, Ill.</td>
<td></td>
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</tr>
<tr>
<td>425 N. Michigan Ave., Chicago 11, Ill.</td>
<td>Personal Side of Safety Series (More than 100 films sponsored by NSC and films from other sources: See &quot;Cross-section&quot;).</td>
<td></td>
</tr>
<tr>
<td>National Slate Association</td>
<td>Slate—Nature’s Sheltering Stone</td>
<td>Contact NNA headquarters in New York City on loan arrangements.</td>
</tr>
<tr>
<td>440 W. 23rd St., New York 11, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>National Tool &amp; Die Manufacturers Association</td>
<td>Tool and Die Making—Keystone of Mass Production</td>
<td>Free loan, purchase from association headquarters in Cleveland, Ohio.</td>
</tr>
<tr>
<td>907 Public Square Bldg., Cleveland 13, Ohio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 Wall St., New York 3, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>307 N. Michigan Ave., Chicago 1, Ill.</td>
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<tr>
<td>111 W. Washington St., Chicago 2, Ill.</td>
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<td></td>
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<tr>
<td>33 W. Grand Ave., Chicago 10, Ill.</td>
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**ANALYSIS OF KEY PROGRAMS:**

Farmers & Manufacturers Best Sugar Association circulates the Story of a Revolution, a sound slidefilm sponsored by the Best Sugar Industry of Michigan to promote the industry. A V Inventory: At its Saginaw, Michigan show, the association uses 2x2 slides, two 16mm motion picture projectors. Member organizations own a 16mm projector and two slidefilm projectors.

Financial Public Relations Association has developed two sound slidefilm series, one, the Customer Relations Series, working for more public relations by explaining various factors in banking and money management, the other series used in training personnel in banking operations. A V Inventory: FPRA owns one 16mm projector and one slidefilm projector, maintained at the Chicago office.

Hawaiian Sugar Planters’ Association is an outstanding example of a trade group's full use of audio-visual media. Representing 28 sugar plantations in the Islands, the association's a v program functions at the industry level and the plantation (retail) level. HSPLA’s public relations staff produces most of the visual materials at the industry level and the association conducts a educational work and staff assistance for the plantations. The association has sponsored 11 films, published in a booklet, “Motion Picture Films for Loan.” Three of these are professional productions, eight were staff produced, they are composed of public relations subjects for the Hawaiian sugar industry and annual association reports.

The association urges plantations to produce their own motion pictures and slideshows through detailed information sheets on the association’s own a v experiences. Member plantations have produced some 30 films to date. These films are used in industrial engineering studies, training programs and as annual reports to employees. This year, six plantations are reporting to employees with film. HSPLA is including plantation annual report films in its industrial editors contest to further stimulate use of this medium. Because the association’s films are used within the Islands and are cleared for television (HSPLA sponsors local tv shows), its program has not required a large number of prints per film. HSPLA has formerly used several sound slideshows but has switched entirely to motion pictures. A V Inventory: HSPLA uses 2x2 slides, flannel boards, tapes, it owns five 16mm projectors, one slidefilm projector, slide and filmstrip projectors. Member organizations own sixteen 16mm projectors and five sound slidefilm projectors.

Institute of Life Insurance relates life insurance to public service by presenting a progress report on medical science in one motion picture, A Matter of Time, and attempts to improve public understanding of life insurance benefits in For Some Must Wait, a film on how insurance helps three families. With over 300 pages of the medical film and 100 prints of the family documentary, the institute travels its information to the public through two commercial agencies and over tv. I L I also publishes a film catalog. A V Inventory: At its New York show, the institute owns own 16mm projector, one sound slidefilm projector and a tape recorder. One slidefilm projector is owned by a member organization.

Laundry & Cleaners Allied Trades Association’s New York headquarters provides a speaker and film list of trade subjects, though the association does not engage in sponsorship.

A Source List of Commercial Film Distributors begins on opposite page.
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<td>Rail Steel Bar Association</td>
<td>Rail Steel in the World of Today</td>
<td>Free loan from asin. headquarters and through Modern Talking Picture Service, Inc. See Source List</td>
</tr>
<tr>
<td>Red Cedar Shingle Bureau</td>
<td>Here’s How</td>
<td>Free loan from bureau headquarters in Seattle, Washington Films for tv.</td>
</tr>
<tr>
<td>Scientific Apparatus Makers Association</td>
<td>It’s Only the Beginning (plus a film list of subjects from other sources)</td>
<td>Free loan from SAMA headquarters, Director of Public Information, Rm. 3120.</td>
</tr>
<tr>
<td>The Shade Tobacco Growers Agricultural Association, Inc.</td>
<td>The Story of Tobacco Valley</td>
<td>Free loan from asin. headquarters, Hartford, Conn.</td>
</tr>
<tr>
<td>Southern Gas Association 1952 Life of America Bldg. Dallas, Texas</td>
<td>Natural Gas</td>
<td>Free loan from SGA headquarters in Dallas, Texas.</td>
</tr>
<tr>
<td>Structural Clay Products Institute 1520 Eighteenth St., N.W., Washington 6, D.C.</td>
<td>Building Dreams</td>
<td>Free loan from institute headquarters in Washington, D.C.</td>
</tr>
<tr>
<td>Tile Council of America 10 E. 40th St., New York 16, N.Y.</td>
<td>How to Get Better Clay Tile Installations</td>
<td>For purchase by manufacturers. Contact council headquarters in New York City.</td>
</tr>
<tr>
<td>West Coast Lumbermen’s Association 1140 S.W. Morrison St., Portland, Oregon</td>
<td>Lumber for Homes</td>
<td>Free loan through Modern Talking Picture Service, Inc. Public Service Network. Prints for tv.</td>
</tr>
<tr>
<td>Wool Bureau, Inc. 16 W. 46th St., New York 36, N.Y.</td>
<td>Seven Wonders of Wool</td>
<td>Free loan from bureau headquarters in New York City.</td>
</tr>
</tbody>
</table>

** association films, inc., 317 madison ave., new york 17, n.y. branch libraries: ridgefield, n.j. (broad at eli), la grange, ill. (661 hillgrove ave.), dallas, texas (1088 jackson st.), san francisco, calif. (551 turf st.).**

**bermuda news bureau, 620 fifth ave., new york, n.y. bureau of communication research, inc., 15 east 37th st., new york 16, n.y. colburn laboratory, inc. 161 north wacker dr., chicago 6, ill. distributor source list commercial and independent sources of trade association films are noted.**

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<td>DISTRIBUTOR SOURCE LIST: Commercial and independent sources of trade association films are noted.</td>
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HOW ASSOCIATIONS USE AUDIO-VISUAL MEDIA:

National Association of Frozen Food Packers promotes the distribution of their high-quality diced luncheon meat in a short motion picture promoting the use of frozen foods for wide distribution through a commercial agency and on television. 4V Inventory: NAFOP's motion picture is projected on a closed-circuit television system. The department's scenarios are assigned to commercial producers and the films are distributed to business and educational groups from the association's library containing some 3,000 16mm prints and a large collection of newsreel prints for television.

National Association of Manufacturers, representing more than 20,000 industrial and business organizations, produces a program through its Motion Picture Department which recommends and arranges for NAM sponsorship of motion pictures and sound slides. "American Industry and the Accuracy of Information," the department's scenario is assigned to commercial producers and the films are distributed to business and educational groups from the association's library containing some 3,000 16mm prints and a large collection of newsreel prints for television.

National Board of Fire Underwriters is actively aware that fires throughout the nation kill some 1,000 persons annually and burn and destroy millions of dollars worth of property each year. NBFI sounds the alarm with dramatized motion picture stories of fires, hazards, evacuation plans on property, and industry—22 films of its own sponsorship and four films from other sources. The bureau estimates that it has a total of about 1,700 prints in use. NBFI describes the wide distribution of subjects in a compact folder, "Fire Prevention Films," circulated by the bureau's library in New York.

National Consumer Finance Association sponsors two versions of a public relations motion picture on the licensed consumer finance company. In a 26-minute version called Every Seventh Family, a 30-minute version entitled Who Gets the Credit, NFCA presents a dramatic portrayal of the origin of the Uniform Small Loan Law, the function and role of the consumer finance company and the social and economic objectives which the business accomplishes. Both versions are distributed through a national educational network.

National Cotton Council: continued c/o's collection of 12 films (Bundles from Heaven, Fashions from the Feedbag, etc.) are directed at the cotton grower and educate the public as to the quality and value of cotton and cottonseed products ultimately to the benefit of cotton producers, ginters, carders, worried millers, processors, manufacturers and shippers. Fashions and home-making themes prevail in the pr films which reach groups on food, dress, and the like. Direct mail contact to tv stations, a catalog sheet, and listings in film guides constitute the council's film program. 4V Inventory: At Memphis, Tenn., 4V produces 16x and 16x7 slides, opaque projection, color filmstrip. A new slide series addresses a broad group of topics. It contains four 16mm projectors, six tape recorders, two sound-on-film cameras, two 16mm cameras, editing equipment and a film cleaning machine.

National Dairy Council boosts the dairy business with five motion pictures carrying dietary and health ideas. These films designed with youth in mind are: Uncle Jim's Dairy Farm, on wholesome, happy farm life; Farmers in the Making, noting that Naval Academy types are men of good nutrition. It's All in Knowing, animation and live action show the why and how of correct food fats. Two adult audience films are Weight Reduction Through Diet—depicting a diet strengthened by milk, and Diet in Town and Country, with spots on foods and weight reduction, and showing the product and the interdependence of town and country in developing this dairy industry. All of these films are sponsored by dairy associations and shown through a national distribution agency. Films are also purchased by Affiliated Dairy Council Units.

National Electrical Manufacturers Association's audio-visual activities are conducted by the organization's individual sections which serve various areas of the electrical industry. The Rigid Steel Conduit and Electrical Metallic Traction Section currently is sponsoring Blueprint for Power, a new motion picture which shows the need for long term planning of electrical wiring installations. This film is meant for architects, engineers, builders, contractors and other interested groups. NEMA's Armored Cable Section is communicating with trade groups, contractors, architects and school with a step-by-step informational film, Installing Armored Cable.

The Electric Water Heater Section is distributing a sound slide, Hot Water Saves Labor, which shows farmers how to make complete use of automatic hot water heating. With 300 copies of the five-minute film, armless, handless, crippled, and old people are shown to have been able to control the new water heaters. In two years ago, the board sponsored five 16mm films primarily for tv but available to groups. These films are distributed through a national agency and the board keeps a few prints at its Chicago office. Last year, the Meat Board motion picture was shown 382 times on public service tv. The board's home economics group has also produced a series of films which appear as public service tv in meat cooking and cutting demonstrations.

The board has distributed its two instructions in meat cutting filmstrips on permanent loan basis to high schools and colleges since 1942 and to date has placed approximately 25,000 of them throughout the country. The board's latest venture is a set of 242 slides to be used for teaching identification of retail meat cuts. Instructors and vocational educators indicated this material was what they were looking for this type of material.

A pictorial catalog, "Meet on Film," and mailing pieces publicize the board's a v materials. 4V Inventory: The Meat Board uses "Meet on Film" and their "Meet the Boss" series of conferences, meetings, both with consumer groups and special groups within the industry. The board's field home economists carry slide projectors. For staff use, the board has one 16mm motion pic...
Tea Council of the U. S. A. continued

Most of these films run only a few minutes and depict meal preparation ideas—mostly tea. Tale in a Tea Cup, an 18-minute film, is a combination of the tea industry's first commercially successful slide film. At its New York show, the Tea Council uses 4x5 slides, framed boards, owners 15mm motion picture projector and one sound slide- film projector.

United States Brewers Foundation, Inc., has developed a library of its own films and those of other promoters to promote the consumption of beer, publicize the industry and train its personnel. Characteristic of the PR films is the foundation's own Beer Belongs, portraying beer and brewing as a positive factor in the nation's history and economy. The foundation's other films depict beer as a tasty beverage, part of the menu. The foundation's catalog contains motion pictures and sound slides of member companies which have contributed prints to the library for the use of the entire industry and films available from other sources. The training films cover employee safety, race and merchandising subjects, retailer education. Part of the PR effort is a section on "alcohol and alcoholism" which includes outpoken films from the Alcoholics Anonymous. The PR films are loaned to civic organizations and clubs.

Western Pine Association has been promoting the Western Pine Region lumber industry with motion pictures since 1936. Two films, Fabricating the Western Pine, produced in 1937, and Building a Home with Western Pines, released in 1939, continue to do their public relations duty along with Operation Attic, a new 1955 release, and Ingenuity of the Forest, released in 1953 to replace the association's first film, Harvesting the Western Pines.

Pictures of the industry and home-building, these free loan films have enjoyed much attention. From 1945 to 1953, Western Pine had 50,000 showings across the nation with a total attended audience of 3,646,036. During the five year period ending in 1953, the films alone reached a total of 251 television showings before an estimated audience total of 116,830. 271. Sixteen months after its release, Beauty of the Forest has scored 4,256 group showings and 3,914 school showings. The major distribution factor has been the dealers who use the films for local group and tv showings, customer contact and sales staff indoctrination.

In 1952, Western Pine Association began sponsoring a series of 13 minute theatre films for local commercial advertising. As failed in 1955, these films had been shown before 12,998,000 viewers, Operation Attic, a lesson in wood-paneling, is the first in a projected series of how-to-do-it subjects aimed at tv. Western Pine publicizes its films in folders and a mimeographed list.

HOW ASSOCIATIONS USE AUDIO-VISUAL MEDIA:

Parlifield Carton Research Council promotes pre-packaged ice cream to a large consumer audience via The Butcher, the Baker, the Ice Cream Maker, a color musical cartoon motion picture. This show is shown at trade meetings and merchandising of ice cream. This film is circulated to television by two national distribution agencies and is available from the council in Chicago, III. The council also sponsored three sound slide films—Selling Butter, Selling Ice Cream in Drug Stores, and Selling Ice Cream in Fruit Stores for merchandising purposes. A V inventory. PCO owns one 15mm motion picture projector and one sound slide-film projector.

Rail Steel Bar Association sponsorship includes two motion pictures: Rail Steel in the World of Today, which shows the manufacture of new rails, the reclamtion of used rails by trans- forming steel into other sections and the ap- plication of these sections in construction, fur- niture and implements; How Concrete Beams Re- act to Near-Blast Loads, portraying problems, methods, results of experiments in which con- crete reinforced with structural steel and hard- steel are tested under identical near blast loads. This film is distributed to create good will for the rail steel industry by affording interested audiences industrial pro- cess and product information.

A V inventory. RBKA uses 4x5 and 2x2 slide films. A V inventories of the council's three sound slide films are maintained in the council's membership service, counseling, and publicizing operations.

Scientific Apparatus Makers Association has sponsored a motion picture, It's Only the Begin- ning, which demonstrates the rapid advances in animation to illustrate the great cost of industrial research and its importance to progress. This public relations film is listed in a directory folder circulated by SAMA which also describes 13 motion pictures from other sponsors and lists a filmstrip series dealing with industrial instru- mentation and process control equipment. The free loan motion pictures include such subjects as the glass industry, optical instruments and Basic Electronics.

The Society of the Plastics Industry speaks to science-oriented audiences with a motion pic- ture. The Scientific Approach to Better Plastics—documenting a plastics research project at the University of Illinois. Demonstrating research on the mechanical properties of plastics and the molecular changes induced by stress, this film is loaned to industry, the military and schools, for public and press use. The film is distributed primarily through industry conferences. At Home with Plastics—explaining the difference between plastics to women's clubs and stressing plastics as a versatile fashion medium. A series of six films planned for high school students. These filmstrip messages were a project of the SPI public relations committee with which hundreds of plastics companies cooperated.

Tea Council of the U. S. A., Inc., has sponsored seven motion pictures and one filmstrip to tell the tale of tea to film equipment and school audiences. Icon Tea Time. No Dinners Tonight. Tale of a Tea Bug and Tale in a Tea Cup are aimed at schools and cleared for tv. The filmstrip, Art of Bre- wing Tea, is an 8-page, 6-color, 15mm filmstrip with visual, Summertime Refresher, Cool of Summer and Tea for Twenty are exclusively for tv.
Enthusiasm: Power Fuel in Selling

Dartnell Continues Helpful Series with Jam Handy
Production of "The Power of Enthusiasm in Selling"

Breathing success into the many techniques of selling is the salesman's enthusiasm. When a salesman is "just getting by" or when a once-successful salesman goes into a slump, the diagnosis probably will be "lack of enthusiasm." Men of outstanding sales success point to the importance of enthusiasm, sales managers stress it and the intelligent salesman knows that ardor on his part produces results, apathy does not.

But the salesman, or even his manager, may not know the real nature of enthusiasm, what produces it, what governs it, specifically how it makes a man strong in sales.

Defines It—and Develops Use

The Power of Enthusiasm in Selling, a new 25-minute, black and white sound motion picture designed for syndication by The Dartnell Corporation, Chicago, defines sales enthusiasm, particularly men who have succeeded in sales. From these sources and other interviews, Dartnell formed the definition of sales enthusiasm which the film dramatizes.

No Synthetic Angles Here

The enthusiasm visually examined is not the high-pressure steam against which prospects long ago learned to shut the door. Nor is it that more recent version of hucksterism—the professional posture expressed in "love that soap." Such a merely vocal devotion may serve as enthusiasm and make sales but it is an external device and eventually wears thin—for the salesman as well as his prospects—unless the salesman is a huckster to his very bones.

As depicted in The Power of Enthusiasm In Selling, enthusiasm is knowledge on fire. It is a genuine emotion, born of sincere loyalty to company and product, inspired by an understanding of what is being sold, the needs of customers and the salesman's own potentials and needs. This enthusiasm is generated by an internal conviction which compels the salesman to continually school himself. It is invigorating and contagious.

To personalize this full definition of enthusiasm and demonstrate how

(Continued on page 70)

The salesman gives some advice to the man who needs inspiration.

Enthusiasm is sometimes the missing ingredient that accounts for a selling failure in the field.

Enthusiasm and shows how it can be developed and applied to increase sales production. The film was planned for use in sales training programs, for motivating salesmen and dealers at sales meetings and sales conventions.

In preparing its new sales training film, produced by The Jam Handy Organization, Inc., Detroit, Dartnell sought the opinions of business executives, particularly men who had succeeded in sales. From these sources and other interviews, Dartnell formed the definition of sales enthusiasm which the film dramatizes.

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To personalize this full definition of enthusiasm and demonstrate how

(Continued on page 70)

The salesman gives some advice to the man who needs inspiration.

Hugh Beaumont (right) plays the role of the sales manager in the film.

Above: a scene from one of the four "Cases" in the "Communications Casebook" series now available.

The Case for Communication

A New Filmed Training Kit from Henry Strauss Aids Management

* Henry Strauss and Co., Inc., have produced for nationwide syndication a new filmed training kit dealing with one of today's most pressing management needs...effective person-to-person communications.

Entitled "The Communications Casebook," the kit consists of four specially prepared film sequences and a Trainer's Guide. The sequences have been adapted from The Inner Man Steps Out...a pioneering human relations motion picture produced some time ago by Henry Strauss in cooperation with the General Electric Company. Over 1000 prints of The Inner Man have been purchased by business, industry, government, and educational institutions for integration into their own management development programs.

Complete Kit Priced at $75

The kit is available through Henry Strauss Distributing Corporation, 31 West 53rd Street, New York 19, N.Y., and is priced at $75.00.

Purpose of the "Casebook" kit is to help executives and supervisors increase their ability to gain understanding and acceptance from the people they deal with, of their own actions and management's policies and practices. Through conference training sessions based on the film sequences, it is designed to stimulate the examination and solution of such concrete, day-to-day communication problems as giving orders, correcting poor performance, straightening out trouble-some situations, developing the desire to accept new responsibilities, passing information up and down the line.

Each Sequence Covers a Problem

Each of the four filmed sequences deals with a separate important aspect of the problem.

Case I—"The Case of the Tunnel-Out Mind"—points up the two-way nature of all communications and illustrates that a profitable exchange can only occur when both parties are interested...receptive...respectful of what each has to offer.

Case II—"The Case of the Wrong Wave-Length"—shows the necessity for taking into account individual differences between the people you are communicating with.

Case III—"The Case of the Chain Reaction"—demonstrates the importance of sensitivity to other peoples' emotional reactions...and brings out the immediate and long-range consequences of the way an order...or any other communication...is transmitted down the line.

Effects of Unspoken Attitudes

Case IV—"The Case of the Silent Sell"—examines communication without words and highlights the effects of unspoken attitudes on the response of other people.

A Trainer's Guide which accompanies each of these filmed sequences contains material for conducting one-hour sessions. It is designed to give the sequences maximum training impact through stimulating active trainee participation in guided group discussion.
The Radiologist’s Role in Medicine

"First A Physician" — a Dramatic Public Service Contribution from Du Pont Photo Products

There’s Nothing a sales director welcomes more than a good idea — a suggestion which will increase business directly or indirectly.

Thus, when a detailed idea for filling a void in an area of medical educational films was presented to W. Allen Taft of the Du Pont Photo Products Department, he quickly “bought” it. The Photo Products Department, it might be explained, manufactures and sells, among other things, medical, dental, and industrial x-ray films, fluoroscopic and intensifying screens, and x-ray chemicals.

Premiered at American Roentgen Ray Society

First A Physician, a dramatic public service motion picture portraying the role of the radiologist on the medical team, went from the idea stage to the screening room in record time. It received its premiere showing (Sept. 26) in the land of premieres—Los Angeles—and logically enough at the 57th annual meeting of the American Roentgen Ray Society. Some 1,000 radiologists — physicians who specialize in the use of x-ray, radium, and radioactive isotopes — from all over the country attended and greeted the new picture with genuine enthusiasm.

Filmed with the wholehearted cooperation of the American College of Radiology, First A Physician is a 27-minute color, non-technical picture which authentically depicts facets of diagnostic and therapeutic radiology in the finding and treating of various human ailments and diseases.

Dr. Ted Leigh (in dark coat), American College of Radiology technical adviser, briefs one of the cast for an x-ray therapy scene; Hans Mandell, who directed the film for Audio, is seated at right.

including cancer. Dr. Ted Leigh of Atlanta, Ga., representing the American College of Radiology, was technical adviser on all medical procedure in the film.

For the radiologist — a relative newcomer in the field of medicine — this film is an outstanding public relations tool, suitable for use before nearly any segment of the general public — junior and senior high school classes, civic associations, church groups, Lions, Kiwanis, Rotary, and so on. The motion picture points up the training of the radiologist, shows what he does, and portrays dramatically the vital importance of his work.

A Photo Products Opportunity for Service

For the Photo Products Department, the film offers a topnotch opportunity to be of added service in an area where a substantial amount of its products are used — radiology. The resulting amount of good will to be obtained or retained is, of course, immeasurable. Showings of the film during the next few months will be concentrated in the medical field, beginning in November.

For the Du Pont Company as a whole, First A Physician soon will become the newest addition to an already sizable list of educational films which are available as a public service to any interested group. Sixteen-millimeter prints of the new film may be obtained from the company’s Motion Picture Distribution section, Wilmington, Delaware, early next year for general public use.

Professional Cast Headed by Richard Kendrick

Richard Kendrick, stage and television star, supported by a cast of approximately 30, plays the leading role of Dr. William Phillips. High point in the story comes when Dr. Phillips and his radiology assistants locate and confirm, by angioigraphy — x-ray pictures of blood vessels — a blood clot which is endangering the life of a youngster. This enables the surgeon to remove the clot successfully.

In the film story are these members of the medical team, in addition to the radiologist: family physician, surgeon, anesthesiologist, psychiatrist, intern, nurse, and x-ray technician.

Produced by Audio; Printed by Technicolor

First A Physician was produced for Du Pont by Audio Productions, Inc., New York City, and directed by Hans Mandell. It was printed by Technicolor on Du Pont preemoned positive release stock.

The picture contributes considerably toward a better concept of the medical profession and the roles of its members. It may be made available later for television use. Meanwhile, some 100 prints are expected to receive wide circulation.

Mr. Russell (left) chief x-ray technician, shows a newly obtained antique x-ray tube, vintage of 1912, to Dr. Phillips in this scene from Du Pont’s new public service film.
GE's 1957 Appliance Preview
New Approach in Merchandising

Out of those acres of glass, steel and stone which house the ultra-efficient automated production lines of General Electric's Appliance and Television Receiver Division at Louisville, myriads of rainbow-hued, gleaming new 1957 models are moving into distribution. Sales and promotion are in their ascendancy for the active months ahead in this hotly-competitive field of appliance merchandising.

In the forefront for GE's smart new line of kitchen appliances as they were unveiled for dealers and distributors last month are two hot new ideas: one of these is a broad new all-inclusive merchandising approach, the other, a four-phase visual preview presentation that was created for the 57 marketing of these GE appliances by Kling Film Productions.

"Complete Kitchen" is Sales Aim

The merchandising approach for GE this year turns members of its dealer family to the selling of the complete kitchen rather than individual appliances. The key merchandising presentation of this theme is laid out in the 45-minute Technicolor film Happy Is the Home as it "sells" the complete kitchen approach in its entirety and then neatly subdivides into two highly-interesting consumer pictures, one of them for theatrical release and the other for public service television release and Roman group showings.

Through this medium, Kling has provided GE Appliances with a complete dealer presentation for the initial preview phase: a film presentation that meets an important building contractor-architect audience and important purchasing group and two "plus" features aimed at the customers who keep those production wheels turning.

Appliances Blend Into the Design

From the outset, Happy Is the Home, which Kling's Hilly Rose supervised, the key motif of the "complete kitchen" is established. Technicolor images of contemporary design concepts are blended with the beauty and efficiency of the 1957 appliances as today's "living kitchens" come into focus as the center of renewed family living, the haven of warmth, hospitality and security which they were a half-century ago.

Ruminant flashbacks to grandmother's day remind the viewer of the family life that flourished, by necessity, in the warm glow of the old-fashioned kitchen range. In her time, grandma witnessed the evolution of the kitchen as it gradually achieved the "modern" touch but lost that family appeal in the hospital-white sterility of the 30's.

Spirit of Family Living Reborn

But Grandma's daughter now enjoys that "designed-to-be-lived-in" kitchen with its warm colors, time and labor-saving equipment and cozy, comfortable furnishings. Once again, the kitchen is a place where the family and its friends gather in a spirit of "togetherness."

As in answer to the viewer's inevitable, if unmasked, question, the preview story line turns the realization of a dream kitchen into logical course-of-action. Grandmother's other daughter admires that living kitchen. She achieves her wish through the medium of a GE dealer, with convenient interior-design services, demonstration visits and good salesmanship adequately and believably displayed.

GE dealer showings of the 45-minute preview contained a special five-minute insert film. Adding direct incentive to the complete kitchen theme, the insert followed the first 10 minutes of the presentation, with a warmed-up, interested audience prepared for its straight-from-the-shoulder message.

Special Appeal in Builder Insert

A direct approach to the building contractor, architect market was achieved by a similar "insert" sequence featuring the GE dealer of the general film. He is visited by a builder contractor interested in buying appliances for a new housing development.

The dealer applies the principle of selling complete kitchens as he shows the contractor the advantages of this approach in his selling, emphasizing the attractiveness of his homes to prospective buyers.

Four Films for Specific Jobs

The net result is that GE Appliances now has four sight-sound weapons in its merchandising arsenal for the new selling year. The theme-setting first 10 minutes will "cut" into an appealing short subject for general theatrical release. The evolution of today's living kitchen through the past 50 years is its story line.

A more complete dramatic show of 27-minute length suitable for public service tv release and 16mm group showings is being edited out of the interesting general film. Both programs are being released nationally by Modern Talking Picture Service exchanges.

Important Role in '57 Sales

An innovation in film design and creative concepts that match the fine design and efficiency of GE's 1957 line is already playing an important role in that chain reaction of distribution on which a vital segment of America's industrial economy so directly depends, helping move dream-kitchens into reality all across the map.

Art and Function of Design

★ Another General Electric-sponsored film out of the Appliance and Television Receiver Division is The Eighth Lively Art, an Omnibus-styled color and sound treatment of industrial design produced by Kent Lane Films, Inc. for early release. It will be reviewed in December.
Theatrical Short Subject in Technicolor: this 10-minute GE Appliance film, with a minimum of "commercials" develops the saga of kitchens from past decades of Grandma's day to the evolution of today's colorful and efficient family center. The new kitchens have captured the warmth and companionship of yesterday but with the magic of modern design, up-to-the-minute gadgets.

A Message to GE Dealers is the aim of this five-minute film segment. The dealer film shows complete kitchen installations as the key to better selling, points the dealer to "package" sales opportunities in his market.

Visual Ideas for Home Builders are offered in a special 10-minute segment for contractors, architects. This picture shows how modern kitchens help sell the house; notes design aid services available through GE dealers. Main purpose is to point the dealer toward builder sales contacts in his region.

**Forms That Automate Business**

Moore Business Forms Interprets "Automated Data Processing"

**Sponsor:** Moore Business Forms, Inc.

**Title:** A Matter of Form, 23 min., color, produced by Raphael G. Wolff Studios.

In A Matter of Form the film medium once again shows how to make a "cath" and apparently complicated subject interesting and easy to understand.

In more than 75 years of making special business forms, Moore Business Forms has seen vast changes take place in the paperwork complications of doing business. And it has played an important part in simplifying and "automating" the many operations along the way.

The film points out the importance of having the right forms for the job from the simplest duplicate sales slip up to the multi-carboned manifest that must supply everyone with information halfway 'round the world. "Automated Data Processing" is the Moore terminology for the whole method of designing and handling forms for efficient and time-saving operation.

In addition to the business forms, feminine forms (well-designed and made for handling) enliven the picture.

Special showings of the film were scheduled for Accountants' and

Business Managers' Association meetings throughout the country. First reports from these seminars indicate that the picture is doing an excellent job of showing these professional "form and figure" men new ways to increase efficiency.

Showings of the film may be arranged through Charles Roush, Market Development Manager, Moore Business Forms, Inc., 210 Post St., San Francisco, Calif.

**Mankind Battles a Rival World**

**Sponsor:** Shell Chemical Corporation.

**Title:** The Rival World, 27 min., color, produced by the Shell Film Unit.

This film shows how the inhabitants of The Rival World bring death to half of the men who die and destroy a third of all the food man grows. The inhabitants—the film's chief actors—are insects. They exact a toll mankind cannot afford.

The picture tells how science is meeting this threat and shows some of the methods used in fighting enemy insects. There are startling close-ups of insects feeding, destroying and being destroyed.

The Rival World follows the world-wide insect attack against man and his food, from the malaria infested areas of Africa to the fruit orchards of Europe, from the wheat lands of the West to the tea gardens of the East. It shows man's counterattack waged on a scale of a world war.

The Rival World has won awards at film festivals in Italy, Holland, Scotland, Ireland and Uruguay. It is available from Shell Oil Company, 50 West 59th Street, New York.

Left: a culicine mosquito is shown as it injects its "needle" into a person's arm. Below: scene shows grasshopper at work in Shell's "The Rival World."
The “whish” and roar of racing engines fills the screen as drivers at the Indianapolis “500” compete for fame and fortune on the track.

**Saga of the Indianapolis “500”**

Thrilling Action of Auto Track Pictured in “500 Miles to Go”

To millions of Americans, nothing is more exciting than the roar of un-muffled exhausts and the sight of cars (“big,” “sprint,” sport, stock, “strictly” stock, “sportsman,” and “jalopy”) are some of their designation) racing around the tracks that now practically blanket the country. Largely ignored by almost all media of communication, the auto racing business is nevertheless now calculated to be a close runner-up to basketball as the sport which attracts more attendance than any other in the country.

It is the “minor leagues” — the quarter-mile asphalt or dirt ovals — which build up most of this attendance. A typical one will attract entries from every garage and service station for miles around. While a few tracks flourish in the big cities, it is mostly a country town phenomenon.

There’s a Big Audience

Whatever draws them tand it can’t be gone, because it is probably true that a small town stock car driver is much safer than the fullback on the local high school football team. There is a massive audience for news about auto racing. Since almost every other media does its best to pretend auto racing doesn’t exist — or ties it up with highway safety, as if it belonged together, which it doesn’t, any more than aspirin and heroin — films are becoming more and more the only way for auto racing enthusiasts to enjoy vicarious visits to the “major leagues” of racing — Indianapolis, Milwaukee, Daytona, Darlington, and a few others.

Nat Zucker, president of Dynamic Films, recognized that this big hunk of Americana — 1950’s was going unnoticed several years ago, and on his own hook, at first unsponsored, he has seen that every major auto event since has been covered. Dynamic camera crews not only record the major races in detail, often from as many as twelve camera positions, but spend weeks in advance filming qualification trials and the colorful buildup to the big event.

**Record of This Year’s Race**

A typical film in the series is the record of this year’s Indianapolis, a half-hour film titled “500 Miles To Go.” Since the start of the series, Dynamic’s films have been sponsored by several automotive equipment companies whose products play an important part in the races. Participating this year in “500 Miles To Go” are Bardahl Oil Co., Champion Spark Plug Co., De Soto Division of Chrysler Corp., Monroe Shock Absorber Co., and Perfect Circle Corp. Each of these companies will have its own version of the film, and undertake its own distribution through its own local representatives.

Many changes have taken place in film coverage of sports events in past years, and “500 Miles To Go” is much more than just a newscast. It employs an original music sound track, augmenting the authentic roars of the engines. It focuses on the hundreds of details of preparation and pit work that contribute to success or failure on the track. And it loads a camera on a 140-MP tv racer and takes us on a hair-raising trip around the track.

Auto racing films have been successful in achieving wide audiences for the participating sponsors that plan for 1957 now in the work at Dynamic for even more elaborate films.

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**Eye-Filling “Holiday in Hawaii”**

Color and Sound Capture Island’s Magic for United Air Lines

If you’ve dreamed of a Holiday in Hawaii (and who hasn’t?), the next best thing is a screening of the new 30-minute film by that title just released by United Air Lines.

Its colorful, eye-filling scenes whisk the viewer 2,400 miles across the blue Pacific to the sun-washed shores of the four principal Hawaiian Islands of Oahu, Hawaii, Kauai and Maui. The camera of Cate & McGlone, who turned out this sequel to United’s earlier Highway to Hawaii, capture the magic of the islands with near-perfect realism.

Moving like a seasoned traveler, the film roams over fields of multi-colored orchids and along palm-fringed shores, captures the festive frivolity of a hula banquet, and lingers on the shadowy figures in a Polynesian fire dance.

Surfboards riders on giant blue-green waves are caught in unusual action sequences at Waikiki Beach. To obtain these scenes, a special harness was developed to steady the camera while shooting from a wave-tossed outrigger canoe.

Production of both Hawaiian films was by Cate & McGlone, Holly-wood. The first (Highway to Hawaii) was seen by an estimate 25 million persons. The films were supervised by Bernard Komna.
The Bell System telephone companies have a real treat in store for movie audiences during 1957. In a big switch from the interesting but factual fare they have been providing theatres for some years, the Bell companies are now distributing a delightful glamour subject in which the telephone company is not named at all, and the new color phones are seen only as props.

"Once Upon a Honeymoon," the new 14½-minute color short, was made in Hollywood by Jerry Fairbanks Productions. It was photographed in Superscope, directed by famed dancer Gower Champion and, in a cast of top feature players like Alan Mowbray and Chick Chandler, stars Virginia Gibson and Ward Ellis.

Minimum of Commercials
Planning on the film began about a year ago, when merchandising efforts to promote the new color handsets, speaker phones, kitchephones and other holiday creations. A new Dow plastic called Styrofoam makes it possible for them to create snowmen, snowballs, sequin-encrusted stars, snowflakes, reindeer, Santa Claus and table decorations that are both useful and attractive.

The film is not a "how-to-do-it," but rather is designed to provide stations with appropriate holiday entertainment with a useful purpose. It is available on a one-day basis only because of the anticipated heavy demand during November and December.

Free-loan prints are available from Association Films, Inc.

List Armed Forces Films
A new 92-page catalog of Armed Forces Films for public and television use has been issued by the Office of Public Affairs, U.S. Department of Defense, Washington 25, D.C. Films of all services and civil defense are included.

This lovely miss is one of the happy Carrolls, who learn about the magic of Dow Styrofoam for their holiday house decorations.

Badgers Ellis to write two more songs for his new show, How the rhythmical clicks of a dial phone inspire the songwriter are the nearest thing to a "plug" in the film. And, as it happens, the songs are good. So good, in fact, that both have been published (they have nothing to do with phones, at all) and will undoubtedly receive some attention on their own merit. Titles are The Wishing Song and Castles in the Sky, see your local telephone company office for sheet music.

The Bell companies have made this film primarily to reach theatre audiences, and bookers in New York have been most enthusiastic about it. After it has pursued its beautiful Technicolor, wide screen route in the theatres, it will become a standard public service film for television, and then part of the Bell System's local film libraries.

Yule Idea Fare
Show Shows "Christmas Carrolls" and Ideas for Holiday Decor

Sponsored: Dow Chemical Company.
Title: The Christmas Carrolls, 13½-min. b w, produced by Film Associates of Michigan.

★ To encourage people to recapture the fun and fellowship of an old-fashioned Christmas when folks made their own decorations and trimmings, the Dow Chemical Company is releasing a new public service film to television stations for showing during the pre-holiday season.

The film tells about the Carroll family—Mother, Dad and two couples aged 16 and 12—who discover the satisfaction of making their own table and mantel piece decorations; outside displays: tree ornaments; and other holiday creations.

A new Dow plastic called Styrofoam makes it possible for them to create snowmen, snowballs, sequin-encrusted stars, snowflakes, reindeer, Santa Claus and table decorations that are both useful and attractive.

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This celestial conference was called to follow up earthly marriages which are made in heaven. Scene in "Once Upon a Honeymoon."

"Once Upon a Honeymoon"
Glamourous Musical in Technicolor Sponsored by Bell System for Theatrical Premiere Showings; Photographed in Superscope

Jeff and Mary, the happy couple, sing into their wished-for living room telephone in this scene from "Once Upon a Honeymoon."

The V.I.P. angel arranges to send down Wilbur, guardian of the marriage of Jeff and Mary, about to honeymoon.

The theatrical producer stops the honeymoon by ordering Jeff to rewrite a song he has composed for a new show.

Mory, of course, is conjuring up the kitchen of her dreams, complete with a new red hang-up telephone.

This is a "greatest hit," a second release of a 1948 feature, "The Wishing Song," that attracted the attention of movie audiences and was included in the Oscar show. The film is also now available in a new 10-page comic book to go with it. The book can also be purchased individually, or the film can be ordered for further distribution.

By ordering a "greatest hits," a sequel to the popular "The Wishing Song," the author and other writers, composer, director and cinematographer of the film have been able to combine the fun of the original with the glamour of "Once Upon a Honeymoon.

This lovely miss is one of the happy Carrolls, who learn about the magic of Dow Styrofoam for their holiday house decorations.
A D V A N T A G E S — and problems — of portraying a state's story on film are reflected in recent Business Screen reports on motion pictures produced in such widely separated states as Maine and Idaho. The challenge in telling a state story is that the state has so much to tell. This superabundance of lore and locale, business and cultural and economic resources make the job tough — but eminently worth doing.

A tougher job, it would follow, would be the delineation of several states: a region. For while a region is composed of neighbor states and may have a degree of trade integration, the states are uniquely individual and, in matters of attention, rival. The responsibility of balancing diverse state interests in a single treatment is added to the physical and psychological requirements of gathering several states’ screen and each state’s distinctive character on one reel of film.

Regional Story Is Broader

Above the problems are the advantages: covering a region of states, a motion picture has broader scope, can interest more people. From a sponsor standpoint, the region is a bigger market. Despite state rivalries, the states themselves develop the region as a local area seeking industry and visitors.

Regional rewards are being sought by the New England Mutual Life Insurance Company with New England Portrait, a 231-minute public relations film in color which accepts the regional challenge even though Parker Fennelly, playing a laconic Maine lobster-fisherman, allows: "It is next to impossible to crowd nearly three hundred years of history, four seasons of weather and 63,659 square miles of New England into one film.”

Bay State Met the Challenge

According to Bay State Film Productions, Inc., it wasn’t easy. Camera crews journeyed nearly 13,500 miles the length and breadth of New England, shooting some 12,700 feet of 16mm color film. They logged over 100 hours in the air. One day they shot a harbor scene on Nantucket, a lobster shack in Maine, and a train to Mount Washington. Most of the time the crews shot around the countryside, looking for just the right brook, the quiet birch grove, the rugged shore line, the leathers face of a Vermont farmer to fit the scriptwriter’s conception of New England life and times.

Since the released version of the film edited down to 926 feet, producer and client spent long, red-eyed hours deciding what to keep.

Mountains in Autumn, the white Winter slopes where skiers dive sugar enriching the Spring; kisling with the sea was caught in scene of windjammers moving from port the launching of an atomic submarine, an air view of a radar "Texas Tower," 100 miles off Cape Cod.

A Character of Decision

Delving into the pristine business methods of New England’s past, the producers encountered an authentic echo of the classical Yankee when a lobsterman told one Bay State executive that he would "thrust him soundly" if his lobster pots, on lease as props, were not returned in good condition.

New England Portrait is being distributed by Association Films, Inc., on free loan to adult group audiences.

Knowledge of Typing a Key to the Future

Sponsor: Royal Typewriter Company.

Title: The Keys to the Future. 22 min., color, plus 13½ min. b w. TV version, produced by Stanley Neal Productions, Inc.

Using the personalized story of a young man who hopes to be employed as an assistant to the general manager of a manufacturing concern, this film shows that a knowledge of typing can improve school grades, expand interest in outside activities and provide part-time, after-school income. Most important, however, the film points out that young people who can type, very often have an edge over other applicants.

The Keys to the Future outlines many careers where typing is either essential or of definite value: the profession, newspaper and literary work, accountancy and for careers leading to high-paying executive positions.

The film is available from exchanges of Association Films, Inc.

Credit Group Elects Tanney

The Motion Picture Industry Credit Group has announced the election of J. A. Tanney, president of S.O.S. Cinema Supply Corp. as chairman; Kern Mose of Peerless Film Processing Corp. is the new vice-chairman.

Chartered in 1953, it is composed of leading motion picture processors, suppliers and service organizations in New York, Washington, D.C. and Chicago areas.
Your message gets across better when you start here...NOT here

Why distract your movie audience with flashing focus numbers?
With the NEW Kodascope Pageant 16mm Sound Projector you start at the effective point, the opening frame.
How?...with the Pageant's new single-switch reversing. Just set your projector up a few moments before your audience assemblies. Then run a few feet of film to check focus, framing, and sound level. Then flick the switch and back up to the title frame—ready to roll with the proper opening.

And, with single-switch reversing, you’ll find it easy to rerun important sequences for emphasis.

See what else a Pageant gives you
1. Easy setups, so effectively simple that even a beginner can put on a good, smooth-running show.
2. Excellent sound quality because the Pageant has tone and volume controls, plus well-balanced speaker.
3. Freedom from worry, over breakdown or maintenance problems due to improper oiling, the commonest cause of projector difficulty. Every Pageant is lubricated for life.
4. Pictures that sparkle, even in well-lighted rooms. The unique Super-40 Shutter automatically provides 40% more screen light than a standard shutter at sound speed.

For a complete demonstration of Pageant performance, just get in touch with a nearby Kodak A-V dealer. Let your eyes and ears decide. Three Pageant models to choose from. Free booklet giving full details on request.

Make your own sound movies
this easy, inexpensive way

Here in one compact, portable unit is all you need to make your own magnetic sound movies

Start with any kind of 16mm film, sound or silent. Add Kodak Sonotrack Magnetic Coating for 29c per foot. Then run it through the NEW Kodascope Pageant Sound Projector, Magnetic-Optical, and record your own sound.
Mix voice with music, add from other sound sources, record on the spot, blend automatically. Erase, alter, re-use your magnetic sound track as often as you wish. Change the message to fit different audiences. Do it all easily, and with no complex setups or need for art work titles.
Training, personnel, sales promotion, public relations—practically every phase of your business will soon be clamoring for the services of this versatile new projector.
And since the Magnetic-Optical is a superb sound and silent projector, too, use it for showing EVERY type of 16mm film.

See your nearby dealer, or write for complete information. No obligation either way.

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Please send me name of nearest Kodak Audio-Visual dealer and complete information on:
□ Kodascope PAGEANT 16mm Sound Projectors
□ Kodascope PAGEANT Magnetic-Optical Projector
I understand I am under no obligation.

NAME

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ORGANIZATION

STREET

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ZONE

11-47

Kodak

TRADEMARK
A Sermon for the Screen:

A Protestant Denomination
Looks to Its Home Missions

Amerian Church Groups are hard beset
to meet the growing problems of changing
neighborhoods. Must the old church, fast
becoming hemmed in by spreading slums, decay,
and die? Must burgeoning suburbia do without
the church because church-building has not kept
up with home building?

These are some of the problems facing the
Elders and lay officials of the Evangelical and
Reformed Church, a denomination of some mil-
lion members which is particularly strong in
German-settled areas of Pennsylvania, Ohio and
the Midwest. As old "downtown" churches
struggled to survive, re-settled suburban
members were having to conduct services in private
homes because the church had not moved fast
as its members.

The Mission Is Also Here at Home

For a religious denomination which has
always found much satisfaction in its overseas
mission services, the "home" problem was diffi-
cult to present in proper perspective. To be sure,
the importance and necessity of overseas mis-
sions must not be lessened, yet, it must be im-
pressed upon members that "The Mission is
everywhere" and not least at home.

Seeking to create a climate in which this
problem might be brought to strike home with
the church's parishioners, Evangelical and Re-
formed's film director, the Rev. Oscar Rumpf,
established a project with Dynamic Films, Inc.,
to produce something which would go beyond
the "sweetness and light of many religious films
and tell the church's needs much in the words of
Albert Schweitzer: "The jungle is here, where
every Christ is not."

To establish this truth, the film has chosen
a drama of a mission teacher returning to
America after years of work in Japan. As a
dedicated man at first he can see little but the
urgency of his own work, America, even after
only five years away, is so rich, has so much
surely it must redouble its work overseas. But,
then he visits his old church, now mostly de-
serted by the good bargainers who formerly
occupied the pews and who have now moved to
Suburbia, and he finds the Pastor striving with
everything at his command just to keep the
church in existence.

Here was a church, and here were new people
— surely the Mission was here! The returned
mission teacher was learning as much after five
years as Rip Van Winkle coming down out of
Kaaterskill Clove after twenty years sleep.

For Every New Church, Must Older Ones Die?

But the town churches were not the only ones
in difficulty, the mission worker drove through
mill after mile of brand new Cape Cods, ranches,
split levels, and rarely saw a church. This was
the Mission, too!

No, for every new church, an old church
must not die. The Mission was everywhere — in
Japan, in downtown, run-down Philadelphia, and
in spanking new Levittown.

Through this film, called The Stranger Re-

"He finds the church striving to exist ..."

turns, the E & R church hoped to impress upon
its members the need for expansion and participa-
tion within the church body. It did not want
the home to be too big — all-encompassing and
good — and-better — but something that would
create quick action to solve a pressing problem
"— How can we serve Christ in the four corners
of the earth, when we are becoming hard pressed,
sometimes, to serve Him properly at home?"

Here was the problem, and the possible
solution—The Stranger Returns. How did it go
over? Frankly, there were some reservations.
The film has no quick and easy answer to the
problems of the Church. Some people thought it
should have had. But the Rev. Oscar Rumpf has
proved his plan with performance.

Individual Conscience Guides Their Path

The Evangelical and Reformed Church con-
sists of 34 Synods and 2700 Churches. The nature
of the church's belief is such that individuals
and congregations maintain a great deal of reli-
ance on individual conscience. It is to this
virtue that the film is directed. Showings are not
pre-arranged from the top — they are encouraged,
and they take place in conjunction with normal
meetings of local church bodies.

The film has no real "sell," but it sets a
mood, and this is important, for like a consumer
in a super-market, an E & R church member must
follow the light from within: he's got to do his
own buying.

But E & R has not left the proposition purely
with "creating the mood." Harder arguments
follow up. After the film is shown, a filmstrip
takes over the audience, and it does the job that
nothing but the filmstrip can do — it pinpoints
the problem and presents the solution — that
church members live and grow with their church,
both in overseas missions, and in the vital
important home mission.

The filmstrip is a guide for discussion — for
Mr. Rumpf believes that no matter how powerful
the message of the motion picture, and it is
powerful, action is determined on more than the
empathy of the audience, but its decision to turn
agreement into action.

Church members don't go home empty hand-
ed, either, for an excellent brochure is distributed
with the film, backing up the thoughts it presents.

How has it worked? Do Evangelical and
Reformed Church members understand the prob-
lems of the Home Mission? According to the
Rev. Mr. Rumpf they do. Without slighting their
long-time obligations to overseas teaching and
medical Missions, E & R is building churches at
a record high rate to insure Christ is surely
brought to us as well as to them.—RS

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EVANSTON, ILLINOIS

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Works four ways to increase film life, improve projection quality. Cleans completely, reduces wear, prevents dirt and dust collection. Strengthens film base. Try this amazing film conditioner yourself. Mint, just $1.75.

Bioshadow Screen Magazine
Get More Print Mileage from UNITED WORLD

SPONSORS NOW USING the services of the 43 nationwide distribution offices of United World Films are reaching a vast number of new 16mm group audiences in a shorter period of time with fewer prints in circulation. United's conveniently-located film exchanges provide same day or overnight delivery service to practically any point in the United States. Why not check these advantages and how they relate to your film budget?

VALUABLE PRINTS are in constant action instead of spending idle time on trains, trucks and at postoffice terminals. MORE AUDIENCES are reached with every print; all bookings, including television stations, get immediate action.

PROFESSIONAL HANDLING is assured your films by United World, the nation's largest producer/distributor of 16mm sound films, including Castle Films, Universal-International features, Instructional and Religious Films, U. S. Government Films, and Films for Industry.

EVERY 16MM EXHIBITION of your film is backed by a certified exhibition record . . . you receive actual audience reactions and complete summary reports on all showings. Get the BEST distribution for your PR films from the only MAJOR company in the sponsored film distribution field.

Send today for your free copy of "Get the Most Mileage for Your Sponsored Films!"

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A Division of Universal Pictures Company, Inc.
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Producing filmstrips in color?
Your prints are only as good as your masters ... and your masters are at their best when we make them.

Frank Holmes Laboratories
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Los Angeles 46, California

Write for brochure.

Want to Sponsor a Film?
The advertising pages of Business Screen present a top selection of film producers.

"A Boat in the Family" Premiere in 16mm—
Outboard Boating Club of America Builds Family Interest in Water Sports With a New Color Picture

A "HOME MOVIE," within a home movie has been sponsored by the Outboard Boating Club of America to sell the American family on the idea that the family can have many new thrills by owning a motor boat.

A Boat In the Family is a 20-minute parlor-playlet in color in which a middle class family, Mom, Dad, Sister, Brother, prove to a neighbor couple that as aristocratic as new motor boats appear, they are not an exclusive pleasure. Motor boats are not too expensive for the average income and as a sport boating is most democratic, bringing people from many economic levels together in a community of happy navigators.

The Movie Makes Some Converts
The neighbor couple are doubtful and disturbed at the prospect of an evening of "home movies." But as they view the summertime picnic adventures of their hosts and listen to the boat-family's commentary, they become motor boat converts.

"We didn't dream we could own a boat," the family admits. The hosts explain, as their projector verifies the account, that an organization called the Outboard Boating Club of America helps people to form boating clubs. Truck drivers, executives—you can meet them all in this sport. "You can play like a millionnaire."

Boat Clubs Are "Nearly Everywhere"
Young and old can run the boats, which in the boy's words, are "real keen, real cool." As inviting scenes of water games and travel shimmer on the parlor screen, the neighbors learn that the OBMA has boat clubs nearly everywhere there's water. The OBMA is composed of many regional clubs, the clubbers help each other. The OBMA helps all by teaching common sense boating, promoting good boating facilities, low cost insurance, sponsoring regattas, teaching how to build ramps...

The neighbors see boats in vacation convoy, boats zipping under bridges, pulling water skiers, traveling small lakes, channels, big rivers. "See nature like you never saw her before," viewers are promised. The neighbors see how the whole family has fun with the boat, how daughter Christine finds romance.

The movie within a movie ends and the neighbors go out to the garage to see the family motor boat. Says Mr. visiting neighbor: "I've got to get one."

National Distribution Via Modern
A Boat In the Family was produced by Harland Croy from a script by Bruce Henry. It was filmed by Arts Productions, Inc., Milwaukee, Wisconsin, and is being distributed by Modern Talking Picture Service, Inc.

AT JAMIESON FILM CO.

we are, first of all BUSINESSMEN

The production of a motion picture is an exacting, creative business. But it is, first and foremost, a business. When you invest the corporate dollar in film you are well aware that it must pay a return, either in sales, public relations benefits, or training effectiveness.

It is for precisely this reason that at Jamieson Film Company we try to appreciate each new production in terms of its ultimate purpose as a business communication tool. For we know that the most elaborate production and the trickiest effects, no matter how much we enjoy doing them, are wasted unless the picture is carefully and thoughtfully planned to do the whole job assigned to it with complete effectiveness.

This business approach to film production also places upon us an obligation to give our clients a realistic picture of their motion picture plans: realistic costs, delivery dates, probable results. And it requires careful and attentive service on every job, whether the budget is large or small.

The Jamieson method of doing business has served us well during our forty years of operation. More important, it has enabled us to serve well such clients as Texas Gulf Sulphur Company, Humble Oil and Refining Company, Phelps-Dodge Copper Corporation, Sinclair Refining Company, Dresser Industries, Three States Natural Gas Company, Oilwell Supply Division of U. S. Steel, Southern Union Gas, Southern Pacific Railway, and many others.

If you believe, as we do, that business films are, first of all, a business investment, perhaps we should be working together.
give your slide film the best in...

**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!

**RCA Victor Custom Record Sales**

New York 10, 155 East 24th St.......Murray Hill 9-7200 Hollywood 38, 1016 N. Sycamore Ave.....Oldfield 4-1660 Chicago 11, 445 N. Lake Shore Drive...Whitehall 4-3215 Nashville 2, 1525 McCavock St.................Alpine 5-6691

In Canada, call Record Department, RCA Victor Company, Ltd., 1001 Lenoir St., Montreal, Quebec. For information concerning other foreign countries, write or phone RCA International Division, 30 Rockefeller Plaza, New York 20, N. Y.—JU 6-3800.
Dowtherm 'Heat Transfer' Film Aid to Industrial Production

*Heat Transfer 400-750 F., a 22-minute color motion picture sponsored by The Dow Chemical Company, Midland, Michigan, visualizes the importance of uniform and precise temperature control in various production processes in the 400-750 F. temperature range.

The film is designed for practicing engineers, student engineers and persons interested in industrial process heating. It briefly reviews direct fire, liquid phase and vapor phase heating methods and concentrates on Dowtherm vapor-phase heating in the 400 to 750 F. range. Heating applications in the food processing, oil refining, plastics processing and synthetic fiber production industries are portrayed.

Dow's heat transfer study was viewed by some 200 members of the American Institute of Chemical Engineering at their national meeting in Pittsburgh in September. The film was produced by Wilding Picture Productions, Inc., Chicago, from the script by Oceste Grandi. Serving as chemical engineering consultant was W. L. Badger of Ann Arbor, Michigan.

The film will be distributed on a free loan basis by Modern Talking Picture Service, Inc. It is available for engineering society meetings, classroom use and other groups.

Ohio Valley Utilities Show Enterprise Role

* A 24-minute color film, "Twins on the Ohio," is the Ohio Valley Electric Light Company's answer to the growing need for expanded facilities. Two huge new power plants that met an electric power crisis illustrate how private enterprise can rise to public need. Film is being distributed via Modern Talking Picture Service exchanges.

"The Story of Television" Shows RCA Video History

* When television began popping out of the parlor woodwork and sprouting antennae over the roof of the nation less than 10 years ago, the prodigy's birth really was no so sudden as it seemed. Video has been nurtured since the early 1920's. Details of TV's birth and growth are recorded in "The Story of Television," a new 27-minute motion picture showing efforts of the Radio Corporation of America in the creation, development and introduction of the all-electronic TV system.

Presented in black and white and color—as it would be seen on a compatible color TV receiver—"The Story of Television" explains how science made television a working reality. David Sarnoff tells of the early research and experiments. Shown is the first successful picture tube, the first experimental TV station, the problems of improving picture quality and reducing the size and cost of components at the transmitting and receiving ends, the function of mobile units.

Actual scenes from TV "firsts" are included—President Roosevelt opening the New York World's Fair, the visit of the King and Queen of England, the 1940 Republican Convention in Philadelphia. Animated diagrams demonstrate how a TV camera converts electronic beams into a picture. As "The Story of Television" switches to color, viewers see color shows in the making, the rainbow casts of today.

Produced by William J. Gane New York City, "The Story of Television" is being distributed on free loan to clubs, civic groups, employee organizations, rural groups, science groups, high schools, colleges, churches and television stations. It is available from The Institute of Visual Training, Inc., 10 East 49th St., New York 17, N. Y.
"It was 11:15 p.m., about the time a normal day comes to an end," writes Charlie Sciurba, prominent Milwaukee newsreel photographer. "Suddenly, my police radio flashed... fire on Market Street... tenement section... big blaze. I arrived on the scene with the first fire engines—readied my Arriflex—and shot like crazy."

"The next day, 53 prints of the film were distributed to the major syndicates and services. The unedited version was submitted to the National Press Photographers Association competition a few hours before deadline. It received the top newsreel citation."

Charlie Sciurba is an Arriflex enthusiast from way back. He credits the unique mirror-shutter reflex viewing system, and the light weight portability for his outstanding scoops. "You'd expect a camera with the precision of an Arriflex," says Charlie, "to be a little too delicate for spot newsreel work—especially with the workout I give a camera. Yet my Arriflex has proved itself as rugged as it is versatile. Do I like the Arriflex...? It's my bread and butter!"

"You and Arriflex— a team for better newsreels

You and Arriflex— the team for better cinematography"
Slidefilm Series Gets Sales Action

Effective Retailer Package “Sets Up” TACUCO Utensil Orders

Color sound slide films which spotlight new kitchenware products and cue-in the salesman are being distributed by the sales promotion department of The Aluminum Cooking Utensil Company, subsidiary of The Aluminum Company of America.

The company’s product line features dozens of individual aluminum cooking utensils and a quality series—Hallite—specially designed pots and pans with copper-colored covers. Several sales promotion and merchandising projects are developed each year to help sell this line through jobbers to thousands of retail stores. These promotional projects involve displays, floor racks, window dressing, advertising packages. With the help of the short slide films and automatic projection, the TACUCO salesman now can make his presentation of individual sales promotion projects clearly and with impact. The slide films were produced by Wilding Picture Productions, Inc. Each of the films (none longer than five minutes) actually asks for the order, leads the consumer right into a discussion of the project with the salesman. Each film opens with a general outline of the current seasonal selling operation, moves into TACUCO’s plans for exploiting the particular market, demonstrates merchandising, proves eventual profit to customer. The film then invites the customer to “talk it over” with the TACUCO man, who is waiting, order pad in hand, to turn off the projector.

Pleased with results of this automated selling, TACUCO is planning more product visualizations.

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Documentary on Mental Ills Released in 16mm by Sponsor

*War, the Mentally Ill,* a 30-minute dramatic documentary, originally featured on *The March of Medicine* television series, is now available on a free-loan basis to clubs, churches, colleges and other community organizations.

Presented as a service of Smith-Kline & French Laboratories, the film features a dramatic play, written, enacted and narrated by mental patients, on the life of Dorothea Dix, a mental health crusader. Other scenes show the work being done in mental hospitals and includes a brief talk by Robert Meyner, Governor of New Jersey, on the need for funds to meet the nation’s crucial mental health problems.

Prints are available to community groups from Association Films, Inc.

Screen Shoppers Guide Offered by Radiant Mfg. Corporation

Prospective buyers of projection screens are offered guidance in “How to Shop for a Projection Screen,” a 16-page booklet being distributed by Radiant Manufacturing Corp., Chicago.

The pocket-sized guide gives tips and answers important questions on choosing size, style and screen surface. “How to Shop for a Projection Screen” is available in quantity on request to: Sheldon Kaplan, Sales Promotion Manager, Radiant Manufacturing Corp., 2627 West Roosevelt Rd., Chicago 8, Ill.
No matter which you use...

**EVERY Viewlex PROJECTOR IS...**

**Viewlex Viewtalking**
Plays standard 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 Viewlex projectors. Model WRD — 6" x 9" detachable speaker for 500-watt projector.

**Strip-O-Matic**
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 Viewlex filmstrip projectors illustrated here with V-25C.

**V-500**
For 35mm filmstrip single and double frame, vertical and horizontal pictures. Takes 2"x2" and banam slides in any type mount intermixed. New refrigerated cooling, 500 Watt fan cooled, 5 inch f/3.5 professional lens. Automatic take up reel and optical magnifying projector. 3, 5, 7, 9, 11 inch lenses available.

**V-1000**
For 35mm filmstrips and 2"x2" slides. 1000 Watt fan cooled. Perfect for auditoriums, large classrooms, and 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.

**V-4S - V-44S**

**V-2C - V-22C - V-25C**
For 35mm filmstrip single and double frame, vertical and horizontal pictures, 2x2 and banam slides, any type mount. Change from filmstrip to slides in seconds. V2C—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!
**Visual Selling**

**Market Acceptance of Bacon Package is Film Objective**

**Sponsor:** Crown Zellerbach Corporation

**Title:** Bacon Sales Through Proper Merchandising. 15 minutes, color, produced by Riviera Productions.

*With the universal acceptance of its widely-promoted Mullinix bacon package assured, Crown Zellerbach Corporation of San Francisco, California, has produced a motion picture designed to tell meat packers nationally that this form of bacon merchandising is available to them.*

The Mullinix package, as invented by C. J. Mullinix, is the type that housewives are finding in the meat counters at their markets in which no bacon is visible. Instead, a hinged flap can be lifted exposing the lean red slices to the shopper. This assures the housewife that the bacon will not be spoiled due to exposure to light and air.

**Riviera Selected to Produce**

With these main sales points in view, Crown Zellerbach Corporation selected Riviera Productions, of Los Angeles, to write and produce their film. The audience was to be primarily the meat packer and super market chains. The message: tell these prospects how they will increase their bacon sales by having the product merchandised in the new modern lightproof package.

A potent selling, script and scenario was completed by writer Lionel Grover, depicting in graphic style the ideas outlined. It was decided to shoot on actual locations instead of studio set-ups, especially where script called for super-market interiors. And the typical housewife was used in scenes calling for the shopper, after it was discovered in viewing the first takes, that models and actors in the scenes looked too much like models and actors. These "on-the-spot" amateurs were usually reluctant in getting in a film, not because of their lack of acting ability but because they felt that they were not dressed in their Sunday best. It took the tactful persuasion of the director, Will Zenos, to convince them that dressed-up people would not be selected...what was wanted were shoppers who looked just like people. As a result the film has a realistic approach.

Scenes shot on the bacon slicing and packaging lines in the packing houses of Hormel and Morrell show how easily this Mullinix package is handled by the girls who do the actual packing.

**Showings by Sales Personnel**

Promotion of the film is by Crown Zellerbach sales personnel. Carry in projectors with them, they schedule meetings with meat packers nationally, and they have their tailor-made audience for the film. Results, of course, have been so satisfactory that product films of this individual type are being considered for other items in the client's line.

**Power Beneath St. Lawrence**

*The tremendous task of laying the longest underwater 69,000 volt cable in the world beneath the St. Lawrence River is the theme of "Beneath the White St. Lawrence," a new 25-minute color motion picture produced for Quebec Hydro by Associated Screen News. Montreal Project meets critical shortage of power in the Gaspe peninsula area along the river’s south shore.*

**North American Coal Films Modernization**

*Modernized coal mining operation is the theme of a new 27-minute color film, "News from the Coal Country" recently released (via Modern Talking Picture Service exchanges) by the North American Coal Corporation. Company salesmen and dealers are promoting shows.*

Roger Wade can make a film to help you sell it better!

*For outstanding sales success stories send for our newsletter*

Roger Wade Productions
15 West 46th Street New York 36
Telephone Circle 7-6791

**DAGE TELEVISION DIVISION**

**DAGE TV AT WORK**

"The possibilities appear unlimited," says Dr. Ross H. Hughes (above), president, Kansas State Teachers College, Pittsburg, Kansas, and president of the American Assocation of Colleges for Teacher Education. DAGE TV closed circuit systems have been used at Pittsburg in teacher training.

Camera and monitor in records center of Merchants National Bank, Michigan City, Indiana, verifies signatures, speeds information to executive areas, teller windows and drive-in window.

Whether for training teachers, supervisors or salesmen, or taking full advantage of centralized records, or eliminating mass assemblies to put across important instructions dramatically, DAGE TV can do the job better, in less time, at lower cost. For complete information, write DAGE TV, Dept. 1411.

**DAGE TELEVISION DIVISION**

MICHIGAN CITY, INDIANA

'A Thompson Product'

IN CANADA DISTRIBUTED BY ROGERS MAJESTIC ELECTRONICS, LTD., TORONTO
In "Steelemaking" in this American Iron & Steel Institute filmstrip, (story below)

**Two Educational Filmstrips sponsored by Steel Institute**

Two new filmstrips have been added to the audio-visual library of American Iron and Steel Institute for use in education. One filmstrip is a classroom aid dealing with the iron and steel industry itself. The other filmstrip is designed as a general aid to industry people who wish to work with local schools on an educational project. Both subjects were developed for the Institute by Hill and Knowlton, Inc., public relations counsel.

**Run Materials of Steelmaking.** A color, accompanied by a teaching suggestion booklet, is the third filmstrip in a series dealing with the science of iron and steel making. It is intended for use in high school and upper grade science and social studies classes. A committee of elementary and high school teachers served as consultants in the production. Drawings and photographs depict a continuity of information on the raw materials, research, production and use of iron and steel. The two previous filmstrips in this series were Chemistry of Iron and Chemistry of Steel.

**Community Resources Workshops for Teachers.** In black and white color, was produced as a pictorial guide for educators and community leaders, particularly from the steel industry, who wish to help teachers discover and utilize community resources for classroom applications. The filmstrip is based on the experience of many communities which have found that community resources workshops provide curriculum improvement. The filmstrip shows how community leaders and teachers work together to find the persons, places and things in a community that will take students beyond the textbook, how this working together brings practical agreement on educational aims and practice.

One copy of each filmstrip is made available free of charge to each school system upon request. A small charge is made for additional prints. Accompanying booklets are available in reasonable quantity without charge. Requests should be sent to American Iron and Steel Institute, 150 East 52nd St., New York 17, N. Y.

**DISTRIBUTOR SOURCES:** (Continued from Page 43)


**Sterling-Movies U.S.A.** (also Sterling Television Company, Inc. 205 East 43rd St., New York 17, N. Y. Write for address of nearest exchange in other principal cities.


**Pepsi-Cola Promotes Bowling for Family**

Keyed to the theme that the whole family participates in bowling, is a new 28-minute Pepsi-Cola-sponsors film Bowling — A Family Matter. It shows how to bowl and keep score; develops history of bowling and is highly entertaining fare. Distributed nationally via Modern Talking Picture Service.

**CRAIG BIG SCREEN**

Movie viewer only $49.50

Large 3½" by 4½" hooded screen and 75-watt projection lamp so that it can be used comfortably in a lighted room. Stainless steel film guide cannot scratch film. Rotating optical prism shutter. Flat field projection lens and ground and polished condenser lens. Built-in frame marker, focusing and frame adjustments, left to right film travel. Automatic match switch. Dual cooling system means you can view a single frame for minutes without burning film or emulsion. Readily portable. Sturdy, rugged construction — will last many years. Just what you need for quick and easy viewing and film inspection. 8mm or 16mm models.

**Time your movies to .001 Minute**

With a Craig Frame Counter on your Viewer or Projector-Editor you can time filmed action to fractions of seconds, or time scenes, sequences or complete movies with complete accuracy. Exacting studies of the speed of motions and actions of all kinds in science, business and industry are routine with the Craig Frame Counter. Given a constant camera speed (whether 16 fps, 24 fps or special high-speed cameras) with 16mm film, the Craig Counter permits instant conversion of photographed action into time fractions. Just as simple is timing 16mm movies or parts of movies (to synchronize with voice, sound or action) where precise timing is essential.

Craig Accessory Frame Counter... $37.50. Craig Projector-Editor, complete with rewinds, splicer, viewer and cement... $79.50. Craig Formula 7 Cement... 4 oz. $2.60, 16 oz. $5.40. All available at better camera stores.


**FOR SALE**

35M.M. OPTICAL PRINTER INCLUDING B&H STANDARD CAMERA; $5,000 FIRM PRICE.

VIDEART, INC.

343 LEXINGTON AVE.
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LEXINGTON 2-7378-9

Produced by Precision Pictorial Products since 1930: Speed Flash Synchronizers, Synchronized Rangefinders, KALART and CRAIG Movie Editing Equipment
The Railroads Tell Their Story
Harassed by Taxes and Rate Restrictions, the Railroads Show Their Competitive Problems in "The Right to Compete"

The present federal transportation policy which "prevents, or severely limits, the realization of the most economical use of our transportation plant."

Nineteen pages of analysis and unanimous recommendation by the secretaries of commerce, defense, the treasury and agriculture, the directors of defense mobilization and the budget bureau and the postmaster general carry weight. A presumed Presidential nod carries weight. A favorable legislature and a kindly disposed supreme court would carry and sustain the proposed legislation. But such legislation, to be secured over historic federal attitudes and the protestations of political and private interests, must have public support.

The Right to Compete seeks this support with a pictorial essay on the transportation situation, narrated by Westbrook Van Voorhis, which reminds viewers of competition's role in America, and the function of transportation in the national economy. Alluding to the Presidential Advisory Committee report, the film calls for legal recognition of the railroad's right to benefit fully from what it can contribute to the nation in peace and war.

Removal of competitive limitations, the film says, would result in more efficient and economical use of all transportation facilities. Benefit to the traveler, shipper and consumer. Produced by Dudley Pictures Corporation, Los Angeles, Th. Right to Compete inserts comic animation to quickly symbolize America's heritage of free enterprise and the vital force of abundant low-cost transportation in national development. Trains and other forms of transportation at work, governmental sequences and scenes of prosperous life, assure consumers, citizens illustrate the railroad's appeal for fair competition.

Assn. of Railroads is the Sponsor
Sponsoring The Right to Compete, the Association of American Railroads is providing the railroad industry with an audio-visual advocate in a competitive struggle which has produced, on the part of individual railroads, reduction and discontinuance of various freight passenger operations, contested attempts at further reduction, bids for new freight business with recent heavy additions of new equipment—warranting that much of the new equipment is needed—spreads in the nation's press featuring a smiling Malenkov who is characterized as thanking America for sabotaging its own railroads.

Promoted in display advertising, The Right to Compete is being distributed on free loan to group audiences and television by Association Films, Inc. and Sterling Movies, U. S. A. and through the public relations departments of most railroads. Circulated to audiences is a souvenir leaflet repeating the film's message.

New Jersey Hopes to Maintain Safety Record Via Screen Series
Safe driving is the theme of a film series now in production at the Television and Industrial Films Division of National Screen Service. The New Jersey Bureau of Traffic Safety is the client. The films will deal with driving hazards during the holiday season.

The New Jersey police will cooperate fully with National Screen Service in the location shooting of this series and various New Jersey notables, including Robert B. Mey-
New Almanac Films Subjects

* Psychosomatic Ills, Edison Almanac Films

A case history of psychosomatic illnesses and the story of Thomas A. Edison are the subjects of two recent educational motion pictures now being made available for outright print sales by Almanac Films, Inc., New York City. Both three-reel in length, the titles are:

- Emotional Stress, in black/white, which portrays the case of a man whose emotional distress, experienced under the pressures of a new job, affects his relationship with his family, neighbors and co-workers. How such emotional distress becomes evident in psychosomatic symptoms, with particular emphasis on arthritis manifestations, is depicted. Viewers are shown how proper therapy is applied to help the patient make necessary adjustments to solve his problems. The film was produced by Alexander Grasshoff.

- The Life of Thomas A. Edison, a documentary in color, tracing the inventor's life from boyhood through manhood— as related by he himself and places where Edison achieved his greatest scientific contributions. The biographical picture was produced by Jules Levey in cooperation with the Thomas Alva Edison Foundation of West Orange, New Jersey.

Emotional Stress is priced at $145.00; The Life of Thomas A. Edison is priced at $300. Both films are ready for immediate release and preview by educational institutions. Preview prints will be available through Almanac's five regional representatives: Paul Cox, Los Angeles, California; Larry Hall, Lyons, Wisconsin; Charles Pacey, Ft. Worth, Texas; Taylor Haynes, Atlanta, Georgia; Ted Morehouse, New York City, N. Y. Almanac Films, Inc., is located at 516 Fifth Ave., New York 36, N. Y.

**Purolator Products, Inc.**

*Pictures "FACTS ABOUT FILTERS"*

- Facts About Filters, a new sound slidefilm designed for school, college and adult study, group distribution, has been released by Purolator Products, Inc., Rahway, New Jersey. In non-technical language, the slidefilm covers the manufacture and use of oil filters in automobiles, trucks and tractors.

Included with the film is a special teaching kit made up of a 12-minute, long-play recording which narrates the film, an instruction book for the teacher, samples of the filter paper used by Purolator, and several copies of a 20-question filter quiz for after-film use.

According to Howard J. Hopkins, Purolator's Merchandising manager, initial response from school officials has been "more than encouraging." Facts About Filters was prepared for use in courses covering vocational, agricultural, and mechanical training areas, as well as driver training courses.

The slidekit is obtained from: Purolator Products, Inc., Educational Film Division, 970 New Brunswick Avenue, Rahway, N. J.

**Ransburg Offers Film on Electro-Coating**

- The Ransburg Electro-Coating Corp., of Indianapolis, Ind., is showing a new 30-minute 16mm sound and color film on its electrostatic spray painting equipment and process. Primarily for companies interested in factory production line paint operations, it features various applications of the No. 2 process, shows large and small plants using it and laboratory testing.

**Tempo Heavy Condensed Italic**

Above lines set in 36 point
Available in 24, 30, 36, 42, 48, 66 and 72 point sizes

...where space is limited and that extra "punch" is needed

One of many typefaces available in Knight Studio Titles

**KNIGHT STUDIO, Chicago**

159 East Chicago Avenue

**New MC CUSTOM PROJECTOR 300 and 500 WATT MODELS**

For 2" x 2" Slides, Single and Double Frame Filmstrip

The famous MC Custom Projector, now available in 300 and 500 watt models, is unequaled in screen performance and convenience of operation. Designed for classroom and small auditorium use, the MC Custom is ideally suited for all 2" x 2" slides and filmstrip projection. Compare the many outstanding features.

**FEATURES**

- Choice of 3½", 5" and 7" projection lenses—American Optical top-quality with the exclusive Americote coating.

- Pressurized cooling — reliable protection to film and slides. Keeps projector cool for comfortable handling at all times.

- Removable filmstrip unit — accommodates single and double frame filmstrip — no glass pressure plates to scratch or mar film emulsion.

- Auto-focus slide changer with exclusive ejector spring — all slides perfectly centered regardless of mount.

- 360° rotatable front — stops anywhere to perfectly center picture on screen — compensates for unevenness in screen or projection table.

- Elevating lever — fingertip control with positive action.

- Lift-off carrying case made of durable wood — leatherette covered, scuff-proof, waterproof, standard with all MC models.

American Optical COMPANY
CHELSEA, MASSACHUSETTS
What's New in Business Pictures

“A Changing Liberia” emerges...

Timely Firestone Film Shows
“A Changing Liberia” in 16mm

An encouraging story for a world quarreling about Western imperialism is documented in A Changing Liberia, a 22-minute motion picture sponsored by the Firestone Tire and Rubber Company.

The new film shows the contemporary emergence of Liberia, founded in 1847 by freed American slaves, now an independent, self-governing African state with a material and cultural standard of living that is rising at an unprecedented rate. Depicted is a land of 2,000,000 natives and 60,000 descendants of the original American Liberians where the old blends with the new, tribal customs rubbing shoulders with western ways.

Resources Create a New Future

Seen as a component of Liberia’s political independence, economic improvement and cultural development is the wealth and security provided by the rubber industry and other, newer resources. Bulldozers clear the jungle, highways stretch from the seaport to million-tree rubber plantations; hospitals, schools, homes are built; the land is tilled, the seedlings planted, the huldu wood grafted, the latex tapped — and as the industry which represents 75% of Liberia’s yearly export brings forward the country finds its new life.

Saliba-Jo, a young worker who can trim latex bark thin as a piece of paper who can tap 300 trees a day, brings his wife and child from their tribal home to the plantation. Here, Falaiah, the wife, learns to adjust to a new environment and make ready for her new baby, which will be born in the clean, efficient plantation hospital. The blending of tribal and Western culture is symbolized in scenes showing Liberians dancing to the smooth rhythms of a modern orchestra and dancing a fast ritual dance to music by native instruments.

Rubber Not Only Key Factor

The documentary explains that rubber no longer is the whole economic story of Liberia. Heavy rainfall, a rich soil and low elevation provide excellent growing conditions for such resources as cocoa, coffee, palm oil and such woods as mahogany, teak and cherry. Iron ores, too, have been discovered in recent years and are adding to Liberia’s export economy.

Firestone’s enlightening public relations report on a country which demonstrates that two different worlds can enrich each other when they solve their problems together is of general interest and is offered to its audiences and all community groups but it has particular value for groups and classes concerned with world affairs, history, economics, sociology and geography.

A Changing Liberia was photographed in Kodachrome and printed on the new Eastman reversal stock. It is part of Firestone’s large motion picture program which embraces 10 subjects, more than 1100 prints—all available without cost except return postage from Association Films libraries.

Heir Style Ideas Depicted
In Toni Company PR Film

The Beautiful Frame-Up, a 16mm motion picture on hairstyling, is being made available for television showings by The Toni Company, sponsor. Produced in black and white and color versions, the film also is being offered to educational and home economic groups on short-term loan, free of charge.

First in a series of pictures on good grooming, The Beautiful Frame-Up features Carol Douglas, Toni’s beauty consultant, who gives pointers on hair styling. Chiming in with the coiffure suggestions is a hair style show presented by eight models. The Toni film was produced for Hollywood by Cascade Pictures a Desilu Productions, Inc.

Requests for prints of The Beautiful Frame-Up should be sent to The Public Relations Department, The Toni Company, 456 Merchandise Mart, Chicago, Ill.

Auto Insurance Film Urges Management Safety Interest

Take a Good Look is the crime title of a new 26-minute motion picture sponsored by the Auto-Owners Insurance Company, Lansing, Michigan, to introduce its safety program concepts to management. The film will be used by accident prevention counselors who cooperate with firms, insured by Auto-Owners, in setting up and conducting industrial safety programs.

Stressing managerial responsibility in safety programming, Take a Good Look urges “sound management and humanitarian interest on the part of those supervision industry. The film presents Auto-Owners’ safety theories and the organization of a company safety committee; it depicts the education of employees in safety discipline, shows simulated accidents based on actual case histories and teaches the employer and employee to look for unsafe conditions within their own firm.

Previewed by Insurance Specialists

Auto-Owners executives recently previewed Take a Good Look before an audience of special agents, claims personnel, branch managers, underwriters, auditors and safety engineers from 15 states. Audience reactions were tabulated from printed cards asking specific questions about the content and effectiveness of the production. Over 98 percent believed the film interpreted the message intended to impel action from the member of management who will see it.

Another management group making bookings arrangements through the Auto-Owners home office, Safety Engineering Department, Lansing, Michigan.

Produced by Capital Film, Lansing

Take a Good Look was produced in Kodachrome by Capital Film Productions of East Lansing, Michigan, James Hunter, owner of Capital Films, served as both producer and cameraman on this production, William Neale Kirchner served as writer-director, Palmer E. Bunker was liaison-advisor for Auto-Owners.

* * *

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B U S I N E S S  S C R E E N  M A G A Z I N E
Films, Detroit, used a surplus generator to get low-to-the-ground studies of wheels in action as shown in the film, "Host of a Chance."

Auto Wheel Action Caught in Adapted Military Camera
Color closeup engineering shots of an automobile wheel in motion, ade with an adapted military mm camera mounted under the car, will tell a sponsor’s safety story, "Ghost of a Chance," now being produced by Video Films, Detroit, or Monroe Auto Equipment Company, Monroe, Michigan.

The converted camera, originally resigned to record aerial combat activities, can run off 50 feet of film and operates at 16, 32, and 64 frames per second on 24 volt batteries.

Focused on one wheel of the speeding car, the adapted camera obtained a remarkable film record which shows how varying road surfaces and shock absorber condition affect automobile safety. Individual ripples of the film show the car heel fully an inch off the ground in what would be considered a smooth highway.

"Food Store Profit Study" Excites Brewers' Interest
"Food Store Profit Study," a market analysis motion picture, has created a storm of brewer interest, according to the producer, Mel Gold Productions, Inc., New York City, Interest in the film, which was sponsored by Genesee Brewing Company of Rochester, New York, has necessitated a special showing arrangement at the producer’s offices.

Twelve breweries have held screenings of the film and 40 others are awaiting their turn to view one of the prints now in circulation, according to Melvin L. Gold, president of the film firm, "Never before in our experience has there been such a demand or as much enthusiasm expressed for a film we have produced," said Gold.

What makes this film so fascinating to brewery managements and their sales staffs? The film interprets a survey of uptown New York grocery stores in which 11 items were selected for research, among them beer. The survey showed that beer returned greater profit per square foot than the other items.

Food Store Profit Study was shot in New York City in the studio and on location in the Griswold grocery store in the Manhattan House.

Color Process Comparison Reel Prepared by Criterion Labs
"You Take Your Choice," a color test reel providing a comparison of available 16mm color reversal processes now being used in the film industry has been prepared by Criterion Film Laboratories, Inc., New York City.

As an "extra service" for producers, editors and camera men, Criterion is making the results of its experiments in color stock comparison available to help settle filming uncertainties.

Using a single original, the laboratory made masters on several types of color stock and interchanged these on the various film stocks to make six "effects" from which to choose. Aided by this test reel, a motion picture maker can make his choice without going to the expense of experimenting with his client’s product.

Dow Chemical Film Shows Four-a-Minute
"Since its release in September, 1955, the Dow Chemical Company film Soft As A Cloud has averaged approximately four viewers a minute, the company reports.

The soft water film has been seen by seven and one-half million persons during its first year. It was shown 3,583 times to 10mm groups and has been televised 179 times on 170 television stations. Bulk of tv showing was at good hours.

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People who Make Pictures

News of Executive Staff Appointments and Changes

Creative Talent Hunt Underway at Terrytoons, CBS Division
- A search for creative talent is now being undertaken by Terrytoons, a division of CBS Television Film Sales, Inc. Under the supervision of creative director Gene Deitch, the New Rochelle, N.Y. studio will offer a free course in animation to all beginners in cartooning. Deitch hopes to develop new animators and new animation techniques and to attract fresh talent to the Terrytoons studio.

The class began last month and is being held two evenings a week. The objective of the course, being taught by two of the company's directors, will be the development of basic animation skills. The students are also being given an education in the technical phases of animation film production.

- - -

Spencer Allen Named Head of Lewis & Martin Promotion, PR
- Spencer M. Allen, veteran of Chicago radio and television newscasting, has become a vice-president of Lewis and Martin Films, Inc. of Chicago. Allen will head the public relations and sales promotion departments.

Allen, in broadcasting for 25 years, has made his reputation in news work with WGN, Inc., Chicago, during the past 15 years. In 1955, he won the national award of Sigma Delta Chi for television reporting—presented for his directing and telecasting of film coverage of the October floods in Chicago.

As head of WGN-TV's news department, Allen produced the Chicago Land Newsreel.

- - -

Form Producers Service Firm to Serve Washington Film User
- A new business has been formed in Washington called Producer Service, Inc. It is headed by Glen Johnston, formerly director of photography for Byron, Inc., and Richard Norling, formerly of the production camera staff of Byron Inc.

The purpose of the organization is to supply production cameramen and related services such as set, props, talent, etc., to motion picture producers.

A complete range of camera and lighting equipment is available, including recording and sound stage rental. All members of the organization are affiliated with I.A.T.S.E.

Producers Service address is 1507 M Street, N.W., Washington.

- - -

Manhattan Execs Proud Fathers
- Two blessed events for film industry members were recorded last month in the birth of a daughter, Gail Susan, to Mr. and Mrs. Saul Jaffe; and a son, John Alexander, to Mr. and Mrs. Karl P. Fischel. Mr. Jaffe is president of Movielab Film Laboratories, Mr. Fischel is vice-president of Transfilm, Inc.

- - -

Bob Engel to Armme Co.
- Bob Engel has been appointed general sales manager for the Armme Company, Ltd., Chicago, manufacturer of Kwik Mounts for stereo transparencies and other types of transparencies. With Engel taking over sales duties, Raymond Mertz, president of Armme, plans to devote much of his time to the development of new items for the photographic trade.

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Tantamount Pictures Combines With Martin-Polley in Virginia
- The consolidation of Tantamount Pictures, of Doswell, Va., and Martin-Polley Productions, Inc., of Richmond, has been announced.

The company will carry on its operation at 1015 North Jefferson St., Richmond, under the name of Tantamount Pictures, Inc.

Tantamount was first organized by S. Howe Williams in 1935. Martin-Polley Productions was organized by Donald T. Martin and G. Gibson Polley and was the outgrowth of a motion picture division of a local agency where Martin had been associated as executive vice-president.

With the consolidation, Tantamount becomes operators of one of the largest studios in the South. Officers of the company will be Donald T. Martin, president and treasurer, and S. Howe Williams, executive vice-president and secretary.

The firm of Webb and Law, with offices at 1001 Connecticut Avenue, N.W., Washington, will operate as general sales headquarters for Tantamount, under the guidance of Thomas D. Webb, Jr.

- - -

Film Creations Appoints Five in Extensive Staff Realignment
- New appointments at Film Creations, Inc. include Thomas B. Beggs as sales representative, Lewis Davis as head of production, James Lenkowsky as supervising editor, Miss Brooke Smith as scenic designer, and Morey Reden as director of animation.

Coincidental with these moves the company has announced the resignation of William H. Grossy. His interests in the company have been sold to Edward B. Carroll, treasurer, and Joseph M. Barnett, president.

The company will continue to operate offices and studio at 16 East 40th Street, New York.

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ACES
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BUSINESS SCREEN MAGAZINE
"Rural America Review" Video Series Readied by Sam Orleans

*Rural America Review,* a new television film series composed of separately sponsored 16mm motion picture segments aimed at rural viewers is being produced by Sam Orleans & Associates of Knoxville, Tennessee.

The series combines documentary and magazine film techniques edied into a review of farm and home modernization, scientific agricultural advances, homemaker and youth subjects, 4-H and FFA activities of interest to city dwellers as well as the farm audiences. Each quarter-hour program segment is written and filmed around a particular subject or product demonstration. The series is designed for multipurpose use with production, distribution and prints included in a "one-cost" package.

Sterling-Movies USA Release

Sterling-Movies U. S. A., headquarters are at 205 East 43rd St., New York 17, N. Y.

Fish's Michigan's Ingham County Sees Community Chest Story in Film

The Ingham County, Michigan, Community Chest, with the cooperation of the Oldsmobile Division of General Motors, has just released a new color motion picture titled From the Heart. The film, which runs for 14 minutes, thanks the people of the Michigan Capital area for their contribution last year to the Community Chest, gives reasons why every citizen should contribute again this year and outlines the 1956 goal of the Chest.

The film was produced by Capital Film Productions of East Lansing. From 200 to 250 showings a week are scheduled before club and employee groups until the Community Chest reaches its goal for this year of $991,161.

Fourth Year for Christmas Film

Hans Christian Andersen's The Little Match Girl, half-hour Christmas TV film has been released for the fourth year in a row by RCA Record Program Services. In the past three years the film was sold and scheduled by over 300 stations.

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ENTHUSIASM IN SALES:
(continued from page 46)

it works, the film observes how a sales manager helps a good salesman who has begun to lose. Making calls with the salesman, the manager discovers the salesman’s heart is not in it. The manager convinces the salesman of the importance of product and company knowledge in sales, the importance of being in good mental and physical shape when selling, the importance of knowing customers, of registering quiet, informed enthusiasm. This kind of enthusiasm excites enthusiasm in the prospect, inspires respect and wins steady customers, the salesman learns.

The Power of Enthusiasm . . . is meant to assist sales executives in explaining the chemistry of enthusiasm and its value and to help managers develop in new salesmen the qualities of personality and application which feed real enthusiasm.

Four Factors in Success

In the salesplay, the manager gives his salesman a medalion pocket piece bearing four symbols which represent the four factors necessary for sales enthusiasm—Knowledge, Sincerity, Energy, Home. Dartnell is making such pocket pieces available to subscribers for distribution among their own salesmen, after the film showing, as a reminder of the film’s ideas.

The Power of Enthusiasm In Selling was officially released October 15. Initial prints of the film cost $290. Additional prints are $145.00 each. No rentals will be accepted until after January 1, 1957. A Meeting Guide and other accessories are provided with the film print, reel and can as a complete training kit. The Power of Enthusiasm In Selling is available from The Dartnell Corporation, 4600 Ravenswood Ave., Chicago 40, Illinois.

IAVA’s FALL MEETING:
(continued from page 33)

will provide the most complete utilization of audio and visual aids of any business center in the country. The A-AV executives visited several floors of the new building and looked at modern board and conference rooms, the training center now in completion stages, and employee lounge and dining facilities. Business Screen will present a full tour of the audio-visual aspects of the Society Mobil Building in December.

The final day’s sessions were highlighted by a screening of the Bell System’s new Superscope film, Once Upon a Honeymoon, introduced by H. L. Vanderford, AT&T’s film production manager. The Jam Handy Organization put on a one-hour demonstration of how to build a live show with audio-visual integration.

Catalog Films from Britain

* British Information Services has issued a new catalog of documentary films about Britain and the Commonwealth. 24 pages contain complete descriptions of nearly a hundred 16mm sound films. Copies are available free upon request to B.I.S., 30 Rockefeller Plaza, New York.

775 Firms Listed in Film Production

* The 1954 Census of Business figures, just released, show a total of 775 firms engaged in motion picture production, of which 234 were engaged in production for television. Figures include entertainment studios as well as business and education film makers. Receipts have amounted to around $130,355,000.
NEW AUDIO-VISUAL EQUIPMENT

Recent Equipment Developments for Production and Projection

Electric Changer for TDC Slide Projectors of Bell & Howell

* A completely integrated TDC Electric Changer for automatic and remote control slide projection has been announced by Bell & Howell Company, Chicago. Attached to manual TDC projectors now in the field, the new changer converts them to automatic models.

Two AC outlets are located on the back of the changer, one for the projector, the other for the remote control cord. The operator governs the showing time of each slide by pressing the remote control switch. Slides may be changed in 11/2 seconds, the manufacturer notes. During changing, a light shutter interrupts the light beam, darkening the screen between slides. The changer accommodates any 2x2-inch slide in glass, metal or cardboard mounts.

For completely automatic operation, a Robomatic timer also is available for use with the Electric Changer. By substituting the Robomatic timer for the remote control attachment, slides can be changed automatically at preset intervals. The unit can be operated manually by setting the changer switch on "manual."

Contructed of lightweight die-cast aluminum, the TDC Electric Changer is complete with a compact electric control box, an attached slide changer with folding guide arms, a slide tray which accommodates up to 30 slides and the remote control switch with push-button operation and 10-foot cord.

The new changer is designed for use on the following Bell & Howell TDC slide projectors: Streamliner, Model B, Mainliner, Showpak, Professional 500, Professional 750 and the Headliner 303 projectors that accept the changers from the top with no adaptations. Other models of the Headliner 303 can be adapted to accommodate the changer.

* * *

Brighter Pictures Promised with Blue Top Projection Lamp

* A new "Blue Top" T-12 1200-watt projection lamp developed by the Lamp Division of Westinghouse Electric Corporation is said to make possible the projection of brighter motion pictures with existing projection equipment.

Interchangeable with present 1000-watt lamps, the "Blue Top" lamp's improved optical fill and increased efficiency increases screen luminous from 25 to 30 percent. Nearly two inches shorter than other 1200-watt lamps, the new light source has the same filament size as 1000-watt lamps.

The "Blue Top's" extremely compact filament was made possible by the development of new techniques of drawing tungsten wire and an exclusive floating bridge filament construction. The new Westinghouse (continued on the next page)
Pan and Tilt Fluid Head designed and built to meet the exacting requirements of photographers who require and demand the ultimate in camera operation.

Detailed information and specifications will gladly be sent upon your request. Please state if Fluid Camera Head is for 16mm or 35mm use.

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New Magnetic Sound Editor
First in a new series, a new magnetic sound editor with viewer, amplifier and speaker is in production at E.W. D’Arcy Associates, Box 1103, Ogden Dunes, Illinois. The editor is a self-contained design with facilities for either speaker or head-set monitoring.

Need just a few prints? We'll make copies direct and save you the cost of a master.

Anamorphic Lens System Is Announced by Camera Equip.
An anamorphic lens system which permits use of all standard camera lenses in a completely compatible fashion has been announced by Camera Equipment Company, New York. High mechanical and optical excellence is claimed for the new CECO unit-focus Scenoscope System which combines both focusing motions in one simple operation.

The optical design of the cylindrical system is described as unique: The correction of all the aberrations has been extended so that they are much lower than the residuals present in the camera lens. Employment of two air spaces has resulted in a reduction of vignetting effects to the "greatest degree possible."

The mechanical arrangement of the Scenoscope consists of separately mounted lenses and anamorphic system, permitting high alignment accuracy. The four standard focal-length lenses have been re-mounted in special lens mounts. Focusing is affected by rotating the lens mounts, which have been designed so that the same angular rotation on all of the different focal-length lenses corresponds to the same focusing of the subject.

Thus, 100 degrees of rotation of any of the camera lenses corresponds to a change of focus from infinity to 31 feet. Another feature permits the cylindrical lens section to be coupled with any of the standard lenses and be driven by a unitary motion of a mechanical driving barrel.

New Magnetic Sound Editor
First in a new series, a new magnetic sound editor with viewer, amplifier and speaker is in production at E.W. D’Arcy Associates, Box 1103, Ogden Dunes, Illinois. The editor is a self-contained design with facilities for either speaker or head-set monitoring.
Special Effects Optical Printer Announced by J. G. Saltzman

A new “Special Effects Optical Printer” has been announced by J. G. Saltzman, Inc., sales distributor for Caesar Manufacturing, Inc. The printer features automatic focus from 1/4 to four times continuous.

Maximum speed of the unit is 320 frames per minute. It is easily changed from 16mm to 35mm or from 35mm to 16mm with electrical dissolve on 35mm. The printer has hardened precision tracks and is completely shock mounted. A new electrical clutch design is said to result in quiet operation. Other features include: automatic skip frame, electronic speed changer and totalizer; the unit stops printer at preset frame up to 20,000 at 240 rpm. All controls are located at the front and maintenance is kept to a minimum.

Additional information on the printer is available from J. G. Saltzman, Inc., 430 Lexington Ave., N.Y.

Head Maintenance Kit for Tape by EMC Recording Corporation

A head maintenance kit for tape recorders has been announced by EMC Recordings Corporation, St. Paul 6, Minnesota. The kit contains Long Life Cleaner and Long Life Lubricant, each in a two-ounce bottle. Brush applicators are supplied with the kit and a complete head maintenance instruction manual is included.

Long Life Cleaner is designed to keep tape recorder heads free from accumulations of dirt, grease, dust and magnetic oxide and binder. Long Life Lubricant is said to prolong head life up to 200,000 ft. The thin layer of the silicone lubricant effects the lowest possible friction between tape and head, thus reducing wear. In addition, the problem of squeal or frequency modulation distortion is eliminated or greatly reduced. The lubricant is suitable for neutralizing ozone adhesive in sticky magnetic tape splices.

The kit is priced at $1.50.

Permacel Tape Colored for Visible Splicing of Film

Permacel 961, a new motion picture splicing tape colored orange-yellow for visible splicing during film processing of 16mm or 35mm perforated motion picture film, has been announced by Permacel Tape Corporation, New Brunswick, New Jersey.

The pressure sensitive tape is a 1 mil clear “Mylar” film backing, with self-sticking adhesive which eliminates the need for glues, cements, staples or film scraping. The new colored tapes supplement the company’s recently announced transparent film splicing tape, Permacel 96. According to the manufacturer, extensive tests of these splicing tapes have demonstrated that they outlast triacetate motion picture film when attempts are made to run them to destruction. Adhesion of Permacel 96 is 17 oz. in width.

Such film cleaning agents as “Oronite,” “Freon 113,” trichlorotrifluoroethane, trichlorethylene, alcohol and ammonia, carbon tetrachloride and gasoline can be used without loosening the splices made with either Permacel 96 or Permacel 961, the manufacturer states.

Permacel 96 and Permacel 961 can be peeled off of film and reapplied without loss of frames. The special adhesive does not migrate to the film and no clean-up time is required.

Picturemaster Portable Tripod Screen New Radiant Product

Introduction of a new Radiant Picturemaster portable tripod screen has been announced by Radiant Manufacturing Corp. of Chicago. (Continued on page 78)
James A. Cowan Named to Board of Directors of S. W. Caldwell

James A. Cowan has been appointed to the board of directors of S. W. Caldwell, Ltd., Toronto, Ontario, Canada. Cowan has had extensive experience in the film industry and for the past three years he has been president of the Canadian Film Institute, a national organization concerned with the nontheatrical uses of film.

Cowan’s appointment is timed with expanding operations at S. W. Caldwell which recently purchased Batten Film Studio, originally equipped and operated by the J. Arthur Rank Organization.

One of Canada’s leading public relations consultants, Cowan has handled clients in industry and government. Through the years he has utilized motion pictures as a regular public relations activity.

Above: The Right Honourable C. D. Howe, Canada’s Minister of Trade and Commerce, being directed by Crowley Films’ producer, Sally MacDonald, in a scene for “A New Future Lies North.”

Canadian Camera: News & Previews

Studio Operations and Film Production Activity North of the Border

Associated Screen News, Ltd., Announces Staff Promotions

Several staff changes at Associated Screen News Limited, Montreal, Quebec, Canada, have been announced by Murray Fiskin, executive assistant to the president.

Newly appointed as laboratory superintendent is A. D. Nicholson, formerly Quebec District sales manager. He replaces T. O. Bailey who has resigned. T. M. Abrams has been named Quebec District TV Commercials sales manager and he will also carry on as advertising and public relations director.

William Conway, former 35mm laboratory coordinator, has become assistant laboratory superintendent. George Ramsay, formerly film inspector, has replaced Conway as 35mm Lab coordinator.

Caldwell Opens Montreal Office

Establishment of a sales office and screening room in Montreal, Quebec, Canada, has been announced by S. W. Caldwell, Ltd., Toronto, Ontario, Canada. The new office is in suite 319 in the Castle Building, 1410 Stanley St., Montreal.

Managing the Montreal office is J. R. DeFoe, well known in Canadian radio and television circles. For several years DeFoe was a sales representative for radio station CKOC in Hamilton, Ontario. With the development of television he moved to the United States where he became manager of a group of radio and television stations in the Midwest.

Below: The Shoe Information Bureau of Canada is sponsoring the new film “Walk in Health” shown during production by Crowley Films.

Film, TV Course Initiated by Associated Screen News, Ltd.

A semi-professional course in every phase of motion picture and television production is being initiated this fall for McGill University students and interested persons in the advertising and business fields by Associated Screen News, Ltd., Montreal, Quebec, Canada.

The seven-month initial course is designed to develop a new source of creative and technical personnel for Canada’s motion picture and tv industry and to provide as many users with a practical knowledge of creative and technical phases.

The present curriculum calls for extensive evening study each week, including actual planning, writing, animation, shooting, lighting, set design and construction, recording, acting, laboratory practice. Special features include lectures from Canada and the United States, students’ cooperative projects in planning and producing their own pilot films and tv commercials and field trips.

Examinations and graduation certificates complete the course. An effort will be made to provide summer employment with Canadian producers for those desiring a career in the industry. Tuition for the course is $500.00 all inclusive. Textbooks are provided throughout the course.

Directing the asv course is William Hodapp, director of television with Harold F. Stanfield, Ltd. Hodapp, a native of Louisville, Kentucky, was very active in network radio and television in the United States, working as a scriptwriter and producer for NBC and CBS. He was radio-tv winner of the 1953 Howard Blakeslee Medical Award.

Rose Joins Lawrence Production

Robert Rose has joined Robert Lawrence Productions (Canada) Ltd., Toronto as production director. Rose terminated the operation of his own company to take this new position and will now devote his full time to direction. He has previously worked with the National Film Board, Caldwell, Ltd., and Graphic Films Ltd., in Toronto.

The Lawrence firm in Canada has recently completed commercials for such firms as Moirs Chocolates, Proctor & Gamble, McCall-Frontenac, Heinze and Colgate-Palmolive.

Canada’s Industrial Growth Depicted in Sponsored Film

“A New Future Lies North,” a new 20-minute color motion picture portraying the economic growth and potential of Canada, is being made available to American audiences by Vance, Sanders & Company.

Canada, according to the film’s post-story, is neither a land of ice and snow nor merely a picture postcard paradise of fishermen and Mounties. Canada is a major industrial power, a wealthy country with one of the highest standards of living in the world. The film includes an interview with the Right Honourable C. D. Howe, Canada’s American-born Minister of Trade and Commerce.

Produced by Crowley Films, Limited, Ottawa, “A New Future Lies North” tells Canada’s industrial story with scenes of oil in the west, iron in the east, hydro-electric power, minerals, wheat, aluminum, pulp and paper. The film explains how Canada’s population has shifted from the farm to the city, changing the land from “the breadbasket of the world” to a booming industrial nation.

Physical aspects which made Canada’s growth possible are depicted; the formation of the Laurentian Shield with its mineral wealth, the formation of oil deposits from plant and animal life in Canada millions of years ago. The film explains why Canada’s untapped water power is equal to 30 Niagara Falls.

The film was seen by investment dealers from all over America at the eighth annual Mutual Funds Sales Convention in Chicago on September 22nd.

“A New Future Lies North” is available from Vance, Sanders & Company, 111 Devonshire St., Boston.

New Canadian Assn. Headquarters

The Association of Motion Picture Producers and Laboratories of Canada has moved to new headquarters at 2121 Knightsbridge, Ottawa, Ontario.
Queen's University Story

Queen's University at Kingston, Ontario, is described as the best school of Canadian universities. Only 0.0 percent of her students come from the Kingston area. Students come to Queen's from all over Canada and many other parts of the world. The 115-year-old university, which currently sponsors a motion picture depicting the details of its history, appeals to help recruit new students.

Queen's University at Kingston, a 23-minute color film produced by Crawley Films Limited, Ottawa, shows a university which produces graduates who play important parts in almost every phase of Canadian life. Scanning campus and classroom, city and surrounding countryside, the film shows how school students want to help when they reach the university. Illustrated are the variety of studies available to potential students; undergraduate and graduate research programs. Queen's extensive facilities.

The documentary employs the school's students and faculty as actors. Queen's University at Kingston was written by Crawley's Murray Scott, Queen's '43, and directed by Edmund Reid. It is being made available to high school audiences. Queen's graduates and others interested in the university.

Camera Equipment Co. Notes

CECO Split-Apart Film Reels

A fast method of winding film from reels to cores, or from one core to another, is provided by new CECO Aluminum Split-Apart Reels, available from Camera Equipment Company, 315 West 43rd Street, New York City. Prices reportedly are comparable to those asked for steel reels.

According to Camera Equipment Company, the Split-Apart reels permit winding use for projection without the necessity of putting the film on solid reels. Extra-quick, positive locking is assured by a threaded plastic core, held by a grip pressed into the flange wall. 16mm and 17-22mm reels are available in sizes of 300 and 1200 feet. 35mm reels have capacity of 1000 feet.

Camera Equipment Company also recently announced its appointment as exclusive American distributor for the complete line of AKG microphones, an import from West Germany.

Kenneth Silver Weds

Kenneth Alan Silver, general manager of Automatic Projection Corporation, New York City, was married to Miss Miriam Goodman on November 4. The bride is an elementary school teacher who is very much interested in audio-visual teaching aids.

CINEKAD JUNIOR TRIPOD DOLLY

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This 3-Wheel Collapsible Tripod Dolly is . . .

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Dolly can be used with any professional or semi-pro tripod. The tripod is fastened firmly to the dolly by a clamp at each leg tip. The special individual caster locking system makes it possible to lock either two or three wheels in a parallel position, enabling dolly to track in a straight line for rolling shots.

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Plato 7-3511

DESIGNERS AND MANUFACTURERS OF EQUIPMENT FOR MOTION PICTURES AND T.V.
RIGHT Off the REEL:
(continued from page Twenty-Eight)

People Partnership" on September 11 had representatives of all principal lines of business. Representing the motion picture medium, you guessed it, Y. Frank Freeman, chairman of the Motion Picture Association. Since Mr. Freeman's people are entertainment film makers with a big stake in foreign markets, he was only doing his duty. But their films have been among the worst offenders in our overseas relationships and are not likely to improve in today's hard-sell market. How about having at least one representative of the films that really help America's position all over the world? Our industrial films are good enough to serve all of Western Europe; our medical and science films are eagerly sought. Wake up and count us in on "People to People Partnership" and we'll help you get something done.

Personalities on the Production Lines
★ At MPO Productions, Inc., in Manhattan, Gerald Hirschfeld has been appointed director of photography. He has also been made a partner in the firm.
★ Rainbow Pictures, Inc., of Miami, Florida, has appointed Frank Brodock as general sales manager; Oscar Barber is chief editor and Willard Jones is in charge of production, according to Walter Reese, president.

A New Public Relations Firm Issues Some Comments on Communications' Future
★ Forecasting a very vigorous economy in the next two decades and increasing intelligence among the buyers, E. Jerome Ade and Robert L. Bliss, public relations consultants, have made pertinent remarks in announcing the new firm of Ade & Bliss, Inc., which will provide general consulting services in the field (principal offices, 60 East 42nd St., New York City).

Quoting Mr. Ade: "Business managements and institutions both here and abroad will have need for greater effectiveness and new ideas and techniques in public relations to help market and move the products which the new age of electronics and automation will develop. Buying and thinking habits of the public will change, business acumen will be strained to meet the rigid tests of consumers and the public relations practitioner will have to be a prime mover for the new markets, new ideas and new products of the future."

Says Mr. Bliss: "The old ways of communicating are being superceded. Not only must we find better methods to hurdle traditional language and folkway barriers between national groups, but with miles reduced to minutes—by improved transportation and communications media—our products, services and ideas can and must move faster and more efficiently to be timely and useful. Public relations will be challenged to find more effective techniques to meet the demands."

If the economy does increase in vigor and prosperity is tempered with greater buyer prudence, advertising and public relations professionals will, as Mr. Ade and Mr. Bliss anticipate, have their work cut out for them. This augurs an increasing opportunity for the audio-visual field.
Washington Lab Prexy Helps Meet Need for Graduate Engineers With Scholarships

Scholarships for two engineering students at Lehigh University are being provided again this year by Byron Rondabush, president of Byron, Inc., Washington, D.C.

The scholarship is awarded each year to a junior student in any phase of engineering and the aid continues through his senior year. Recognizing the need for graduate engineers, the president of the nationally known motion picture and television film organization established a scholarship program at Lehigh—his alma mater.

Mr. Rondabush's action is one which other leaders in the audio-visual field would do well to imitate. Not only is there a need for graduate engineers, there is need for informed, adequately trained professionals in every phase of the a-v media. Since producers, laboratory owners, equipment manufacturers—and strongly assisted sponsors—stand to gain most immediately from new talents perfected by education, they are the ones who should be eager to help provide new talents with such education.

(Continued from the opposite page)

visual field to supply new ideas and techniques for communicating to the public and to workers, etc. It is the a-v media which is swift, direct and able to handle language barriers and make subjects clear and interesting.

The prospect of increasing customer judgment also should spell a warning to a-v sponsors and producers to develop content matter and creative formats worthy of the task ahead.

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Slolecraft 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.
Comprehensive Service Corp., 243 W. 55th St., New York 19.
The Jam Handy Organization, 1775 Broadway, New York 19.
Ken Kilian Co. Sd. & Vis, Pds., 17 New York Ave., Westbury, N.Y.
Training Films, Inc., 150 West 54th St., New York 19.
Visual Sciences, 599BS Suffern.

Pennsylvania
The Jam Handy Organization, Gateway Center, Pittsburgh 22.
J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

WEST VIRGINIA
B. S. Simpson, 818 Virginia St., W., Charleston 2, PH 6-6731.

SOUTHERN STATES

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Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

GEORGIA
Colonial Films, 71 Walton St., N.W., Alpine 5378, Atlanta.
Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

LOUISIANA
Stanley Projection Company, 2111/2 Murray St., Alexandria.
Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.
Phones: CA 6945, RA 9145.

MISSISSIPPI
Herchel 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, 617 W. 35th St., Norfolk 8, Phone Ma 5-1371.

ILLINOIS
American Film Registry, 24 E. Eighfth Street, Chicago 5.
Atlas Film Corporation, 1111 South Boulevard, Oak Park.
Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.
Swank Motion Pictures, 614 N. Skinker Blvd., St Louis 5, Mo.

IOWA
Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

KANSAS-MISSOURI
Erker Bros. Optical Co., 908 Olive St., St. Louis 1.
Swank Motion Pictures, 614 N. Skinker Blvd., St Louis 5.

MICHIGAN
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Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

OHIO
Academy Film Service Inc., 2110 Payne Ave., Cleveland 14.
Fryan Film Service, 1810 E. 12th St., Cleveland 14.
Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.
The Jam Handy Organization, 310 Talbot Building, Dayton 2.
Twynman Films, Inc., 400 West First Street, Dayton.
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The Jam Handy Organization, 1402 Ridgewood Place, Hollywood 28.
Ralke Company, 829 S. Flower St., Los Angeles 17.

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Westcoast Films, 353 Battery St., San Francisco 11.

COLORADO
Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

KANSAS-MISSOURI
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Swank Motion Pictures, 614 N. Skinker Blvd., St Louis 5.

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.
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The Jam Handy Organization, 310 Talbot Building, Dayton 2.
Twynman Films, Inc., 400 West First Street, Dayton.
M. H. Martin Company, 1118 Lincoln Way E., Massillon.

NEW A-V PRODUCT

CONTINUED FROM PAGE 7
The portable model features a lightweight, durable screen. Radian “Tear Drop” shaped screen and die cast hanger of new design. A functional screen leader an automatic leg opening with rock arm action and plastic trim for I slat tips are incorporated in the unit.

The Picturmaster is available in four sizes from 30” x 40” through 50” x 60”.

Black-White Negative Film Announced by Eastman Kodek
A fast, new 16mm negative film for industrial, commercial and news photographers who make black and white motion pictures has been announced by Eastman Kodak Company, Rochester, N. Y.

Cine-Kodak Plux-X Negative Film with exposure indexes of 30 day light, 64 tungsten, is suited for general purpose exterior use and well-lighted interiors. The new film replaces Cine-Kodak Panchromatic Negative Film. It catches fine details and renders tonal accuracy and extremely low graininess. It is twice as fast as its predecessor, the company reports.

The emulation is similar to the used in Kodak’s improved negative film recently made available to studios in Hollywood and other film capitals. Cine-Kodak Plus-X can be processed in the same solutions Cine-Kodak Tri-X Negative Film. It is available with one or two edge perforations, in speeds of 400 and 200 feet.

Model 300-L Tape Recorder Announced by Bell & Howell
Model 300-L—a new portable version of the Bell & Howell Mirac 2000 tape recorder—has been announced by Bell & Howell Company of Chicago.

The new model features the "M-ade 2000" sound system consists of four speakers: two 3-inch "woos.

TECHNICAL ANIMATION ARTISTS WANTED

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plane first, then past the condensers against the lamp and out the side grills.

Another feature is the automatic take-up reel which eliminates threading into the take-up attachment. Film from the projector channel is automatically wound. The unit's optical enlarging pointer emphasizes by enlarging a particular area even larger than the projected image, thus fixing attention on details under discussion.

The V-500 has simplified threading and one-turn click-stop for single and double frame-vertical and horizontal F/3.5 3, 7-9 and 11-inch lenses are available. An F/2.8 5-inch lens also is available. The unit is made of all aluminum castings.

Tel-Animastand Offered for Economical Animation Service

A new, low-cost animation stand is now being marketed by S.O.S. Cinematograph Supply Corp. Known as the Tel-Animastand, it permits the production of cartoons, titles and other special effects.

A need was felt for a reasonably priced, self-contained animation stand for television stations, producers, educational institutions and small laboratories. This led to the design of the Tel-Animastand, which embodies features of the photo enlarger, movie camera, micrometer and railroadroundhouse. Even the heaviest 16mm or 35mm camera may be mounted upon a movable, counter-balance vertical carriage which photographs the art work. Standard components and interchangeable parts increase the flexibility of the Tel-Animastand. A "building-block" idea has been adopted, so the basic animation stand can later be equipped with whatever refinements are desired.

Optical effects, such as pans, zooms or quick close-ups are accomplished by raising or lowering the camera. The compound table can turn a full 360 degrees as well as travel the front, back or either side. All basic movements associated with animation stands now used by the motion picture industry are incorporated. Full information may be obtained from S.O.S. at 602 West 52nd Street, New York.

"Superior" 4, Fast Cine Film, Announced by du Pont Photo

A new fast cine film, "Superior" 4, panchromatic motion picture film, type 922, rated at 320 daylight and 250 tungsten, has been announced by the du Pont Photo Products Department, Wilmington, Delaware.
The BUSINESS SCREEN Bookshelf

A number of references on various phases of film production and use are available to the sponsor and producer of audiovisual media. These references include primers, analytical and critical studies, handbooks and manuals. Volumes listed below are available by mail order from the BUSINESS SCREEN BOOKSHELF service at our Chicago editorial headquarters. Recommended as particularly helpful among the works on production are:

American Cinematographer

USE ORDER NUMBER 101

TELEVISION BOOKS
Here are four useful new books on creative and technical aspects of television now available from the Bookshelf at costs noted:

The Television Commercial, by Harry Wayne McMahan. A practical manual on television advertising. Shows how to create better commercials, both from the advertising and film production viewpoints. Hastings House, 175 pages. ($5.00).

USE ORDER NUMBER 204


USE ORDER NUMBER 203


USE ORDER NUMBER 206


USE ORDER NUMBER 207

NEW A-V PRODUCTS:

(Continued from preceding page) in 16 and 35mm widths, has a fine grain, wide-latitude emulsion which permits high quality results under a wide variety of outdoor or indoor lighting conditions, particularly under "existing light" situations.

The speed and latitude of "Superior" are said to be such that, in the field of photographic recording of instrument data, ordinary instrument panel illumination is adequate for picture-making.

Suitable for television film production because of its long tonal scale, "Superior" will be available from Duf Pont Photo Products district offices located in major cities throughout the country.

Explosion-Proof Color Light for Mine Photographs Developed

Development of a color-corrected explosion-proof light for safe use in coal mine photography was announced recently by the Bureau of Mines, United States Department of the Interior.

First of its kind to pass the Bureau's rigid testing schedule at the Central Experiment Station, Pittsburgh, Pa., the light can be manufactured without license by commercial firms, said Bureau Director Marling J. Ankeny.

Lamp Is Color-Corrected

Incorporating several unusual features, the air-cooled unit developed by the Bureau's Electrical-Mechanical Research and Development Section uses a special 1,000-watt lamp designed by General Electric Company engineers at Nela Park, Cleveland, Ohio. It permits the taking of color photographs without correcting filters and connects directly to permissible-type mine lighting systems so that no unit is approved by itself.

By using the Bureau's lamp, motion picture and still photographers now can take pictures anywhere in a mine, whether classed gassy or nongassy, Director Ankeny emphasized that the unit is a floodlamp and is not equipped to use flash bulbs.

May Open Other Hazard Areas

Because of its safety features, the lamp also could be employed in taking pictures in many areas normally forbidden to photographers because of explosion hazards; however, its developers point out that the lamp has only been tested for methane gas and coal dust hazards as found in coal mines.

One of the most difficult problems Bureau researchers encountered in designing the light was to keep all exterior surfaces below the 40°F heat limit specified in Bureau testing regulations. This was overcome by using a fan to circulate air into the housing and equipping the aluminum shell with fins to speed cooling.

The entire unit weighs 25 pounds and resembles Hollywood-type lamp used in studios.

Where to Get the Details

Persons interested in details of construction of the light should write the Branch of Electric Mechanical Testing, Health and Safety Activity, Bureau of Mines, 4200 Forbes Street, Pittsburgh 1, Pa.

Bureau researchers now are working on a unit designed for safe use of flash bulbs in coal mines but cannot predict when this device will be ready for the long series of permissible testing at the Central Experiment Station.

1956 "Accident Facts" Issued by National Safety Council

Facts and figures on all types of accidents—industrial, traffic, home, farm and school—are contained in the 1956 edition of the National Safety Council's statistical yearbook, "Accident Facts," now available.

Twenty pages of the book are devoted to occupational accidents and provide factual background on an industrial safety program. Information could be used in the development of safety films as well as in the preparation of speeches, articles and other campaign media.

The yearbook includes a detailed list of accident rates by major industry groups, charts showing the accident trend during the past 3 years. Off-the-job accident problems, unsafe acts and unsafe conditions contributing to permanent impairments and deaths and other topics are covered.

The 96-page "Accident Facts," priced at $1.00 a single copy, is for quantities. Inquiries should be sent to the National Safety Council, 425 N. Michigan Ave., Chicago 11.
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BUSINESS SCREEN
(Combined with See & Hear Magazine)

Issue Eight · Volume Seventeen · 1956

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Recent Events in Monthly's News Among Film Users and Industry

5th USDA Visual Workshop Scheduled for Jan. 28-Feb. 1

* The Fifth Annual United States Department of Agriculture Visual Workshop will be held January 28-February 1, 1957. All general and selective sessions will be held in the Jefferson Memorial Auditorium of USDA's South Building in Washington, D.C.

Theme of the Workshop is Color—as used in various media. General sessions in art, graphics, exhibits, television, still photography and motion pictures will be attended by all participants. Any six of the 30 selective sessions may be attended. Sessions dealing with motion pictures will cover script writing, color photography and production, editing color motion pictures, animation and titling, sound recording and preparation of color reprint material for the laboratory.

The Annual Audio-Visual Trade Show held in the Patio of USDA's Administration Building in conjunction with the workshop will be open to participants Monday afternoon, January 28, and to the general public on Tuesday, January 29. Persons planning to attend the Workshop are advised to register in advance. A registration form and a copy of the Workshop program may be obtained from James E. Gibson, Chief of the Motion Picture Service of the USDA, Washington, D.C.

* * *

Athletic Institute Announces Two Film Projects for 1957 Program

* Thirty-thousand dollars have been ear-marked by The Athletic Institute for the production of two 16mm motion pictures in 1957: The allowance, to be shared equally by the two film projects, is included in a $144,700 budget for 1957 recently approved by the Institute's board of directors.

Both films planned for the coming year will be part of a promotional program intended to improve the "scope and quality of U.S. sports and recreation."

The Athletic Institute will spend $15,000 on the production of a recruitment film emphasizing the benefits of careers in physical education and recreation. This film is to figure in a campaign to remedy the shortage of trained personnel in these fields.

Rural recreation will be the subject of the Institute's other $15,000 film production. This picture will be designed to bolster "giddypup!" in farm and rural areas in regard to providing organized community recreation programs. To be used by 4-H and Grange groups, the rural audience film will stress the value of recreation in the farming community.

The Institute has announced that a total of 17,298,056 persons saw the Institute's three 16mm recreation motion pictures and 12 sports slidefilms in 1956. This total included audiences gained by group showings and telecasts.

* * *

Bell & Howell Company Builds Large Addition to Main Plant

* Bell & Howell Company, Chicago audio-visual equipment manufacturer, has announced that a new $100,000 square-foot brick addition to the company's main plant at 7100 McCormick Rd. in suburban Lincolnwood is scheduled for completion in January, 1957.

According to Charles H. Percy, Bell & Howell president, the $1,700,000 building permits expansion of manufacturing facilities and the consolidation of Chicago warehousing. The new building is located west of the present buildings, which consist of 350,000 square-feet on a 64-acre site.

A new parking lot with capacity for 200 additional cars also has been added along McCormick Rd., south of the present buildings. This addition brings parking areas up to 13 acres with capacity for 1700 cars.

* * *

Radiant Corp. Opens Plant in Suburb of Cologne, Germany

* Radiant Manufacturing Corporation, subsidiary of United States Hoffman Machinery Corporation, has announced the opening of new manufacturing facilities in Bergish Gladbach—suburb of Cologne, Germany.

A complete line of Radiant table-top portable tripod and wall screens will be manufactured for European consumption at the new German plant. Demand for Radiant products in foreign countries during the past two years made it necessary to build a separate sales organization overseas, according to Adolph Wurtz-heimer, Radiant's executive vice president.

Radiant's German plant opening follows the company's recent ground-breaking for a new $1,800,000 factory and office building in suburban Chicago. The company's three present Chicago factories and main offices will be consolidated at the new building, planned for completion within six months.
The future of our nation, of civilization itself, is dependent on the human mind — on our ability to cope with increasingly complex problems. Progress in human achievement from the beginning of time has been infinitesimal compared to what lies just ahead.

The key to future progress is education — education of our youth today so that they may be ready to think and to achieve for business and industry in the years to come. Here, if ever, is a golden opportunity for motion pictures to apply their tremendous force for the benefit of mankind... to transfer knowledge and inspire imagination quickly and effectively.

It is the responsibility of far-sighted business and industry to provide these modern tools of learning if our most precious resource, the human mind, is to be fully developed for the opportunities unlimited in serving to shape a better tomorrow.

AGE OF THE BRAIN

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The Future for a Golden Screen

These fruitful years have brought us many miracles of technological progress in man's quest for better understanding through visual communication. The image on the screen is wider, its color more brilliant and finer in its fidelity, the picture is brighter...

As another new year impends, we extend the gratitude of all those who serve and who look to the screen as an unparalleled tool to inform...as a door to worlds of learning...as a sharper and incisive instrument for training. Their gratefulness is due the designers and craftsmen, the engineers and scientists who have given a new potential to the screen through technology.

We salute the electronic scientist for his precise cameras and improved projectors in the fields of motion picture and slidefilm utilization.

We salute the chemical engineers for films that have conquered darkness and captured life itself with color processes that recreate our images with brilliant, life-like fidelity.

We salute the metallurgist for new lightness in production and projection equipment which promise to liberate their use in the field and in the classroom.

Truly, their contributions are a bright preface to still greater technical accomplishments. Electronics promise us even simpler means of pictorial transmission. Light metals can take us farther along the path of greater utility of apparatus in the field. Color television, already with us, remains but a few steps removed from universal popularity...

* * *

Today, millions of viewers already wait upon the lighted screen...the audience accessible to pictorial media via television, theatres and in the schools, churches, factories and in the community is our great challenge. Technology has emphasized the challenging present.

But who speaks for ideas?

Who speaks for this single most vital factor which concerns us all...viewer and sponsor and producer...

That future in which, as Charles Kettering says, we all must live, belongs to the creative man. The hope of visual media is beyond the contribution of science and technology. It belongs to the man with ideas.

In simple English, it belongs to the film writer who has the first say in the picture. It belongs to the producer who lives up to the high promise of his art and stands up to those who unwittingly would make it anything less.

Call this way of putting ideas on the screen a practical art and it need not be less creative. Make room within this field for more men with ideas and the courage to make them stick and you enrich all that we strive to live for...for each picture is the image of its creator and his record of achievement or failure.

* * *

A handful of creative people have brought a small portion of this magic formula to television. When the tired images of Hollywood's yesterday have gone their way; when new ideas alone will hold the television audience...tv must turn to its creative people.

Our time is today and tomorrow is already at hand for the future of the sponsored film. For our audience is voluntary, yet eager to view and anxious to learn. For we hold the promise of the salesman's future, of the worker's understanding of his useful role in the complex system of production. We bring our youth real knowledge of the future in trade and commerce, inspiration to share and grow.

More than this, we hold the hope of freedom through the universal language of the screen. For if it has demonstrated anything, the film has shown us that alone speaks in many tongues with greater understanding throughout this troublesome world. As the economic future depends on worldwide trade, so does man's existence on earth now depend on his appreciation of individual liberty and his willingness to hold it and fight for it.

* * *

Not form, therefore but content is our key to this immediate future. Who, in economy is there in saving a few dollars in the making of a picture that is intended to accomplish important goals within a company? Why do we persist in our concern with "technical" aspects when ideas alone can save the sale or the salesman? Or keep the production lines going and save the company? What is the value of an idea that can motivate a thousand dealers or a million consumers?

We have translated some of this need into a "campaign" calling for proof of film results. A first but very meaningful step in this direction is taken in this final issue of our current volume.

Another worthwhile step will be taken in February when we bring all sponsors, their trade groups and advertising agents and government...the seventh in our annual listings of qualified producers of business and television films. We reflect experience and dependability in these listing pages as companies worldwide put forth their records of accomplishment within the year.

* * *

Within these companies, as sponsors or as producers of visual communications, rests the hope of a better tomorrow. Technology has given us all the best and the promise of still better. But we must recommit this highly-skilled and specializing industry to a new, invigorated, progressive view of the future. This holds for each one of us who serves the lighted screen.

—OHC
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 1957 be a year of rich rewards for men of good will everywhere.
How Victor Projectors

WON

in "side-by-side" test

... conducted by the Loyal Order of Moose

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<tr>
<th>TEST RESULTS</th>
<th>VICTOR PROJECTOR</th>
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Victor 16mm projectors recently won a test that really was a test. No experts involved — no laboratory equipment, either. And Victor didn’t pay to have the test made — didn’t even know about it.

Here’s what happened. A committee of executives of the Loyal Order of Moose wanted to select the best portable sound motion picture projector available for use by nearly 1800 lodges to show its new 35-minute sound and color motion picture, “A Picture of You,” produced by Wilding Picture Productions, Inc.

A Victor Assembly “10” and the two other leading 16mm projectors were in the test. The Victor showed up so well against the other projectors that members of the committee first thought the difference was in the print. The prints were changed. Still Victor was far ahead of the other projectors. Because the Victor unit was so much brighter, one of the committee members thought there might be a difference in the lamp. Lamps were interchanged. Still Victor came out way ahead.

Then lenses were changed. Again Victor was on top. And that’s why officials of the Moose Fraternity — not experts, but typical users — selected the Victor projector for use by its lodges throughout North America.

Whatever your needs in 16mm motion picture projection, Victor has the equipment for you. Send for literature today.

---

Practical Aid Ideas for Aged Detailed in “Proud Years”

- Practical steps that can be taken to help old people lead active, useful lives are depicted in detail in Proud Years, a new 16mm motion picture produced with a grant from Chas. Pfizer & Co., and being distributed by the Center for Mass Communication of Columbia University Press.

Proud Years was premiered November 15 in Hosack Hall, The New York Academy of Medicine, Visually providing a means by which the aged and their families can explore together the day-to-day problems of old age, the film is intended for educational institutions, church, social service and community groups concerned with care for the aged. The film has been cleared for local television use.

Proud Years was written and directed by George C. Stoney who has received recognition for such films as All My Babies and The Insider. Collaborators with Stoney were Dr. Frederic Zeman, chief of Medical Services, Dr. Leo Dobrin, director of Physical Medicine, and the staff and residents of the Home for Aged and Infirm Hebrews of New York.

For information on obtaining the film, contact Center for Mass Communication of Columbia University Press, 1125 Amsterdam Ave., New York 25, N. Y.

---

Inspiring Story of Agriculture Told in New USDA Film

- The Agriculture Story, a new 131-minute motion picture explaining American agricultural production, has been announced by the United States Department of Agriculture, Motion Picture Service.

The picture shows how the forces of nature, the products of science and the efforts of farmers combine to fill the national breadbasket. Shown are the services of the U. S. Department of Agriculture and the assistance of the land grant colleges, universities, state agencies and industry.

The Agriculture Story will be distributed to cooperating libraries on request to: Motion Picture Service, Office of Information, U. S. Department of Agriculture, Washington, D. C. The film has been cleared for television. Inquire of the Motion Picture Service for distribution and purchase data.

---

ANA Sees “A-V” Light

- The Association of National Advertiser’s Films Service Committee has officially changed its name to the Audio-Visual Committee.
TIMELINESS

Petroleum hits the front page today as worldwide problems of supply become acute. "People and Petroleum" and "Assignment: Venezuela," its sequel in full color, are public relations motion pictures recently made in Venezuela by Sound Masters, Inc. for Creole Petroleum Corporation. These films show what the United States and Venezuela, working together in friendly cooperation, are doing to meet oil demands, as people of many lands look for help.
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!

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Hollywood 38, 1016 N. Sycamore Ave... Oldfield 4-1600
Nashville 3, 1525 McCavoek St................. Alpine 5-6691
In Canada, call Record Department, RCA Victor Company, Ltd., 1001 Lenoir St., Montreal, Quebec. For information concerning other foreign countries, write or phone RCA International Division, 30 Rockefeller Plaza, New York 20, N. Y.—JU 6-3800.
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PRODUCTION LINES

Wilding Picture Productions
Acquires Henderson Associates


For many years, the Henderson organization has been prominent in the field of training, sales promotion and merchandising. The services that the Henderson organization has offered will be continued and supplemented by various Wilding services that are associated with this type of activity.

To be known as Wilding-Henderson, Inc., the merged organization will be located at 13535 Livernois, Detroit 38, Michigan, and will operate on a national basis.

Officers of Wilding-Henderson, Inc., are: Lang S. Thompson, president; A. J. Henderson, vice-president, and Norman B. Terry, vice-president. Thompson will also continue in his capacity as executive vice-president of Wilding Picture Productions, Inc., headquartered in Chicago, Hendeeon will serve the new organization as director of creative services.

Harry Lange Reappointed to Safety Council A-V Committee

* Harry W. Lange, executive vice-president and general manager of King Film Enterprises, Inc., has been reappointed as a member of the Visual Aids Sub-Committee of the Wood Products Section Executive Committee of the National Safety Council.

Lange will participate in committee meetings at Safety Council headquarters in Chicago, January 17-18, at which time plans will be drawn for the Wood Products Section's safety program.

Seventh Production Review Issue Next!

* The 7th Annual Production Review issue of Business Screen, scheduled for February, '57 publication, is now in final advance design phase. Listing invitations to all eligible business and tv film producers will be in the mail shortly after Jan. 1 as this authoritative Buyer's Guide number gets under way.

F. B. Astley Named du Pont Photo Sales Service Manager

* Frederick B. Astley has been appointed manager of sales service for the Photo Products Department of E. I. du Pont de Nemours & Co., Wilmington, Delaware. Astley has been assistant manager of du Pont's Rochester, New York, photo products plant.

In his new job, Astley will head an expanded sales service organization designed to assist customers in the use of the company's various photo products.

Astley joined du Pont in 1931 as an operator at the Parlin, New Jersey, photo products plant where he advanced to shift supervisor. Three years later, he became x-ray technical sales representative in New York City.

Astley afterwards became Boston district sales manager and, from 1951 until his appointment in 1954, as assistant manager of the Rochester plant, he was manager of x-ray products in the Wilmington office.

Jock Kleene Elected as a Vice-President of Florez

* Jack Kleene has been elected as a vice-president of Florez Incorporated, Detroit, Michigan film producers, according to an announcement by Genaro A. Florez, president and chairman of the board.

Kleene has been with Florez for 10 years. Since 1951, he has headed the Editorial Department and has been copy chief on most of the firm's principal accounts, including Sinclair Refining, Norge, RCA-Whirlpool and Cadillac Motor.

Zoli Vidor to MPO TV

* Zoli Vidor, A.S.C., photographer of over a thousand television commercials, has joined the production staff of MPO Television Films, Inc., New York, as producer-director cameraman.
Only FILMOSOUND 385 is fully engineered for industry!

COMPARE THESE EXCLUSIVE FEATURES AND PROVE IT TO YOURSELF!

1. Sharpest picture on the screen—combined result of exclusive optical system: 5-element lens, double condenser, pre-aligned lamp and rhodium reflector.

2. Trouble-free operation—due to exclusive all-gear drive and metered lubrication.

3. Full film protection—new long pressure plate and aperture plate, both optically polished to prevent scratching.


5. Easiest and fastest set-up—Projector permanently mounted in case. Top-mounted reel arms do not require removal between showings. Case design allows speaker to be left in place.

Take advantage of Bell & Howell's 25 years of leadership in sound movies and ask for a demonstration. Compare the Bell & Howell Filmosound 385 with any other sound projector on the market today. Discover why Filmosound 385 out-features and out-sells all other sound projectors. Your Bell & Howell dealer will be glad to arrange a demonstration at your convenience. Call him today or mail coupon to Bell & Howell, 7108 McCormick Road, Chicago 45, Illinois.

Mail Coupon Today

☐ Have my Bell & Howell dealer contact me.

☐ Send me complete information on the Bell & Howell Filmosound 385.

Name

Title

Company Name

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finer products through IMAGINATION

Bell & Howell
Your Production Cost Justifies

**Color Reproduction Co.**

**16mm Color Prints**

Mr. Producer... don't forget that your audience sees only A PRINT of your picture! This single film presents the results of all your production efforts. It warrants Color Reproduction Company Release Prints!

Color Reproduction Company in its seventeen 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.

Next time you order Release Prints be sure Color Reproduction Company makes them for you.

---

**Seattle Film Associates Set Festival for April 19, '57**

* The second Film Festival of the Seattle Film Associates is being planned for Monday, April 2, 1957. This coming year, the event will be national in scope. The first festival was limited to entries from the Pacific Northwest.

The purpose of the festival is to acquaint the public in the Seattle area with the most recent 16mm films. No attempt will be made to judge the films; no awards will be given.

Films from national sources will be shown in the following categories: Human Relations and Community Problems (brotherhood, social problems, health); Arts and Crafts (music, literature, experimental); Science, Business and Industry; Lands and People (conservation).

Seattle Film Associates is an organization composed of representatives from schools and universities, film distributors, producers, libraries, business firms and industries who meet each month to discuss and view new films.

Additional information and instructions for submitting films for the festival may be obtained from Mrs. Jessie Wilson, program chairman, University of Washington Film Center, Seattle 5, Wash.

**Monthly Previews in Manhattan**

* The first in a series of afternoon and evening preview screenings of new documentary, educational and special interest motion pictures was held December 6th at the Carnegie Endowment for International Peace, 345 East 46th Street, New York, as an information service to the New York Film Council.

The series, which will be held on a monthly basis, is intended to keep Council members and others interested in the film medium, in touch with new film productions in the fields as industry, education, relations, medicine, health, art and propaganda. Films shown in the first series were U.S.A., Opportunities Unlimited, Bow Bells, and Your How As You Like It.

**TECHNICAL ANIMATION ARTISTS WANTED**

Technical Animation Artists are needed by an East Coast producer. Please include in your answer a resume of your experience, age, etc.

Write Box 56-12A
BUSINESS SCREEN
7064 Sheridan Road, Chicago 1
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:

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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.

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
First of a New Film Series on Science—

The Bell System Premieres "Our Mr. Sun" on CBS Television; Also Released in 16mm for Group Use

If Our Nation is to keep its place in the sun, we must have more scientists. This conviction, repeatedly being voiced by scientists, industrialists and educators, is the message stated forcefully in a new hour-long motion picture, Our Mr. Sun, sponsored by the Bell System and introduced nationally over the CBS TV network, November 19.

Our Mr. Sun is the first in a series of science films which Bell will sponsor on television and then distribute in 16mm to high schools, colleges, scientific organizations and other groups in a long-range public relations effort to interest young people in science careers and to impress upon the public the importance of science in our lives. The Bell series has been in preparation for four years, under the guidance of authorities in nine fields of science. Our Mr. Sun is the only film of the series to be released in 1956.

Preparing the way promotionally for Our Mr. Sun, Illinois Bell Telephone Company presented the film at a dinner program for some 200 educators, publicists and Bell personnel, held in the spacious Assembly Room of Chicago's new Prudential Building, November 3. Preceding the film showing were brief, pointed commentaries by Dr. Paul E. Klopsteg, associate director, National Science Foundation; Dr. Walter Bartky, vice-president in charge of science programs, the University of Chicago, and Major Lenox R. Lohr, president of the Museum of Science and Industry, Chicago.

These speakers were introduced by William V. Kahler, Illinois Bell's president, who outlined the public-understanding and science-recruitment purposes of the Bell film series. He noted that Bell had been invited by the government to play an important role in national defense, and said that Bell expects to announce three more science films next year — on such subjects as cosmic rays and the weather.

Dr. Klopsteg urged that education build a curriculum to meet the need for scientists. Dr. Bartky said Our Mr. Sun demonstrates that a film can be entertaining and scientifically accurate. Major Lohr reminded the audience that the nation's security may depend on our leadership in science. He cited the interest shown by children in displays at the Museum of Science and Industry as evidence of the value of dramatizing science. Major Lohr vivified his dramatization argument by activating a small motor-unit (continued on page 64)
FOR A HAPPY PRESENTATION

The joy of accomplishment is a universal happiness. Especially in the case of a film which is your creation, born out of hard work and careful planning.

Because Precision's staff of specialists adds its own creative efforts to yours by the use of specially designed equipment, and by careful handling and intelligent timing—you might say we are fellow creators, working with you to bring out all you've put into the original...Yes, and maybe more!

So, when you turn those 16mm dreams into realities, be sure to call upon Precision for the accurate, sound and exact processing your films deserve.

Remember: Precision is the pace-setter in processing of all film. No notching of originals—scene to scene color correction, optical track printing, all are the very best...35mm service, too!

you'll see and hear

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FILM LABORATORIES, INC.
21 West 46th Street, New York 36, New York

In everything, there is one best...in film processing, it's Precision
Friends Honor Al Fredrick With Testimonial Banquet
as Veteran Film Distributor Observes His 40th Year

To few men comes the privilege of serving for forty years in the same field and continuously in the same organization. Beginning in 1916 with the newly created YMCA Motion Picture Bureau, Alfred L. Fredrick has seen the growth of the film from a very small industry to one of the most important means of effective communication ever devised.

Recollecting a few weeks ago after a banquet in his honor given by his many friends at the Biltmore Hotel in New York, Al Fredrick recalled the many changes in the film medium since he joined it as a fledgling.

Began in 35mm "Silent" Era

Now Executive Treasurer of Association Films, Inc., one of the leading film distributors in this field, Mr. Fredrick has seen the medium change from 35mm silent films projected on a few hundred bulky projectors to the modern era of color and sound and half a million lightweight projectors.

He has seen the change from days when a few thousand people might see sponsored films each week, to today, when the weekly audience is more than twenty million.

When Al Fredrick joined the YMCA in 1916, the Y was then becoming very active in industrial work. This meant the forming of Y branches in industrial towns that could bring educational, social and sports facilities to young men working in the factories. Part of the educational opportunities the Y offered were information films about industry, provided by leading companies.

Bureau Encourages Production

It became the job of the Motion Picture Bureau to encourage the production of such films, and to distribute them throughout the Y system.

Later, when the advantages of these films became apparent among other groups, the Motion Picture Bureau was able to provide them as an extension of its service.

Mr. Fredrick remembers that during the Mexican Border troubles in 1917 the YMCA regularly showed sponsored films to huge crowds of soldiers. Pictures of these audiences were sent to prospective sponsors, showing the crowds of people attracted by industrial films.

Many of the leading companies whose films were distributed by the YMCA Motion Picture Bureau before 1920 are still distributing through Association Films today. Some of these are the Bell Telephone System, Armstrong Cork, DuPont, General Electric, Metropolitan Life, Reed & Barton, Armour, National Biscuit, United Fruit and Carborundum.

People didn't travel about as much in those days, and the outdoor showing of films was an important event in many small communities. Al Fredrick remembers a letter he got from a YMCA man in southern Illinois saying what a thrill they all got out of General Electric's epic film, King of the Rails—first time most of the children in the town had ever seen a railroad train.

Showings to Industrial Workers

Despite the bulkiness of the old-time projectors (some of them hand-cranked), inflammable film and strict fire laws, the YMCA people went far and wide to find good audiences for films. For instance, in Worcester, Mass., films were shown three nights a week in the public park, providing education and entertainment for industrial workers. At the Babcock & Wilcox plant in New Jersey, the Foremen's Club used to show films at lunch hours in one of the empty boxcars on the company railroad siding.

While the YMCA was the first distributor of sponsored films, others looked at the rapidly growing business and for many years the Hollywood companies would make sporadic entries in the field, only to find that dealing with teachers, ministers and service groups was a far cry from the hurriedly of theatrical motels. The Motion Picture Bureau always functioned as a public service, and its methods of dealing with film borrowers then have set a standard for all non-theatrical film distributors today.

As an example, during the early
New, High-Speed Du Pont "Superior" 4 Captures Miss America Pageant for TV

ATLANTIC CITY, N. J. — Filming the 1956 Miss America Pageant in the resort's huge convention hall was a tough assignment for Winik Film Corporation, New York City, since only available light was used. But cameraman Fred Fordham chose Du Pont's new high-speed "Superior" 4 Motion Picture Film and turned out top-quality pictures... with an illumination of about 40 foot-candles!

Thousands of TV viewers saw the filmed portion of the show on the ABC-TV Network, sponsored by Philco Corporation. The pictures were clear and sharp with a full scale of middle tones (see table below for recommended exposures).

High-speed "Superior" 4 has an exposure index of 320, Daylight; 250, Tungsten, with a combination of medium-fine grain and extreme latitude. It's available in 35-mm and 16-mm sizes and is especially designed for theatrical and television work.

NEW Du Pont "Superior" 4, Type 928. Motion Picture Film is available now! Take advantage of its speed, latitude, fine grain and full panchromatic reproduction in your own motion-picture work.

FOR MORE INFORMATION, contact your 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.

FOR MORE INFORMATION, contact your 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

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<tr>
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<tr>
<td>Boston</td>
<td>140 Federal Street</td>
</tr>
<tr>
<td>Chicago</td>
<td>4560 Touhy Ave., Lincolnwood</td>
</tr>
<tr>
<td>Cleveland</td>
<td>20950 Center Ridge Road</td>
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<tr>
<td>Dallas</td>
<td>1628 Oak Lawn Avenue</td>
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<tr>
<td>Los Angeles</td>
<td>7051 Santa Monica Blvd, New York 11, N. Y.</td>
</tr>
<tr>
<td>New York</td>
<td>240 West 18th Street</td>
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<tr>
<td>Wynnewood</td>
<td>241 East Lancaster Avenue</td>
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ILLUMINATION:

For incident incandescent light: 74 frames per second — 1/30 second

LENS APERTURE  FOOT-CANDLES REQUIRED

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WINIK camera crew films Parade of States.
Wonder Where All Those Christmas Cards Came From?

The Creation and Making of Greeting Cards Is Depicted As “Design for Sentiment” Tells the Rust Craft Story

In this month of “Season’s Greetings,” colorful cards appear as prevalent as evergreen needles and red ribbon. Greeting cards, of course, are not of season since, in the flow of human events, there always is a reason for greeting.

The story of one outstanding success in the industry of manufacturing greeting cards is told in Design for Sentiment, a 27-minute color motion picture sponsored by Rust Craft Publishers, Dedham, Massachusetts. The Rust Craft story began, appropriately, in the Christmas season. During the Xmas of 1906, in Kansas City, Fred Wieslow Rust published his first greeting card. Simple in sentiment and design, the card introduced the French-fold and was the first to be enveloped. More than five-thousand cards were sold—a record for those days.

Headquarters Moved to Boston

By 1913, Fred Rust and his brother Donald had begun a national business with headquarters in Boston. Improved production, sales, techniques and mergers enlarged the enterprise to accommodate the growing, greeting population. To-day, at the new plant in Dedham, which serves the entire United States, 700,000 cards are processed and boxed daily. Approximately three billion Rust Craft greeting cards are sent each year—some 5,700 cards a minute.

Rust Craft cards also are manufactured in Toronto, Canada; Leeds, England; Río de Janeiro, Brazil; Melbourne, Australia; and Wellington, New Zealand. Card printing plants are being established in Sweden and France.

Design for Sentiment, produced by Bay State Film Productions, Inc., Agawam, Massachusetts, explains how the Rust Craft industry developed, what makes it go. Jimmy enters a store to buy a birthday card for Mom and learns about the origin of greeting cards, the 1500 Rust Craft people who produce billions of greeting cards annually.

Analyze Trends in Preferences

Scenes at the Dedham plant illustrate how trends in public preference are analyzed, how writers and artists stimulate and respond to those trends; how many mechanical processes multiply the creative ideas into millions of cards. Production sequences feature four-color presses printing 4000 sheets of cards an hour. Rust Craft presses use 10 tons of colored inks and 3½ million pounds of paper in one year.

Viewers see how cards are die-cut into various shapes and how ribbons, satin, crystals and other ornaments are applied in the decorating of cards. Research, original art work, Lithographic preparation, printing, silk screening, leafing, cutting, inspection, folding, order filling and shipping, merchandising—from such toil come the stacks of attractive messages of friendship.

Design for Sentiment is being distributed as a public relations subject on free loan from the sponsor at Rust Craft Park, Dedham, Mass.

Below: high-speed die-cutting for the billions of cards annually at Rust Crafts.
... 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?

**CECO PROFESSIONAL FILM VIEWER**, permits editor to view his film from left to right on a large, brilliantly illuminated screen. Easy viewing, portable, will not scratch film. Viewing screen size is 5 3/4” x 4 3/4”. ED19-6mm model. Also available with sound reader installed.

$350.00 viewer only; additional $75.00 with counter; additional $150.00 with built in sound reader.

**539-COLORTRAN GROVERLITE** “500G” SENIOR III contains two Senior Lights with Senior Converters, 2 stands of chromed steel with twin supports, packed in 2 fibre cases. 315-40 same, with Master Converter. We also handle the full line of Mole-Richardson & Hardwell Middleright lighting equipment.

**113-CECO 5000 WATT CONE LIGHT**. Shadowless, will flood a large area with soft light. Can be placed close to actors who are able to look directly into it without blinking. Complete with switch, 25 ft. cable and yoke.

2000 Watt—$110.00 750 Watt—$75.00

**315-ARBITEX 16mm** incorporates all advantages of Arbitex 35mm Camera, with mirror reflex system which permits viewing and focusing through taking lens while camera is in operation. View-finder shows clear, well-defined image correct parallax, uninter-upted and right-side-up; eyepiece has 10-power magnifier, 3-lens turret. Accepts 100-ft daylight loading spools; also accessory 400-ft magazines.

**5000 Watt—$175.00**

**5000 Watt—$175.00**

**SY45-CECO “FILMETER” STOP 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. Indicators 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 1/2” 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.

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A COLUMN OF EDITORIAL COMMENT

Crossing the Bridge of the years into the adventurous months of 1957, there is the inevitable final, fleeting glance at the recent past. A highlight of late November was the Ninth Annual Conference of the Public Relations Society of America, held in Milwaukee. The election of Dan J. Forrestal, public relations manager for the Monsanto Chemical Company as the new PRSA president is a good omen for films. Dan has been identified with such fine pr films as Decision for Chemistry and The World That Venture Forgot at Monsanto and has a real appreciation of the potentialities of the screen medium.

It was our privilege to participate in a panel session on "The Public Relations Use of Audio-Visual Aids" at Milwaukee. Participating with us, under the chairmanship of Nicholas Popa, pr director of Byer and Bowman, were E. Dent Lackey, Carborundum Co, pr manager and Frank Arlinghaus, president of Modern Talking Picture Service, Inc.

A highlight of the evening film session for PRSA members was the showing of The American Engineer, a Superscope color film produced by The Jam Handy Organization for Chevrolet. Having played some 3,000 theatres by the year’s end, this inspirational film is now scheduled to go into 16mm release.

In December we viewed the motion pictures and slide films submitted by members of the National Council of Farmer Cooperatives, serving as one of the jury on information services for the National Project in Agricultural Communications. The recent Trade Association AV Survey in these pages was very warmly received. A request from the United States Chamber of Commerce for reprint distribution of the entire section was acknowledged and accepted.

Our Editorial "Quote of the Month" We like these shining words by B. Brewster Jennings, chairman of the board, Socony Mobil Oil Company, Inc. (excerpted from his recent essay "A Richer Life in a Poorer World"). "Man’s greatest discovery is not fire, or the wheel, or the internal combustion engine or atomic energy, or anything in the material world. It is in the world of ideas. Man’s greatest discovery is teamwork by agreement."

Russia Leads U. S. in Engineer Grads Last year, according to Science Service, the Russians graduated 63,000 engineers as compared to our 48,000.

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!

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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 indisputable aid in planning local PR and/or 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.


United World Keeps Its Clients Well Informed!

Booking playdates and shipping prints isn't all there is to sponsored film distribution. True, United can give your film the widest possible audience because of its vast nationwide volume in theatrical and non-theatrical markets. More than that, however, United provides a unique information service to sponsors that keeps you informed of your film's every move.

From the Advance Booking Notice to the Complete Monthly Report you have at your fingertips the kind of analytical and statistical information, (types of audiences, group age levels, all are supplied—by United), to make your job easier.

This is the kind of plus service you would expect from the only MAJOR film company in the sponsored field (United is a wholly owned subsidiary of Universal Pictures Company, Inc.). Another big reason why sponsors are switching to United World!

Write today for your personal copy of United's latest distribution brochure which contains valuable information for you.

Nationwide Film Service Via 43 Film Distribution Offices Coast to Coast

United World Films, Inc.
A Division of Universal Pictures Company, Inc.
1445 Park Avenue • New York 29, N. Y.

Number 8 • Volume 17 • 1956

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Advancing the Cause of Medical Visual Education —

Speakers at Medical Motion Picture Workshop Are Announced; to be Held in Kansas City on February 4-6th

PREPARATIONS are being completed for the Medical Motion Picture Workshop to be held on the sound stages of The Calvin Company, Kansas City, Missouri, February 4, 5 and 6, 1957. An optional session will be held Thursday, February 7, at the University of Kansas Medical Center, in Kansas City, Kansas.

The workshop has been arranged for the benefit of medical film producers and medical audio-visual personnel by members of The Calvin Company in cooperation with Dr. Eddy McLean, Director of the Audio-Visual Division of the Veterans Administration — and with audio-visual directors of national medical societies.

Panel Discussions and Film Showings

Guest speakers, panel discussions and film screenings have been planned to assist producers and users; to illustrate the history, increasing use and broadening production of motion pictures in the various branches of medicine and health, and to stimulate the intelligent application of films in education.

Scheduled to speak at various-workshop sessions are: Ralph Creer, director; Motion Pictures and Medical Television, American Medical Association; Dr. Edward Foster, director of Education, Medical Audio-Visual Institute of the Association of Medical Colleges; Mervin W. La Rue, Sr., president of Mervin W. La Rue, Inc.; Dr. Joseph Markee, Department of Anatomy, Duke University School of Medicine; Dr. John L. Meyer, II, U. S. Public Health Service Hospital; Dr. David Rue of the University of Kansas Medical Center; Warren Sturgis, president of Sturgis-Grant Productions, Inc.; Sy Wexler, Churchill-Wexler Film Productions; Miss Bertha Landers, director of films, Public Library, Kansas City, Missouri, and Miss Helen S. Levin, Film Librarian, Bureau of Library and Indexing Service, American Dental Association.

Register Via Medical, Science Groups

The workshop is open to anyone interested, though first consideration has been given to persons registering through leading medical, science and related groups. Since November 1, registration has been open to the general public. A tuition of $60 covers all sessions including a workshop banquet and the optional session. All attending have been requested to arrange their own hotel reservations. Each person attending will be presented with a workshop notebook and other informational materials.

Registration forms are available from: Medical Motion Picture Workshop, The Calvin Company, 1105 Truman Rd., Kansas City 6, Missouri. Registration must be made and tuition paid before January 14, 1957.

7th Production Review Next!

* The 7th Annual Production Review Issue of BUSINESS SCREEN will be published in February, 1957. Listing invitations will be mailed on January 2 to eligible producers.

IT MAKES SENSE!!

HEAVY DUTY SHIPING CASES
FOR ROUND FILM CANS...

- 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.

WRITE FOR CATALOG:

The Nation's Exclusive Source of the Round Film Shipping Case...

WM. SCHUESSLER - Dept. B
361 WEST SUPERIOR STREET - CHICAGO 10 - ILLINOIS
International Films Program Stirs Interest in AMA Meeting

An international medical film program—a new feature being prepared for the 1957 annual meeting of the American Medical Association—is stimulating much interest abroad, according to Ralph P. Creer, director of Motion Pictures and Medical Television, American Medical Association. The many applications arriving at AMA headquarters indicate the association will have an extensive program of medical films produced in other countries.

The international film program is designed to bring before doctors attending the AMA meeting outstanding motion pictures from overseas sources dealing with many aspects of medical science. The film program is in support of the People-to-People Program, launched by President Eisenhower this summer, in which the medical and health professions are cooperating under the chairmanship of Dr. Louis H. Bauer, secretary-general of the World Medical Association.

In connection with the film program, to be held at the Barbizon Plaza Hotel in New York City, June 3-7, 1957, a discussion is planned on the problems of a freer international medical film exchange. Representatives of all countries interested in dissemination of medical knowledge by the film medium are invited. Special social events will provide an opportunity for participants to meet and discuss problems of mutual interest.

The film program will be scheduled so as to permit participants to visit scientific exhibits and other programs, including color television, as guests of the American Medical Association. Although the film program is in no way competitive, a Certificate of Participation will be awarded to each film of distinction selected for showing.

Applications for the program and further information can be obtained from the American Medical Association, Motion Pictures and Medical Television, 535 N. Dearborn St., Chicago 10, Illinois.

* * *

7th Production Review Listing Invitations Mail to Producers

Listing invitations for the BIG 7th Annual Production Review issue of BUSINESS SCREEN will be mailed shortly after January 1, 1957. Producers are invited to submit complete details on services, facilities and experience for the most authoritative Buyer’s Guide, now used year-round by more than 10,000 U.S. and Canadian companies, advertising agencies and trade groups.
...before we do your work

- RCA Sound Recording
- Editing
- Processing
- Printing, Color and Black-and-White
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New England Film Fair Held in Boston, November 16-17

Showings of new informational motion pictures and addresses by authorities in the industrial and educational film fields formed the program of the New England Film Fair, held at the Museum of Science, Boston, Massachusetts, November 16-17.

The New England Fair, conducted under the auspices of the New England Film Guild, was sponsored by the Museum of Science, the Boston Public Library, and the School of Public Relations and Communications, Boston University.

Leading off the first day’s program were John Flory, advisor to the Eastman Kodak Company on non-theatrical films, who spoke on “The Non-Theatrical Film in the Service of the Community Today,” and Nathan Zucker, president of Dynamic Films, Inc., New York, who spoke on “Films in Business and Industry.”

Reports on Film Cooperatives

Other talks presented on the November 16 program included: “Massachusetts Film Cooperatives,” by Kelsey B. Sweet, in charge of the Office of Audio-Visual Services, Massachusetts Department of Education; “Films in Education,” by Glen Burch, director of Study and Discussion Development, Fund for Adult Education; and “Films in the International Geophysical Year,” by Peter K. Hollander, film director, WGBH-TV.

Concluding the first day program was The Hunters, a film on African bushmen, produced by the Film Study Center of the Peabody Museum, Harvard University, and presented by John K. Marshall.

Screenings of medical and other science subject films were featured on the second day of programming. These films included: Secrets of the Heart, written and directed by George Stoney for the American Heart Association and presented by the Massachusetts Heart Association; The Case of Charles Brown, a new film on rheumatoid arthritis, produced for the Massachusetts

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Chapter of the National Arthritis and Rheumatism Foundation by Boston University, presented by Homer J. Dietmeier; *Atomic Achievement,* a film presented in this country for the first time by Allan Barker, information officer. British Consulate General.

**Elliot on Classroom Films**

Other presentations were “Films in Physiology,” presented by the Department of Physiology, Harvard Medical School; “Wildlife Film Techniques,” presented by Dick Borden, demonstrating the “sneak” camera gun and other equipment; “Films in the Classroom,” presented by Godfrey Elliott, president of Young America Films, Inc.; “Learning through Films,” presented by Nathan Maccoby, Ph.D., chairman of the Division of Research, School of Public Relations and Communications, Boston University.

**Bell & Howell Sponsors A-V Demonstration Day in Chicago**

The latest developments and methods of audiovisual teaching and training were demonstrated to industrial, educational and church leaders at the Sheraton-Blackstone hotel in Chicago throughout the day of December 6th.

Called “Teaching and Training with Sight and Sound,” the day of demonstration was sponsored by Bell & Howell Company, Chicago, and four Chicago-area audio-visual dealers: Austin Camera Co., 6021 W. North Ave.; Midwest Visual Equipment Co., 3515 W. Devon; Photo-Sound Equipment Company, 6544 S. Halsted; and Photo Service, Des Plaines—a Chicago suburb.

The event, which attracted over a thousand visitors, was a most successful prelude to what the company hopes will be similar programs in other large U.S. metropolitan centers in '57.

**U.S. Golf Association Films**

“Rules of Golf Etiquette”

“Inside Golf House”

“Play Them As They Lie”

RENTAL $15.00 EACH

NATIONAL EDUCATIONAL FILMS, INC.,
1560 BROADWAY,
New York 36, N.Y.
STORIES OF THE MEN BEHIND THE SCREEN:

Sid Solow: A Practical Visionary Who Took Horace Greeley’s Advice

Ten minutes before the start of a recent Western Division meeting of the Society of Motion Picture and Television Engineers, Sid Solow was asked to address the group on the latest developments in the field of magnetic tape video recording. That last-minute request, an unusual departure from the Society’s planned format, was significant testimony to the excellence of Mr. Solow’s talk on magnetic tape the preceding evening before Hollywood members of the American Society of Cinematographers. Naturally, Mr. Solow accepted the SMPTE-hasty invitation. And as he stood at the lectern and once again faced his many friends and associates, his mind may have drifted back to that memorable day in December, 1936, when he initially arrived on the West Coast. That was long ago. The passing years must have brought many changes—and much satisfaction—to Sidney Paul Solow, Vice-President and General Manager of Consolidated Film Industries.

Fort Lee’s Chief Chemist Meets a Challenge

Today, after twenty years, Sid still recalls his excitement on arriving in Los Angeles. He was twenty-six years old, with a degree from New York University and five years experience as Chief Chemist at CFI’s Fort Lee plant behind him. Now he would be living and working in the “Capital” of the world’s film industry, it was a challenging opportunity and he was anxious to get started.

Chemical Department operations were a major problem when Solow took over. Many were the days he worked round-the-clock to analyze solutions, test formulae and conduct endless experiments in a determined effort to maintain chemical consistency. Before long, things began to hum. With a great amount of technical know-how and an amazing display of organizational ability, young Solow soon had his department functioning with unprecedented efficiency.

He Becomes Plant Superintendent a Year Later

Now that he could afford to turn his attention elsewhere, Solow devoted every spare moment to examining other laboratory procedures. Time after time, he would study operations in other departments and make suggestions for improvement. A good many of his ideas were adopted. Top management began to watch this fellow carefully. His work was beyond reproach: he was creative; he knew how to get along with people. Previously he had been highly esteemed by co-workers at CFI’s Fort Lee, New Jersey laboratory during his initial years with the company. No one who really knew Sid Solow was surprised, therefore, when he was appointed Plant Superintendent in 1937, just one year after arriving in Hollywood.

From then on, Solow’s advancement was a matter of time. He assumed more and more responsibility as laboratory operations became increasingly complex. In 1939, Sid Solow pioneered the installation of 16mm processing equipment at the Hollywood plant. He was one of the first to foresee the tremendous impact of TV on the film industry and he diligently studied every aspect of the subject, including electronics, long before most people were even aware of television’s existence. In 1942, with the war on and the laboratory bustling with vital government work, Sid was named General Manager of Consolidated Film Industries.

Consolidated Begins a Decade of Expansion

Under Solow’s guidance, and in association with Ted Hirsch, Laboratory Superintendent and Edward H. Reichard, Chief Engineer, Consolidated Film Industries began to expand its operations. In 1947 CFI processed the first Hollywood produced TV film series. By the following year, the plant was also technically prepared to process the very first Hollywood kinescopes. The plant was stirring with excitement. To Sid and his staff, TV seemed just around the corner.

Today, in retrospect, it appears as though the advent of network television surely must have been obvious to everyone. But back in 1948 many of the film industry’s top leaders were not so certain. It was the vogue, then, to belittle TV. Indeed, quite a few of Hollywood’s upper echelon honestly believed that television was no more than passing fad. At a time when so much anti-TV sentiment was rampant, Solow risked his career on a decision that to many must have seemed like professional suicide. He decided to erect an entire laboratory building to process TV film exclusively! With lab income from TV virtually non-existent, Solow’s dream plant and equipment would cost more than a million dollars!

Complete New 16mm Facilities Ready in ’53

Fortunately, the president of Republic Pictures Corporation, of which CFI is a wholly owned subsidiary, is himself a man of vision. Herbert J. Yates realized the vast potential of television from the onset. He told his General Manager to proceed. In 1953, simultaneously with the big TV rush, the first complete laboratory constructed from the ground up to handle 16mm film opened its doors in Hollywood. From that moment on, CFI has been one of the leading TV film laboratories in the world!

The new 16mm plant was ready in the nick of time. For by 1953 the television industry, with its insatiable demand for new program material, was screaming for more filmed shows. CFI was ready to fulfill the needs of all Hollywood TV producers at almost the exact moment of greatest urgency.

Named Vice-President of Republic Pictures

On June 28, 1954, Sidney P. Solow was named to his present position as Vice-President of Republic Pictures Corporation and retained to continue his outstanding leadership as General Manager of Consolidated Film Industries.

Sid is a happily married man and devoted to his family. In 1937 he married lovely Davida Jackson, a professional concert violinist and daughter of the late Martin Jackson, well-known landscape artist. The Solow’s have three children: Gregory, 11; Benida, 8; and Jeffrey, 5. Mrs. Solow has retained her interest in the violin and she is still engaged as a musician with many (concluded on page sixty-nine)
7th Publicity Film Display
Set for Milan, April 12-27

The Seventh International Display of Cinematography for Publicity, Industry and Techniques will be held as part of the International Milan Samples Fair, April 12-27.

To be accepted for the Display competition, films must be publicity vehicles—"exclusively devoted to the advertising of the products of industry, handicraft, consumer goods, services or whatever else is the object of commercial activity; as well as to the description of the industrial and technical processes."

Two Categories for Entries

In consideration of the entrant's choice, the Display's ordering committee will screen the accepted films in two categories: Publicity films and Industrial and technique documentary films.

Films are to be submitted in their original editions, size 35mm or 16mm. Films which are not Italian or French spoken should preferably be provided with subtitles in these two languages.

The jury which will award various prizes to the films admitted in the Display will consist of a film producer, two publicity technicians, a cinematography critic, one of the Milan Fair exhibitors, a private citizen representing the public. No member of the ordering committee or person connected with the films entered in the competition may act as a judge.

Where to Get the Details

Details of entry may be obtained from: Ente Autonomo Fiera Milano, Via Domodossola, Milano, Italy. (Cable: Fiera Milano); applications for entry into the Display must reach Display headquarters not later than February 25, 1957.

There is a Radiant Screen for every projection need, from the Jiffy measuring only 30" x 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.
CAMA 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.
PREVIEW SELECTIONS OF THE MONTH

Industrial Design: the Liveliest Art

The Industrial Designer has fulfilled many roles in these recent years of progress in both function and beauty of home furnishings, automobiles and appliances of every kind. To the home, as in industry, the designer has brought greater efficiency and eye-pleasing appeal, while lowering costs through better use of materials and machines.

Beyond the arts of painting, drama, sculpture, music, literature, architecture and dancing, those seven lively arts which enrich our lives “by giving us new insight into life and into ourselves,” is the eighth... the newest art and perhaps the liveliest of all... industrial design. The General Electric Company’s Appliance & Television Receiver Division pays an appropriate tribute to its contributions in a new and very handsome color picture, The Eighth Lively Art.

Destined for early 1957 release, this 23-minute film was produced by Kent Lane Films, Inc. from a script by Bruce Henry. In the familiar idiom of television’s Omnibus program, it introduces the talented Roy Dean as host commentator. Its primary, intended audience includes women’s groups, clubs and schools. Prints will also be made available for public service tv release.

Although GE is never mentioned on the sound track, the film travels an eye-filling path through visual interpretations of the familiar seven lively arts to a skillful delineation of the steps required in designing modern electrical appliances. Making full use of stagettes as a means of combining illusion and reality, the creation of appliances that both please and serve the housewife is a study in contrasts... the archaic models of yesterday and the latest creations for modern living.

Early in its well-spoken track, the film establishes its theme idea: “virtually all of the comfort-bringing devices we have are influenced in some small way by this art. Engineering sees to it that they work efficiently, but it is the task of the designer to fit them to our environment and surroundings.”

Setting the stage for the evolution of industrial design are a series of episodes which delineate the familiar arts and for the sheer beauty of these, in color, lighting and staging. Credit must be given the producer, director Charles Blake, photographer Phil Harnden and color consultant Henry Usijima. The Eighth Lively Art is clearly destined to be one of the most widely-sought films of the new year. Distribution details will be forthcoming sometime in January from GE’s Appliance & Television Receiver Division, Louisville, Ky.

“The Eighth Lively Art” introduces a talented young English actor, Roy Dean, in this creative exposition of industrial design in modern living.

The Most” in Rural Sales Appeal

Films have enjoyed long and merited favor among marketers of farm implements and the other necessities of Rural America and among the untold thousands of farm groups who view them in grange halls, farm bureau meetings and other gathering places. Bringing “something different” to the farm film audience is a big order; there’s a tradition of some 45 years in this field since International Harvester and other pioneer sponsors first plowed these fertile acres.

The first of a new film “series” sponsored by Monsanto Chemical Company’s Organic Chemical Division, The Most in Posts does bring something different—a duo of farm film characters named Ollie Gruber, a progressive farmer type, and his hired man, Humphrey Pottle. The Most also wins its way into farm audience popularity with a deft handling of situations in true rural idiom while it sells Penta-treated fence posts with unusual but infectious vigor.

Fence mending is one of most neglected farm chores (with nature and termites doing constant battle), but Penta-treated posts and lumber minimize both labor and, in the long run, the cost of that problem. Farmer Ollie Gruber is the type who looks for better answers and he finds the problem of keeping Gertrude the cow out of the corn can be solved by Penta. The dealer gets a chance to show how Penta treatment is processed, to detail the sales points of “clean, dry, ozone-free and easy to handle, termite-resistant wood.”

“George” says Gruber to the dealer, “you’ve talked me into it” and he proceeds to sell the doubting Humphrey. To the hired man, Penta “sounds like a fancy name for a skinnin’”—but the lure of less fence-post digging and a durable barrier against Gertrude and her bovine offspring in the years to come finally carry the day.

The Most in Posts features Art Ellison as Ollie Gruber and Dan Panamaquist as Humphrey in one of the best casting results in many a farm film. Monsanto will follow with this duo in The Last of Grass.
SUCCESSFUL DISTRIBUTION requires the application of sound marketing concepts - planned advertising and promotion to the right audiences, efficiently located distribution points to get your film out to the audiences (and back) with a minimum of waste shipping time, meaningful reports that give you accurate management facts.

CONSIDER the promotion advantages that Modern offers. Promotion is planned for the film subject based on the sponsors objectives. Catalogue promotions (different for schools and adults) are backed up by continuous releases of special promotions aimed and written directly at the audiences you want to reach. For example, farm films are promoted only to those rural audiences that meet the sponsors specifications. Similar specialized promotions are made regularly for other films to other groups. All Modern promotion is done for sponsored films exclusively - your film will not be competing for attention with Hollywood entertainment.

Promotions are made to over 150,000 organizations from a mailing list that is maintained and owned by Modern. This planned direct mail is backed up by the personal promotion efforts of capable managerial people in 28 general 16mm film libraries and 3 special TV exchanges.

Effective promotion effort is but one of the reasons why Modern is the leading distributor of sponsored films through all four channels of circulation - television, motion picture theatres, rural roadshow, and general 16mm audiences. To learn how you can benefit from this opportunity, contact the nearest Modern regional service office at the address listed below. Write or phone collect.
You Asked for Film Results
Field Reports from Producers and Sponsors Furnish Tangible Evidence of Public Relations Value, Sales Influence of Well-Planned Pictures

AUDIENCE INTEREST is the primary sign of results in the use of audio-visual tools. Ultimate results are those actions or attitudes taken by persons who have been interested by audio-visual techniques—whether these be the intrinsic worth or compelling qualities of the message itself—or those associated with the medium itself. The media techniques and the previous or future disposition and orientation of the viewers are factors which decisively influence the results from the use of any medium whatever its interest power.

Evidence of audience interest is manifested in the demand for a presentation, its longevity, audience reaction tests and the interest in supplementary material to which the audio-visual presentation calls attention.

Solid evidence of results in actual sales, volume business traceable to film influence and impact within sales motivating programs of many companies is being compiled by the Editors of BUSINESS SCREEN. Examples of these reports are abstracted as evidence of the importance of focus on tangible results. These are, after all, the basic reasons for most business films.

Both motion picture and slidefilm effectiveness are under surveillance in this nationwide campaign. Each serves a specific useful purpose in the range of visual media. A motion picture program motivated better understanding of new telephone equipment; a sound slidefilm developed the potential of a new product for the company sales force. From the public relations of a fire department to the increased sale of power mowers, films did a job for a variety of sponsors.

City Fire Departments Improve PR With Hundreds of Film Prints in Use
★ Except when several firemen lie dead after a spectacular fire, firemen are widely and somewhat grudgingly regarded as necessary but enviously inactive public payrolls. They just sit around playing checkers until somebody’s cat gets tramp in a tree, according to the casual but derogatory tradition. Cities and fire departments have attempted to correct this impression which can have bad public effect.

After a survey had determined the need for information on the subject, Riviera Productions produced a public relations motion picture, Your Fireman, which shows that firemen do other specific duties besides putting out fires. No smoke or fire is shown in the film, designed for adult groups and school children.

RESULTS: Hundreds of copies of the film have been sold to fire departments and schools in all the states. Canada, Hawaii and Alaska. One fire department in New Jersey purchased the film to show to the local citizens at a time when there was a special proposition on the ballot to increase the fireman’s pay scale. The pay raise was voted and the film was credited with helping to sway the taxpayers.

★ ★ ★
A Conference Picture Develops 6,000 Requests for Literature
★ The executive conference, meant to be a meeting of corporate minds, often is obstructed by personality differences, negative traits and complexes. Realizing that many conference leaders could use guidance on conducting their meetings, Henry Strauss & Co., Inc., produced a training film, All I Need Is A Conference, for syndication.

All I Need Is A Conference employs vivid characterizations of several personalities in a conference situation to show how various individuals can deadlock a situation with argument, misunderstanding, preoccupation. It shows how a leader, alert to psychology and personal interests, can draw the reluctant individuals into cooperative effort.

★ ★ ★
RESULTS: Since its release about two years ago, 335 prints of All I Need Is A Conference have been purchased for use in business and industry. In addition, 6,017 primers, “Meetings Are What You Make Them,” and 984 training manuals integrated with the film have been sold—far beyond the copies of these training items included in the film package.

★ ★ ★
Increasing Dealer Orders for Aqua Lungs Via Buyer Education
★ Skin diving is being dramatized as an exciting, fascinating and sometimes dangerous sport by a number of recent entertainment and documentary films. In such films, skin divers hunt for sunken treasure in crumbling hulls, fight off sharks, United States Divers Corporation, manufacturer of the Aqua Lung, is interested in promoting skin diving as a popular and safe sport. The company also is interested in demonstrating the Aqua Lung to as many people as possible—before they go near the water.

Via a motion picture, Your Passport to the Blue Continent, produced by Riviera Productions and utilized by dealers, U.S. Divers brought its skin diving and product story to local clubs and other groups.

★ ★ ★
RESULTS: Dealers have been turning in orders for Aqua Lungs since their prospects have become more familiar with the sport and have been convinced by the film that the Aqua Lung is the unit to purchase in contrast to the half-dozen other types on the market.

★ ★ ★
A T & T Explains Modern Billing Equipment to Win User Approval
★ As the American Telephone and Telegraph Company introduced its new electronic message-unit billing system, the company became aware that subscribers were mystified by the device and lacked confidence in its accuracy.

Behind Your Telephone Bill, a 17-minute color motion picture was produced for AT&T by John Sutherland Productions, Inc. In animation and live action, the film shows the growth of population and the complexity of telephonic communication and explains that the new billing system results in better service at the lowest possible cost to the subscriber. Each of the 18 companies in the Bell system handles its own publicity and distribution of the film to fraternal, civic, PTA and other community groups in areas where the new billing system is in use.

RESULTS: As of May 17, 1956, AT&T reported 136 prints of the public relations film in distribution, with 27 prints in circulation in the New York area. AT&T considers it indicative of the effectiveness of the film that so many prints are required in the field.

Schwertin Research Corporation conducted two tests on Behind Your Telephone Bill. A pre-test on a reaction to a story board and script presentation of the film received an audience average interest score of 79.2. A test of the audience-interest reaction to the film itself scored 63.5 points higher: 166.4.

★ ★ ★
A Sound Slidefilm Helps to Show Sales Appeals of New Products
★ Penetrol, manufactured by the Flood Company, Hudson, Ohio, a specialty product in the highly competitive paint field, is not an “impulse” item: it must be demonstrated to be sold. The Flood Company figures its biggest sales job is to interest the prospect to the point where he will try Penetrol.

To help its factory representatives “sell” distributors and educate the distributors’ salesmen on the merits of Penetrol and fortify them with the interest factor in selling the product, the Flood Company sponsored a sound slidefilm, Penetrol—There’s Nothing Like It, produced by Wilding Picture Productions, Inc. As an interest-builder, this film highlighted the need for rust prevention and the company’s product-solution of painting problems.

In its sales effort, the Flood Company faced a common functional hazard: When sales meetings are poorly planned they bore salesmen and waste the salesman’s selling or leisure time.

★ ★ ★
(continued on the following page)
You Asked for Film Results:

(continued from the preceding page) teach product interest, the sales meetings had to hold interest.

RESULTS: With the 15-minute slidefilm, the Flood Company is able to illustrate its sales story clearly and completely and guarantee that meetings will be held to 20 minutes “plus questions”—all productive time. This has enabled the company to hold many more meetings and gain the respect of distributors. Many distributors have said the film presentation was the best meeting they have had. In all cases, audiences have been very attentive.

The film was shown overseas to eight foreign distributors in Europe and Scandinavia. In each case, business increased rapidly. One distributor ordered as much Penetrol after seeing the film as the distributor had sold over the previous three years. Before, the whole scope of the product was not clear, but watching the film this sales force evidently saw the full potential.

As a direct sales promotion tool, the film has been shown at several painter meetings and in each case sales have been made. In one case, 24 gallons of Penetrol were sold to 26 painters in attendance.

The Flood Company points out that the film is one important part of the total sales program. Full credit for results is shared by the whole program. Even in this context, the company is convinced of the film’s particular value and observes that a film adds prestige, especially to a company that does not advertise widely in consumer publications or a company trying to penetrate new areas.

* * *

A Retail Drug Sales Training Film Influences 70% of Viewers

★ “In serving those who sell our products...We serve ourselves” is a slogan of Johnson & Johnson, pharmaceutical manufacturers. Johnson & Johnson puts the slogan to work with an ambitious informational program aimed at improving the company’s retail outlets, thousand of drug stores over the country.

First in a continuing series of services, this program, Design for Selling, offered the druggist a plan for meeting present day competition with advertising, sales personnel training and store modernization—the installation of self-service areas. Motivating forces for the printed material in the Design for Selling package were a motion picture and flannel board summary, produced for Johnson & Johnson by Henry Strauss Co., Inc.

* * *

RESULTS: A recent survey of about one thousand retailers indicates that the Design for Selling program influenced 70% of the retailers’ methods of advertising and other means of out-of-store promotion. Ninety per cent of the retailers who requested this program have reorganized their stores and modernized their store fixtures for self-service during the past 15 months.

In one state some 30% of the retailers attending association meetings held to present the Design for Selling program were in the process of modernizing their stores within 90 days. Eighty-three per cent have enlarged their store-wide merchandising promotion during the first 15 months in which they have had the Design for Selling material. As a result of the program, 66% of the retailers have added an additional service on store-front modernization. Individual druggists have reported marked increases in business resulting from ideas imparted by the program.

Editors of regional and national drug journals credit the Design for Selling program with stimulating programs by other manufacturers and wholesalers which, in total, have influenced a greater expansion of open selling areas (self-selection) during the past year than in the previous five years combined.

Over a dozen universities have made the sales training program obligatory to all seniors. Several present the course diploma during presentation of the college degrees.

95% of National Biscuit Co. Employees Accept Benefit Plan

★ When the National Biscuit Company decided to inaugurate a new employee benefit plan, the company sought the most effective way to explain the program to some 5,000 employees in some 300 locations across the United States. The company was confident that the new benefit plan would attract many employees who would benefit from the plan, even to the employees, properly technical in detail and on a contributory basis.

Nabisco distributed to its many outlets a sound slidefilm, produced by Depicto Films Corporation, which simply and graphically explained the new employee benefit program.

* * *

RESULTS: As reported by The National Biscuit Company and The Travelers Insurance Company, underwriters for the plan, approximately 95% of the employees accepted the new plan—with approximately three-quarters of the Nabisco locations reporting in less than two months after the film was distributed.

* * *

Sales of Power Lawn Mowers Stimulated by Film Showings

★ Although the power lawn mowers and other lawn equipment manufactured by Western Tool and Stamping Co. are “seasonal” products, developed primarily for home owners, the equipment is promoted to Western’s direct customers—the distributors—over a 12-month period. Western offers many models, beginning its sales presentations August 1, each year. Sales meet-

ings with the distributors and for their dealers continue through the winter months. When snow is on the ground Western has to keep right on talking and demonstrating lawn mowers. When the grass is green, Western still has the problem of presenting a great many models of power equipment.

With General Pictures Productions, Western developed a 15-minute 16mm motion picture which sold the basic principles of the Western lawn equipment. Western supplied its sales organization with prints of the film and Cinema salesman continuous projectors and instructed the sales force on use of the projectors.

* * *

RESULTS: The lawn equipment film was well received by the trade, proving of interest to potential customers and of educational value to established customers. Reported Western: “Our men were rather dubious at first about the use of a so-called canned sales message but as the weeks went into months, they found this is a very helpful sales tool.”

“The use of our film has been so successful that the distributors are now asking us to make film available for use by their salesmen to present our HMOSO story on how to sell our power lawn mowers. We are very enthusiastic about our film and are now planning a new film to be used next season.”

* * *

Sixth Month’s Use in the Field “Paid” for This Sales Picture

★ Crown Zellerbach Corporation had what it considered a unique bacon package, the Mullinix package. Crown-Z’s problem was: how to make meat packers appreciate the design’s quality, how to make them switch to the Mullinix method.

Bacon Sales Increased Through Proper Merchandising, a color and sound motion picture depicting the new package, produced by Riviera Productions, was sponsored by Crown-Z. The film was shown by corporation personnel to meat packers nationally. Among those using the film was C. D. Mullinix, inventor of the package. Mullinix built a sales campaign around the message in the film. Setting up large meetings in the home offices of meat packers, he would show the film to company executives.

* * *

RESULTS: Mr. Mullinix and the other Crown-Z sales campaigners won new package converts rapidly: in six months of the film’s use, enough bacon package orders had been taken to virtually “pay” for the film. Mr. Mullinix said that the sales were “directly attributable to the nationwide showings we held for our prospects.”

* * *

BUSINESS SCREEN MAGAZINE
Voice Beneath the Sea

A Documentary Story of the Two-Way Atlantic Cable

Sponsor: American Telephone & Telegraph Company.
Title: Voice Beneath the Sea. 27 min., color, produced by John Sutherland Productions, Inc.

This film tells the story of a remarkable event which has been called the greatest peacetime communications operation in history: the laying of the first two-way cable for telephone use across the Atlantic.

The project developed out of an extraordinary contract entered into by AT&T, the Canadian company, Eastern Telephone & Telegraph, and the General Post Office department of the British government. The three parties agreed to share all research, facilities and personnel to accomplish the completion of two deep-water cables from Clarenville, Newfoundland, to Oban, Scotland.

Voice Beneath the Sea is a documentary record of the operation photographed over a period of several years. While telegraph cables across the Atlantic have been in existence for a hundred years, the problems of transmitting voice with its necessity for repeated amplification every 200 miles or so had prevented any attempts to lay down a telephone cable.

One of the most interesting parts of the film shows how the amplification problem was solved by splicing in incredibly thin, flexible amplifiers, called "repeaters," at 102 places in the cable. Any malfunction in any of these repeaters would deaden the connection, so they were made under the most exact conditions by the Western Electric Company, tested scrupulously (with atomic isotopes) and then spliced into the continuous cable by its manufacturer, the Simplex Wire and Cable Company.

Voice Beneath the Sea refrains from indulging itself in contrived theatrics ("Will they make it?") but, with all the care and research that went into the planning of the cable, it was an assured success; nevertheless there is suspense constantly building until the completion of the monumental task.

Voice Beneath the Sea will join the film libraries of the Bell System Telephone Companies. It was made as an activity of AT&T's Long Lines Department.

7th Annual Production Review

The Editors of Business Screen have announced the publication in February, 1957, of the 7th Annual Production Review, a complete listing and index of all leading producers of business and television films in the U.S., Canada and overseas. Only companies supplying complete listing data are eligible for this authoritative Buyer's Guide number. Write for listing invitation forms today: address BUSINESS SCREEN Production Review, 7064 Sheridan Road, Chicago 26, Ill.
Aluminum in the Product Parade
Multitude of Metals Application March in Reynolds' Film

Sponsor: Reynolds-Metals Co.
Title: Aluminum on the March, 23 min., color, produced by The Jam Handy Organization.

Several cinematic techniques are used to dramatize the story of the aluminum industry in Aluminum on the March, a new 23-minute color motion picture sponsored by Reynolds-Metals Company.

Live location photography, stop-motion and special effects chronicle an industry that contributes to everyday living and national defense. The documentary opens in the mile-high bauxite mines of Jamaica, from which the bauxite ore is conveyed over an aerial tramway to waiting ships, then carried to a factory.

At the factory, the ore is digested, settled, washed and "unlocked" from the earth. Emerging as a snow-white powder, the "alumina" is used for soil conditioning, as an abrasive and for conversion to solid aluminum at reduction plants through the electrolytic process. To vivify the versatility and flexibility of the metal, the film employs "marching" ingots, blooms, billets and extruded shapes.

Car Styling to Package Wraps

Rapidly, the film pictures aluminum applications in car styling, home appliances, packaging. "Reynolds Wrap" for cooking and preserving, as a "do-it-yourself" material and as the key metal in jet planes. Diesel engines, buses and heavy industries. The ease with which aluminum can be handled is demonstrated in a sequence showing a farmer using it for siding and insulation and to irrigate a field. The piping in this scene is shown to be highly portable, being moved in sections by one person.

In a "pageant of packaging," the film presents row on row of familiar brands parading in step to stirring martial music, against a background of brilliant colors. Aluminum on the March concludes that more products will join the parade, that this definitely is not "The End." The film was produced in Eastman color by The Jam Handy Organization, Inc.

Distributed by Association Films

Aluminum on the March is being distributed to community groups and television stations across the nation on a free-loan basis through Association Films, Inc., regional film exchanges.

Gleaming aluminum highlights this modern automobile grill design.

Stirring Film Fare for Sportsmen's Group Showings

Sports Champions on the Screen

Big Game Fishing Experts and a Waterfowl Siren in Featured Roles

Sponsor: McLouth Steel Corporation.
Title: Broadbill Safari, 26 min., color, produced by Sound Masters, Inc.

Off the coast from the north Chilean town of Iquique lies one of the most famous fishing grounds in the world. Here, the cold Humboldt Current sweeps up from the Antarctic close to shore bringing enormous quantities of baitfish to attract record-sized marlin and swordfish.

Last year, when big game fisherman Lou Marron and his wife, Eugenie, headed an expedition to Iquique, camera crews from Sound Masters, Inc. joined the party to record the fishing thrills for the third in a series of sports films sponsored by McLouth Steel Corp. The filming was directed by S.M.'s Francis Carter Wood, Jr., from the script by Harold McCracken, Heddy Doh and Elba Warren were behind the cameras.

McLouth, which makes high-grade steels used extensively in automobile manufacture, presents the films in the interest of good sportsmanship, and they are shown (continued on page 61)

Sponsor: Winchester-Western Division, Olin Mathieson Chemical Corp.
Title: Calling All Ducks, 26 min., color, produced by Sound Masters, Inc.

Two years ago, Winchester-Western joined with a film about rifle marksmanship called Showman Shooter. Recently, adding up the score, the company found that some 23,000,000 people had come to their shows, either on live film or TV. To add to its credits as an audience getter, the picture had picked up awards, not only around the U. S. but abroad, as well.

Well gratified with these results, Winchester-Western is back again in the movie business with a new film called Calling All Ducks that should do as well or better than its predecessor.

A prime candidate for What's My Line is the leading character of this film. He is Art Beauchamp, and his profession is duck caller. Matter of fact, he's the world champion of this unusual trade.

Beauchamp, the waterfowl siren, is not the whole show by any means, however, for some 27 species of (continued on page 61)
Field Report on Media Research

"A Study of Seven Publications" Shows Politz Methods

Sponsor: The Reader's Digest Association, Inc.

Title: A Study of Seven Publications, 20 min., b&w, produced by Science Pictures, Inc.

*Reader's Digest* this year, footed the bill for the massive media research undertaking conducted from time to time by Alfred Politz Research, Inc. Although the Digest's tremendous circulation strength dominated the results of the survey, there seemed to be goodies enough to go around for all.

Both McCall's and Look quickly came out with full page ads in the New York papers boasting "Me-

On countless door steps, Politz researchers checked magazine reading habits and preferences in Reader's Digest study.

Call's leads all magazines except Reader's Digest in "A Study of Seven Publications"; and Look took occasion of the study to document its claim that it reaches more people, per ad dollar, than any other major national publication.

But the Digest, sure of its ground, came out ahead in almost every aspect of the survey. While "surveys" are really a dime a dozen in the publication business (what magazine or newspaper hasn't one?), Politz has always been reputed to

Below: marketing consultant Clarence Eldridge (left) confers with Alfred Politz, head of the Politz Research Institute.

be something special. As one Madison Avenue wag put it—"It's honest."

Most advertising alley denizens are well versed in Politz lore, but the Digest has left nothing to chance. This new film, documentary to the nth degree, will be seen far and wide by herds of space buyers corralled by Digest advertising sales executives. It demonstrates how Politz interviewers work—controls which prevent a psychologically induced response, and the ways that research people must make it difficult for themselves by not trying for the "easy" answer to their questions but the "honest" one—the one that actually represents the facts.

"A Study of Seven Publications" purposely eschews theatricality. While it would have been impossible to move a camera and production crew into an "actual" situation, the way this film was done was as close as possible to actuality. People interviewed knew a camera was there, but knew nothing of what they would be asked. Their natural responses—hows and haves and wells—serve as the best possible illustration of the Politz methods.

Fireside interviews disclosed feminine reading habits in this extensive study of media interests pictured in a 20-minute film.

Oil and Egypt's Future

Sponsor: Sahara Petroleum Company.

Title: Egypt Reborn, 20 min., color, produced by John Sutherland Productions, Inc.

*Egypt Reborn* was produced before the present ruckus in Suez but its story is nevertheless apt. It is concerned entirely with the problem of a free enterprise company investing large sums of money in an oil-rich land in the hope of making a strike. It tells its story completely from an Egyptian standpoint, seeking to make its aspirations clear, and to show what its success could mean for the people of Egypt. There are two versions—in Arabic, and in English, but the principal mission of the film is to be shown in the Middle East.

Sahara Petroleum, which is exploring 85,500 square miles of Western Egypt on a grant of oil rights from the government, is a company formed by four American oil companies: Cities Service, Continental, and Richfield.

The film compliments the present government on its success in improving the country's social and economic progress, points out that locally produced oil would save the 13 million pounds now expended annually to import petroleum products.

*Egypt Reborn* holds out no false hopes, explains that oil is hard to find, as indeed, Sahara is finding it so. But the exploration goes on with helicopters, gravity meters, seismograph crews and thousands of technicians—Egyptian and American—joining in the search.

One peculiar problem facing these prospectors is that one of the most promising locations they have found lies along the Mediterranean west of Alexandria where the battling armies in World War II laid some nine million explosive mines, which must be deactivated before drilling sites can be located.

Arabs watch as drilling operations begin for a seismograph survey. About 35 holes are drilled for each separate operation.
Design for Better Selling

A Visualized Program for Drug Store Modernization Joins the Johnson & Johnson Campaign to Aid Retail Drug Sales

A Druggist in Toledo, Ohio, said: "Fed up with the suggestions in 'Design for Selling'... increased our business over $1,000 per day."

A second in Brooklyn, New York: "Our poorest day now is better than our best day before."

A third in Bremerton, Washington: "Drug volume alone is up about 60%.

And a fourth in Hampton, Virginia: "Increase of 26% in dental items... 21% in hair preparations... 33% in baby products."

Four Business Success Stories culled from thousands of similar reports point up a dramatic note on a spectacular and convincing program sponsored by Johnson & Johnson as part of its long range customer service plan. They report the results of Design for Selling, a motion picture that was the backbone of a coordinated package designed to motivate and help retail druggists to modernize their store interiors and their selling practices. In the industrial film field where results are often intangible, they offer refreshing proof of the effectiveness of the medium when properly supplemented and used.

The more than twenty thousand independent druggists... 40% of the national total... who benefited from Design for Selling are now bringing up-to-date on how it paid off... and at the same time being offered the incentive and materials for a new level of sales promotion.

In Design for Selling, a film recently released by Johnson & Johnson together with its complement of printed reference materials, the following business stories are told:

Build on First Success Story

According to William E. Sawyer, Johnson & Johnson wanted to present facts on the success of their first program in an emotionally convincing way that would lead to favorable consideration of the second.

Like its predecessor, Success Story was developed and produced by Strauss & Co., Inc., Communications of Ideas, with whom Johnson & Johnson has worked closely for a number of years in implementing its philosophy of sales promotion through assistance to its retail outlets.

Success Story also highlights the problems of store-front modernization, a subject selected by druggists themselves according to a study conducted by the Michigan State University, as the area in which they were eager for a helping hand.

By way of motivating its audience to the importance of what they're going to see, the film opens with a recap of portions of Design for Selling, a program on some of the most dramatic sales increases reaped by those who participated in the interior modernization plan.

Using a documentary approach, the picture then goes on to explain that such a success story can have no real ending either for Johnson & Johnson or its retail drug customers.

It points out that the next chapter must deal with the drug store's first point of impact on the public... its exterior; and, using the graphic illustration of a diamond wrapped in a plain brown shopping bag, dramatizes the need for "packaging" the whole store with as much attention to attractiveness as is lavished on the goods inside. This theme is developed at some length and documented by the findings of modern industrial design research.

Shows Practical Aid Available

After restating Johnson & Johnson's belief that it best serves itself when it serves those who sell its products, Success Story outlines the kind of down-to-earth, factual help the company is ready to make available in this new area.

"We went to the experts," says the narrator, "to specialists in engineering... banking... drug merchandising. We got them all together at our research center... dug in... asked a million questions... checked every angle on how to give your old store front a new look."

He analyzes the materials a druggist may get without charge... a 36-page "how-to" manual, "Your Front Forecasts Your Future," covering such matters of vital interest as financing, help from public utilities, lighting problems, floor covering, store-front supplies, architecture, and contracting.

He shows them step-by-step checklists for turning their ideas into reality... and diagrams and samples to help them plan.

Star of First Film Reappears

The film concludes with the surprise appearance of Charley Higgins, the "hero" of the previous motion picture, Design for Selling, who urges his fellow retail-druggists to take advantage of this new Johnson & Johnson program.

The Success Story package... in addition to the supplementary materials shown in the film... includes two other booklets that help round out its message. The first recapitulates the achievements of the Johnson & Johnson retail drug program to date and provides a card to help store owners get the new program's materials.

The second is a motivational piece on the importance of exterior modernization.

Scheduled for Nationwide Use

Success Story is slated for industry-wide presentation through drug association meetings and trade groups. There is every reason to believe that this new "power play... with the motivational film opening up a clear field of acceptance for the informational printed material... will rack up the same gains for Johnson & Johnson and the nation's druggists as did its predecessor.
Pacific Mutual Slidefilms Prove Value in Field Test

Agents Response to Slidefilm Series Gives Facts, Figures on Results

Eighty-six years ago, Leland Stanford initiated a long-term study of motion pictures with prophetic visual results. Today, Pacific Mutual Life Insurance Company, which Stanford helped to found, is pioneering in the film medium—using profitable sales results.

To prove the true action of a horse's gait helped to prove the film's value in scientific demonstration. Pacific Mutual's determination to extend group insurance is demonstrated in the medium in motivating a successful sales program.

Extend Group Insurance Benefits

In 1949, Pacific Mutual executives recognized the inadequacies of benefits offered by existing group plans for employers with less than 25 employees. Large companies and their employees had, for years, enjoyed the benefits of group insurance. The smaller companies were more or less excluded. Why couldn't the same protection offered large companies be extended to the smaller companies? Pacific Mutual's chief decided this could and should be done.

Subsequently, Pacific Mutual's "Selected Plans" came into being. This new program of group insurance offered group benefits to the small employer with 10 to 24 employees. As the small-company coverage set-up was developed, Pacific Mutual kept pondering promotional questions:

1. How to tell the story effectively—how to give the small employer a clear understanding of this new concept in group insurance and yet present the material simply, dramatically?

2. How to add to the prestige of the company agents and give them an advantage over other agents in obtaining interviews?

All the usual insurance-communication media were used, with varying effectiveness. But the company sought a medium that could fully capitalize on the neuropsychic excitement of the "Selected Plans" program, a medium that could visualize for the salesman and client alike the potential of the new coverage.

Two years ago, Pacific Mutual commissioned Rocket Pictures, Inc., to produce four sound slidefilms. One film, "It's Up to You," would be used by the agent as a direct selling tool—to be shown to the prospect in his own office, to give him an understanding of group insurance and what it would mean to him and his employees in terms of protection and other benefits. The other three films, "Exclusive Yours and Reaping the Harvest" parts one and two, were designed to train the agent in better methods of presenting his material and to help him increase his group insurance sales.

Would the Films Do the Job?

In January, 1955, before distributing the films for general use, Pacific Mutual conducted a pre-test field-testing program to try the audio-visual sales program under actual conditions. The experiment gave the participating agents approximately three months in which to test the effectiveness of audio-visual aid in their group insurance presentation. Questionnaires were used to get the judgment of agents and prospects on the new audio-visual approach. The reaction of agents was overwhelmingly in favor of audio-visual aid. Some of the agents had doubted the actual sales value of a slidefilm technique before making the slidefilm presentation. Afterwards, all were in favor of its continued use. The agents were particularly impressed by the film's ability to cover the major points of the group insurance plan clearly and concisely. They were able to make the entire presentation in far less time than it had taken them previously.

Tell Better Story in Less Time

Said one agent: "The film tells a true-to-life story in 15 minutes that would take me two hours—and I couldn't possibly say it as well."

The agents found the filmed presentation well suited to group selling because of its ease of operation. Carried in a small portable projector case, the film could be shown at the prospect's desk. Minutes later, the showings could be repeated for the prospect's associates or department heads. In this way, the agent could make one trip do the job of several. Many agents discovered the key steps in the sale of group insurance are pictured in the slidefilm titles at right. After securing basic information, the agent proceeds through logical steps of analysis, presentation (utilizing audio-visual aid) and the sales close. Follow-up includes installing the plan and then "reaping the harvest" of enlarged sales contacts and opportunities for life, retirement and other insurance.
Capturing The Drama. Action and blinding heat of metal being processed in the world's largest converter aisle; condensing the intricate reduction processes into understandable form yet keeping the picture interesting and spectacular was a challenging motion picture assignment for the camera crew which made the new International Nickel Company film, Milling and Smelting the Sudbury Nickel Ores.

The film was produced in Eastman Color. The crew was on location for six weeks of intensive shooting at Copper Cliff and the other Inco plants in the Sudbury area of Ontario, Canada, where the great portion of the world's nickel ores are mined, and processed.

One of Industry's Vital Metals
Nickel is among the metals most vital to industry, and the story of how the Sudbury ores originated and how the metals are extracted is one of the most interesting in modern metallurgy. The Sudbury ores are highly complex, and stubborn in yielding up their metals. In addition to nickel, they contain copper, iron, and precious metals. In all, the extractive processes which Inco has developed now succeed in recovering 14 different elements from these ores.

The milling and smelting operations accordingly involve many steps. The metallurgy is complicated—covering a wide variety of processes which include mechanical, pyrometallurgical, and chemical treatments. Some are unique, and a large research staff is constantly engaged in seeking improved procedures. The operations themselves, even though semi-automatic, are so big as to require the services of thousands of men around the clock, seven days a week, throughout the year.

Produced for Critical Audience
The film depicting these operations was sponsored by International Nickel expressly to serve educational purposes. It was made for a critical audience—members of technical societies and industrial groups, university engineering professors and students, who wish to turn to technical accuracy, yet who are as amenable to interest-sustaining film techniques as less technical minded audiences would be.

An important secondary purpose of the film is to show the exciting opportunities in the field of metallurgy, and to encourage both high school and college students to consider preparing themselves for work in that field.

These Were the Film's Goals
Thus the task in making this film was to encompass a tremendous enterprise within 30 minutes of motion picture—to tell the story adequately, make the processes understandable, keep the treatment interesting, and dramatize the vast size and scope of the operations.

The task was tackled at the outset by Joseph Bolt, the script writer, and Lee Blair, who prepared the script. Initially they spent a full week observing the operations and being indoctrinated in the metallurgical principles by Inco production engineers and scientists.

Then, working closely as a team with a group of technicians from Inco, a detailed survey of the locale and a comprehensive analysis of the Inco operations in Ontario in developing the film plan was made.

With basic agreement thus obtained on the material the film was to cover, and the proposed scheme for treating it, work started on the shooting script and storyboard.

Lighting requirements, always a major problem in the making of industrial motion pictures where big shots are called for, were especially taxing on this production. Several of the milling and smelting plants are more than one thousand feet in length, and in some instances it was desirable to show the great areas over which the operations extended.

Inco Equipment Helped on Job
To a considerable extent, the problems of how to light and shoot many of the big scenes were solved by making use of Inco production equipment. A special camera platform rig was constructed by Inco millwrights and carpenters for attaching to the giant overhead cranes which serviced many of the operations to be depicted. This platform, strong enough to support safely half a dozen men and a 35 mm camera, was suspended from the crane hoist and braced rigidly to the crane itself. It gave Directors Joseph Kohn and Charles Wasserman and Head Camera Man David Quaid a great deal of flexibility with the camera and enabled them to use the crane as an overhead dolly.

A similar crane rig was devised to provide a platform for lights in locations where the overhead air space provided the only feasible area for some of the needed lights. This light rig carried two 10,000-watt spots and four 2,000-watt "skypan" floodlights. A heavy cable nearly 300 feet long conducted the needed 40,000 watts from a transformer to the overhead rig.

Filming 19 Converters in Aisle
The long shots in the converter aisle presented some of the biggest challenges. This aisle contains 19 Bessemer converters extending in a row one-fifth of a mile long. One shot alone, calling for the camera to start close to one converter and then pull back to a long shot of the entire aisle, taxed to the limit both the ingenuity of the production crews and the physical resources available for obtaining the shot.

The traveling camera was achieved by means of the crane platform rig. A special platform built alongside it under the crane supported five 10,000-watt spots. A special telephone hook-up enabled Director Kohn on the camera plat-
form. Production Manager Anthony LaMarca on the converter aisle floor, and the crane operator in his cab, to maintain continuous three-way communication.

In addition to the lights on the platform suspended beneath the crane, every other piece of lighting equipment was set up on the balcony which ran along the aisle opposite the converters. These included seven "brute" 225-ampere arc lamps, 15 more of the 10,000-watt spots, ten 3,000-watt "skypans," ten 2,000-watt lamps, ten "quads," four 750's, and flares.

3,000 Amps Plus Good Timing

Altogether 3,000 amperes were pulled in the all-out effort to illuminate this scene for color photography, but even all that power and equipment were insufficient to light the full length of the aisle. Full photographic depth was achieved by carefully timing the operations so that the converters at the far end were in the blow position and throwing off great showers of sparks — in effect, lighting themselves during the time the camera was making its longest "reel.

The close coordination of camera, cranes and converter operations was achieved by careful pre-planning and a system of signals. At the start of the shoot on the morning of the move the crane aisle shots were to be made, mimeographed instructions were distributed to the men working there, detailing what each crane and converter should do on signal.

Crew Keeps Pace With Crane

Since the crane carrying the camera and light platforms was in constant motion during these shots, a special floor crew of 15 men running the cable supplying the lights on the crane had to move and finally run with the crane as it accelerated, to keep the cable from fouling.

Problems of comparable scope were encountered in photographing the big mill aisle which contains a long row of rod mill and ball mill machines which grind the ore to a fine powder. This mill aisle is also one-fifth of a mile long. It was desired that the camera should give a proper concept of the great scope of the milling operations but it was impossible to light the entire aisle at one time.

Lighting the Big Mill Aisle

The difficulty was surmounted by first lighting the foreground part of the aisle and shooting it with the lower half of the camera lens masked off. Then the seven tons of transformers, lights, and cable were moved by crane, and the lights set up to illuminate the further part of the long aisle. With the camera unmasked and a guard against the slightest movement, the film was (continued on page 71)

Unique lighting procedures made it possible to photograph this difficult grinding aisle sequence for Inco. Foreground of aisle was lighted as shown and shot with upper half of camera lens masked off, then equipment was moved to far half of one-fifth mile-long aisle, the film rewound, the upper half of lens uncovered and the scene reshot.

**MEN Behind the STEEL**

Going Beyond the Facts on Production Methods, "Big Ideas" Deals With the Men Who Design and Build Railroad Equipment

Be what every progressive company are the modern production methods and machines. But even more vital to success are the key men whose ideas and craftsmanship fashion the raw material into finished goods. This is the essence of big ideas, a new color film sponsored by General Steel Castings Corporation and produced by Premier Film & Recording Corporation of St. Louis.

To tell the story of his company on film, General Steel's president, Charles P. Whitehead, called for something different from the ordinary industrial documentary. He wanted a picture dramatic enough to stop and hold people passing General Steel's booth in the Mid-America Jubilee, held on the St. Louis Riverfront during September, 1956. Attendance at the Jubilee exceeded 300,000. During the 30 day period the General Steel film was shown 1170 times.

Creative Philosophy As a Guide

Instead of praising his company, he wanted to praise his customers — the American railroads.

Instead of a technical description of what General Steel wants, he wanted an explanation of why it's done that way — a forceful expression of the highly creative philosophy that guides his firm that, he believes, guides most successful American industry.

Beyond this concept, he specified only that he wanted a good motion picture, and left the creative and technical details almost entirely in Premier's hands.

So, from its original conception, the story of General Steel Castings Corporation promised to be a challenging assignment. In the initial research, Premier discovered something else that made it still more challenging. The central subject could not be the rank spectacle of the open-hearth furnaces and other steel casting processes; nor could it be the immense size and almost unbelievable accuracy of the castings produced at General Steel. These things would be in the picture, but the "star" of the show had to be ideas.

Story of Creative Effort

For the story of General Steel is essentially this: Their designers conceive steel castings that no one else in the world thinks of; their production men develop ways to make steel castings that no foundry in the world can duplicate. These ideas are General Steel, and they're exciting. But how do you take a picture of an idea?

That was the challenge. To meet it, the crew began by taking pictures of the men who conceive the ideas and carry them out, and taking pictures of the results of these ideas. They got action shots of freight and passenger trains on one-piece frames and wheel-trucks cast by General Steel, in train yards, passing cities, h-balling across the countryside. They filmed the painstaking detail, the immense size, the beauty of General Steel's casting and maching processes.

Problems of Color Production

As in the making of any good motion picture, the photography presented problems. Taking color shots in the cavernous gloom of the world's largest foundry building required great batteries of lights, generators and auxiliary equipment, besides two cameras and a full camera crew. All this had to be moved around across of foundry and machine shops, on a tight shooting schedule that had to match the camera (continued on the next page)
MEN Behind STEEL:  
(CONTINUED FROM PRECEDING PAGE) 
plex and inflexible production schedule, Railroad action shots necessitated meeting train schedules at points all over the map, ranging as far afield as a pulpwood center in Mississippi. One brief close-up of a General Steel passenger car rolling truck, rolling along the tracks, involved a full day’s work with a hand car and a specially-provided train. But, as in the making of any good motion picture, these technical problems were solved, as were the problems of narration and music that turned colorful photography of trains and machinery and blazing steel into a film about ideas. The narration avoided technical terminology and descriptions, yet dealt as fully as possible with the important aspects of General Steel, to make the film interesting to the widest range of audiences. Music was used extensively, in one instance supplanting narration entirely for one of the longest single scenes in the film.

The finished film, Big Ideas, for which the sponsor originated an above-the-ordinary concept, and allowed the producer full opportunity to apply his creative and technical ability, proves the desirability of this relationship. Big Ideas not only made an extremely effective exhibit at the Mid-America Jubilee, but has since received an enthusiastic reception when shown at the Advertising Club of St. Louis, and the Newcomen Society of North America.

And what is the final reaction of the sponsor to the film? Mr. Charles P. Whitehead, President of General Steel, has stated, “We are very pleased with the film. I think that all those who have seen it have come away with a better idea of what General Steel does, what it is and how it got that way. That was our purpose in commissioning the film, and it has been well accomplished. Response to the film has been very good.”

Mr. Freeble, the fabulous paper salesman...

Freeble’s Complicated Fable

Amusing Antidote for Tired Sales Meetings Wins Merit 
Badge for Whiting-Plover Paper Co. Promotion Package

MOTION PICTURES, with their stockpile of techniques, offer the sales manager many possibilities for making the familiar appeals appear new.

Evidently when the Whiting-Plover Paper Company, the Brady Advertising Company and Rudy Swanson Productions, Appleton, Wisconsin, put their heads together to create a new sales training vehicle for Whiting’s 125 distributors and their salesmen, they were determined to make the message seem new. The result, Freeble’s Fable, which clocks in at something like 35 minutes, is an example of the dilemma of technique.

What About New Salesmen?
To a new salesman—not very familiar with the paper industry, or Whiting-Plover’s particular products and services, the film’s technique might be a hazard.

But to older salesmen the technique might serve as a beguiling restatement of information he already knows. Considered as a single ice-breaking introductory unit in an extensive training program, the technique could serve its purpose even with new salesmen.

A Field of Commercial Corn
The technique of Freeble’s Fable is a long field of commercial corn. The fantasy formula, played out in every sales direction by a small cast of conventional office clowns, is: “aren’t we a bunch of jokers—but seriously fellows this is the way you sell.”

The hokey starts right off with a

Film poster gives time and place of showing.

Iron & Steel Institute Promotes Yule Gift Ideas

Sponsor: American Iron & Steel Institute.
Title: The Etiquette of Giving, 5 min., color, produced by Ted Eshbaugh Studios, Inc.
* The American Iron & Steel Institute, which has usually concerned itself with "big ticket" items in the steel business, is now out plumping for steel items as grand Christmas gifts.

Some hundred or so television stations across the country are showing this new film which deals with the various aspects of gift-giving from the beginning of time, and pointing out the importance of gifts that are suitable, as well as thoughtful gestures by their givers.

Simple, gracious stainless steel flatware is the Institute’s suggestion to the up-to-date Christmas giver. And to prove it, the film shows the “good old days” of the crank gramophone, the fringed lamp shade and the stereopticon, which, they hope, is no one’s idea of modern living.

The problems attached to photographing such highly polished materials as stainless steel were overcome by an ingenious method of shooting the hundred or more items of shiny steel in a nylon tent with diffused lighting. Turned out good.

Whiting-Plover’s particular products and services, the film’s technique might be a hazard.

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Film poster gives time and place of showing.
cards are furnished for mailings in advance of the sales motivation-training meetings. There is also an invitation and ticket to be mailed to the local salesmen one week before the meeting.

Finally, a program with the time, place and name of the Whiting-Plover representative making the presentation, is supplied for all salesmen who attend the meeting. Good use of the printed medium and an excellent focus on the promotional aspects which help make a film presentation stay presented to a prepared, receptive audience are noteworthy in this Whiting-Plover promotional package.

Deliver Some Useful Pointers
Lavoris Freeble escorts his studious son into the world of paper making and merchandising and along several bragging excursions the Freebles turn good folk-into sales narrators, making training pitches about Plover Bond, why it is better. Aided by internal production scenes, the Freebles land washing, drying, paper production controls to insure press performance, envelope sales, contacting prospects, the advantages of standardization.

One of the supporting fonts of sales facts is named Wilgin Smirnoff. Freeble’s son seems to know as much about Plover Bond as his old man does. Freeble II also can take the words out of the mouths of the other paper sales experts. He may be an image of the salesman who’s heard it all before, but is willing to go along with the gag and take his rehearsing.

Penalty of Being “Different”
Pacing suffers at the actors take time to master their delivery and as the film gradually gets product-conscious and paper processing explanations lengthen. Moving through some artful color photo effects, the fantasy’s odd fellows do seem to work a degree of sales training hypnosis. Only field reaction can answer, but does this much “technique” leave room for visually convincing the salesman of the fable’s moral — “When you sell Plover Bond, you have the satisfaction of knowing you’re selling the best”? • • •

One of the Year’s Best
Film Promotion Packages
*America’s paper companies do a good job of utilizing their own stock but the promotional “package” which accompanies The Freeble Fable merits high praise for design and utility.

Whiting-Plover have laid down a number of interesting printed pieces to assure attendance and sales audience interest. A colorful poster, imprinted by the sponsor, gives time, place of the showing and is posted on company bulletin boards 10 days in advance. Three weekly “teaser”
A Symbol of Hilton Hospitality

The New Beverly-Hilton Is the Glamorous Setting for This Picture

Sponsor: Hilton Hotels, Inc.
Title: A Hotel Is Born, 25 min., color, produced by Parthenon Pictures.

* Reluctantly, Conrad Hilton drew a line through the memo date, August 1942. It was not quite the time for a new hotel. After a while, the big war stopped and the Korean war started. And Conrad Hilton resumed his memo and brought his 15-year-old dream about a Beverly Hills location into action. So goes the story in A Hotel Is Born, a new 25-minute motion picture which tells of the begetting of the Beverly Hilton, 17-million dollar capital-palace of the world-flocking Hilton hotel empire.

A Hilton Dream Comes to Life

The well-founded legend which equates Hilton with Hotel is conspicuously preserved in this public relations documentary. Hilton portrays himself as the benevolent super-host who dreams and builds his time and builds. Performing like an agreeable Daddy-Longlegs-Warbucks, Hilton drives a mortar truck during the hotel's construction, joins fellow executives as they symbolically toss coins into the moist foundation, gives a honeymooning couple personal attention, addresses his mighty hotel staff amid laughter, provides plane transport to the hotel's opening for his many celebrated friends, beams grandly with Ann Miller.

The story skips along, flash-back and fro, with Hilton appearing here and there as the hotel begins abuilding in 1953, prepares for the dazzling premiere and opens.

Outside and in, the Beverly Hilton is a place to see; a high, wide and handsome doll-house making a maze of pastels as it opens its rooms into sunny verandas rising over a tropical California garden. In color-filled glimpses, the viewer sees the hotel come into opulent being—the big swimming pool, the latest in air-conditioning, sound-proof plaster, marble from Italy. "Every window a picture window," transplanted palm trees, exquisite china, fabrics from Asia, elegant silver, luxurious bath towels—14 colors of linen, expensive clothing—elegant costumes and stately uniforms—for the complex staff: kitchen, dining rooms, bistro, a mansion of many preferences, a castle of 25 colors.

As the Hiltonian touches are completed, the hotel headquarters department moves in to pull the threads of décor and service that would weave into the tapestry of a great hotel. Much of the décor is original art by Hollywood talent. Before the hotel opens, Hilton speaks to his vast Beverly corps; "I didn't know we had a convention here already. . . This is the finest hotel that I have ever built."

According to Gus Prescott's narration, the room staff is trained to make each guest feel that "You are the first person to live here."

The Stors Shine Brightly

How does the hub of the Hilton chain make its debut? With mediaeval trumpeters, a lavish pageant of hospitality and charity events, bagpipes and royal band, military color guard, a five-page menu, celebrities from Hollywood and afar—Shelly Winters, Esther Williams, Dorothy Kirsten, Betta Furness, Jinx Falkenburg, Red Skelton (to help open the pulse), and a speech by Vice-President Nixon.

An auspicious opening makes the first splash in the pool. Banquet entertainment is mirrored to individual tables and rooms by closed-circuit television. The regal evening is flecked with flashbulbs, the rejoicing smiles into a fireworks finale. The tactful front desk staff is not too busy for the war vet and his wife. With Hilton's personal assistance, the honeymooners are welcomed to their suite—even as Hilton had promised in a letter to the groom when the groom was a hopeful swain overseas. The shining celebrities depart, the hotel is tidied and open for business.

Built to Sell the Services

In its predictable, overcrowded yet visually appealing recital, A Hotel Is Born contains elements of straight promotion for the Beverly Hilton, such as the inevitable honeymoon bit and the closed-circuit is background for Nutrition—

Vitamins and Bananas for Teen-Age Cookery

Sponsor: United Fruit Company.
Title: What We Eat We Are, 15 min., color, produced by William J. Ganz Company.

* The story of the banana has become practically part of the curriculum in the home economics and health classes of most American high schools. The reason for this is the extraordinary educational program the United Fruit Company has been carrying on in schools since 1927.

Last year, some 51,000 teachers in 17,500 schools used 705,000 lessons on the banana and all of them were spearheaded by films, such as the redoubtable Journey to Bananaland and Inside Middle America. The cost of this is about a dime out of every United Fruit ad dollar.

Now joining other films in the program is What We Eat We Are. It is designed to show that bananas are an excellent source of vitamins, minerals and natural fruit sugars for energy, and concerns itself principally with methods of preparing the fruit in many ways.

* * *

* Before What We Eat We Are was produced, it was pre-tested in script and story board form by a panel of eminent educators. After production and before release, it was tested before a sample of its final audience—high school girls. One showing, at Glen Rock High School in New Jersey resulted in several uninhibited responses, which were tape recorded by the film's distributor, The Institute of Visual Training:

"I liked it, but how are we supposed to remember all those recipes without recipe books?"

"School foods should be different from home foods. They ought to tell you something. I think school foods with stories are mostly corny."

"The bananas are swell, but in the film they put too much whipped cream and stuff on them."

"I'm glad the picture didn't have all those charts and graphs. They just make me sleepy. If I have to know all about that graph stuff, I'd rather read it, so I can study it later."

"I wanted to go home and try out some of those dishes they showed, but I couldn't remember the recipes."

Looks like United Fruit better hustle up some recipe books for the girls.
Look what you can do...
with this NEW magnetic sound projector

If you've ever worked a good tape recorder, you know what magnetic recording is. With the new Kodascope Pageant Sound Projector, Magnetic Optical, you can put sound right on your movie film, old or new, sound or silent.

The uses are endless
You can make inexpensive training films, explaining each job in detail. You can document engineering projects, without the expense of special titles. You can record a foreign language translation on the same print that has your permanent English optical sound track.

Your executives can speak personally to branch office people. Technical experts can describe processes, materials, and new products as part of valuable visual presentations. You can make special films for fund-raising drives and other limited showings—without the expense of optical sound!

Convert "silent" movies to sound
You can have a magnetic track applied to old "silent" films, and turn them into interesting "talkies." You can mix music and voice in controlled combination. You can erase, alter, and re-use your magnetic track, just as you would a tape recording.

Pageant gives you these features
Recording is a pleasure with this magnetic projector. Your magnetic sound is applied and picked up with great precision and fidelity. Optical sound is equally fine.

Built-in mixer. You mix music and voice smoothly, with the unique built-in mixer. Record music and sound together—or record music first, then record your voice over it.

Combine optical and magnetic sound on the same film. Half width magnetic track can share sound track space with an optical track. Use the optical track as a permanent narrative. Change the magnetic track at will, for showings to special or foreign language groups.

You have a key to lock the magnetic erasing and recording mechanism so there's no chance of accidental erasure.

You get a microphone as part of your projector kit. You can record wherever you set up the projector. An all-purpose cord with clip leads lets you connect any phonograph or other amplifier sound source to the photo input.

These are just a few of the Kodascope magnetic-optical audio features. Mechanically, this projector is of the same design as the Kodascope Pageant, already accepted as among the finest in the audio-visual field. Easy to set up, simple to operate, a built-in base plate check list makes it largely self-instructional.

For your present and future film programming
Magnetic sound is being accepted so widely that it's smart to protect yourself by investing once in a good projector that handles both kinds of sound, plus silent, films. That's why your Pageant magnetic-optical projector is such a wise investment.

See the Kodascope Pageant Sound Projector, Magnetic Optical, at your Kodak Audio-Visual dealer's. Or write for our new Bulletin V-1-44 which describes the many advantages of this magnificent machine.

CINE-KODAK K-100 TURRET CAMERA
As shooting partner for your Pageant Projector, you can do no better than the K-100. With full complement of Kodak Cinestar Lenses to give you professional pictorial control, you're ready for any subject. Shoot training films, sales movies, product features, then add your sound optically or magnetically, or both.

You'll like the simplified 16mm roll-film loading, ultra-long-running motor, full speed range, interchangeable telescopic finders, and other K-100 features. The Cine-Kodak K-100 Turret Camera is unequaled in its price range.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.
Taking Stock of A-V Equipment? Here's a Useful Form for a Projection and Recorder Inventory at Year-End

* A year-to-year inventory check of audio-visual equipment available throughout the organization facilitates the AV communications program of Socony Mobil Oil Company, Inc.

Each year, an "Inventory of Audio-Visual Aid Equipment" form is sent out to Socony marketing divisions, manufacturing operations and other units from the home office by D. G. Treichler, training advisor. When the form is returned to Treichler, a careful analysis is made of the data and all new audio-visual aid equipment purchased during the past year is underlined in red.

The form gives the home office information as to the type of equipment being purchased on a local basis and the amount and kind of equipment on hand. Socony's management and others at the home office make use of this information when planning field trips requiring certain types of AV equipment. The inventory form shows whether or not the field units have the necessary AV equipment. A unit discovered not to have the projector, slides or presentation board is requested to rent the equipment.

The form, designed by Treichler, makes a valuable record in Socony's audio-visual aid set-up, giving a ready review of each field unit's AV capacity and preferences. A reproduction of the inventory form shows how pertinent AV equipment information can be compactly registered.

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**INVENTORY OF AUDIO-VISUAL AID EQUIPMENT**

**REPORTING UNIT**
**DIVISION, DEPARTMENT OR REFINERY**
**REPORTED BY**
**INDIVIDUALS**
**DATE**

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<th>AVAILABLE EQUIPMENT</th>
<th>NO. OF UNITS</th>
<th>NAME OF MANUFACTURER</th>
<th>TRADE NAME OR OTHER SPECIFICATION</th>
<th>MODEL AND/OR SERIAL NUMBER</th>
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**Slides for Sales Training: New Syndicated Titles Cover Buying Motives, How to Overcome Objections**

* How to appeal to customer buying motives?
* How to overcome objections?

These two vital sales problems are dealt with in two new sound slidefilms recently produced by Henning and Cheadle, Inc., of Detroit and Chicago. The new films are part of a series on professional selling techniques called Speaking-of-Selling.

What Makes People Buy? reviews the types of buying motives—profit or economy, comfort or convenience, performance, protection or safety, pride and style or appearance. It shows the salesman how to detect a customer's main buying motives, then how to appeal to those motives effectively in making his sales presentation.

Don't Let Objections Block the Sale covers three main types of objections every salesman encounters—general, specific and unexpressed objections. The film shows how to deal with these objections and turn them to his advantage in closing sales.

In both slidefilms, the selling principles are illustrated in business selling situations. These situations were supplied by over 20 sales executives from many areas throughout the country.

The new films, as well as the titles Let's Be Professional and Get More Selling Seconds from Your Working Day, are handled by a number of dealers across the nation. For information on obtaining the films write to: Henning and Cheadle, Inc., 1006 W. Fort St., Detroit 26, Michigan.
NOW SHOWING (All over America!*)

Every 24 hours more than 290,000 persons see a Firestone film!

In clubrooms and classrooms, in grange halls and church halls, in industrial plants and TV-homes, millions of Americans are learning interesting things about Firestone—from seeing such informational films as "A Changing Liberia", "The Building of a Tire" (now in its 10th year of distribution!), "Pacemakers and Champions" and "Liberia—Africa's Only Republic" (an all-time, long-run Firestone favorite).

Far more than a quarter of a century the Firestone Tire and Rubber Company has entrusted its public-relations and educational film program to Association Films, confident that its films will be seen by the right audiences, at the right time, in the right places.

ASSOCIATION FILMS, INC.
Executive Offices: 347 Madison Ave., New York 17, N.Y.
Murray Hill 5-8573
Regional Offices: Ridgefield, N.J., La Grange, Ill., San Francisco, Calif., Dallas, Texas

To date, the 10 Firestone films currently in distribution have been shown more than 220,000 times in community meeting places and 4,470 times on TV—to a combined national audience exceeding 300,000,000 viewers.

Firestone is just one of the more than 130 industry leaders using Association Films to reach the viewing millions. Careful, creative, experienced distribution, attuned to a sponsor's needs, assures our clients that their film investment will pay-off—in viewership.
Bostrom’s goal is better safety along these superhighways.

**Truck Safety in Driver Comfort**

**Sponsor:** Bostrom Mfg. Co.  
**Title:** Gentlemen, Be Seated, color.  
Produced by Fenton McHugh Productions.

*Although the truck manufacturing industry has designed trucks to carry just about every commodity efficiently and safely, until recently little attention was paid to the comfort and ease of the truck driver. This is the sales premise of Gentlemen—Be Seated, a new 16mm color motion picture sponsored by the Bostrom Manufacturing Co., Milwaukee, Wisconsin, in cooperation with the National Truck Drivers Association.*

The film contains a safety message for America’s trucking industry. The National Safety Council estimates that fatigue plays an important part in at least 10 per cent of the fatal accidents suffered by truck drivers. Much of that fatigue is due to the pounding and jolting a driver receives when seated on conventional equipment, the film says.

The Bostrom “Model 30” seat was designed specifically to give

**Bos****t trom’s film goal is better safety along these superhighways.**

the truck driver passenger car riding comfort. The seat employs the suspension principle, acting independently of any jolting motion of the cab. This brings the frequency of the truck seat cyclic rate well within the cyclic rate of passenger automobiles.

In a series of shots of the manufacturing and engineering process involved, the viewer is shown the basic operation of the seat as well as its construction. Produced by Fenton McHugh Productions, Chicago, the picture moves rapidly through its theme and technical explanation. It is being distributed by Modern Talking Picture Service.

**Facts About Rayon for Retail Rug Sales**

**Sponsor:** American Viscose Corp.  
**Titles Tagged for Quality*, 10 min., color, produced by Crest Productions.

*This is a new film which will be released to retail stores at the time of the January Home Furnishings-Market. It provides retail salesmen with carpet product information and describes tests that rayon carpets must meet to qualify for the Viscose Integrity Tag.*

The film explains the major selling points of rayon carpets. It gives general carpet selling hints, and is accompanied by a user’s guide and salesmen’s reminder cards. Distribution is by free loan to stores selling carpets, through Viscose, 350 Fifth Ave., N.Y.

**Durable New Liquid Chemical Carriers Serve Industry**

*Steel-X, a new one-reel 16mm color film, dramatizes the durability of a new steel carrier for liquid chemicals which has been developed by the Carrier-Stephens Company, Lansing, Michigan—a chemical distribution firm and sponsor of the film. Steel-X had its premiere at the Salon de la Chimie Exposition Paris, November 22-December 3.*

The product film demonstrates a steel carrier in which is carried a Polytetrafluoroethylene bottle that will not chip or shatter. The opening sequence shows the carrier and its “Poly” bottle passenger being dropped from an airplane 300 feet in the air to a runway below. The results are that the Steel-X container is bent but none of the steel rods are broken.

Remaining scenes include various tests to prove the ruggedness of Steel-X and Polyethylene—revolver shooting into “Poly” bottle; truck running over bottle, frozen bottle. The portability and variety of size of the carriers are depicted.

Carrier-Stephens plans to circulate the film in France and other countries, with appropriate sound track. The American version is available for chemical companies throughout the nation. Steel-X was produced by Capital Film Productions, East Lansing, Michigan. William Neale Kirshner wrote and directed the film. James Robert Hunter was the producer.

**PRODUCTION REVIEW ISSUE NEXT!**
**Dow Chemical Film Stresses Auto Cooling System Care**

*A Car Is a Woman*, a new cartoon film about automotive cooling system care, sponsored by Dow Chemical Company, will be released in January.

Animated in Eastman color, the 13½-minute picture tells its cooling system story through Mervin Midland and his car, Fleetybelle. The film includes a description of what makes a car run.

Mervin and Fleetybelle get along fine until, enroute to North Corrosion, they drive under a hot sun. Fleetybelle gets sick and Mervin takes her to a car hospital—known as Dow Greasepit's Kar Klinc. Here Fleetybelle goes under the scalpel—hacksaw, while Mervin watches.

Designed for general use by adult groups, schools, driver training classes, and television, the film will be distributed by Modern Talking Picture Service, Inc. As with previous Dow films, there will be no cost to users other than return mailing costs after the showing.

*A Car Is a Woman* was produced by Film Associates of Michigan, Inc., with script and design by William Murray and Stuart Knickerbocker. A pamphlet describing the film and containing an order blank for its procurement may be obtained from any Modern Library or: Public Relations Department, The Dow Chemical Company, Midland, Michigan.

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**Film on Overweight Sponsored by Smith, Kline, French Labs**

*The Ordeal of Thomas Moon*, a public service motion picture on the problem of overweight, is being sponsored for television showings by Smith, Kline and French Laboratories, Philadelphia. Producer of the new film is Gerald Productions, Inc., New York City.

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**Film-Art Adds Slidefilm Dept.**

Film-Art Service, Inc., 41 West 47th St., New York City, has announced the formation of a slidefilm department as an adjunct to their television animation service. Frank Irwin will head the new department.

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“**To train 'em or sell 'em...**

**We Go and Show 'Em**

**with Our RCA 16mm Projector**

There's a man headed for a successful meeting... with an RCA Projector right on the job. Projectors engineered by RCA do the most for your story every time. Clear persuasive pictures roll with sound that has all the life of the original. And despite its professional performance, the RCA Projector is simplified enough for an amateur to operate. From fast set-up through exclusive Quick-Easy threading to flipping the switch... the show's on the screen in minutes.

RCA Projectors go right on performing quietly with dependable RCA quality year after year. You can choose from these lightweight portables: single-case Junior; the dual-case Senior or the Magnetic Recorder-Projector... all backed by nation-wide service facilities. RCA Audio-Visual Dealers have the expert knowledge to aid your selection of the right projector. Look in your Classified Directory under “Motion Picture Equipment and Supplies” for the name of your nearest dealer. Or, we'll supply his name along with a helpful brochure as soon as we receive the coupon below from you. Get in touch... today!
Something BETTER for Sales Executives

WHAT is Sales Meeting Equipment Inc?

- There's a specializing source of every physical requirement for your sales meeting equipment. Large or small, we furnish ready or custom-made stagettes and stage fronts; backgrounds for meeting, convention or exhibit use; portable screens of every size and description... in brief, we're a single, dependable source that can efficiently and economically help sales executives or producers hold more effective meetings. Anywhere, anytime.

WHY Sales Meeting Equipment Inc?

- Because there's a job to be done by specialists like ourselves, independent of any producer or sponsor relationships but having the manpower and brain-power to meet your needs. We Design, Build and Deliver sales meeting equipment that is unique, portable and economical.

WHO serves you at Sales Meeting Equipment Inc?

- A dedicated group of meeting equipment specialists at SME is headed by Melvin Sackter and Kay Kallman, who have a total of 40 years of experience in this meeting equipment field. Each of them is a staff of experienced workmen who are thoroughly indoctrinated with the need for dependability and punctuality. We're Old Hands in doing this kind of job... New in Ideas and Ahead in knowing what you'll Need!

Remember the Name

- And you'll be ahead in the game of stamina and holding more effective presentations in 1957. For better quality and economical cost on items like these...
  - Stagettes
  - Stages
  - Backgrounds
  - Folding Screens
  - Lighting
  - Projection

SME
Sales Meeting Equipment Inc.
1210 N. Hoyne Ave., Chicago 22, Ill.
Phone: Belmont 5-4920

RIGHT Off the REEL: (continued from Page Twenty-Four)pared to 30,000 in 1952. In the same period, the number of engineers graduated from American schools fell off from 30,000 to 23,000. This basic fact is one of the most critical problems facing the free world in this complex age. It has No. 1 priority in the field of professional education.

Acknowledgment to Artist Bill Schneider

- In our last, we brought you a clever cartoon (page 6) titled "Television Suckling Its Young" which appeared in Notes from Owen Murphy, an intelligent and highly-interesting new informal newsletter. The inevitable dropped paragraph would have given credit to William Schneider, Vice-President and Creative Director of Donahue and Coe. We especially liked his postscript on the meaning of the art: "there is nothing wrong with television that a little more respect for its audience wouldn't cure.'

Ray Wolff Observes a 25th Anniversary

- With our own 7th Annual Production Review issue coming up and the 10th year of this publication, we bow to the quarter-century of quality and originality which have characterized the photographic efforts of Raphael G. Wolff. In our next, we'll tell you more about Ray Wolff's contributions, but here's a salute to a 25th Anniversary now being celebrated by this Hollywood filmmaker and frequent award winner.

What's Ahead in Communication Tools?

- We've been intrigued by the potential of the new direct-display storage tube, which the Hughes Aircraft Company calls the Tonotron. Presently limited to conveying visual information of a very simple type (50-60 lines/second resolution), the Tonotron permits still pictures or moving pictures at slow frame rates to be transmitted over ordinary telephone lines. This material can be televised by reducing sweep speeds sufficiently for video information to be transmitted over narrow frequency bands.

Presently being used to send maps or graphs from ship-to-shore and to flash traffic patterns and landing instructions to airline pilots, Tonotron's present 5-inch screen diameter will be increased soon and picture resolution and persistence are to be improved.

It is presently practical for internal plant transmission of essential data. Will it some day be practical for closed-circuit screenings of motion pictures and slidefilms through community film distribution services, utilizing telephone lines from a central library?

FOR SALE

35M.M. OPTICAL PRINTER
INCLUDING B&H STANDARD
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16mm COLOR or BLACK and WHITE PRINTS
FINESST QUALITY
FASTEST SERVICE AT
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COMPLETE MOTION PICTURE LABORATORY FACILITIES
PRINTING PROCESSING RECORDING
All 16mm motion picture and 35mm slide and film strip service — radio transcriptions
CAPITAL FILM SERVICE FILM PRODUCTION
224 ABBOTT ROAD EAST LANSING, MICH.
PICTURE PARADE:

Film Story of Notre Dame U. Being Lensed by Owen Murphy
★ Notre Dame University is preparing to release a new film early in 1957 that promises to be one of the most popular public service TV films of the year. For the past five months, Owen Murphy Productions has been on location in South Bend shooting the film in 35mm Eastman color and live sound.

Tentatively titled The Story of Notre Dame, the film will show that football is but a small part of the great University, and that the school's special quality of scholarship, tolerance and the universality of the student body are something unique among American colleges.

Canadian Golf Champ Open Shown in Seagram's "Upset"
★ How an amateur golfer won the 1956 Canadian Open and carried off the Seagram Gold Cup is shown in a new Seagram-sponsored motion picture being made available to Canadian golf addicts.

Twenty-three-year-old Doug Sanders from Miami, Florida, is the first amateur to win in the 47-year history of the Open. He beat professional Dow Finsterwald on the first extra hole of a tie-breaking playoff. Sanders' victory is depicted in the color film, Upset, produced by Crawley Films Limited, Ottawa.

Upset, a 27-minute picture, also contains highlights of performances by such well-known golfers as Ted Kroll, Doug Ford, George Bayer, Dick Mayer and Art Wallf; included, too, is a lively sequence of instruction by Paul Hahn, trick-shot artist. The film is distributed by the House of Seagram.

SPECIAL PRICED—LIKE NEW

16MM BELL & HOWELL
Model 2709 Special with unit 1 shuttle. Includes one 400' and one 1000' 16mm BI-PACK magazines, ACME Stop Motion motor and VEEDEER Footage Counter.

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Guaranteed like new!

CAMERA EQUIPMENT
COMPANY, INC.
315 West 43rd Street
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What's New in Business Pictures

Continuous motion picture and slide showings enliven this Vapor Heating Corp. "news" display at the Power Show held in New York Coliseum. Cinesalesman and Admatic equipment carried the visual story of new generator installations made by the exhibitor, attracted steady flow of visitors.

California's Water Resource Depicted in Utility's Film

Water, a new color motion picture produced by the Pacific Gas & Electric Company's Advertising and Publicity Department, had its première at the annual state convention of the California Irrigation Districts Association, held in San Jose, December 14.

The 27-minute film depicts one of California's great natural resources with scenes taken in the high Sierra and the rich farming areas of California valleys.

The annual cycle of the state's "water crop" is shown with snow scenes, spring thaws and rushing summer streams. The picture covers all aspects of water, including recreation, irrigation, electric power generation, flood control and domestic water consumption. Scenes of Pacific Gas and Electric Company's hydro-electric construction on the Kings and Feather Rivers are shown.

Water is available for showings before organizations in the sponsor's service territory in Northern and Central California. Jon F. Stanton, PGE's cameraman, covered the company's 47-county territory during the past year in shooting the film. Sound recording and film editing were done by W. A. Palmer Films, Inc., San Francisco.

Combined Insurance Co. Depicts "Selling in Banks" for Agents

Selling in Banks, a 28-minute motion picture, has been put to work at the Combined Insurance Company of America as an incentive film for agents. Initial showings have proved so successful that three more training films are under consideration.

Selling in Banks is a black and white exposition of procedures in approaching bank presidents and senior officers, in consequence of which the entire corps of bank employes may be sold insurance.

The film goes into immediate action as a training tool. To dramatize sales points, ace salesman Al Allen's professional sureness demonstrates the impact of enthusiastic selling to a volunteer task force of Combined employes. As the picture proceeds, it becomes apparent that selling in banks is a pushover, provided Combined Insurance Company's Success System principles are employed.

Selling in Banks also doubles as an internal relations effort, giving other employes an insight into the problems of field men. In producing the film, Tresstled Studios moved an entire company of actors and technicians into the Uptown Na-

If your prints dry out what happens?

Britlessness... shrinkage... curl...

buckle... a picture in and out of focus... damaged sprocket holes... film breaks.

Peerless "RH" treatment will correct these conditions.

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Filming one of a tv series of 13 “chalk talks” on insect control by Purdue Professor Glen Lehker; Hercules Powder Co. is the sponsor.

Associated Screen News Ltd. Covers Canada’s Good-will Tour

A good-will tour around the world by Paul Martin, Canada’s Health and Welfare Minister, will be filmed by Roy Tash, newsred photographer for Associated Screen News Limited, Montreal. The globe-circling tour will include Canada’s representation at the Colombo Plan conference and many discussions with Asian leaders on subjects of international importance. Associated Screen News has been filming newsreel coverage for Canadian theatre audiences for more than three decades. Tash is a veteran of many top news coverage assignments.

Ohio State Film Calls for Engineers

Calling for more engineers is Engineering for Eddie, a new 20-minute color motion picture produced for the College of Engineering, Ohio State University by the University Department of Photography. For free loan or purchase, contact the University’s Department of Photography, Motion Picture Division, Room 4, Brown Hall, Columbus 10, Ohio.

Roger Wade can make a film to help you sell it* better!

* For realistic sales success stories send for our mailing list.

Roger Wade Productions
15 West 46th Street New York 36
Telephone Circle 747797

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A camera fitted to a moveable, counterbalanced vertical carriage photographs the art work. Will accept even the heaviest 16mm or 35mm camera (Accme with stop motion motor illustrated).

All basic movements associated with high-priced stands are incorporated. Accuracy is assured through precise registration of art work. Rugged construction maintains stability. Includes four Veeder Root counters which calibrate 10” north/south movement, 24” east/west travel, and zoom movements to the Art Table or Cell Board respectively.

BASIC UNIT ONLY $2995

Among the recent purchasers are:

TV Spot Service, Cedar Rapids, Iowa
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Write for TEL-Animastand literature covering every need for animation.

Identify Films Instantly

Unnumbered films cause confusion & loss of time.

The MOY edge numbers every foot of 16, 17½, 35mm film and simplifies the task of checking titles and footage.

MOY replaces cue marks, perforations, messy creases, punched, embossed—does not mutilate film. Work prints showing special effects, tests and dissolves require edge numbering to keep count of frames cut or added. Multiple magnetic tracks in CinemaScope stereophonic recordings make edge numbering a MUST. Write for brochure.

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Eastman Kodak Co., Rochester, N.Y.
General Film Labs., Hollywood, Calif.
Reeves Soundcraft, Springfield, Conn.
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Present May owners can easily install the new and improved inking system.

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Convenient terms arranged. You may apply your idle or surplus equipment as a trade-in.

NOW HEAR THIS!

MODERNIZE YOUR 35MM DUBBERS & INTERLOCK PROJECTORS

with SOSOUND Magnetic Head Attachments to fit Simplex and RCA Rotary Stabilizer Soundboxes Complete with Magnetic Expansion Premagnetizer, DC dimmer supply and voltage regulated power supply. Easily installed the simplest, most expensive way.AVAILABLE FOR $275.

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Western Branch: 6331 Hollywood Boulevard, Hollywood 28, California—Phone: NO 7-9201
George R. Haase Elected President of DuKane Corp.

In an off-season election at DuKane Corporation, St. Charles, Ill., George R. Haase has been elected president of the company. He has been DuKane's vice-president and general manager for 14 years. J. McWilliams Stone, presi-

dent since the production of the first portable radios in 1922—under the brand "Operadio"—now is chief administrative officer and chairman of the board, a newly-created post.

J. McWilliams Stone, Jr., previously assistant to Haase, has been elected vice-president.

The new management set-up, providing three instead of two administrators in top authority, is an initial step by DuKane in a long-range plan to expand its policy-making executive personnel. An expanding market of growing diversity, sharp increases in annual sales of branded products and several new products nearing completion will require more managerial resources, a company spokesman said. Products on the way include a radically new high fidelity speaker and new audio-visual devices.

Haase started his affiliation with DuKane as a manufacturer of compressed wood horns used with early Operadio portable radios. He joined DuKane as production manager and in 1942 became vice-president and general manager.

Two Key PR Appointments Announced by Bell & Howell

* Two top appointments in the public relations department of Bell & Howell Company, Chicago, have been announced by Charles H. Percy, president.

Elizabeth Lyman has been appointed director of public relations. Mrs. Lyman has been assistant director of the pr department for the past three years.

Whit Hillyer has been named manager of product information, a newly-created position. Hillyer has been manager of instruction and other consumer literature in the company's advertising department since 1952.

As director of public relations, Mrs. Lyman succeeds Charles K. Preston, Jr., who has served in the dual capacity of director of public relations and corporate secretary since his election to the latter office in 1955. A member of Bell & Howell's pr staff for six years, Mrs. Lyman came to the company from the advertising agency field. She is a member of the Public Relations Society of America and program chairman of the Skokie Valley Business & Professional Women's club.

Hillyer first joined Bell & Howell in 1942, working in the optical division and later in advertising. From 1947 to 1952, he did editorial work in the photographic publishing field and public relations for Kemper Insurance. He rejoined Bell & Howell in 1952.

Don H. Parson Joins S.V.E. as West Coast Manager

* Don H. Parson has joined the Society For Visual Education, Inc., Chicago, as west coast manager, according to an announcement by W. H. Garvey, Jr., president of S.V.E., a General Precision Equipment Corporation subsidiary.

Garvey said that Parson's appointment was "another step in our current expansion program via new products and increased distribution." Parson will devote his full time to assisting dealers in the sale and promotion of S.V.E. products, he said.

Parson comes to S.V.E. from Moody Institute of Science, Santa Monica, California, where he was director of distribution. Earlier, he was assistant to the president of Club Aluminum Products.

Kodak Elects R. L. Galloway as Assistant Comptroller

* Eastman Kodak Company has announced the election of R. Lynn Galloway as assistant comptroller by the Kodak board of directors. Galloway has served as general credit manager of the company and,
Bell & Howell Names Musson Manager of Industrial Sales

Charles A. Musson has been appointed as manager of Industrial Sales of Bell & Howell Company.

according to an announcement by Carl G. Schreyer, vice-president.

As manager, Musson is responsible for sales of Bell & Howell products to the industrial field through industrial audio-visual dealers and film producer dealers.

Musson has been district sales manager in Ohio and Kentucky since 1953. He started at Bell & Howell as an inspector in 1943. After two years in the U.S. Marine Corps, he returned to the company as a member of the Service Department.

For the present, he will retain this responsibility.

Galloway joined the Kodak organization in 1931 and entered the credit department the following year. In 1943, he was appointed assistant credit manager; in 1946, he was appointed credit manager. In 1955, general credit manager. He is vice-president and a member of the board of trustees of the Credit Research Foundation of the National Association of Credit Men.

Bell & Howell Names Musson Manager of Industrial Sales

Charles A. Musson has been appointed as manager of Industrial Sales of Bell & Howell Company.

Kodak Offers Internal Film as Simple Production Sample

You're on the Team, a 15-minute motion picture originally produced as an internal training film for Eastman Kodak Company, is being made available to other companies and organizations.

A graphic, time-and-motion study of particular jobs in mail circulation, the film aims to train employees in good work habits and encourage team work among them. It demonstrates the latest procedures to be followed in a bulk-mailing operation and tells employees of the important contribution they make to the sales and advertising of their company.

The film is loaned free through Kodak's Non-Theatrical Films Division, Rochester, N. Y. With the film, borrowers receive literature describing the office equipment of several manufacturers as shown in the film.

Remington Rand's New Typing Picture

The Typewriter in Business, a 20-minute black/white motion picture on use of the Remington typewriter has been announced by Remington Rand. The film shows how typing developments can increase office efficiency. Free loan: from Remington Rand sales offices or by contacting Remington Rand, 315 Fourth Ave., New York 10, N. Y.

Library

A SUPERB COLLECTION OF MOOD AND BRIDGE MUSIC

For Details Write:

AUDIO-MASTER Corp.
17 East 45th St. • New York 17, N. Y.

F&B SPLIT REELS

F&B ANNUAL SALE

For 8mm-16mm Combination and 35mm-with the Exclusive PRESET SPACER

A PERFECT SPLICE EVERY TIME!

A major cause of film failures is poor splicing...and the major cause of poor splicing is improper splicing (either too much or too little). Solve both of these problems with this automatic splicer that takes all the guesswork out of the right depth of emulsion every time...regardless of applied pressure.

Automatic splicer is a precision tool imported from England. It has a precision-ground, tungsten steel splicer that is preset and ready for making thousands of splices.

F&B CHANGING BAGS

Rubberized film changing bag 36 x 44 inches

With double zipper—rubberized cover with zipper

Regular Price $23.50

SALE PRICE $13.95

F&B NOMINAR

1” x 0.95 lens

"The Fastest Lens in the World"

FOR ALL 16MM CAMERAS

Hundreds being used successfully by

- Industrial film producers
- Industrial TV circuits
- Police & Investigation Agencies
- Educational film producers
- Newspapers and TV features
- Army & Navy
- Engineering, research & development

Regular Price $174.90

SALE PRICE $129.50

USED EQUIPMENT SALE

- RCA PG 201-16mm $200.00
- MADER-16mm $200.00
- CINE SPECIAL-Black & white lenses $200.00
- Moviola—16mm $200.00
- B & M—500 Kgs. $200.00
- CINE-MOVIE-16mm $200.00
- EYEDO—12 volt motors $200.00
- TELEKINO-6” 1.0—Eyemo $200.00
- FLORMAN & BABB

68 West 45th Street, New York 36, N. Y.

Phone: Murray Hill 2-2928

Cable Address—FLORBABB, N. Y.

SALE PRICE $129.50

Used equipment sale:

AIRCUS PRO 200—Density sound, complete, perfect condition $1400.00

MOVIOLA—16mm $950.00

Moviola: 4—way $950.00

Moviola: 4—way $950.00

B & M—500 Kgs. $950.00

CINE-MOVIE—SIO $950.00

FLORBABB, 68 West 45th St., New York 36, N. Y.

Phone: Murray Hill 2-2928

Cable Address: FLORBABB, N. Y.
* Rocket Pictures, Inc. of Hollywood has announced formation of a new division—the Better Selling Bureau. Augmenting Rocket's present producing and distributing facilities, the Better Selling Bureau will be staffed as a "single step service" for sales managers and sales-promotion managers of business and industry. It will specialize in all types of sales problems.

Analyse, Advise on Sales Problems
The Better Selling Bureau is prepared to analyze and advise on sales problems—boiling down each problem to the sales tool (or tools) required to solve the problem. While audio-visual tools, both ready-made and tailor-made films, play a major part in the services offered by the division, Better Selling Bureau is equipped to provide the adjunctive services of complete sales meetings, sales training, direct mail, manuals, presentations, sales merchandising, brochures and flip charts.

Guided by Robert L. Nielsen, who recently joined Rocket Pictures from the editorial staff of the Jam Handy Organization, Inc., the Better Selling Bureau goes into full swing the first of the year, functioning as a central clearing house in the solution of sales problems.

Offer These Sidefilm Programs
At the present time, the Better Selling Bureau has available ready-made film programs to fit both general and specific sales training needs, numbering among filmed properties the Selling Is Mental (all color) Program; Aggressive Selling; New Car Selling; Retail Drug Selling; Business Insurance programs (in black/white).

Van Praag Productions Opens Branch in Coral Gables, Fla.
* Van Praag Productions, New York City, has announced the opening of its Florida office at 3143 Ponce de Leon Blvd., Coral Gables, Miami. Van Praag Productions also has offices in Detroit and Hollywood.

Plans are being completed to build an ultra-modern studio, adapting the best features of Hollywood studios, equipped to handle all phases of commercial, television and theatrical work.

Harry Walsh has been appointed vice-president in charge of the Florida branch. Walsh brings 20 years of film experience to his new post. He has worked as a producer, director of photography and cinematographer on commercial productions, news films and other types of motion picture productions.

** ALONG THE PRODUCTION LINES **

Academy Films Plays Host to Los Angeles Film Council
* Producers of educational and technical motion pictures exchanged ideas with audio-visual-minded educators during the recent meetings of the Los Angeles Chapter of the Film Council of America, held at Academy Films, Hollywood.

During the meetings, members of the local chapter, representing people in the educational, technical and creative aspects of the production or utilization of motion pictures, among film makers present were Paul Hoefler, president of Paul Hoefler Productions; Sy Wexler of Churchill-Wexler Film Productions, host James Larsen, president of Academy Films, and producers Albert Bailey and St. Johnson.

** Miss Elizabeth Dawson and Dale Fyman represented the audio-visual group of the Los Angeles City School, The Los Angeles County Public School system was represented by Mrs. Helen Rachford and Dr. Robert Geretti. Presiding over the meeting was Donald Hare, audio-visual director of the Glendale Public School system and president of the Los Angeles Film Council.**

After a luncheon, participants viewed a new Academy Film Production, Maps — Coastal Symbols and Terms, the third in a series for elementary and junior high school students. Film Council members toured Academy's studio and the Churchill-Wexler studio.

Tournament of Roses Film Contract to Westminster Films
* Westminster Films of Pasadena, California, has been awarded the contract to produce the official motion picture of the Tournament of Roses Parade to be held New Year's Day. The film will be previewed at Pasadena Civic Auditorium "about the first of February."

The announcement was made by E. Felton Taylor, chairman of the Tournament's photographic committee, who disclosed that Westminster Films had been selected from among some 20 bidding film companies.

William E. Brusseau, head of Westminster Films, will direct the production. He said the Rose Parade would be covered by six cameramen and two sound engineers. "We will also use scored music," Brusseau added, "and original theme music is being written for the film."

Each year the Tournament of Roses Association distributes prints of its official parade film. A sound and color picture of the past

** Members of the Los Angeles Film Council gathered on this "stable" set at Academy Films' new sound stage in Hollywood last month. The set was used in the film "The Man From Abilene" a 35mm CinemaScope film for release by 20th Century Fox. Present at the luncheon were leaders in educational and film production activities of the area.**

** 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 presses on pure vinylic 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.
parade has been shown to more than one million people at hundreds of showings throughout America. "The Rose Parade film has proven so popular that we are still distributing the film made of our pageant three years ago," Taylor said. Requests come in from all parts of the world, he said. The film is distributed to groups without charge and a long waiting list exists for the film yet to be made.

Kling director Phil Patton proclaims Slapsie Maxie Rosenbloom the winner. . . . bout was staged for Paper Mate TV commercials.

Slapsie Maxie Shadow Boxes for the Sponsored Screen
* Slapsie Maxie Rosenbloom faces ASC cameraman Dave Savitt of the Kling Film Productions "fight club" in a most unusual boxing exhibition recently. The popular decision event was held in Kling's Chicago studio area and was called by Jack Brickhouse, Chicago sports commentator.

Sponsoring the bout was Paper-Mate Pen Company, through Foote, Cone and Belding. To the company it was a television commercial. In the annals of pugilism, it was a boxer's dream come true:

"He never laid a glove on me," said Rosenbloom, following the script accurately.

Cameraman Savitt could have said as much—though, as the film shows, Maxie came close. That was the idea. The script called for an opponent's-eye view of Slapsie Maxie fighting his greatest battle.

Kling claims championship honors for the speed with which the commercial was set up and shot. The order was placed at 2 in the afternoon and cameras were rolling at 3:30 the next morning. A regulation ring was moved into Kling's stage one, special broadcasting equipment was set up for use by Brickhouse, and 25 extras were cast.

The commercial was produced for the Archie Moore-Floyd Patterson heavyweight fight telecast from the Chicago Stadium, November 30.

TV Song Film Series to Recruit Guardsmen
* The Jill Corey Show, a package of eight 15-minute filmed musical shows featuring Jill Corey, recording and television star, and sponsored by the National Guard for recruitment purposes, will be released to television stations starting January 1, 1957. Each show carries two animated one-minute recruiting spots.

Appearing with Jill Corey in the entertainment format will be the Dick Hyman Trio and guitarist Mundell Lowe. Each film in the series is devoted to top song hits of famous American song-writers.

The series was produced under the supervision of the Chief, Information Office, National Guard Bureau, and the Bureau's advertising agency, Robert W. Orr & Associates, by Gold Medal Productions of New York. Filmed in the Fox Studios, New York, the series was directed by Marc Daniels.

The Jill Corey Show series will be available free to all TV stations through each state's Adjutant General or from local National Guard units.

UCLA Completes Two Ag Films
* Two new agricultural films are available from the Educational Film Sales Department, University Extension, University of California, Los Angeles: The 4-H Trail, 28 minutes, on the 4-H youth program; Natural Enemies of Insect Pests, a 27 minute picture, depicting insect battles beneficial to farmers and treating of various insects which attack crops. Prints are available on rental basis from UCLA Extension Division.

The famous MC Custom Projector, now available in 300 and 500 watt models, is unexcelled in screen performance and convenience of operation. Designed for classroom and small auditorium use, the MC Custom is ideally suited for all 2 x 2" slides and filmstrip projection. Compare the many outstanding features.

** FEATURES **
* Choice of 3½"., 5" and 7" projection lenses—American Optical top-quality with the exclusive Americote coating.
* Pressurized cooling—reliable protection to film and slides. Keeps projector cool for comfortable handling at all times.
* Removable filmstrip unit—accommodates single and double frame filmstrip—no glass pressure plates to scratch or mar film emulsion.
* Auto-focus slide changer with exclusive ejector spring—all slides perfectly centered regardless of mount.
* 360° rotatable front—stops anywhere to perfectly center picture on screen—compensates for unevenness in screen or projection table.
* Elevating lever—fingertip control with positive action.
* Lift-off carrying case made of durable wood—leatherette covered, scuff-proof, waterproof, standard with all MC models.

American © Optical COMPANY
CHICAGO, MASSACHUSETTS
People who make Pictures

James E. Holmes Appointed Dallas Jones' Sales Manager

James E. Holmes became sales manager of Dallas Jones Productions, Inc., Chicago, on November 19. Holmes formerly was manager of the Film Division of Vogue-Wright Studios, Chicago, which is suspending film operations January 1.

Three other former Vogue-Wright staffers will join Dallas Jones after the first of the year: Mary Abraham, who will serve as secretary of sales and creative services; Dean Babbitt, writer, and Gordon Weisenhorn, director.

Joseph Cole Joins On Film Executive Production Dept.

Joseph H. Cole has joined the executive production department of On Film, Inc., Princeton, New Jersey. He will function in creative capacities in the sales, writing and production of motion pictures for business, industry, and education.

An author of prize-winning scripts for films and television, Cole formerly was senior writer on the New York creative staff of Wilding Picture Productions, Inc.

Science Pictures Names Bagley as Vice-President for Sales

Carroll Bagley has been appointed vice-president in charge of sales for Science Pictures, Inc., and its subsidiary, Information Productions. He was formerly associated with Music Corporation of America.

According to Francis C. Thayer, president of the firm, "Our concentrated film sales program is being greatly expanded. We have regional offices in Boston, Albany, Washington and Houston as an enlargement of our domestic sales area. On the international side, we are currently negotiating for foreign markets, principally in South America. Mr. Bagley will be in charge of both our domestic and foreign film sales programs."

Directs Text-Film Promotion

Joseph Slevin has been appointed head of advertising and promotion for the Text-Film and Language Master department of The McGraw-Hill Book Company. He comes to the company after six years with British Information Services in New York, where he served as advertising, publicity and display manager.

Mr. Slevin, 35, entered the film business as assistant director with Madeleine Carroll Films after serving three years as assistant to the Curator of the Guggenheim Museum. Other film firms with which he has been associated are Nu-Art Films and Telecast Films.

William Quivey Joins Wilding as Account Executive in N. Y.

William Quivey has joined Wilding Picture Productions as an account executive in the company’s Eastern Sales Division with headquarters in New York.

Quivey’s motion picture experience includes selling, writing, editing and camera work. He has produced special feature films on the 500-mile Memorial Day races at Indianapolis, the Mexican Road race and many other speedboat and stock car races.

Prior to his entry into the industrial film field, Quivey spent 12 years in the advertising agency business during which he worked as account executive in the radio and television film fields.

Edward J. Moloney Forms Prize Productions, Inc.

Formation of Prize Productions, Inc., New York City, has been announced by Edward J. Moloney, president. Prize Productions, an outgrowth of The Edward J. Moloney Company, will specialize in the production of commercial, educational and entertainment motion pictures, slide-films and meeting presentations.

The Edward J. Moloney Company, previously engaged in the film activities now transferred to the new company, will continue as a public relations organization. Both enterprises are located at 120 Lexington Ave., New York 17, N. Y.

Gold Acquires Telson Studio

Mel Gold Productions, Inc. has acquired the studio, equipment and facilities of Telson Studios, 41-01 Broadway, Long Island City, N. Y.

Producers are invited to utilize the advantages of Jet-Spray processing. We will process at no charge, any black and white negative, animation negative, or sound track negative, for test purposes.
Kling Shifts Executives on Chicago and Hollywood Staffs

Two key executive appointments have been announced by Kling Film Enterprises, Inc.

Jack Fenimore has been appointed as vice-president of the Kling studios in Hollywood, California. H. Richard Hertel has been named production manager of Kling Film Enterprises in Chicago.

Fenimore, who has been executive producer of the Chicago staff, will head up expanded activities in sales and production on the west coast and serve as liaison officer between the two studios. With Kling for eight years, Fenimore is familiar with every phase of Kling's film production in television commercials and industrials.

Formerly editorial supervisor at Kling, Hertel is a veteran of 25 years of industrial, newsreel and theatrical production in Hollywood, New York and Chicago. Before coming to Kling, five years ago, he was with the editing department of Wilding Picture Productions, Inc. His earlier affiliations include Paramount Studios, Technicolor, and 20th Century Fox.

Carl Nelson, assistant to Hertel in the Kling editing department, will take over Hertel's position as editorial supervisor.

Kling also has announced that Art Ellis, formerly of Vogue-Wright Studios, Chicago, has joined the Kling editing department. Ellis, who started his film career in 1919, includes in his commercial film experience work at Wilding Picture Productions, Inc., The Jam Handy Organization, Inc., and Sarra, Inc. Ellis pioneered in the development of editing techniques at Paramount Pictures when sound recording arrived.

FISHING SAFARI FILMED:
(Continued from page 36)

widely in the plants and towns where the company does business.

This film is far more than the "hook 'em and reel 'em in" type of picture that has become overly familiar in the lists of sports subjects. It looks beyond the purely rod and reel aspects of fishing into questions of marine biology, and why the fish are there to start with.

Scientists from the University of Miami and MIT, who were part of the expedition, are shown carrying out their research which will prove valuable in many fields of science.

Scientific Background Shown:

Some of their projects include tests of water temperature, salinity and plankton content; measurements of fish species; and collections of giant squid nervous systems for medical research.

Before the billfish move into the picture, other wildlife residents of the area are shown, such as sea otters, llamas, pelicans, cormorants and blackfish. But the billfish are the main excitement. Two striped marlin and two swordfish are caught, all of near record size. And, luckily, these swordfish chose to make their fight in jumps and leaps near the surface, which is not typical of them. The sight of a leaping 300 pound swordfish is not something to be soon forgotten.

**CHAMPION SHOOTERS STAR:
(Continued from page 38)**

birds, ducks, as well as egrets, terns, redwings, are shown close-up as they court, nest, and, in the case of ducks, prepare themselves to wing down the gullet of the flyways.

Sound Masters, Inc., which produced the previous prize-winning Shortman Shooter as well as this film, had a crew out for months, traveling the nesting and shooting grounds. Many exceptional shots were taken from an electrically powered "sneak box" boat which could creep up on the birds unnoticed.

**Start "Respiratory Mechanics" Film**

The fourth in a series of films on the Principles of Respiratory Mechanics is being filmed for the National Foundation of Infantile Paralysis by Science Pictures, Inc., New York, Dr. James Wilson, head of Pediatrics at U. of Mich. School of Medicine is supervising the film.

The Most Advanced Continuous 16mm Daylite Motion Picture Projector!

The 1957 Triangle Models Are Ready Now . . .

Show brilliant images on a large 21" TV-size, rear-screen or use as a conventional projector! New mechanisms forms its own continuous loop stops automatically. Easy to thread and easy to carry. Runs film lengths from 200 to 800feet with no sign of film wear or tear.

EXCLUSIVE FEATURES ONLY TRIANGLE CAN OFFER:

1. Bell & Howell 16mm Filmosound Projector Model 385.

2. Humidifier—replaces moisture as fast as heat from projection lamp expels it—keeps film pliable and lessens danger of scratching.


4. 234 square inches of translucent screen (largest on any continuous machine) equivalent to 21" television screen.

SEE THEM AT CHICAGO'S MUSEUM OF SCIENCE & INDUSTRY . . . largest corporations have costly displays at the world-famous Museum of Science & Industry where they operate Triangle Projectors 364 days a year—shut down only on Christmas Day!

TRIANGLE PROJECTORS, INC.
3706 OAKTON STREET • SKOKIE, ILLINOIS
Chicago Telephone: KEystone 9-5122
The new DuKane "Micromatic" Sound Slidefilm Projector is the last word in audio-visual training for offices, shops, factories, schools and churches. It delivers up to 22 minutes of a fully automatic presentation!

For details write

DuKANE CORPORATION
St. Charles, Illinois

Projector, record-player, screens, records, film, lenses and extension cord fit in a luggage-styled briefcase. Lightweight, compact!

pioneer electronics specialists and manufacturers of sound systems, audio-visual devices, intercoms, telephone systems and electronics for the armed forces.

NEW HELP FOR YOUR SALESMEN

What makes people buy?

Lists the buying motives. Shows how to detect the right one. Shows how to use them in selling.

DEALS with—

• General Objections
• Specific Objections
• Unexpressed Objections

—and shows how to handle these objections and to use them to close a sale.

Other films in the Speaking of Selling Series of Sales Training films are:

LET'S BE PROFESSIONAL ABOUT IT
GET MORE SELLING SECONDS FROM YOUR WORKING DAY

These 10-minute sound slidefilms contain the ideas of over 20 leading sales managers familiar with today's selling problems. Films, complete with meeting guides for stimulating group discussion, $40 each. Both for $75.

(Specify for bell or automatic 30-50)

Order today or write...

Henning and Cheadle, Inc.
1060 West Fort St., Detroit 26, Mich.

CHICAGO • DETROIT • LANSING

EXECUTIVE NOTES

Sheldon D. Kaplan Appointed
Radiant Sales Promotion Mgr.

• Appointment of Sheldon D. Kaplan as sales promotion manager has been announced by Radiant Manufacturing Corporation, Chicago. His appointment was described by Harry E. Eller, president, as being part of Radiant's expansion pro-

gram. Radiant recently broke ground for a new $1,200,000 office and factory building to be completed next July.

Kaplan joins Wallace Buecker, formerly advertising sales promotion manager who will continue as advertising manager, in planning and carrying out Radiant's enlarged schedule of advertising and promotional activities for their line of home and theatre projection screens.


James Graven to A-V Sales at Bell & Howell Company

• James J. Graven has joined the audio-visual sales staff of Bell & Howell Company, Chicago, according to an announcement by Carl Schreyer, merchandising vice-president. Graven's appointment was described as another step in the ex-

pansion of the audio-visual department—and the Bell & Howell a-v line.

Graven formerly was sales manager of audio-visual products for Ampco Corporation, Chicago. He is a member of the National Audio-Visual Association, the Directors of Audio-Visual Instruction of the National Education Association, the Catholic National Education Association and the National School Service Institute.

Ruble Named Sales Supervisor for Du Pont Dallas District

• Harry R. Ruble has been named sales supervisor for all Du Pont photographic products in the Dallas district. He succeeds W. F. Lockwood, now x-ray sales supervisor for the Los Angeles district.

With the Du Pont Photo Products Department since 1947, Ruble has been serving as Du Pont x-ray technical representative in Seattle. He is a member of the Society for Nondestructive Testing and the American Society of X-Ray Technicians.

15 Orchestral Recordings Announced by Audio-Master

• Producers searching for mood music may hear what they're listening for among the 15 full-orchestral openings recently released by Audio-Master Lp, 17 East 54th St., New York 17, N. Y.

Latest supplement to Audio-Master's BG-Library of Mood and Bridge Music, these openings cover a wide range of moods and are designed to sonically heighten a great variety of production themes.
Experience Does the Job at Sales Meeting Equipment, Inc.

Sales meeting showmanship today is the work of specialization. In the preparation and presentation of sales session materials, management is enlisting professional skills to secure a dependable meeting performance. A new organization, Sales Meeting Equipment, Inc., Chicago, has been set up to specialize in the presentation requirements of sales meetings.

SME furnishes custom-made stages and ready-made stage sets; backgrounds for meeting, convention or exhibit use; special controls, lighting units, custom projectors, and portable projection screens in a variety of types and sizes. Adapting to the particular requirements of management clients, the firm designs, builds and delivers sales meeting equipment.

40 Years of Field Experience

Heading an experienced audio-visual construction staff are Melvin Sackter, president, and K. Phillips Kallman, secretary, who, between them, have upwards of 40 years of experience in the meeting equipment field.

Sackter has 15 years of experience in the engineering and manufacture of projection, tape recording and other audio equipment. At Teletype Corporation, Sackter worked on the mechanical and electrical design of component parts of Signal Corps coding equipment; for Ampro Corporation, he worked on design of projection and tape recording equipment; working for Motion Picture Equipment Co., he was concerned with the design of production tooling and production control on three-dimension projectors.

At Commercial Picture Equipment, Inc., Sackter was general manager and chief engineer in the design and fabrication of special screens, projectors and portable staging equipment.

Designed Exhibits in Manhattan

Kallman has 18 years in industrial show business. He designed visitor-operated science exhibits and directed operation of the Theatre of Science & Industry at the New York Museum of Science & Industry. At Ivel Corporation, he worked on the design and construction of many electrical control units for exhibits of the New York World’s Fair.

For The Jam Handy Organization, Kallman engaged in design and construction work.

As exhibit manager at Brookhaven National Laboratories, he designed two atomic energy exhibits.

While plant manager of Commercial Picture Equipment, Inc., Kallman constructed meeting equipment, supervised road shows, designed wide-angle screens.

The BIG 7th is Coming!

The 7th Annual Production Review issue of Business Screen appears in February. This complete listing and index of qualified, specializing business and television film producers in the U. S., Canada and worldwide is your authoritative guide to their services, facilities and experience. Reserve extra copies now of this complete Buyer’s Guide. Only $2.00 each, sent postpaid if check accompanies your order. Do it now.

CINEKAD JUNIOR TRIPOD DOLLY

Used Nationally by Discriminating Cameramen

This 3-Wheel Collapsible Tripod Dolly is . . .

especially designed to meet the demand for convenient mobility of cameras on location or in the studio.

Dolly can be used with any professional or semi-pro tripod. The tripod is fastened firmly to the dolly by a clamp at each leg tip. The special individual casters locking system makes it possible to lock either two or three wheels in a parallel position, enabling dolly to move in a straight line for rolling shots.

Dolly folds quickly into a single compact, easy-to-carry unit, 23 inches in length, weighing 14 lbs.

Write for Prices and Literature.

Cinekad ENGINEERING COMPANY

763 Tenth Avenue, New York, N.Y.

Illustrated literature available — no cost or obligation.
Camart Oiler Lubristyle precision oiler
- Ideal for oiling equipment which is hard to get at. Press point of needle down on pot to be oiled and oil will flow freely. Surplus oil is sucked back into pen. $1.69 in quantities of six. $1.39 each.

Ecco Film Cleaner Ecco No. 1500 Speedroll Applicator — an efficient time-saving method for cleaning films. Maximum performance with minimum waste... $29.50

Camart Car Top Clamps
- Insures steady tripod support for your new or used car when using a station wagon or a platform. Heavy bronze construction. Weatherproof. Set of three. $28.00.

Camart Slate & Clapstick
- Has space for essential information. Deluxe box. Will sell the best buy at only $1.75 plus postage.

A Big Magazine to Serve a Big Medium: That's Why BUSINESS SCREEN is Industry's Film Buying Guide

CUSTOM PROJECTION SERVICE
358 Audio-Visual Dealers across the country offer you expert projection service...

WHERE you need it...

- Motion Picture Projection
- Slide or Overhead Projection
- Filmstrip sound filmstrip projection
- Tape Recording of your meeting
- Public Address Equipment
- Equipment rental—projectors, screens, recorders

Other services of NAVA dealers include rental and sale of audio-visual materials and equipment, and repair of equipment.

For a list of NAVA dealers coded to show their services, write to

NATIONAL AUDIO-VISUAL ASSOCIATION, Inc.
2540 Eastwood Avenue • Evanston, Illinois

'OUR MR. SUN'
(Continued from page 15)
with the glow from an electric light.

Hale Nelson, vice-president of Illinois Bell Telephone Company, finished setting the stage for the premiere by giving background information on the film and calling attention to evaluation cards to be filled out after the showing. The Bell Telephone local manager is the man to contact for 10mm prints of the film. Nelson told the educators.

(Good-sized display ads in the TV sections of the daily press announced the telecast of 'Our Mr. Sun'.)

Produced by Frank Capra

Despite the fact that 'Our Mr. Sun' went into eclipse for some minutes at the start, due to malfunction of 35mm projection equipment, the film appeared to be worthy of its billing. Directed and produced by Frank Capra, 'Our Mr. Sun' tells its imperious science story with personality, humor and authority and packs its provocative data and theory into several kinds of dramatic color images.

Dynamo of the solar system, the sun offered The Bell System a universally interesting "star" to begin its series. The sponsor was able to make use of research from all over the world and the advice of leading American astronomers. In Capra, the sponsor had a science-aware film maker who had graduated as a chemical engineer and won fame as a master of light comedy, imaginative drama and war-time documentary.

The film plays to the mass and ten-age audiences in a combination of live-action and cartoons, using the familiar format of "how-shall-we-tell-the-story." Capra involves two sunny humans in discussion with an animated "Mr. Sun" and "Father Time." The two humans are actor Eddie Albert and Dr. Frank Baxter, University of Southern California professor and TV personality. Albert is a "fiction writer" trying to popularize science and Dr. Baxter is "Dr. Research." In animation, "Mr. Sun" is a red-faced, egotistical gas bag and "Father Time" is a wise old coot, vocalized by the late Lionel Barrymore.

As the sun-science discourse requires, the film switches to other human and animation figures, explanatory drawings, exciting telescopic photography and down-to-earth camera beauty. Image and data authoritatively suggest the magnitude, heat and power of the sun, which weighs the equivalent of 330 worlds. This gaseous star whirling and exploding in celestial fury is the prime light and energy motor of our earth. Yet our use of its energy is tiny compared to the sun's incomprehensible production of power. Science is seen as the method by which man extends his dominion over the physical universe, science is seen turning its eyes to the sun.

Animation Exploins Science Facts

The case with which the "writer" and "Dr. Research" resort to animation characters on convenient wall screens to illustrate science fact results in a fancy exhibition of audio-visual technique: A ropy "Thermo the Magician" performs tricks to explain how the sun burns and explore the secret of the sun's...
energy—thermonuclear action; a hyper-active little chef nourishes
earth-life with his sunshine cake—
"Chloro Phyll"— in an explanation
of how the sun supplies us with
food.

Conceived "Mr. Sun" loves to hear
about himself and his powers.
how long he's been lighting up the
sky, how the Egyptians worshiped
him as Ra, a god. Though he is sur-
priised at how much scientists have
learned about him, he is delighted
that they still are mystified about
him. He keeps asking for more
photos of himself, more estimates
of his might and glory.

The Sun In All Its Glory

Live pictures of the actual sun,
spectroheliograms, red light photos
of sun spots, coronagraphs, pictures
of the 1946 sun erupting in awesome
grace—terrifying, dancing streaks
leaping from the ball of fire—are
the high excitement images of the
film. They show the power which
dwarfs any fuel on earth, energy to
burn. These photos dramatize a
science moving closer to the sun
and to man's fuller use of the sun's
energy.

This idea is strengthened by ex-
amples of recent attempts to utilize
the sun's energy—notably Bell's
own baby, the solar battery; ma-
chines that listen to the sun, radio
astronomy; by references to re-
search aimed at using the sun's
energy to power transportation and
the engines of industry and to pro-
vide home heat and day-and-night
illumination, and for greater food
production.

With known facts and educated
guesses about the sun, the film as-
serts the positive. It makes use of
the negative by admitting what is
not yet known, warning what can
happen if we fail to discover new
sources of energy. By asking ques-
tions yet to be answered, the film
sounds its challenge for the smart
kids who may find the answers.
Balancing brainy talk about carbon
cycles, proton-proton process, ultra-
violet rays, photosynthesis and cos-
mic photos, "Dr. Research" and the
'writer' concede "We don't quite
know . . . ."

In predicting a benevolent "Sun Age" and answering distrust of
science, "Father Time" passes the
torch to the younger generation by
declaring that man's greatest
power source is the mind God gave
him: that the sun-favored earth is
proof that "Somebody must love
you very much!" that man should
ask, inquire, seek the truth, that it's
right that "you should know."

Where to get this film: 16mm color prints of Our Mr. Sun are now
available from your local Bell Sys-
tem company.

* * *

United World Offers Editor
Service to Film Sponsors

* Industrial firms that have had mo-
tion pictures produced for purposes
other than public showings are be-
ing provided with a free consulta-
tion and editorial service on the con-
version of such films to vehicles
for promotion or public relations.

United World Films, Inc., is offer-
ing the service with the idea that
many internal-use films can be re-
vised so that presentations of com-
pany operations, policies, etc., can
be adapted to broad messages of
interest to the general public.

As a film distributor, United
World Films is concerned with add-
ing to the number of industrial
films available to consumer audi-
cences. United World Films main-
tains that many internal films, rep-
Pacific Mutual Visualizes Group Insurance Plans

(continued from page 41) they could complete the entire group insurance sale in one or two calls. The problem of obtaining that all-important first interview faces every salesman. Pacific Mutual hoped the presentation would make this job easier. It did. More mention of the help the agents obtain interviews. Out of the total personal interviews, 39% of the prospects willingly provided the agents with the basic data needed for a group proposal—the first step towards a group sale, and the primary purpose of the filmed presentation.

Corey-Over Into Presentations

Agents learned from the new films. Pacific Mutual had been convinced of the value of a-v training by the success of their sound slide film series on business insurance. Thus, the new films were designed to train as well as sell. The agents acquired a greater appreciation of their sales offering, a new enthusiasm for their role as Pacific Mutual agents. They found new sales techniques in the films which they could use in their own direct selling presentations.

Field reports from Pacific Mutual agents testify to the impact of a-v selling:

"Excellent reaction to films. Data now being considered by the Board. Expect to close within a few days."

"Interviewed owner and manager, who were both enthusiastic about the film. Awaiting preparation of the employee data. Have appointment next week; should close."

"Shocked film to secretary of the organization who was so impressed he wants the president of the firm to see it. Has appointment for a second interview."

One participating agent told how dollar-results converted him to a-v selling: "I was never convinced that a salesman could use audio-visual to sell insurance. But to satisfy my own curiosity, I tried it. In a matter of a few months, I can directly or indirectly attribute commissions of $2,576.52 in group, and $1,800.00 in individual (plan sales) to the use of the film, It's Up to You."

Clients Concur on Impact

Pacific Mutual's prospective clients were similarly responsive. After viewing the film, It's Up to You, executives registered a new sense of responsibility towards their employees. Men who had been unaware of group insurance programs or who never had considered group coverage for their own firms, now were able to visualize the benefits of an employee security program.

Remarked one executive: "I never realized before seeing the film, It's Up to You, the real impact group insurance has on the lives of my employees. Now I am pleased to say my employees are covered by group insurance and understand its true value."

Prospects Favor the Technique

Prospects liked the way the film told a complicated story in simple, understandable terms. The presentation was quick and to-the-point; there were no digressions, no interruptions. The film presented a problem and offered a solution. At the end of the showing, the prospect realized he had only to answer "yes" or "no;" yes, he wanted to solve the problem; no, he didn't. As one prospect put it: "The film put me squarely on the seat of decision, I had to act and I did. I bought group insurance for my employees."

Prospects were pleased with the fresh approach. The film held their interest. They were impressed with the time-saving factor in the film showing. Previously, the group presentation had taken hours and the agent made several calls to complete a sale. Now, Pacific Mutual had a way of making this same presentation in minutes—showing consideration for the client's time and speeding his decision.

Interview 150 on Results

Pacific Mutual was delighted with the results obtained from their own agents' field-test, but to get a complete picture of the effectiveness and acceptability of the film, outstanding insurance men representing a cross-section of the industry were consulted. Over 150 private previews were held with prominent insurance brokers, consultants and agents of other companies to obtain their comments and suggestions. These men were as enthusiastic as...
Pacific Mutual's own agents. Over 95% of the comments expressed a desire to use the film in their future group sales interviews.

A conclusion reached by Pacific Mutual was that the film would be as effective if shown to employers with 100 to 150 employees as it would be for those employers with 10 to 24 employees. This added to the market potential of the film.

These results convinced Pacific Mutual of audio-visual aid's place in group insurance selling. Released for general distribution, the film justified the sales experiment. The films are seen as one reason for Pacific Mutual's increasing success: Having actively entered the group insurance field eight years ago, Pacific Mutual today ranks 12th in group premium volume among U.S. life insurance companies.

Plastic Leader for Magnetic Tape Announced by 3-M Co.

* A special anti-static coating is featured on a new plastic leader and timing tape announced by Minnesota Mining and Manufacturing Co., St. Paul, Minnesota.

“Scotch” brand plastic leader and timing tape No. 43-P is designed for use with magnetic recording tape. The anti-static coating is said to reduce noise as the tape passes over the playback head and makes the tape easier to handle. Increased strength of the tape — half again as strong as the previous paper leader tape — reduces the possibility of breakage.

Spliced to the beginning and end of a reel of magnetic tape, the new non-magnetic tape provides a tough protective leader that aids tape thread-up and prevents damage to the recorded material. As a timing tape, No. 43-P can be inserted between recorded selections to provide “dead air” or to facilitate cueing. It can be labeled or identified with a pencil or ball point pen.

For use at tape speeds of 15 inches per second are indicator arrows every 15 inches; the tape also has “Scotch” plaid sections printed every 7½ inches. The white plastic leader and timing tape is ½-inch wide by 150 feet long and comes in a self-dispensing box.

Weinrott Shows Film Clips in Talk on TV Technique

* Lester A. Weinrott, vice-president in charge of Sales and Programming of Kling Film Enterprises, Inc., addressed the annual meeting of the National Association of Television and Radio Farm Directors at the Conrad Hilton hotel in Chicago, November 24. He illustrated his talk on “How to Visually Improve Your Television Program” with film clips.

1957 B&J Catalog Available

* The 50th Annual Burke and James (1957) Photo Equipment Catalog is now available. Over 2,000 photo tools for professional and amateur needs are described and illustrated in the B&J Catalog (No. 956M). The 104-page booklet covers lenses ranging from ¼-inch to 72 inches. The B&J Catalog is available free from Burke and James, Inc., 321 S. Wabash Ave., Chicago 4, Ill. Department BS-C.
New DuKane Sound Slidefilm Projectors Feature Redi-Wind

An improved automatic sound slidefilm projector just introduced by the DuKane Corporation, St. Charles, Illinois, is newly engineered in four of its mechanical elements to make film handling more efficient.

The projector is an improved model of the "Micromatic" projector marketed during the past six years as an educational training and selling tool. It can deliver a 22-minute, fully automatic lecture or show, complete with voice, sound and illustrations.

In the new model, the need for rewinding filmstrips is eliminated by a "Redi-wind" system which feeds film into the projector from the inside of a roll of film. A mechanical take-up winds the projected film for easy insertion into the storage container.

The new styling also includes a new type of forced air cooling said to reduce heat of the film approximately 30%. According to DuKane engineers, this heat dissipation virtually eliminates the tendency of film under intense light exposure to discharge moisture on the aperture plates, a condition which often causes film to jam.

The fourth "Micromatic" improvement is a mechanism which prevents scratching and other wear as the film passes through the aperture plates. These glass surfaces on all professional projectors firmly clamp film to attain accurate focus. The DuKane improvement separates the plates to allow the film to run free of any contact almost the entire distance between frames. This measure is expected to more than double the life of the film.

Laminated Magnetic Track Use for Film Covered in Bulletin

The use of laminated magnetic sound tracks for motion picture film is discussed in "Sound Talk" bulletin No. 33 now available on request from Minnesota Mining and Manufacturing Co., St. Paul, Minnesota.

The four-page bulletin illustrates standard track widths and positions which can be applied to 16mm and 35mm motion picture film using the "Scotch" brand magnetic laminate system. Also shown are 10 standard magnetic recording films made by the firm in 16, 17½ and 35mm widths.

Details of the laminating process are described and physical and magnetic characteristics of "Scotch" brand No. 121 laminate tape are outlined. The bulletin lists seven film processors over the country equipped to laminate film.

The bulletin may be obtained by writing: Minnesota Mining and Manufacturing Co., 900 Fauquier Street, St. Paul 6, Minnesota.


* Auto-Mark, a new 500-watt projector with a remote control, fully automatic slide changer for all 2x2 color slides, has been announced by GoldE Mfg. Co., Chicago.

The unit's newly designed changer handles all types of mounts without jamming and can be operated with simple push-button touch on the end of a 15-foot remote control cord furnished with the unit, the manufacturer points out. The Auto-Mark also operates as a manual automatic projector, without using gears or clutches, for easy selection of slides. Individual slides can be projected without using magazine or accessory.

Built into its own carrying case, the Auto-Mark incorporates a swing-away servicing feature which permits the entire unit to be opened completely for cleaning condensers or relamping. Also featured is an open-channel construction permitting the operator to identify and select, by title and number, any of the slides in the 40-slide magazine.

To assure full protection of the critical f/2.9 anastigmat lens, it is retracted into the case and automatically shielded by a reinforced metal plate when the case is closed for carrying. The entire optical system is coated and the lens is fully color-corrected. An improved Whirl-Cool system keeps the operating mechanism cool. The unit is stabilized by a wide-base tilt leg. The unit weighs 17 pounds.

"E-Z Viewer" for Filmstrips Announced by S.V.E., Chicago

* "E-Z Viewer"—a new self-contained filmstrip viewer—has been announced by the Society for Visual Education, Inc., Chicago. The viewer is exceptionally small and compact and can be used on a desk, table or held in the hand. It occupies less desk area than a telephone.

A two-pole-dissipat optical system is said to provide brilliant, sharp pictures. Through this system, single-frame filmstrips are enlarged three times for better viewing. A sturdy metal stand assures the recommended 45° viewing angle. The "E-Z Viewer" is easily loaded and utilizes a positive sprocket advance without danger of damage to the filmstrip.

When the metal stand is folded, the "E-Z Viewer" measures 4½ wide, 2½ high, and 5½ long and weighs 2½ lbs. The unit operates on 110-120 volts, AC, and uses a 7½-watt "night light" which can be quickly replaced. A conveniently located switch permits the viewer to be turned on or off without disconnecting it at the power source.

"57 Triangle Continuous 16mm Projector Easier on Films"

* An entirely new film tracking principle is featured in the 1957 models of the Triangle 16mm continuous motion picture projectors now being offered by Triangle Projectors, Inc., Skokie, Ill.

Film forms a continuous coil that is said to be very easy on film, with a minimum of "pull" and fraction. Automatic film "inspector" stops machine and helps locate film imperfections. The 57 models feature large rear-view screen of the 21" TV size (234 sq. inches of viewing surface), are equipped with Bell & Howell Filmsonde #395 projector.

Optional equipment includes a 24" rear-screen; phone jack for extension speakers, sapphire protected film surfaces and remote control switches.

The equipment can be used for conventional projection, utilizing standard feed and take-up arms or is ready to go as an exhibit or counter display unit with rear-screen. For details, prices write Triangle Projectors, Inc., 3706 Oakton St., Skokie, Ill.

General Electric Shows New, Short 500-W. Projection Lamp

* Lower silicones in motion picture and slide projectors are made possible by a new, shorter, 500-watt projection lamp introduced by General Electric Company's Photo Lamp Department.

Designated the EDK, the lamp is designed for use with a bayonet socket. This feature results in additional savings in the combined lamp-socket height. Its overall or lamp-socket height of four and one-half inches is two inches less than that of the usual 500-watt projection lamp in its medium-focus socket, the manufacturer points out.

Described as a "major step toward miniaturization of light sources for projection," the black cerami-coated lamp has been selected for original installation in two projectors being introduced on the market. Design of the shorter EDK lamp was made possible by the development of a new mount structure and new assembly techniques.

The lamp is said to provide excellent screen illumination, efficiency and ease of maintenance. Though similar in size to present 500-watt lamps, the 500-watt EDK is not interchangeable with those lamps.

Like other GE projection lamps, EDK lamps have a built-in fuse, a fine wire which burns out at abnormally high current, protects the projector and the lighting circuit when the lamp burns out. The EDK has an all-welded construction with no soldered or moving parts, and a 25-hour design life.
MAN BEHIND THE SCREEN
(CONTINUED FROM PAGE THIRTY)

studio orchestras that play motion picture background music for recording on sound track.

Apart from family interests, Sid Solow maintains a remarkably varied interest in “spare time” activities. An avid reader, he regularly devours some three dozen general-interest magazines, technical journals and scientific reports each month in addition to countless daily “trade” and metropolitan newspapers, special articles and best-selling novels. He also maintains copious correspondence with hundreds of friends and associates throughout the United States, Europe and South America.

In addition to reading, Solow’s favorite spare time activities are probably hi-fi and binaural sound experimenting and classical record collecting. His Beverly Hills home includes a special workshop for tinkering with electronic equipment and storing all sorts of complex hi-fi apparatus. It is small wonder, then, that the Solow home boasts one of the finest custom-built sound installations in Southern California. This is a happy circumstance, for the same premises house a truly superb collection of classical recordings from all over the world. The two hobbies, quality sound reproduction and classical record collecting, are wonderfully compatible. And the Solows, often with a few invited friends, enjoy many musical evenings in the comfort of their lovely home.

An Active Spokesman of the Industry

As one of the film industry’s acknowledged leaders, Sid Solow receives many requests to join associations, head committees, work for charities, deliver lectures, etc. He tries his best to accommodate all requests. He is a member of the Academy of Motion Picture Arts and Sciences and Chairman of the Academy’s Documentary Committee and former Chairman of the Scientific and Technical Awards Committee; a member of the Academy of Television Arts and Sciences and former member of that group’s Board of Directors; member of the American Society of Cinematographers; member and former Pacific Coast Chairman of the Society of Motion Picture and Television Engineers and active member in various other professional clubs and societies. Sid has served for many years as Chairman of the Allied Industries Division of the Motion Picture Permanent Charities Committee and the United Jewish Welfare Fund. For the past nine years, he has been a regular member of the Cinema Arts Faculty at the University of Southern California, lecturing on Photographic Theory and Technology. Additionally, last year he was guest lecturer at a special laboratory course given at the University of California at Los Angeles.

Recent Lab Addition Follows Pattern...

CFI’s new two-story and basement addition, completed this fall, is almost an entire new laboratory in itself and greatly increases the lab’s total capacity. Insiders believe this present expansion may prove as important to Hollywood as the completion of CFI’s 16mm laboratory just three years ago. If they are correct, the film industry’s gratitude must once again be extended to one of its most esteemed and respected leaders—a remarkable man named Sidney Paul Solow.
NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES
- CONNECTICUT
  Rockwell Film & Projection Service, 182 High St., Hartford 5.
- MASSACHUSETTS
- NEW JERSEY
  Slidectraft Co., 142 Morris Ave., Mountain Lakes, N. J.
  Association Films, Inc., Broad at Elm, Ridgedfield, 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., 17 New York 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, PH 6-6751.

SOUTHERN STATES
- FLORIDA
  Norman Laboratories & Studio, Arlington Suburb, Jacksonville.
- GEORGIA
  Colonial Films, 71 Walton St., N.W., Alpine 3373, Atlanta.
  Stevens Pictures, Inc., 101 Walton St., N.W., Atlanta 3.
- LOUISIANA
  Stanley Projection Company, 211/2 Murray St., Alexandria.
  Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.
- LUSIANA
  Phones: CA 8945 - RA 9143.
- MISSISSIPPI
  Herschel 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, 617 W. 35th St., Norfolk 9, Phone Ma 5-1371.
- 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.
  Swank Motion Pictures, 641 N. Skinker Blvd., St. Louis 5, Mo.
- IOWA
  Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.
- KANSAS-MISSOURI
  Erker Bros. Optical Co., 908 Olive St., St. Louis 1.
  Swank Motion Pictures, 641 N. Skinker Blvd., St. Louis 5.
- 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.
- OHIO
  Fryan Film Service, 1810 E. 12th St., Cleveland 14.
  Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.
  The Jam Handy Organization, 310 Talbot Building, 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
  Donald J. Clausonthue Co., 1829 N. Craig Ave., Altadena.
  The Jam Handy Organization, 1402 Ridgewood Place, Hollywood 28.
  Ralke Company, 829 S. Flower St., Los Angeles 17.
  SAN FRANCISCO AREA
  Association Films, Inc., 799 Stevenson St., San Francisco.
  Westcoast Films, 350 Battery St., San Francisco 11.
- COLORADO
  Audio-Visual Center, 28 E. Ninth Ave., Denver 3.
- OKLAHOMA
  Cory Motion Picture Equipment, 522 N. Broadway, Oklahoma City 2.
- OREGON
  Moore's Motion Pictuare Service, 1201 S.W. Morrison St., Portland, Oregon.
- TEXAS
  Association Films, Inc., 1108 Jackson Street, Dallas 2.
- UTAH
  Deseret Book Company, Box 953, Salt Lake City 10.

TRIBUTE TO A VETERAN: (CONTINUED FROM PAGE 20) for a third time when the depression was at its height, and industry was cutting all costs to the bone, some companies felt forced to withdraw their films from distribution. Al Frederick went to them, saying that these films were just too worthwhile to stay on a shelf. People wanted to see them, and the YMCA wanted to keep them in distribution at no charge, either to sponsor, or audience.

Sell Eggs to Poy Postage
Tines were often tough on borrowers, too, and funds for visual education were practically nonexistent. Mr. Frederick recalls one school in North Carolina where the children were brought only one egg to school so they could be sold to pay postage for the free films.

In 1949, the Motion Picture Bureau had grown so big it was becoming too much of a business for the YMCA, Association Films, Inc., was founded at that time, composed of the same executives and personnel who had been in charge of the Bureau.

Al Frederick likes to think that although the name has been changed, the same philosophy and dedication to service prevails in AF as it did in the Y Motion Picture Bureau.

Just as the Y handled many government films during the war at no profit, so it continues to do today for some United Nations and religious films, and, as the Y has been primarily interested in high quality and integrity in the product it distributed, so too today does Association Films.

Sponsors Contribute to Field
Mr. Frederick thinks that the sponsors of the thousands of films he has helped to bring to the American people are public spirited citizens who have done a wonderful job. Perhaps it is not realized enough, he says, that without free film and audio-visual education would never grow to the extent it has today.

Al Frederick’s long tenure and effective leadership implies many attributes — real ability, integrity, industry, good judgment, and unexcelled human relations. The film industry salutes these qualities as a significant contribution to its progress. He has been instrumental in developing a channel of communications for films from their sources in industry, entertainment, the church and education to people—tens of millions of them in forty years.

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FOR USE IN EDUCATION

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FILMFAX PRODUCTIONS, 10 E. 43, N.Y. 17, N.Y.
WRITE FOR FREE BOOKLET: "The David and Goliath of Visual Education"

VISUAL DRAMA OF NICKEL: (CONTINUED FROM PAGE 43)
rewound, the lower half of the camera lens was uncovered and the upper half masked, and the scene was re-shot.

These and other scenes went so fast that care had to be taken to keep human figures in them—despite the virtually automatic nature of the operations—so they would not look like miniature sets.

Another big shot in which an assortment of difficulties was successfully overcome was that of one of the huge roasters in which the ground ore is roasted to remove some of its sulphur content. These roasters, nearly 40 feet in height, reach to the top of a four-story building. To make a shot of a roaster that would help to depict its operation, it was necessary to light the roaster at all four levels, put the camera on an elevator, and shoot a vertical traveling shot as the elevator descended.

Power for the seven brute arcs used to help light up the big scene was one of the thorniest problems. They required about 1600 amperes, and there was not that much power available from the regular sources to supply the arcs as well as "juice" for the other lights. This dilemma was overcome by an ingenious hook-up in which the arc lamps were operated off the many generators for electric arc welding equipment which were available in the different plants.

The welding generators operated off 400-volt AC outlets and put out 40 to 60 volts DC. But the brute arc lamps normally operate on 110-volt DC. The possibility of finding a way to operate them off the welding generators occurred to "Roby" Robinson, Inco's Assistant Electrical Superintendent. He noted that the only reason the brute arcs called for 110 volts was to run the motors which operated the arcs, the arcs themselves operating on a lower voltage. He also noted that on the other hand, the motors were equipped with resistance rheostats which actually cut down their operating power. By removing these rheostats, and running the generators at over-voltage, it became possible to provide power to the arc lamps at the proper level. This is believed to be the first time welding generators have been put to this use.

For the big moves between individual buildings—sometimes involving (CONTINUED ON THE NEXT PAGE)
Capturing the Drama of Nickel Operations:
(continued from preceding page)
ning distances of a mile or more, the light, cable, and other equipment
were loaded on a railroad flatcar and transported on the tracks of the
laxo yard railway. When this was done, the balls were left in the
70,000-watt spots. These balls cost about $100 each. The Diesel loco-
motive engine responsible for handling the load had to face any violent
movement which might break balls, or the fragile Fresnel
lenses, also expensive, with which motion picture lights are equipped.

Set Stage for Next Sequence
Each day, as the shooting proceeded according to schedule, others
were preparing for the next day’s shooting. Heading up the advance
party were LaMarca and Donald Fraser, liaison man for Inco and
personal representative of James C. Farlee, Manager of Reduction
Plants, who was Technical Director of the film. With them were some of
the Inco electrics assigned to the motion picture project under
Bob McIntyre and Jack Fortier. These electricians made provision
for power at the various locations and provided and manned a dozen
transformers and the necessary cable, used in addition to the cam-
era crew’s electrical equipment. The advance party was always
working, and the production crew was always ready for the
next day’s production.

Among the camera problems which the cameramen had to cope
were those of getting good shots of what was going on inside the
various types of furnaces used in the smelting operations. It was
necessary to put the camera lens far enough through opening in a furnace
so that the sides of the opening would not block off part of the picture. Using
a protective transparent water cold, a protective cold was used.

How Furnace Interiors Were Shot
The spectacular furnace interior shots featured in the film
were finally made possible by two devices. One was placing a clear pro-
jector filter over the camera lens. The other was putting down special
dolly tracks and turning on the lights of the camera and
out fast, before too much heat built up in the furnace.

Another striking sequence in the film which elicited much favor-
able comment is that of the slag dumping at night. In these shots, a
series of which were made at half hour intervals following smelting,
the cameras have caught striking views of a whole trainload of slag
caused simultaneously dumping their glowing molten loads down the hill
formed by previously dumped slag. Two cameras were used for the
long shots, made with telephoto lenses, they were stationed about two-
fifths of a mile from the train, and two-way radio communication
had to be maintained between them and the train engineer in order
to frame the shots effectively and time the dumping. Quaid also took his
camera in for a spectacular close action shot of a single carload being
dumped.

In order to explain the milling processes as clearly as possible, the
film makes considerable use of animation. The animation sequences
account for approximately 20% of the film and were developed under the
direction of David Salter of Film Graphics in consultation with Inco engineers. Here a neat balance was maintained between explaining the processes adequately to
make them informative for a technical audience and showing them in a way that would be clear
to much less advanced students. Some of the animation sequences visualize for the first time what happens in milling and smelting pro-
cesses.

Animation Shows Smelter Operation
The animation of the oxygen flash smelter, for example, depicts the
operation of one of the most radical new developments in metal-
urgical processing. Designed and built by Inco, this smelter is a furnace
which a crude copper concentrate is injected into in contact with
industrial oxygen. The concentrate is smelted by burning its
sulfur content in union with oxygen. No other fuel is used—the concen-
trate is made to smelt itself. Animation was the only possible way to properly illustrate the ac-
tions taking place in this furnace.

Milling and Smelting the Sudbury Nickel Ore is the seventh in a series of films in Eastman Color sponsored by International Nickel to depict the raffinements of the vast nickel industry. The first, Mining for Nickel, which shows the various methods by which the ore is mined, won a 1956 Silver Reel Award. The third, Refining Metals from the Sudbury Nickel Ore, will depict how the crude materials which come from the smelter are refined into pure nickel and how 13 other metals recovered from the same ores are also refined and produced in marketable form.
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