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2008
BUSINESS SCREEN MAGAZINE

4th Production Review

ANNUAL BUYER'S GUIDE ISSUE OF QUALIFIED FILM PRODUCERS
NUMBER ONE • VOLUME 35 • 1954 • ONE DOLLAR
BUSINESS AND TV FILM PRODUCERS...

Sensational

Pathécolor

is available in 16mm as well as 35mm!

Around-the-clock service

PATHECOLOR QUALITY AMAZING!
In Hollywood—New York—even in Europe, Pathécolor's life-like quality amazes producers and audiences large and small. Pastels, skin tones, everything is photographed true-to-life by Pathécolor. No special camera equipment needed!

FASTEST PROCESSING—PRINTING!
Pathé has America's most modern color developing and printing facilities. Negative reports in 24 hours, dailies—48 hours. Get top quality and cut production time and money with Pathécolor!

FAMOUS PERSONALIZED SERVICE!
At Pathé in New York, Hollywood or in England, every job gets the same careful consideration—the same expert consultation service. All products look more inviting—completely realistic thanks to Pathé's special attention!

BEST 16mm PRINTS FROM 35mm!
Three-light-source printing of 16mm Pathécolor prints—the clearest, the sharpest prints with complete dye saturation!

DEMONSTRATION REELS READY!

Phone Now for Your Showing—

NEW YORK:  TRafalgar 6-1120
HOLLYWOOD:  Hollywood 9-3961

Pathé Laboratories, Inc., is a subsidiary of CHESAPEAKE INDUSTRIES, INC.

GREAT MOTION PICTURES ARE PROCESSED BY Pathé
THREE REASONS
WHY A GOOD MOTION PICTURE
IS THE LEAST EXPENSIVE FORM OF PROMOTION:

1. Mass Audiences
A number of films that Caravel has produced have reached audiences of over 10,000,000 people and are still going strong—without counting television showings.

With the growing demand for good films for TV—and the fast-coming ultra-high-frequency educational network—we expect that audiences of 30,000,000 and more for first-rate industry-produced films will soon be readily obtainable.

2. Long Life
Many Caravel films currently being shown by our clients have been in use for more than ten years without needing revision. One Caravel production for a well-known pharmaceutical manufacturer was recently remade after 20 years of profitable use.

Another Caravel client writes: "After 10 years we still receive more requests for prints of this film than we can possibly furnish."

3. Powerful Impact
A good motion picture touches the mainsprings of human action as no other promotional medium can. It exercises the magic of combined eye and ear appeal. And it commands unbroken audience interest for periods of time ranging from ten minutes to an hour.

The extraordinary power of the motion picture to move people to action is testified to by scores of clients' letters in Caravel's files.

TREMENDOUS PROMOTIONAL FORCE AT VERY LOW PER CAPITA COST!
To see in detail why more and more industries are turning to the motion picture for promotional and public relations purposes, read the new Caravel brochure, THE MOTION PICTURE AS A SALES TOOL.
Write for it today—or use the coupon below.
practically every 16mm producer in the western hemisphere is a client of Byron

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Film producers use Byron facilities for 4 reasons: quality, speed, economy, personal service. Visit our studios, or if you can't, ask for our new illustrated brochure. 8-hour service if required.


Byron Studios and Laboratory
1226 Wisconsin Ave., N.W. • Washington 7, D.C. • DuPont 7-1800
550 Fifth Ave. • New York 36, N.Y. • Circle 5-8188
Now you can make low-cost sound movies

Here is the new 16mm Filmosound 202—not just a sound movie projector—not just a magnetic sound recorder—but a combination of both for making and showing sound movies. You need no expert knowledge, no costly professional equipment.

With the Filmosound 202, a sales presentation can be put on film and the message changed as often as desired. Only with magnetic sound movies is this possible at but the cost of the film and soundstrips.

Now you can add sound to old silent films...new sound to a film with an obsolete sound track. Mail coupon for full details on how you can use magnetic sound movies and how economical it is to own the Filmosound 202. Or see your Bell & Howell dealer today!

Record voice and sound effects, and mix voice with musical background as picture is projected. All recording errors can be easily and quickly corrected. Magnetic recording will last for life of the film, yet can be changed instantly.

You're ready to project movies with sound immediately after you record. Later, to change the sound, erase and record again in one simple step. Remember, your Filmosound 202 will project any 16mm film, silent or sound.

Bell & Howell makers of the world's finest motion picture equipment

Bell & Howell, 7108 McCormick Rd., Chicago 45
Please send me complete information on the Filmosound 202 and its use in Business and Industry.
Name _____________________________
Address ___________________________
Organization (If any) ______________________
City ________ County ________ State ________
10 Ton Lathe Runs in President’s Office...

Extraordinary Sales made possible using revolutionary 16 mm “Suitcase” projector.

Today, you can demonstrate any product—even giant production machinery—right in the comfort of a president’s office. And it can be done with just a flick of a switch! TSI “Suitcase” projectors make this possible with more convenience than any other motion picture projector on the market.

Through the use of black and white or color motion pictures and the TSI “Suitcase” projector—films are brought directly to your customers with realistic motion coupled with synchronized sound.

Completely automatic, the TSI “Suitcase” projector is set up in seconds with no threading of film! Action-packed motion pictures are presented in complete daylight! Add to this the self contained screen and you have one of the most potent sales presentation devices in America.

WANT FURTHER INFORMATION?
Write for our free brochures on TSI equipment.

TECHNICAL SERVICE INCORPORATED
30865 FIVE MILE RD.
Plymouth, Mich., U.S.A.

Custom Wigs of Electronic and/or Mechanical Equipment.
See for yourself
how much better your release prints look
on Ansco Color Type 238!

Take a good, long look at one of your 16mm release prints on Ansco Color Duplicating Film, Type 238 and you are likely to have your eyes opened.

When you compare your print on Ansco Type 238 with one on any other duplicating film you choose, these are the things you are sure to discover:

Ansco Type 238 is definitely superior in

faithful color . . . in clearer definition . . .
in cleaner, whiter whites . . . and in high-
fidelity sound.

Make this comparison just once, and you'll never again be willing to deliver release prints without giving yourself the extra advantage of Ansco Type 238 quality! Be sure to ask for it by name, Ansco Color Duplicating Film, Type 238.

People Who Know Buy Ansco

Ansco
Binghamton, New York
A Division of General Aniline & Film Corporation.
"From Research to Reality"
The *first* Commercial CinemaScope picture has

It was sponsored by the For...
been written and produced by Wilding.

Motor Company.

WILDING
PICTURE PRODUCTIONS, INC.

MOTION PICTURES • SLIDE FILMS • TELEVISION FILMS
This is the fourth consecutive year of annual inventory-taking by the Editors of Business Screen among the established business film producing companies in the United States and Canada. Comparing previous years, some interesting facts loom up among the welter of statistics, reports and general data which makes up the weighty volume of this Production Review issue.

First of all, we become increasingly aware of the firm, strong line of continuous studio operations, year after year, Listings in 1954 total about 100 companies, nearly the same as in 1953. The 1952 pages contained 113 U. S. company listings, including incomplete data. Better survey methods and the increasing confidence with which producing companies view this editorial effort have eliminated nearly all "incomplete" listings and the sponsor is now provided with adequate reference information about the great majority of truly capable film makers.

Two years ago there was a heavy return of undeliverable mail among companies to whom listing forms were sent. The familiar "Out of Business" and "No Forwarding Address" envelope designations were very few this January, 1951. So the heart of this business, we feel, beats strongly and soundly. The total volume of its sales is being substantially increased by television films. Color television, very near at hand with test films under way, will add greatly to the economy of those who are best equipped by experience and facilities to handle the advertiser's color film needs.

But the main line of this business, as film references indicate, lies in the production of hundreds of business motion pictures and thousands of slide films used annually for the multitude of internal and external requirements for sales, training, promotion, public and industrial relations, plant production and education in business and industry throughout the U. S. and Canada.

* * *

What do the Producer Listing Forms Reveal to Potential Buyers of Films?

* On Page 72 of this issue we begin the numerous pages of standard producer listings, made up from the direct reports furnished by some 100 established business and television film companies. The potential client is thus provided with the only published data on the recent experience, clientele, physical facilities, staff organization, date of organization and nature of services of his best sources for motion pictures and slide films, among the many audio-visual tools these companies produce.

Beyond the certainly recommended personal visit of the client or his representative to these facilities for inspection, these listings are in sharp contrast to hundreds of Red Book telephone numbers for "Producers" in New York, Chicago and Los Angeles directories and comparative totals for every other principal city in the country. The great majority of these companies are producing the finest in films for television and is significant that such studios as Sarra, Caravel and Kling Studios are among these receiving current honors for fine work in this highly competitive area.

The producers listed in this issue received nearly all of the honors accorded 16 mm motion pictures at film festivals and other competitive events such as the Freedoms Foundation Awards (see page 321). More important, their films comprise the vast majority of the sponsored titles attracting millions of attendance at 16 mm showings, are booked to capacity for theatrical play dates where applicable and are in tremendous demand for sustaining use on television stations.

The paramount fact, above all, is that the sponsor's audience opportunity and the convincing power of the film itself, now make it imperative that quality production and an adequate budget be made available for each important new film.

* * *

Short "Takes" from the NewsTicker

* Although the news hadn't been confirmed in the financial pages at press time, you can believe the rumors that the A/Vex line of 16 mm sound projectors will be taken over by Bell & Howell this (Continued on page 10).

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Film Editing Made Easy with NEW professional film viewer for 35mm and 16mm

Every film editor will appreciate a viewer that enables him to view his film from left to right—on a large, brilliantly illuminated screen.

The Professional Film Viewer makes film editing a breeze. Easy threading, portable, will not scratch film. Put this viewer between your rewinders and speed up your editing. Size of Viewing Screen 5 1/4 x 4 3/4.

35mm Model $375
16mm Model $350

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.

BUSINESS SCREEN MAGAZINE
VITALITY

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.

SOUND MASTERS, INC.
165 WEST 46TH STREET, NEW YORK 36, N.Y.
TRENDS IN BUSINESS FILMS:
(CONTINUED FROM PAGE EIGHT)

spring. BSIV will fulfill DeVry's government contracts and supply owners of the JAN and other equipment with necessary replacement parts. Thus the end of a historic cycle begun by equipment pioneer Herman A. DeVry back in the 20's.

* Leading in nominations for an Academy Award "Oscar" in the documentary film class is Encyclopaedia Britannica's Living City, which deals with urban rehabilitation.

* Victor Francisco, a veteran producer-writer of business films, is the new president of the American Association of Film Producers, succeeding George Becker who leaves Chicago to join Gene K. Walker Productions in San Francisco next month.

* * *

Fourth Annual Production Review Issue
Sets Record Among Audio-Visual Magazines

* The 160 pages of this Issue of Volume 15, appropriately titled the "4th Production Review" have exceeded our own 1953 record of 136 pages and covers. There are also more column inches of advertising in this single issue than some contemporary audio-visual magazines carry in an entire year.

But impressive as these totals are, we consider the valuable content data thus provided the business film buyer our most important contribution. Untold thousands of business firms, advertising agencies, trade association secretaries, government bureaus and television stations will use these pages throughout 1954 as their most dependable buyer's guide to the studios who were willing (and able) to lay the important facts about their current operations, experience, and facilities before their prospective clients.

Some good producing firms did not return their forms and are not listed. A few Hollywood studios also consider this sort of production work a by-product from which they exact a maximum return for minimum effort. There are other hundreds of unlisted individuals with desk space facilities and little ability. But few organized studios were overlooked and all that any company had to do was to meet our minimum requirements of client and film references to get free space in these Production Review listing pages.

WORLD FAMOUS

S-S
synchronous magnetic film recorder for motion pictures and television.

STANCI-L-55 HOFFMAN
send for particulars

212 N. Highland Hollywood 38, Calif.
IT'S EASY TO TELL WHEN YOUR FILM IS OUT OF FOCUS

...but it isn't so easy to tell when your IDEAS are out of focus.

Our creative and production personnel are available to help you obtain maximum clarity and impact with your films.

John Sutherland Productions, Inc.

NEW YORK-60 E. FORTY-SECOND ST.  CHICAGO-919 N. MICHIGAN AVE.  LOS ANGELES-201 N. OCCIDENTAL BLVD.
When you want bread you go to a baker...

when you want a motion picture that will sell your product...

**go to RKO PATHE**

*only*

... the company that gives you a baker's dozen in film values.

RKO Pathe ... for more than 31 years keeping one step ahead of the parade of progress in selling ideas and products through motion picture film...

RKO Pathe ... top professional manpower behind a great name ... the organization which gives every single inch of film the same high standard of movie-making as given top Hollywood features...

RKO Pathe ... equipped with its own
Sound Stages — Dressing and Makeup Rooms
— Cutting Rooms — Production Offices...

RKO Pathe ... where men with professional knowhow are ready to handle your particular problem, large or small, with the same high success as attained for many of America's leading industries, business organizations, products.

So, whether it's an 8-second TV spot for one station, or a full-length feature production in color, or anything in between, see RKO Pathe FIRST!

May we suggest you make inquiry for further information as to the only bonus values to be gained from RKO Pathe.
U.S. DEPARTMENT OF JUSTICE:—
“...We are very much pleased with the entire treatment of 'Pinkerton Man'...”
—ROBERT PINKERTON, President

PINKERTON NAT'L DETECTIVE AGENCY:—
“...We feel that RKO Pathe has made a distinct contribution to America's welfare in producing ‘House of Mercy’...”
—GEORGE BUGBEE, Executive Director

AMERICAN HOSPITAL ASSOCIATION:—
“...We should like to extend appreciation on behalf of the U.S. Military Academy for your very fine short, ‘West Point Today’...”

ALFRED P. SLOAN FOUNDATION:—
“My compliments on the expert way in which you handled the material on the ‘Michigan Band’...”
—ARNOLD J. ZURCHER, Executive Director

MADISON SQUARE GARDEN CORP:—
“The Madison Square Garden documentary is a magnificent job.”
—JOHN REED KILPATRICK, President

NAT'L FOUNDATION FOR INFANTILE PARALYSIS:—
“No, you have made a real contribution to a better understanding of our American business system...”

DEPARTMENT OF DEFENSE:—
“...The RKO Pathe short, ‘Professor FBI’, certainly lives up to our expectations, and I want to congratulate you on a job well done...”
—J. EDGAR HOOVER, Director

U.S. MILITARY ACADEMY:—
“A group of our executives saw a screening of ‘Railway Special Agent’ and liked it very much.”
—EUGENE DUBOIS, Publicity Representative

PENNSYLVANIA RAILROAD:—
“A group of our executives saw a screening of ‘Railway Special Agent’ and liked it very much.”
—EUGENE DUBOIS, Publicity Representative

and more, and more, and MORE!
Camera Eye

CLOSE UPS AND COMMENT

Audio-Visual Conference Formed to Serve in Medical Film Field
- A new organization, the Audio-Visual Conference for Medical and Allied Sciences, recently was established at a meeting in Chicago by 11 national medical, dental, health and allied associations and agencies. One of the functions of this group is to organize, meet and act together on matters concerning audio visual education in the medical and health sciences. An immediate application of this purpose is conference assistance in the development of the Library of Congress cards for medical motion pictures.

Elected for 1954, executive committee members are:

Chairman—David S. Rude, M.D., Medical Audio Visual Institute; Vice Chairman—J. Edwin Foster, Ph.D., Medical Audio Visual Institute; Secretary-Treasurer—Helene S. Levin, American Dental Association; Helen Vast, American Hospital Association, and Harry E. Kingman, Jr., M.D., American Veterinary Medical Association.

The 11 member organizations include: American Association of Colleges of Pharmacy, American College of Surgeons, American Dental Association, American Hospital Association, American Nurses’ Association, American Veterinary Medical Association, American Association of Dental Schools, Association of American Medical Colleges, Society of American Bacteriologists, Association of Medical Illustrators, and the National Film Board.

NAME CHARLES PERCY AS ILLINOIS’ CHAIRMAN OF BROTHERHOOD WEEK
- Charles H. Percy, president of Bell and Howell Company, Chicago, will spearhead Brotherhood Week observance Feb. 21-22 as chairman for the State of Illinois, under the auspices of the National Conference of Christians and Jews.

“It is the purpose of the American Brotherhood program to help develop a generation of Americans without prejudice, distrust, or disrespect for others because of religion, race, or background,” Percy said. “We all believe in this objective and recognize that at no time in history has it been so necessary that we find better ways of living and working together. But we must not just believe in this,” he added. “We must work at it!"

More than 7,000 communities in the United States and Canada will participate in this year’s programs marking the 21st annual Brotherhood Week and the 26th anniversary of the National Conference of Christians and Jews. The event was proclaimed by President Dwight D. Eisenhower who is honorary chairman of the observance.

** P I N C U S S A Y S NETWORKS COOPERATE WITH FPA ON COLOR FILM PROBLEM
- David Pincus, president of the Film Producers Association of New York, today denied the claim of Martin Ransohoff, producer, that the networks have failed or refused to cooperate in supplying information concerning standards for television color film.

“The fact is,” Pincus said, “the networks have been extremely cooperative. The committee from our Association has had a series of meetings with key men representing network executives, manufacturers of equipment and laboratories and, in almost every case, they have been anxious to help. They have offered the results of their research freely and NBC, for example, not only agreed to advise us to the best of their ability but have gone so far as to aid the Association in making test films for color broadcast. The Association is even now in the process of preparing such films with the full cooperation of network personnel.”

“We became concerned over this matter a long time ago since, obviously, film producers have an enormous stake in color television. In line with this concern we established a committee which, over the past few months, has approached key individuals and companies concerned, among them NBC, RCA, CBS, Dumont, WOR, Technicolor, Eastman, Pathé, Philco and others. We left these meetings with the definite promise of cooperation and in many cases with a great deal of valuable information.”

“It is only fair, therefore, that I as president of the Association correct the record. While it is still the problem of each individual producer and of any group of producers to make films which meet required standards, I think we can safely say, on a basis of experience that everyone concerned is anxious and willing to aid in the solution of any present or future problems.”

The FPA plans to hold a forum soon at which the results of their investigation and experiments will be described and discussed for the benefit of their members, advertising agencies and other interested executives in business.

Watch out, Darling! Before you know it, you’ll be a president’s wife...! That’s what Bill said after the children were tucked in bed. He was almost like his old self and he talked for the first time in a long time about the company he works for and his opportunity there. He talked about his future and how, someday, with the new promotion system, he might make it to the top. Then we laughed together about our “Solid Gold Cadillac.”

Of course, Bill realized that he’d have to apply himself—Bill knows that all the good things in life aren’t free. But there was a new assurance in his words, words of confidence I hadn’t heard since right after the war when we got engaged and were living on our dreams, dreams that shut out children, doctors, mortgages, and all the other realities we never thought about.

Now, once again, there was that old feeling in Bill that the company he works for is the best company in the world and that everything he could do, he’d do for them. Suddenly, I knew that after working there for five years, Bill had found himself and a place for himself.

I was happy for him; happy for the difference that deep feelings of loyalty to a worthwhile job can mean for a man and to his whole family. Just before we turned out the lights, Bill told me about getting time off during the afternoon—on company time—to see a film about the company’s aims, and just where everybody’s job fitted into the picture.

Can you imagine it? A big firm, where every second counts, showing a motion picture to the men! What’s the world coming to?...

Picture from “Take It Easy, Bill,” produced for the General Baking Co.

A Transfilm Account Executive will be glad to discuss what film can do to help your company’s Public Relations, both internal and external. No obligation, of course. Your name and letterhead will put you in touch with William Burnham, Vice President.

TRANSFILM INCORPORATED
35 WEST 45TH STREET, NEW YORK 36, N. Y. JUDSON 2-1400

B U S I N E S S  S C R E E N  M A G A Z I N E
We've changed everything but this

Yes, everything's new but the hole. The Columbia Transcriptions Division's new sales management is backed by the industry's most advanced equipment—plants and offices from coast to coast—and an expert staff to handle your entire job. The end result is a quality of product and service that can't be duplicated by anyone. Try us and see.

COLUMBIA TRANSCRIPTIONS
A DIVISION OF COLUMBIA RECORDS INC.

NEW YORK
799 Seventh Avenue,
CI 5-7300
Gil McKean, Director
Al Shulman, National Sales Manager

CHICAGO
410 North Michigan Avenue,
Whitehall 4-6000
Jerry Ellis, Manager

HOLLYWOOD
8725 Alden Drive,
Crestview 6-1031
Al Wheeler, Manager

*Close-up of Columbia Transcriptions World-Famous Center Hole.
**IT WAS A GOOD PICTURE...BUT!**

It was a good picture. But technical perfection alone, does not stimulate your audiences, nor move them to positive action.

At Louis W. Kellman Productions, you will find our staff ready to help you achieve a motion picture rich in the elements of creative film craftsmanship and strong appeal...regardless of your budget.

A wire or call collect will show you how!

---

**SIGHT & SOUND**

**RAIL FILM WINS AWARD**

*Westinghouse Air Brake Company Honored for "At This Moment"*

- "At This Moment," a color motion picture of modern rail progress and the railroad industry's contribution to the American economy, and its 1953 institutional advertising campaign combined to win for Westinghouse Air Brake Company the first annual institutional competition of the Association of Railroad Advertising Managers, it was announced Friday, Jan. 29.

The award, a bronze plaque, was made to W. Lyle Richeson, advertising manager of the Milwaukee Road and president of the association, at the annual awards dinner in New Orleans. The Association of Railroad Advertising Managers, a 30 year old group of advertising managers of the major railroads in the United States, Canada and Mexico, sponsors the competition to encourage advertising that will create a better public understanding of the railroads' importance to the American economy.

Accepting the award, Richeson told his audience that his company had made the half-hour film in an effort to show the indispensable role played by the railroads in American transportation. The award was especially gratifying, he said, because "At This Moment" is neither a commercial picture nor an advertisement. It promotes our railroads and fulfills in part the purpose of your association and our reason for making the picture; to try to convey a better public understanding of the railroads' contribution to America.

Mr. Richeson said that the picture, which was made by The Jam Handy Organization of Detroit, Michigan, is to be shown to the general public, on television and in schools, clubs, and other groups throughout the nation. The film is printed in 35mm and 16mm.

**ANA Sets March 17-20 as Date for Hot Springs, Va. Meeting**

- The 1954 spring meeting of the Association of National Advertisers will be held, March 17-20 at The Homestead, in Hot Springs, Virginia.

Edwin E. Ebel, director of advertising and merchandising, General Foods Corporation, has been named chairman of the program committee.

Current plans for this meeting in-clude detailed presentations on both the planning and execution of effective advertising. The program will also feature special presentations for developing public confidence in advertising. A guest speaker, to be announced later, will be featured at the luncheon on the final day.

---

**MOVIOLA**

**FILM EDITING EQUIPMENT**

- 16MM - 35MM

- PICTURE • SOUND • PHOTO AND MAGNETIC • SYNCHRONIZERS • REWINDERS

- One of the new series 20 Moviolas for picture and sound.

Write for Catalogue

MOVIOLA MANUFACTURING CO.
1481 Garden St. - Hollywood 28, Calif.
IMPORTANT ANNOUNCEMENT

re: the Mitchell
16mm Professional Camera

IMMEDIATE SHIPMENTS

are currently being made

...with this announcement

the Mitchell Camera Corporation, for the first time in history, now offers you shipment of the famed Mitchell 16mm Professional Camera on receipt of your order.

THE CAMERA WITH A HERITAGE

There is no substitute for a heritage of great engineering. No 16mm motion picture camera made anywhere in the world can match the technical perfection which a Mitchell 16 brings to your film. Each 16mm camera has the same supreme custom workmanship and Mitchell's exclusive, positive operation that is today world-famous... wherever truly professional films are made.

Mitchell Camera CORPORATION

666 West Harvard Street • Glendale 4, Calif. • Cable Address: "MITCAMCO"

*85% of the professional motion pictures shown throughout the world are filmed with a Mitchell
IAVA Holds Western Workshop

Industrial Audio-Visual Association Meets in Hollywood

TWENTY-ONE MEMBERS AND GUESTS of the Industrial Audio-Visual Association attended the organization’s Hollywood, California Workshop held on January 18-21. The West Coast program was arranged by Bernard A. Bailey of Mytinger and Casselberry, Long Beach, California member of the group, with Vince Hunter, Union Pacific Railroad, as another of the member hosts.

Reports from IAVA members were featured on the Workshop program and included a discussion by Henry Krtuger, Ford Motor Company, of two recent CinemaScope presentations (produced by Wilding) for dealer showings on 1954 new Ford car and truck models. Visits to West Coast production and laboratory facilities were important highlights of the organization’s first Western gathering.

Visits to Studios, Labs
These included visits to Raphael C. Wolfe Studios, Consolidated Film Industries’ Laboratory, John Sutherland Productions, CBS Television City, Bing Crosby Enterprises equipment laboratory and several major entertainment studio lots, including facilities at MGM, Hal Roach Studios and 20th-Century Fox.


Aid Program Arrangements
Special thanks for assistance given in program arrangements were tendered Charles “Cap” Palmer, writer-producer and to William MacCallum, regional vice-president of Modern Talking Picture Service, Inc. who aided the program chairman, Barney Bailey, in the travel and tour events.

Dr. Nicholas Rose, director of research, Department of Cinema at the University of Southern California, addressed the group in the conference room at the Prudential Insurance Company building on the subject “Testing the Effects of Film on Audiences.” Dr. Rose has been a special research counsel on audience reaction testing for major studios and discussed various methods of research, including the Gilliam Reactograph, questionnaires, etc.

During the visit to Bing Crosby Enterprises, Mr. Frank Healy, manager of the Electronics Division demonstrated a new 16mm magnetic film recording method. This involves the use of a laminated magnetic stripe on 16mm instead of the liquid magnetic coating. The new process was developed by Min.

IAVA MEMBERS who attended the Hollywood Workshop included (standing, l. to r.) H. L. Vanderford; Dr. William S. Casselberry; Bill Cox; Bob McCasin; guest Bill MacCallum; John Ellis; Al Tyler; Ray Roth; John Hawkison; Frank Greenleaf; Ken Penney; “Cap” Palmer guest; Joel Anderson; and R. H. Vickerstaff. Front row (l. to r.) are Mel Costin; Barney Bailey; Bill Barestel; J. W. Nelson; Bob Stoffer; Henry Krigner; and Frank Rollins.

There is still room in our 1954 schedule for one or two additional productions. Inquiries are invited.
An ultra-sensitive recording thermometer. Installed with other equally precise instruments on a control panel, it exemplifies the whole technical perfection of Hollywood's Only Complete Laboratory Service.
Outstanding Films for Important Clients...

Leading American companies and organizations expect (and deserve) the best when it comes to motion pictures. Only thoroughly professional films will meet the rigid requirements of these experienced film buyers. That is why Condor Films, Inc. is proud to add Monsanto Chemical Company to its fast-growing list of clients.

Films by Condor are successful because they are properly planned and produced to do the specific job cut out for them... and because they are produced by a creative, imaginative and experienced staff working with the very finest of equipment in modern and complete production facilities.
Now your film can have “LIFE-LIKE COLOR”

For over fifteen years, the engineers and technicians of world famous TELEFILM STUDIOS in Hollywood have conducted exhaustive research to develop a technique in the reproduction of 16mm color film that would blend and balance delicate tones and produce a clear and life-like picture. The results—“LIFE-LIKE COLOR”.

The key to “LIFE-LIKE COLOR” duplicating is a specially designed color printer that is years ahead of anything in the industry. Its features must remain a carefully guarded secret but with it, the laboratories of TELEFILM can now duplicate your exposed film and assure you of release prints that surpass anything you have ever seen in clarity, yet have sensitive lifelike tones and feeling.

The development of “LIFE-LIKE COLOR” is one of the many ways in which TELEFILM STUDIOS contributes to its primary objective—to help you make better 16mm motion pictures. TELEFILM’s modern facilities and equipment for color printing, high fidelity sound recording, editing, titling, special effects, and the skill and know-how of the finest technicians in the industry are at your command.

Henri Toulouse-Lautrec—pioneer of commercial color.

For complete information, visit TELEFILM STUDIOS or write for descriptive brochures.

Since 1938

6039 HOLLYWOOD BOULEVARD • HOLLYWOOD, CALIF. • TELEPHONE HO 9-7205
They Like "Movie Day" at GE

Five Year Program of Informative Film Showings for Employees Benefits 22 Lamp Division Plants


THE 16MM film is a basic and useful tool for industrial programs of communications, community relations or employee relations.

That is the conclusion we have drawn after five years of experience in the utilization of 16mm films in General Electric's Lamp Division plants from coast to coast.

A weekly plant "Movie Day" is the key element in the communications and employee relations aspects of our film program. Twenty plants, geographically scattered, receive weekly film programs 15 to 24 minutes in length. They are screened on Thursdays during lunch periods.

Relieves Work Tensions

Content of these "Movie Day" programs is geared mainly to the entertainment approach. Programs are heavy with cartoons, comedies and musicals, but also contain educational, informational and Americanism films.

The scheduling, routing and processing of the film programs are carefully and efficiently handled for us by the Chicago office of Modern Talking Picture Service, Inc. Since our staff is small and our film facilities are limited, MTPS is able to do a better job in this area than we, and also do it for less money than we would spend ourselves.

With this happy arrangement, our staff work is confined merely to selection of film programs, plant contacts and program evaluation.

Look Forward to Films

"Movie Day" has been a good addition to our employee relations program. Employees welcome the films on Thursday as a change in the weekly routine. They appreciate the programs and frequently say so.

Before the program was introduced, most plants ran sample programs for two weeks, then polled the employees. A minimum of 92% voted for continuation of the programs. A couple of our plants checked the cafeteria receipts and discovered a substantial jump on Thursdays after the program was installed. Employees often complain if a week is missed, or the film temporarily is postponed.

"Tremendous Potential Value"

From the standpoint of communications, we think the 16mm film has tremendous potential value. Consider that each week we have practically all the employees participating plants looking and listening . . . and on their own time.

It doesn't require a leap of imagination to see the communications possibilities inherent in such a situation.

We have moved slowly in this area, however. With our program we have been building credibility in a given medium of communications . . . in a very high impact medium. We have held to a low percentage of the "message" content of the programs, using the same communications philosophy which guides the content of our employee publications.

Vehicle for Education

But while the program fundamentally is entertainment, it is also a useful vehicle for employee education. With films we have taught better health habits ("How to Catch a Cold, The Story of Human Energy, Your Doctor: better safety habits: "And Then There Were Four, Lord of Honor: better conservation habits ("Realm of the Wild, Forests for the Future") and civil defense awareness ("And a Voice Shall Be Heard").

With the emphasis industry is placing on economic education and "selling" Americanism, perhaps our experience with films in this classification deserves special emphasis.

Basically this effort by business and industry is part of the worldwide struggle between totalitarianism and freedom. It is a pitched propaganda battle between those who would destroy our traditional American institutions and those who wish to preserve them. Fortunately business and industry have come to realize that they, too, have a role to play in this fight. As a result hundreds of programs have been developed, targeted for employees and community neighbors.

Telling America's Story

While the 16mm sound motion picture has made great strides in emerging from relative obscurity a decade ago, its use as a weapon in this fight against totalitarianism has fallen far short of its tremendous potential value.

Consider the force of this medium. A film audience is silent, attentive, undistracted, receptive. The communication of ideas is aided by the unmatched techniques of the sound motion picture. Words are heard. Scenes are seen. Music, color, dramatic sequence increase the impact. The force of this penetration, this communication of ideas, is directed at the emotions as well as the intellect.

Many communications specialists and plant managers, while they may believe the sound motion picture to be a high-impact medium, apparently are not fully aware of the quantity and quality of 16mm films. These can make a forceful contribution to their efforts to build better understanding of fundamental facets of Americanism.

Splendid films in this category are available in quantity. Here is a partial list of such films which have been seen by our employees and community neighbors:


Content of these films varies. Some are cold, factual documentaries, others are entertaining, competitive, free enterprise. Some are highly-emotional, patriotic epics. Some teach fundamentals of our economic system, contribution of research, value and mechanics of the stock exchange, relationships between wages and prices, importance of technological development, fallacies of totalitarianism and welfare state philosophy.

Hard-hitting film-plus-discussion programs, such as the Inland Steel and American Economic Foundation In Our Hands presentation, have been developed. Most of the films and film programs are available on free loan or for low cost rental or purchase. Management people engaging in the "sell American" campaign would do well to investigate further a broader use of these effective films and film programs.

Also Serve Communities

Perhaps the most highly developed aspect of the Lamp Division's 16mm film program is as an adjunct of our community relations program.

We have established a central film library, printed catalogues and distributed them to adult and school groups in our various plant communities. Some of our plants turn over to a local school for use on Wednesday or Friday the regular weekly "Movie Day" program which has its plant screening on Thursday.

How valuable a community relations tool this program is can be realized by considering these figures:

In one of our plant cities (population 10,000), in a single month, (CONTINUED ON PAGE 21)
Sarra's commercials are extremely effective "visual selling"—they make friends and motivate buying action.

Sarra's ingenious use of audio-visual techniques compels attention for the product's complete story.

Sarra's commercials possess an unforgettable quality—the impression lasts long after the broadcast.

Sarra's advertising experts never forget the primary importance of strong product identification.

The advertiser gets results when Sarra's team of creative advertising men and expert technicians apply their talents.

More than 2500 TV commercials already produced, and more than 20 years' experience as specialists in Visual Selling give Sarra "know-how". Find out how it can work for you.

VIDE-O-RIGINAL is the name for a quality-controlled motion picture print made in Sarra's own photographic laboratory. And whether you order one—or one hundred—each is custom-made for maximum fidelity on the home TV screen.

OTHER SUCCESSFUL TV ADVERTISERS SERVED BY SARRA

The STUDEBAKER Corp.—Roche, Williams & Cleary, Inc.

NORTHERN TISSUE, Northern Paper Mills—Young & Rubicam, Inc.

JERGENS LOTION, Andrew Jergens, Inc.—Robert W. Orr & Associates, Inc.

SYLVANIA TV sets, Sylvania Electric Products, Inc.—Roy S. Durstine, Inc.

The GREAT ATLANTIC & PACIFIC TEA COMPANY—Paris & Pearl.

RAINBO, FAIR-MAID, COLONIAL breads, Campbell Taggart Associated Bakeries.

NEW YORK: 200 East 56th Street
CHICAGO: 16 East Ontario Street

SARRA INC. SPECIALISTS IN VISUAL SELLING

TELEVISION COMMERCIALS · PHOTOGRAPHIC ILLUSTRATION · MOTION PICTURES · SOUND SLIDE FILMS
MOVIE DAY AT G.E.
(CONTINUED FROM PAGE 22)
a total of 40 showings of GE-loaned films were viewed by nearly 2,000
of our plant city neighbors. Consider those figures for a moment.
We averaged better than one showing per day. Nearly 20% of the
entire population saw a film on free loan from the local G.E. plant.
This was accomplished with the hardest minimum of effort by company
personnel.

This, of course, is not a typical plant community monthly report on
the use of films from our library. But it demonstrates how effective a
community relations technique such a program can be. Needless to say,
the dividends we receive in community good will are infinitely greater
than the investment in time and money would indicate.

Our catalog offers G.E. Americanism and straight entertainment
films. Through such a program we also are able to build highly selec-
tive and influential audiences for our company product and institutional
films as well as the Americanism films which sell so well our
national heritage.

In summary, our experience with the use of 16mm films has permitted
us to draw certain specific conclusions of general interest:

1. Such a program is a good employ-
ees relations technique, since em-
ployees like and look forward to the
weekly “Movie Day.”

2. Such a program is of great value
to a community relations pro-
gram, since every city has a multi-
plicity of adult and youth groups
eager to borrow free films.

3. Such a program has a trem-

uous potential value, still largely
unrecognized, to a well-integrat-
ed communications program—par-
ticularly in the area of “selling
Americanism,” or economic educa-
tion.

To an extensive large-company program, 16mm films can be a high-
y-effective addition; to small companies with limited budgets a 16min.
film program might be the foundation for a low-cost community rela-
tions program.

Conclusions we have drawn which may be of interest specifically to
16mm producers and distributors are:

1. There is a disappointing scarc-
ity of good, 16mm entertainment
films, such as comedies, cartoons
and musicals.

2. Although much improvement
in sponsored films has been appar-
tent, there still are many films aimed
at the mass market which fall short
of maximum potential audiences
because the commercial is too heavy.

3. Too many good sponsored films
can't be used in industrial plant
movie programs because they are
too long to be shown in the usual,
staggered 30-minute lunch period.
Twenty minutes is the optimum
length, 24 minutes the maximum.

4. When employe relations, com-
munity relations and communica-
tions managers come to a better
realization of the value of the 16mm
sound motion picture, and when
producers and distributors take addi-
tional steps to help solve the prob-
lems of staging a plant film pro-
gram, there will evolve a tremen-
rously new potential 16mm audience
which will be measured in the
millions every week.

Typical “Movie Day” Programs at General Electric

1. (22 min.) Musical Short: Jobs
and Folks, featuring women
wresters: Board of Education.

2. (20 min.) Bright Future.
Lamp Division sales promotion
film which “sells” better home-
lighting through Light Conditioning
“recipes,” in color.

3. (25 min.) House of Tomorrow.
Mighty Mouse cartoon: Buck-
eye, award-winning film showing
boys and girls learning the
economic facts of life in the
classroom.

4. (22 min.) Musical Short: 8
8. (22 min.) Musical Short: 8
Bathing Buddies, Woody
Woodpecker cartoon: Ten Fa-
thers and 10 Sheep, adventures
beneath the waves.

Dukane leads again
Ask today about this new development... bringing you for
the first time all the real advantages of reliable automatic
sound slidefilm with Long Playing (Microgroove) records:

- No record case to handle
- 22 minutes on one 12-inch
record side
- Record and films carried
in projector
- Lower mailing costs for
L-P records

Dukane Automatic Projectors
and Automatic Tape
Recorders are used
in the amazing new
Pan Screen
(Wide Screen Sound Slidefilm)

I would like to see trade information on Dukane Sound Slidefilm
Projectors.

Mail Today!

The World's Largest Producer of Sound Slidefilm Projectors
It's an art to blend colors
—that's why
you always find
the best color
in byron

*color-correct prints*


Byron Color-Correct* prints... the film industry's highest standard... can be made from your original in a matter of a few hours. Here's the finest available in quality and dependable service. You're invited to visit our studios, or if you can't, ask for our new illustrated brochure.

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Pointing Gets the Idea Across

**FREE DEMONSTRATION of VU-LYTE with BUILT-IN POINTER!**

If you are interested in quicker, better learning, mail the coupon for a FREE DEMONSTRATION. You'll be amazed at how the VU-LYTE with BUILT-IN POINTER gives expression to your full Executive potential. Of course, there's no cost or obligation.

The VU-LYTE projects anything in natural colors. No slides or other preparation is necessary. The VU-LYTE takes copy as large as 10 x 10 inches, can project it to 10 x 10 feet!

FOR THE BRIGHTEST SHARPEST PICTURES. FOR THE EASIEST OPERATION, for the Opaque Projector that's PROVED most durable...it's VU-LYTE!

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1954 a Good Year If Dealers
Work at It, Hadden Tells NAVA

* Audio-visual dealers were advised to intensify sales and service efforts to assure the successful year indicated for 1954 by Carroll Hadden, president of the National Audio-Visual Association, during the closing session of the NAVA Midwinter Conference at Biloxi, Miss., held Jan. 21-23.

Speaking to the more than 200 members present at the Buena Vista Hotel meeting, Hadden said, "We end our meeting this year with the knowledge that business is better and that our people are learning through NAVA to get together and work together. Manufacturers and suppliers have provided help policies for audio-visual dealers this year, but let us not forget that our business is a two-way street and dealers must continue to get more sales and render better service to audio-visual users in order to merit continually better support from the suppliers."

Other conference speakers included: Dr. Ian Stuart, director of public relations for the Southern States Industrial Council, Birmingham, Ala.; Dr. Darell Boyd, Harmon Associates, Austin, Tex.; and John J. Dostal of RCA Audio-Visual Products, Camden, N. J. Dr. Harmon spoke on the design and lighting of classrooms and Mr. Dostal on how tape recording and its relation to the audio-visual industry.

Dealer sales meetings held at the conference were conducted by Young America Films, Ampro Corp., RCA Audio-Visual Products, Bell & Howell Co., Victor Anatomograph Corp., American Optical Co., Radiant Manufacturing Co., Ideal Pictures Corp., and DeVry Corp.

S. W. Caldwell, Ltd., Appoints
R. H. Sheppard Film Supervisor

R. H. SHEPPARD has been appointed film production supervisor of S. W. CAVELL, Ltd., Toronto.

This new appointment announced by Spencer Caldwell, president, places Sheppard in charge of the company's rapidly expanding television commercial production division. He will also continue to supervise the handling of syndicated film shows.

Sheppard joined Caldwell early in 1953 as a member of the syndicated film sales staff and brings to his new position extensive film production experience in Britain and in Canada with Crawley Films Ltd.

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THE BUSINESS EXECUTIVE'S GUIDE TO
* U.S. and Canadian business, large and small, turns to the pages of BUSINESS SCREEN MAGAZINE, for accurate and informative data on all modern forms of audio and visual communication. More

AUDIO AND VISUAL PRESENTATIONS

pages of features, news, equipment data and case histories in every issue...more advertising of products and service. That's why the buyers look to BUSINESS SCREEN as their preferred market place.
Yesterday's showing of a color picture for Rural Research Inc., produced by Owen Murphy Productions, Inc., in the newest Eastman negative-positive, color—expected to be widely used for color TV. At the Johnny Victor Theater, presented a new facet for filmed presentations. As demonstrated, the color film produced a fidelity far superior to that seen before in other demonstrations of the use of filmed tints for the TV medium. It was noticeable that flesh tints were far superior to previous color showings on film and superior direction was evident as the film was presented.

Walter Winchell makes his first Florida telescast, Sunday, Jan. 10, from Miami when he originates his news program via WTVJ. His show, beamed to ABC TV, will be repeated from the Miami station on Jan. 17. In addition, Walter is planning for subsequent shows during the winter from WTVJ...
Mr. Producer . . .

out on a limb?

Remember, we are not producers, therefore all of our technical facilities and creative talent is at your disposal—specialists to augment your experience, to distinguish your production.

Here, Mr. Producer, is the most complete motion picture service available to complement your ideas.

Optical effects in 35mm E. K. neg. pos. color
Optical effects in 16mm and 35mm black & white
Art, titling, retouching, and animation departments from roughs to camera.

And most of all, a fresh modern outlook of all your problems. Come in, let's talk it over.

Screen Fare for Workers

A NUMBER OF COMPANIES have realized there are other approaches to the avenue of mutual respect than simulated greetings and heartfelt memos on the “department’s progress.” If meeting and conversing with the employees individually was improbable the employees could be met and conversed with collectively, not in the sense of a speech or lecture, not a “message” but a convening of minds, as friends meet, for entertainment and enlightenment. This was the wisdom of the “entertainment program” if it really entertained: a personalized sharing of experience by the employer and workers.

Films Routed on Schedule

“The Finest Machine Shop” is the bright banner atop Northern Pump Company’s “Noon Movie” Schedule. Week after week, Monday through Friday, the Minneapolis firm offers a lunchtime matinee show for its employees.

During nine weeks in the late summer and fall of last year, Northern Pump’s personnel saw 26 motion picture programs. Since many of these were full feature-length, they were shown in parts on consecutive nons. The audience consists of the company’s two segments, the pump assembly and the machine shop. The motion pictures are distributed to these two sections on a staggered “serial” schedule. When the pump assembly gang are galloping vacuously through the last chapter of a breathless “Western,” the machine shop crew is beginning the first half of a documentary on Baffin Island Eskimos.

Wide Variety of Titles

Variety spices the noon cinema here with the program maintaining a neatly balanced diet of celluloid entertainment, health, education and safety. One week’s film log during the recent period exemplifies the wide world that such a film program brings to the job-maded as a mid-day dessert:

“Once Upon a Wabash,” the story past and present of a great railroad; “Boomcrang,” one of an annual “Ten Best” out of Hollywood on the problem of justice; “The Gentle Touch and It’s Magic,” automotive information; “Task Force,” the saga of carriers in World War II; Pacific Islands of World War II; Land Battleship, the Patton 43 tank in action; “Jesse James.” Other films shown included “Speaking of Rubber,” “Flying Missle, The American Road; Zenith Presents Phoneration; Monkey Business; Problem Children: France Afloat.”

Intelligent Film Selection

Of these 26 films, 11 were business-sponsored, eight were entertainment features and seven were of the educational-documentary types. This ratio has special significance when the titles are considered. The sponsored films are not mere commercial but some of the best that have been produced, broad in range and informative; the educational documentaries are pointed and useful to the audience seeing them; the Hollywood fare is high grade and of social merit. Taken together, the titles reflect a program that enlightens as it entertains, that regards its audience as receptive to new ideas, capable of wide interests. It reflects a respect for the intellect of the pump assembly gang and the machine shop crew.

Also See Page 22 of this issue where the General Electric (Lamp Division) film program is described.
SAVING ... SAILING ... OVER THE BOUNDING MAIN ... in a Railroad Car!

TELL ME A STORY ... TELL ME A STORY ... OF

a $120,000,000 worth of mud!

It's BIGGER ... MUCH BIGGER THAN all BOTH OF US!

One Hundred Years of Texas!

We tell your story ... whether we have to build a kitchen-set or carry our cameras to Kuwait!

Of course we believe that a film has to have sound art treatment if it's to hold its audience. But if it's also a commercial or industrial film . . . it's got to tell a story that sells for you, too. Combining art and "sell" ... to a point where you can't tell where the art ends and the "sell" begins . . . is probably the best reason why over 300 companies have entrusted their most special assignments to Robert Yarnell Richie over the last 20 years.

Chances are excellent you'd like us to do a film for you after you've seen a few of our motion pictures. We'd like to take that chance. Will you? When may we show you a few samples . . . pictures that train . . . inform . . . or sell for industry and business.

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FILM HEADACHES INVITED

Business Firms, Libraries, Advertising Companies, Film Distributors, etc., Vacuumate Corporation offers quick relief for film headaches

BY TAKING OVER COMPLETE FILM HANDLING PROBLEMS

brings to you many services you have urgently sought.

FILM PROCESSING

Vacuumate Corp. gives you the fine Vacuumate Process . . . the super Vaporate Film Protection against wear, oil, fingerprints, scratches and climatic changes.

FILM STORAGE

Films are catalogued and stored with us awaiting your shipping instructions . . . where and when you want them. Our inventory control enables us to tell you in a moment how many good prints are on hand, how many are out . . . and where.

FILM SERVICING

Films used in the field require inspection, cleaning and re-pairing and other services upon their return, for reuse. These services are taken care of by our skilled staff and the loss of time occasioned thereby minimized.

If only a single reel or many, Vacuumate will serve you well. Write for information now.

PICTURE PEOPLE IN THE NEWS

WESLEY BAILEY, promotion manager of Good Housekeeping Magazine, checks scene for magazine's new MPO Productions' film on importance of its guaranty seal. The new 25-minute color film covers life of a typical housewife and is being shot in the Good Housekeeping Institute as well as on location. It will be nationally distributed to trade and consumer groups.

—of "Good Housekeeping"
Controlled Stereo, Lectures and Stellar Film Casting—

H. L. VANDEMPRORD (left), film production mgr. of A.T.&T., shown with Thomas Wilson of A.T.&T.'s PR staff at recent Owen Murphy Productions screening in Manhattan.

Buck Dashboard Closeup during production of GM's "This Is Progress" Shows producer R. G. Wolff, Felix Bruner, GM Public Information Director and Wolff stereo crew members checking shot (see page 115).

Professor for a Day was Nathan Zucker, vice-president of Dynamic Films, shown above as he lectured to a class studying motion picture techniques at Columbia University where he discussed lighting and story problems.

(RIGHT) Top Star Thomas Mitchell (center) was the featured player in a recent sponsored film "Dear Mr. Editor" especially written for Mitchell by Bruce Henry (left) and produced by Galbreath Picture Productions, Inc. for National Homes. Mr. Galbreath is shown right.
Over 100,000 Tickets To
POPOCATEPTL

More people than ever are enjoying exciting vacations through air-travel because of American Airlines vacation-promotion campaign.

An integral part of this extensive advertising program are three color films produced for American by...

DYNAMIC FILMS, INC.

VIVA MEXICO
THE BIG VACATION
INVITATION TO NEW YORK

These motion pictures, are supporting, and implementing a highly successful advertising program. We will be pleased to forward on request a detailed analysis of how an audio-visual program can deliver the most impressions at the lowest cost for you.

Please send me an analysis of how I can get the maximum return from my film program. I am interested in the following areas:

Advertising and Public Relations
Sales or Personnel Training
Product Promotion
Institutional or Fund Raising

Name ________________________________________________________
Organization ________________________________________________
Address ______________________________________________________
City & State __________________________________________________

dynamic films inc.
112 WEST 89TH STREET • NEW YORK 24, N.Y.

“Creative Thinking on Film”
Twenty-Two Motion Pictures, selected by a distinguished jury of state supreme court justices and officers of national patriotic, civic, service and veterans organizations, have been selected to receive coveted Freedoms Foundation awards for 1954.

The medal awards are given annually for communication media which bring "a better understanding of the American Way of Life." Ceremonies at the Valley Forge (Pa.) headquarters of the Foundation, held on Washington's Birthday, were attended by notables who witnessed the presentation of the top film award, a gold honor medal, to a representative of the Department of Defense. Dr. Milton S. Eisenhower, presented the medal for the Army motion picture International Communism.

The Rev. Theodore M. Hesburgh, C.S.C., president of the University of Notre Dame, was chairman of this year's award jury.

Regional presentation ceremonies throughout the nation during March, April and May will bring honor medal awards to the sponsors of the 21 other outstanding motion pictures noted below. The Ford Motor Company, sponsor of The American Road and The Hope of Tomorrow (a Tractor Division film), will receive two awards; several producing companies shared dual honors for prize films. RKO Pathe, Inc.; John Sutherland Productions; Warner Pathe News; and Wilding Picture Productions, Inc., were companies which each produced two award-winning pictures among this year's selections.

Representative of the industrial and scientific progress of the nation were such films as A Is for Atom, sponsored by General Electric; Good Business, sponsored by the Champion Paper Company; Pioneer of Progress, an American Iron & Steel Institute film; The American Road (Ford Centennial film); and The Story of Packaging, presented by the Continental Can Company.

The important area of human relations and understanding was served by the National Conference of Christians & Jews' entry, Chuck Hansen—One Guy. In this category, the jury felt that the co-sponsored film on tolerance The House on Cedar Hill and the Coronet film Who Are the People of America? were noteworthy.

The problems of youth and its opportunity in America were presented in such films as The Hope of Tomorrow (farm youth); and the Junior Achievement picture Opportunity Unlimited. The spirit of goodwill and aid to children was shown in Raphael G. Wolff's film presentation.

The American scene was the subject of several film expositions, including the Standard Oil Company's Midwest Holiday; The U. S. Flag; and To Conserve Our Heritage.

Thirteen of the motion pictures receiving honor medal awards were sponsored by business concerns, a remarkably high percentage of the total film awards and a tribute to the companies and producers who turned out these significant themes. All of these sponsored subjects are available on a free loan basis, Good Business, Midwest Holiday and The Studebaker Story, for examples, are distributed through the facilities of Modern and Association Films; Ford and General Electric company film libraries throughout the nation offer their award-winning subjects.

SPONSORS, TITLES AND PRODUCERS OF FILMS RECEIVING 1954 FREEDOMS FOUNDATION AWARDS

| National Conference of Christians & Jews |
| Title: Chuck Hansen—One Guy |
| Producer: DPM Productions |
| RKO Pathe, Inc. |
| Title: Escape to Freedom |
| Standard Brands |
| Title: Land of Everyday Miracles |
| Producer: Warner Pathe News |
| Standard Oil Company (Indiana) |
| Title: Midwest Holiday |
| Producer: Wilding Picture Productions, Inc. |
| Studebaker Corporation |
| Title: The Studebaker Story |
| Producer: Screen Gems |
| The Twentieth Century Fund |
| Title: The Baltimore Plan |
| Producer: Encyclopaedia Britannica Films |
| Weirton Steel Company |
| Title: Weirton, U. S. A. |
| Producer: RKO Pathe, Inc. |
| Raphael G. Wolff Productions |
| Title: All But a Few |

American Iron & Steel Institute
Title: Pioneer of Progress |
Producer: Warner Pathe News

Champion Paper Company
Title: Good Business |
Producer: Wilding Picture Productions, Inc.

Continental Can Company
Title: The Story of Packaging |
Producer: Transfilm, Inc.

Coronet Films
Title: Who Are the People of America? |

Dettra Flag Company
Title: Our United States Flag |
Producer: The DeFrenes Company

Frederick Douglas Memorial Association and the National Association of Colored Women
Title: The House on Cedar Hill

Gold Medal Award
Office of Armed Forces Department of Information and Education
Title: International Communism

Fargo Standard Oil Company
Title: Welcome to Washington |
Producer: John Bransby

Ford Motor Company
Title: The American Road |
Producer: MPO Productions

General Electric Company
Title: A Is for Atom |
Producer: John Sutherland Productions

Harding College
Title: Inside Cotton Corner |
Producer: John Sutherland Productions

Junior Achievement of Union County
Title: Opportunity Unlimited |

Minneapolis-Moline Implement Company
Title: To Conserve Our Heritage |
Producer: Martin Bowyer Films

B U S I N E S S S C R E E N M A G A Z I N E
From the beginning of time there has always been something—someone—that has gone ahead and led the way. Just as General Motors presents the motion picture "This Is Progress" to tell its story of leadership in the automotive world, using the first Controlled Stereo 3-D in 16mm color as the medium...so we have led the way in developing this new technique for sponsored films.

*Prints can also be screened "flat" with the usual 16mm projection equipment.*

Raphael E. Wolff Studios - Hollywood, New York, Chicago, Detroit
Canadian Producers Alert to TV

NATIONAL ASSOCIATION HOLDS FIFTH ANNUAL MEETING

W. J. Singleton

* Canada's Association of Motion Picture Producers and Laboratories elected W. J. Singleton as president for 1951 during its fifth annual meeting held in January. Mr. Singleton is president of Associated Screen News Limited, Montreal.

Other officers elected at the meeting include: vice-president, Pierre Hornwood, Omega Productions, Montreal; Secretary-treasurer is Gordon Sparling, Associated Screen Studios, Montreal; Directors include E. W. Hamilton, Trans-Canada Films Ltd., Vancouver; Michel J. Sym, Sym Studios, Winnipeg; John Ross, Graphic Associates Film Production Ltd., Toronto; and A. H. Simmons, Gevert (Canada) Ltd., Toronto.

Canada's TV Facilities

A major topic of discussion at the annual meeting was the film production and technical facilities likely to be needed in the development of Canadian television. Retiring President Dean Peterson stressed the need for continued liaison with both the Canadian Broadcasting Corporation and the National Film Board to provide both organizations with up-to-date details on facilities available from members of the Association.

Seek Tax Equality

It was reported that a reduction in sales taxes on Canadian productions was being sought from the federal government to place domestic films on an equal footing with imported films. Frequent protests have been made against the "invasion by government agencies of the fields of activity usually served by private companies in the industry."

The Association again will present a plaque for the best amateur production entered in the Canadian Film Awards—to be staged in Montreal on May 13th. For the first time, a duplicate print is to be made of the winner's film.

29 Companies Represented

Membership in the Association now includes 29 companies operating in motion picture production and processing across Canada. As a first step in securing permanent headquarters, Don McEwen of Ottawa was appointed as a paid secretary.

The aims of the Association are to raise the standards of production and technical services provided by the motion picture industry in Canada, to improve the degree of cooperation among its members, and to improve methods which will lead to better quality Canadian-made films.

U.S. Business Producers in Three Organizations

With the formation last month of a new Los Angeles area affiliation of business and television film companies (The Non-Theatrical Motion Picture Producers Assn.), U.S. producers in this specialized field are now represented by three studio organizations with strong regional leanings.

New York companies comprise the membership of the Film Producers Association of New York; the American Association of Film Producers, with headquarters in Chicago, includes the widest geographical range. Membership in this body (formed last year) includes companies located in Atlanta, Cleveland, St. Paul, St. Louis, Detroit, Philadelphia and Chicago.

Carl Dudley is president of the West Coast group; David Pinner heads the Manhattan contingent; and Mercer Francisco is the newly-elected chief executive of the American Association, with headquarters in Chicago.

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Canada's TV Facilities

A major topic of discussion at the annual meeting was the film production and technical facilities likely to be needed in the development of Canadian television. Retiring President Dean Peterson stressed the need for continued liaison with both the Canadian Broadcasting Corporation and the National Film Board to provide both organizations with up-to-date details on facilities available from members of the Association.

Seek Tax Equality

It was reported that a reduction in sales taxes on Canadian productions was being sought from the federal government to place domestic films on an equal footing with imported films. Frequent protests have been made against the "invasion by government agencies of the fields of activity usually served by private companies in the industry."

The Association again will present a plaque for the best amateur production entered in the Canadian Film Awards—to be staged in Montreal on May 13th. For the first time, a duplicate print is to be made of the winner's film.

29 Companies Represented

Membership in the Association now includes 29 companies operating in motion picture production and processing across Canada. As a first step in securing permanent headquarters, Don McEwen of Ottawa was appointed as a paid secretary.

The aims of the Association are to raise the standards of production and technical services provided by the motion picture industry in Canada, to improve the degree of cooperation among its members, and to improve methods which will lead to better quality Canadian-made films.

U.S. Business Producers in Three Organizations

With the formation last month of a new Los Angeles area affiliation of business and television film companies (The Non-Theatrical Motion Picture Producers Assn.), U.S. producers in this specialized field are now represented by three studio organizations with strong regional leanings.

New York companies comprise the membership of the Film Producers Association of New York; the American Association of Film Producers, with headquarters in Chicago, includes the widest geographical range. Membership in this body (formed last year) includes companies located in Atlanta, Cleveland, St. Paul, St. Louis, Detroit, Philadelphia and Chicago.

Carl Dudley is president of the West Coast group; David Pinner heads the Manhattan contingent; and Mercer Francisco is the newly-elected chief executive of the American Association, with headquarters in Chicago.

* Canada's Association of Motion Picture Producers and Laboratories elected W. J. Singleton as president for 1951 during its fifth annual meeting held in January. Mr. Singleton is president of Associated Screen News Limited, Montreal.

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3-D Color on Single Film in Polaroid-Technicolor Trials

- Three-dimensional color motion pictures on a single strip of film requiring only one projector with no attachments is the anticipated result of a recent combination of the Technicolor dye transfer printing process and the new Vectograph base film.

Dr. Herbert T. Kalmus, president and general manager of Technicolor, and Dr. Edwin H. Land, president of Polaroid, have announced agreements between their two companies which they expect will make this development possible. Technicolor is focused under a Polaroid patent to make full color stereoscopic motion picture prints on Vectograph material. Technicolor will employ Polaroid inventions in an attempt to make the new type prints available to theaters as soon as possible. Three-dimensional pictures now are photographed on two strips of film with two cameras and two strips of film are projected. If the new experiments prove successful, it is believed the application will provide impetus to production of 3-D pictures by making them more comfortable to view and by simplifying the exhibitor's job in showing them.

In the original photography, two cameras will be required, as at present. Patrons will wear polarizing glasses. Improved models of which already have been introduced, and the screen must be aluminized. But with Vectograph release prints, all exhibitors will be able to show 3-D pictures without making any change in their regular 2-D booth equipment, it is believed.

The Vectograph film will eliminate the need for interlock equipment, polarizing filters, oversize magazines and other special equipment currently needed for 3-D showings, it is claimed. It will permit continuous shows, without intermissions. Both of the images required for 3-D are superimposed on the same film to assure perfect synchronization, alignment and focus of the two images on the screen.

Unlike other single-film proposals for 3-D pictures in color, Vectograph film uses the entire film area, instead of only one half of each frame. Instead of half-size images placed side-by-side, full size images are superimposed, one over the other. Pictures are expected to be correspondingly sharper in definition. Since the images are processed with polarizing dyes, they require no polarizing filters at the projection booth; these should afford brighter pictures on the screen, opening up the possibility of wide-screen 3-D, it was said.


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*LIFETIME GUARANTEE. Soundcraft unconditionally guarantees that Soundcraft LIFETIME Recording Tape will never break or curl, and that the magnetic oxide will never flake or crack, when the tape is used under normal conditions of recording and playback.

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Training courses
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Booklets and Annual Reports
Displays and Posters
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Ethyl Corporation
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General Electric
Johnson & Johnson
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Pan American World Airways

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We've added to our past years of creative practical experience...
We've validated our methods by results.

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"WE SAW IT HAPPEN"

50 years of American aviation history
told on film by the men who helped make it

SUPER-SONIC JETS sweep the skies in America's Defense as new pages in air history are written . . .

SOUND MOTION PICTURES have a higher destiny of achievement for man than mere entertainment. What men like Edison and Eastman envisioned of this powerful medium is accomplished with rich meaning and fullness of purpose when living history and the personalities of our time are recorded by camera and sound track. Generations as yet unborn will have the incomparable record of ideas, contributions and physical likeness of the great men and women of science, the arts, industry, government and religion in sound, visuals and in color.

Most recent and vivid example of this important use of the screen medium is provided in a 75-minute sound motion picture titled "It Happen." Oliver P. Edwards is one of aviation's pioneers who relates stories of America's air force in the 1st World War in "We Saw It Happen."

It Happen. The United Aircraft Corporation made possible this visualization of the past 50 years in aviation progress. This picture tells that story through the personal recollections of 41 leading figures who played leading roles in the development of the American aviation industry and in our military air forces.

"We Saw It Happen" is the pictorial and spoken record of the full half century since Kitty Hawk. You meet Charley Taylor as he tells of his experi-

CONTINUED

ences as the Wright brothers' mechanic. Now 55, he became the first actor to appear before the multi-lensed Mitchell camera in the making of this film. At the end of his remarkable performance, vividly recalling those days when American aviation was born, Taylor said, "That was 50 years ago. I remember it as if it were yesterday, almost."

When United Aircraft embarked upon this documentary production to commemorate the fiftieth anniversary of powered flight a year ago, the story idea was to capture the recollections of the men, still living, who had been with aviation during its infancy and during its growth. In their recollections lived the memories of men, machines and events that had opened the skies to aviation. On rolls of film in archives were the illustrations of those memories.

The task became one of matching a living record with filmed material and, in the final assembly, to tell a factual and completely authentic motion picture story.

The Wright brothers' home and their Dayton bicycle shop, now moved intact to the Ford Museum grounds at Dearborn, Mich., are part of the historic film record. The Wrights' housekeeper, Carrie Grumbach, was flown to Dearborn and seated in the living room of the house she knew so well, told of Orville and Wilbur Wright's early work and of the night the telegram came from Kitty Hawk telling of the first airplane flight (CONTINUED ON THE FOLLOWING PAGE)

"Dutch" Kinselberger describes problems of jet aircraft and the tasks faced by designers of the future in "We Saw It Happen."
WE SAW IT HAPPEN

(continued from previous page)

over the sandy dunes along the Eastern shore where these pioneers flew their handmade biplane, powered with the crude engine made in their Dayton bicycle shop.

General Frank P. Lahm, the man who recommended that the Army give the Wrights a chance to demonstrate their plane, is 76 but speaks enthusiastically of the development of powered flight. It was during the filming of the sequence on General Lahm that one of the important decisions on a technique used in filming We Saw It Happen was made.

Ordinarily, movie technicians react to background noise during the filming of a dialogue sequence in about the same way as Toscanini would react on discovering Jack Benny in his violin section. However, in this instance, it was decided that in filming these personalities and recording their voices, the straight documentary approach would be used. General Lahm was photographed at a modern airfield with jet planes adding atmosphere in the background.

Similarly, the remarks of transatlantic flyer Clarence Chamberlin were punctuated by the bleating of a lamb in his Huntington, Conn. farmyard. The make-up kit was also purposely missing. T. Dewitt "Tommy" Milling, one of the first military pilots and later an Air Services General, probably said it for all the people appearing in the film, "For gosh sakes, don't try to pretty me up or we'll be here a month."

Jimmy Doolittle faced the cameras at the Pentagon in Washington, D. C. where he told of early speed flights and experiments with aviation instruments. As Captain Eddie Rickenbacker, now head of Eastern Air Lines, compared the plight of fighter pilots in World War I to that of modern jet pilots, he exhibited the square-jawed vitality that had made him the top American ace in France. Carl "Tootey" Spaatz remembered being up in the air for seven days as a young Army pilot and he also recalled how, as an Air Force Gen.
eral in World War II, he saw air combat become a war of its own — separate from the land and the sea.

Larry Bell, founder of a famous company, remembered the airplane's role in the early twenties as a stunt vehicle and barnstormer. Robert Gross, president of Lockheed Aircraft, voiced the hope of the Wright brothers, which still endures with the men of aviation, that the airplane can be used to bring people closer together and by so doing, to bring understanding.

General Benjamin Foulois, at 77, recalled his experiences as the Army's one man Air Force — the days when he learned to fly by correspondence with the Wrights after each reenactment, asking what had gone wrong. LeRoy Grumman, appearing at the Bellagio, Long Island plant where his famous planes are made, told of producing the first shipboard plane with retractable landing gear.

William Boeing agreed to tell the story of the beginning of the air mail in this country, Igor Sikorsky, whose career in aviation began six years after the Wright brothers' first flight, takes exactly ten minutes on the screen to trace his career, including such highlights as the design and development of the world's first four-engined plane in 1912, his ocean-spanning clippers of the 1930's and, of course, the modern helicopter he fathered.

There are others in this cavalcade of memorable events, men like Admiral Dewitt Ramsey, early Navy pilot; Donald Douglas who witnessed the Wrights' flight at Fort Myer in 1909 and went on to achieve greatness with plans of his own making; John Northrop, designer of the large flying wing and other aircraft; Glen L. Martin, designer and builder of Martin bombers and transports; Roy Knabenshue, one of the first aviators, who turned from balloons to become a pioneer military aviator.

The sagas of Charles Lindbergh and Amelia Earhart, of Wiley Post and other daring flyers who pushed forward the horizons of powered flight by their exploits are related against the background of archives' footage. After months of shooting from Boston to Los Angeles was also completed, there were more than 100,000 feet of film in the cans.

All was not daring-do. Important to the progress of aviation was the pioneering work in aeronautical engineering contributed by Dr. Jerome Hunsaker of Massachusetts Institute of Technology, first American to teach the new science. Frank Mock, famed for his work on airplane carburetors and Leonard Hobbs, the engine designer who won the Collier

(Concluded on page 131)
THE YEAR IN MEDICAL FILM PRODUCTION AND DISTRIBUTION

As reviewed for Business Screen by Ralph P. Greer, Secretary, Committee on Medical Motion Pictures, American Medical Association.

The past year saw greater progress in various phases of medical film production and distribution. The activities of the Committee on Medical Motion Pictures, in cooperation with the Film Library, World Medical Press, and the American Medical Association's National Audio-Visual Project, are worthy of note.

Progress in Production

The year 1953 continued the trend toward increased production of medical films. This was due in part to the growing recognition of the value of audio-visual materials in the medical field. The Committee on Medical Motion Pictures, in cooperation with the Film Library, World Medical Press, and the American Medical Association's National Audio-Visual Project, is continuing to encourage and support the production of medical films.

The progress chart of audio-visual usage in medicine showed a steady gain during 1953. This "picture of health" was multidimensional, evidenced in terms of widespread authoritative support and cumulative clinical statistics. It registered improvement in production quantity, increases in distribution of materials and diffusion of equipment; it shared in the pace of new techniques.

Acknowledgment of international interest in medical and health films occurred in August when the first World Conference on Medical Education, held in London under the auspices of the World Medical Association, included a section on visual aids. Six hundred educators from 59 medical schools in 59 countries convened to study the latest and best in medical training, to view new films and to listen to papers discussing visual aids.

A Time for Evaluation

These discussions were indicative of a maturing audio-visual status: no bland approval or vague endorsement such as merely attempts to coax the new or rally the invalid, but realistic evaluation, practical criticism. In the words of one spokesman: "The position today is not that visual aids are neglected but that they are being misused by enthusiasts. There is at the same time a lack of appreciation of the necessity to organize and consolidate the varied personnel concerned with the production and display of visual material.

"The consequence is a costly waste of time and energy as well as failure to get the high standard of result that is technically possible. Only when medical schools take the trouble to coordinate photographer, artist, projectionist and film maker will they get the best from them."

Stimulus to Discussion

Medical research and practice is strengthened by intelligent controversy. The hold of films as a classroom stimulant for such controverted teacher taking issue with a film's technique or presentation—was cited as a new kind of counter-demonstration critique. It also was pointed out that there still is apprehension about the nature of the screen on the part of some medical educators and that this could be remedied by emphasizing that visual aids are precisely aids to teaching, not teacher replacements; that they were practical substitutes where direct experience was unavailable or inadequate.

Careful previewing and correlating of films with other teaching methods was stressed as was the tailoring of films to course requirements.

A proposal for the formation of an international committee on motion pictures and television as applied to medical education was warmly received and the need for international cooperation in the appraisal and exchange of films was affirmed.

Medical School Services

In this country, the American Medical Association's film library serviced 20% of all medical schools, sending these institutions 120 films for use in training, an increase of 100% over the number sent in 1946. A 15% rise over the 1951 level was achieved with the distribution of a total of 2,273 films from the AMA Library to all types of medical education centers. An additional 100 films were provided for television.

This domestic gain seems to be part of a world-wide pattern. During the last four years, the library has received 500 unsolicited film requests from 55 foreign countries, besides AMA distribution, governmental agencies, pharmaceutical firms, and other sources continued to circulate medical films.

Films in Regular Use

The repeated use of certain motion pictures over a period of several years by many of the medical schools signifies that they have become part of the curriculum. Hospital surveys completed in 1953 disclosed a corresponding interest. Forty-nine per cent of the hospitals with a bed capacity of over 200 showed films in nurses training often—29% occasionally. In 21% of these hospitals films were used "often" for medical staff meetings, 50% used them "occasionally."

Current scholastic endeavors were typified by an Institute on Nursing conducted by the Department of Nursing Education of De Paul University in March. A two-day session (continued on page 111)
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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.

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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.
The Year in Medical Films:

(Continued from Page 12)

on audio-visual aids in clinical teaching featured lectures and panel discussions on program planning, techniques, procurement and utilization of visual aids, industrial sources, integration with the curriculum, preparation of nurses for visual aids, criteria for selection of film strips and motion pictures, psychological training of people for the jobs, value of any in clinical training. Educators, representatives of a pharmaceutical company, a motion picture producer, and equipment manufacturers participated in this program. Exhibits of instructional materials were inspected and projection equipment demonstrated.

Projectors in Hospitals

Favorable symptoms were recorded in the distribution of 16-mm sound motion picture projectors throughout the medical system. Of the 1,363 hospitals with a bed capacity of over 200, 91% had projectors available. Of the national total of 6,665 hospitals, 62% have projectors available. Government department hospitals proved to be well equipped with projectors available in 93% of the Army hospitals; 97% of the air force hospitals; 96% of the navy hospitals; 99% of the United States Public Health Service hospitals; 98% of the Veterans Administration hospitals; 96% of the Indian Affairs hospitals; and 49% of other federal hospitals.

Medical Groups Organize

Various medical associations moved toward greater scope and efficiency through the process of reorganization and consolidation. The American Nurses Association combined with the National League for Nursing and began a new audio-visual program under the direction of Kathryn Linden.

A previous reorganization of the American Dental Association film library with Helene Leven serving as librarian accelerated the service to dental groups. Films have been used by this association since 1921 but until 1952 most of the users were nonprofessional. In January of 1952 the ADA film library had a total of 34 titles or 160 prints. At the close of 1953, there were 100 titles, 374 prints available for loan and the preponderance of these were loaned for technical application. In 1952 there were 262 professional users; in 1953 professional users of ADA film service increased to 962. The ADA is stressing the use of slides, filmstrips and radio transcripts for technical users, the library including 21 slide-film titles. Three dental schools were enlisted by the ADA to preview films in an effort to get the teacher's point of view as to their practicality. A brochure cataloging available films and information on usage is in preparation and the ADA library is conducting a survey of dental societies regarding their use of audio-visual aids.

A very recent film-minded entry into the field was the Audio-Visual Conference for Medical and Allied Sciences with a membership of 11 national organizations in various branches of medical education, dentistry and health study.

Closed-Circuit Telecasts

New techniques advanced the effectiveness of visual education in medicine. Enthusiasm for closed-circuit television grew in several educational areas.

That medium was well adapted to special hospital training and convention sessions.


This series, now underway, seeks to improve cancer cure rates by making available to doctors in general practice knowledge of the most effective techniques in diagnosing and treating early cancer.

The advantages of this system over the amphitheater had been established during the past four years and color served to heighten the impact of this method.

The closed-circuit clinics are being viewed by doctors in Boston, Philadelphia, Pittsburgh, Detroit, Toledo and New York, where they originate. Approximately 3000 physicians are currently watching these programs on large t.v. screens in metropolitan medical centers. The clinics are being kinescoped in color and will be made available to local medical societies by the American Cancer Society.

At the International College of Surgeons meeting in New York in
THE LOWEST BIDDER

It's unwise to pay too much, but it's worse to pay too little. When you pay too much, you lose a little money—that is all. When you pay too little, you sometimes lose everything, because the product you bought was incapable of doing the thing it was bought to do. The common law of business balance prohibits paying a little and getting a lot—it can't be done. If you deal with the lowest bidder, it is well to add something for the risk you run. And if you do that, you will have enough to pay for something better.

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GORDON KNOX, President

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- Dual flexo-pawls with famous Victor cushioned action are self adjusting and prevent perforation damage.
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Ask your distributor about Victor's NEW TIME PAYMENT PLAN.

Chicago Boat Show Visitors See Films of Craft Performance
- Crowds lolling through the International Amphitheater during the recent 21st annual National Boat Show eventually had to sit down. Doing so, they didn't have to miss a thing. Resting in a special 500 seat theatre, the visitors were able to continue their tour by watching films of the new water craft in action.

Thirty sound and color motion pictures were shown free to the foot-weary during the 10-day exposition which ended Feb. 11. The pictures were screened continuously every day from 2 to 11 p.m.

Heralding "the biggest boating year in history," the nation's largest marine show displayed a fleet of 133 boats, three million dollars worth of motors, engines and accessories from 23 states, Canada, and Holland. The vacation-sport potential of this array was projected in cinema stories illustrating virtually every form of boating activity from regattas to exploration.

Among the films shown were: Autumn Holiday, reviewed in the case histories section of this issue; Outboard Cruising Family Style, a vignette of outboard versatility; Where the Rooster Tails Fly, top inboard and outboard racing events; Winniebagoland Marathon, a 1953 outboard race; Racing Champions, Gold Cup Classic highlights; Cruising the Keys, a jaunt from Miami to Key West in a 12 foot cruiser. Other film topics were boating in the Bering Sea, the inland waterways of Alaska, South American mountain and deep sea fishing, and trout fishing in Lake Shishone.

President Eisenhower Using 16mm Film to Rally Citizens
- President Eisenhower currently is addressing state, county and city Republican fund raising dinners through the medium of an 8½ minute, 16mm sound film to rally support for his legislative program. Several hundred prints of the film, prepared under the direction of Robert Montgomery, have been sent to party organizations.

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ATLANTA, GA.
Bell & Howell Company Sets Up Canadian Subsidiary in Toronto

- Establishment of a new, wholly-owned Canadian subsidiary, Bell & Howell Canada Limited, has been announced by C. H. Percy, president of the Bell & Howell Company. The new firm now is negotiating for its initial requirements of approximately 30,000 square feet of manufacturing space in Toronto, Ontario.

The subsidiary has been formed to meet the Canadian market’s tremendous present and potential demand for photographic equipment. Percy said. He also announced the appointment of O. T. Bright, formerly general service manager and a 17-year veteran of Bell & Howell, as general manager of the Canadian company.

The new Toronto plant is expected to be in production by April of this year. At the outset the operation will be primarily one of assembly of motion picture and slide projection equipment. Future plans call for the complete manufacture of a full line of motion picture equipment, stereo equipment, slide projector- and tape recorders, making full use of Canadian suppliers and subcontractors of component parts.

This is Bell & Howell’s second expansion move in recent months. On December 1th, the company announced the purchase of the Three Dimension Company, Chicago manufacturer of slide and strip film projectors, table viewers and magnetic tape recorders. In addition to its main Chicago plant, Bell & Howell has plants in Rochester, N. Y., Hollywood, New York City and Washington, D. C.

Associated Screen News Girls to Meet Canadian TV Film Demand

- Eying the scheduled advent of 11 more television stations, Canadian motion picture companies are waiting no time preparing for the opportunities they believe this mushrooming will offer. The eight stations already in operation have provided Dominion studios with several assignments. In presenting a daily fare of entertainment for the existing half-million set owners in Canada, the stations now in operation are relying on films to an increasing extent.

Associated Screen News, Ltd., in Montreal announced that it is “in full swing with a large staff of experienced laboratory and studio personnel ready to tackle each job as it comes along.” Associated is now preparing film subjects for commercial and industrial concerns who are also signing for TV commercial announcements recorded on film.

In its 1951 publicity push, Associated is reminding prospective TV sponsors that it is “equipped for producing both black and white and color film, animated movies, special recordings.”

Graeme Fraser, Crawley Films VP, Cites Impact of Films in Sales

- Canada’s 31 private producers completed over 1600 film production projects last year. GRAEME FRASER, vice-president of CRAWLEY FILMS LTD., declared in a speech before the Windsor Advertising and Sales Club recently, Speaking on “Advertising and Sales: Go to the Movies,” Fraser cited six reasons for Canada’s rise in film usage.

1. Films have “guaranteed readership,” in that no one ever walks out of a good business film—and this readership is guaranteed for a full 30 to 45 minutes, ample time to set up, develop and drive home a sale. Public relations or training story. With films, circulation does not mean “exposure to”—it always represents “complete readership.”

2. While other media constantly compete for attention, films receive maximum attention in relaxed, comfortable surroundings. “We are the only medium with the unmitigated nerve to turn out the lights so you can’t possibly concentrate on anything but that message up there on the screen,” Fraser said.

3. Film combines the tremendous effect of sight, sound, movement, color and dramatic impact: “If one picture is worth 10,000 words, how many words is a picture worth if it moves, has color, sound, music and drama?”

4. The U.S. Navy, after extensive audio-visual tests, concluded that when sight and sound are used together as in a film, the audience absorbs 35% more and retains this knowledge 35% longer.

5. As for time of usefulness, the average business film remains in active circulation for five years.

6. Good films are now reaching Canadians for only a fraction of the cost that other media would be forced to charge for 10 to 30 minutes of the relaxed, undivided attention of the public.

Fraser also credited television for making Canadian advertising and sales executives film conscious.

NEWS FROM NORTH OF THE BORDER
We repeat...

Last Year at this time we ran our first advertisement in Business Screen. Our company had just completed its first year, and we wanted to state some of our principles and prejudices—and to thank the twelve major clients with whom we had been doing business.

It is a pleasure to report that in the past twelve months we have done repeat business (from one to a dozen individual films) for nine of those important American organizations, namely . . .

CBS Television*
Crusade for Freedom
Ford Motor Company
Fortune Magazine
Greyhound Lines
New York State Thruway Authority
Remington Rand, Inc.
Science Pictures, Inc.
(Chase Brass & Copper and National
Foundation for Infantile Paralysis)
TV-Radio Workshop of the Ford
Foundation—"Omnibus"

*The CBS "Eye"—the many motion picture versions of which are produced by Information Productions, Inc.—is the most exposed trademark in history, having been seen over 75 billion times in the past two years by American television viewers.

During the past twelve months, also, we have completed a feature motion picture—"Helen Keller"—as presented by Nancy Hamilton and narrated by Katharine Cornell. (Music by Morgan Lewis, arranged by Robert Russell Bennett.)

We produced, in collaboration with Science Pictures, Inc., the first film in wide-screen Panavision (see Business Screen" Issue 7, Volume 14) for Cities Service Oil Company.


"The Salesman," our famous spoof of the sales speech, has continued to make thousands laugh at business meetings all over America. (And at the Edinburgh Film Festival, too.) A new convention film, "Memo to a Salesman," is being completed as this goes to press.

We have no sales staff. One of our principal production associates will be happy to meet with you to discuss your film plans—for training, selling or informing.

ALFRED BUTTERFIELD AND THOMAS H. WOLF

INFORMATION PRODUCTIONS, INC.

5 East 57th Street • New York 22, N. Y. • Eldorado 5-1722
## The Index of Sponsored Films

A continuing feature of *Business Screen* is the publication at regular intervals of a convenient index to films reviewed in these columns. Listings below complete Volume Fourteen, 1953.

### SPONSORS

- Aetna Casualty & Surety Co.
- Air Material Command
- Allegheny Ludlum Steel Corp.
- American Airlines, Inc.
- Anheuser-Busch
- American Marble Co.
- American Osteopathic Assn.
- American Petroleum Inst.
- American Plant Food Council
- Argus Cameras, Inc.
- Ashaway Line & Twine Mfg. Co.
- Assn. of American Railroads
- Aetna, Top. & Santa Fe RR.
- The Athletic Institute
- Bay Area United Crusaders
- Bell Telephone Companies
- Burswood-Erie Co.
- Canadian Chamber of Commerce
- Canadian Dep. of Natl. Health
- Canadian Pacific Railway
- Capital Airlines
- Cast Iron Pipe Institute
- Caterpillar Tractor Co.
- Champion Paper & Fiber Co.
- Channel Master Corp.
- Cities Service Oil Co.
- Columbus, Ohio
- Consolidated Navigators
- Courting Glass Works
- Crane, Inc.
- Credit Union, Natl. Assn.
- Delaware Consolidated Mines
- Drop Forging Assn.
- Eastern Airlines
- Endicott Johnson Shoe Corp.
- Johnson & Sons
- Enteric Welding Alloys
- Excelsior Motors Co.
- Fairbanks-Morse Co.
- Farm Roads Foundation
- Ford Foundation
- Ford Motor Co.
- Gala-Dorothy Mechanico-matic
- General Electric Co.
- General Mills, Inc.
- Golden West Systems Found.
- The Grinnell Assn. of Amer.
- Illinois Agricultural Assn.

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- International Business Machines
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- International Shoe Co.
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- Jackson & Perkins Co.
- Kaiser-Wilkes Motors
- Kelvianator Div.
- Walter Kohle Co.
- Lastex, Ltd.
- Leather Industries of America
- Life Magazine
- Market Service, Inc.
- Martin-Senour Paint Co.
- Mid-Continent Supply Co.
- Miller Brewing Co.
- Milwaukee Comm. Welfare Council
- Miniature Precision Bearings
- Missouri Pacific Lines
- Monsanto Chemical Co.
- Nationla Laboratories Corp.
- National Safety Council

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### If You Need Your Family To Work

- Tool & Dye Making
- Log of a Captain
- Story of a Main Street Merchant
- The Keystone Idea
- Escape from Limbo
- Edifying Film
- The Port of New York
- Herman Horatio
- Auntie Olive's Bed & Breakfast
- Dramatized Safety Meeting
- Goodnights
- Electrocution Action
- Sheet Metal in Building Construction
- Mackenzie Patrol
- Seal of the Shipper
- The Frozen Food
- Airhead
- The Good Hot Rod
- For Progress... Call Dixie
- Coolidge's Golden City
- Infinite Hours
- Freedom's Promised Land
- The City That Disappears
- Bees for Hire
- Quality Castings for Industry
- Treehouse of a Paint Salesman
- Trackstand for the Bigger Railhead
- The Lifting City
- How Does Your Garden Grow?
- The Horse With Too Many Shoes
- A World in a Week - California
- The AWE-AFL
- Beer Belongs
- Operation Tinkertoy
- Dealer Meeting Sales Film
- Where the Heart Is
- Gasket & Oil Seal
- Safety Film
- Ladies & Gentlemen
- Telegram for America
- The Itch
- The Wisconsin River
- Leading Roles, Tube of Tomorrow, etc.
"BIG SAUL" is A-L's Latest

This movie goes "all out" to be entertaining and informative, displays modern techniques of line steel making.

GREAT IDEAS merit the finest in Film Production

Most recent of the 22 motion pictures produced for the Allegheny Ludlum Steel Corporation by Mode-Art Pictures is "Big Saul" starring Preston Foster in the title role. This colorful dramatic film is a hard-hitting story of the men who make steel and the pride they hold for the products their skillful hands create.

"Big Saul" is also typical of Mode-Art's approach to sponsored film production in that we believe ideas and their dramatic exposition are our primary objectives. Making motion pictures that move the people who see them, whether in human relations or product sales, is the principle aim of this top-quality production organization with facilities in Pittsburgh, Cleveland and Hollywood.

Mode-Art Pictures, Inc.

1022 FORBES STREET
PITTSBURGH 19, PENNSYLVANIA

FIELD BUILDING
CINCINNATI 13, OHIO

OCEAN SUNSET BUILDING
HOLLYWOOD, CALIFORNIA
Da-Lite®

brings you the

Hilo®

THE FIRST . . . THE ONLY
THREE-WAY
PROJECTION SCREEN

DESIGNED AND ENGINEERED FOR
SCHOOLS... CHURCHES AND INDUSTRY
WHITE MAGIC CRYSTAL-BEADED SUR.
FACE for clear-cut, brilliant, color
or black and white reproduction
... fabric mildew and flame
resistant.

3 POPULAR
SIZES
50 x 50" SIZE
$35.25

SET IT HIGH...
48" from floor for large
audience viewing, Highland rooms
or stage

SET IT LOW...
14" from floor for small
audience low ceiling
stage or room

OR HANG IT...
from wall or ceiling
merely by slipping
clip from tripod in
seconds!

"PUSH BUTTON" OPENING . . . Sets up in seconds.

ECONOMICAL . . . does the job of 3 screens . . .
it's portable . . . move it from room to room
with ease. And, use it for both slides and movies.

Available from
all authorized
Da-Lite Audio-
Visual dealers.
Ask for free
literature or write
Da-Lite.

Da-Lite
SCREEN COMPANY, INC.
2711-23 N. Pulaski Road
Chicago 39, Illinois

THE MOST COMPLETE LINE OF AUDIO-VISUAL PROJECTION SCREENS
The Hilo (as shown) and wall types such as the MODEL B . . . the
MODEL C . . . the ELECTROL® (electrically operated).

---

THIRD EDITION OF THE INDEX OF TRAINING FILMS NOW AVAILABLE

The Third Edition of The Index of Training Films, widely-used and authoritative reference
listing all free-loan, rental and low-cost purchase
sound films and slide films available for industrial
training and vocational classroom use is now avail-
able. Nearly 2900 titles are listed, together with
complete sources. The INDEX lists at only $2.00.
Order today from BUSINESS SCREEN, Chicago 26.
Motion Pictures*

PRODUCED WITH

COMPETENCE

SENSITIVITY

TECHNICAL EXCELLENCE

SINCE 1932

WILLARD PICTURES INC.
45 WEST 45th STREET NEW YORK 36, N. Y.
LUxemberg 2-0430

* and Related Visual Media
Exclusive Professional Quality

the great AMPRO "477" optical-magnetic recording projector!

The first use of the transistor in a motion picture projector was announced by the Ampro Corporation, Chicago. Employed in a "playback" projector, it is the latest development in the field of magnetic recording on 16mm film.

The tiny transistor makes possible the first single-case projector of this kind. Called the "477-R," it can play track film with magnetic sound tracks recorded by the film user, and project standard silent and optical-sound films. Ampro was one of the first in the industry to produce a magnetic projector, the "177." by which "non-professionals" could superimpose their own sound track on silent or sound film. The recording equipment has been eliminated in the "playback" unit, making possible wider use, at lower cost, of magnetic film recording by schools and businesses.

The transistor, which gives full sound-range amplification, substitutes for a bulky transformer which would have necessitated separate housing in a unit remote from the projector itself, in order to avoid magnetic noise pickup.

The playback model, selling for $225 less than the recording projector, simplifies specialized, large-scale audio-visual programs, and eases bulk and transportation problems.

Industries, businesses, schools and universities making their own sound tracks can now utilize a quality playback-only projector for multiple showing to widespread audiences.

The projector operates at both sound and silent speeds, with optical or magnetic sound tracks. It provides complete protection of the sound track because the film surface touches no stationary parts throughout the entire threading path.

As a special convenience to instructors and lecturers, a stick picture button permits instant "freezing" of picture action for analysis and discussion. A switch enables the operator to reverse film movement without stopping the projector.

Quick set-up procedure includes simple, straight-line film threading path and permanently attached reel arms which easily pivot into position. Film capacity is 2,000 feet. A speedy rewind requires no changing of reels.

Other features include: automatic safety shutter to prevent film damage when the projector is slowed or stopped for any reason; forced air cooling system; and illuminated, inclined control panel.

Priced at $725, it is distributed by Ampro's audio-visual dealers throughout the country, authorized consultants on audio-visual programs for schools and industry.
The past year has been a prosperous one for our clients—and, thanks to them, for us. As a result, the demand for our particular kind of service has grown faster than we have been able to staff. Our most pressing present problem is adding a few of the right kind of people—to handle our available business to our own standards and to the satisfaction of our clients. If you know any career-minded men—particularly writers and account executives who are thoroughly experienced in planning, developing, writing, and applying all audio visual media, and who have had considerable exposure to the merchandising problems of automotive products, petroleum products, appliances, or farm equipment—why not ask them to write.

FLOREZ INCORPORATED
Detroit 26, Michigan
Serving the Idea Communication Needs of Industry Since 1931.
SIGHT & SOUND

FILM NEWS AND PREVIEWS

Natural, Cultural Wealth Noted in Four Minneapolis-Moline Pix
- Conservation, cultural restoration, and farming methods are considered in two feature films and two travelogues sponsored by the Minneapolis-Moline Company for public showings. All in color, the two features are To Conserve Our Heritage and The Lure of New England, the travelogs are Progress for Plenty and Old Virginia. Showings began last month when company dealers used the films in connection with dealer day programs in their own communities.

Martin Rowe Films created these colorful productions for the sponsor.

Produced in cooperation with the Soil Conservation Service of the U.S. Department of Agriculture, To Conserve Our Heritage indicates the need for conservation of our natural resources. Bron D. Grussing, advertising manager of the company, states that conservation authorities praised the film as one of the most powerful they had seen on the subject.

The Lure of New England shows the six New England states in all seasons of the year and includes such historic and scenic places as Boston, Lexington, Concord Bridge, Paul Revere’s route, Banker Hill, Plymouth Rock where the Pilgrims landed, Cape Cod, and the picturesque port of Gloucester, Mass. There are views of rural Vermont and New Hampshire, “sugaring” maple syrup, and homes of famous writers Emerson and Longfellow, the Alcott sisters and Hawthorne. Also shown are views along the Road Island, Connecticut, and Maine coasts.

Old Virginia shows Jamestown where the first colony was established in 1607; Monticello, where Jefferson built his home: historic Williamsburg, now restored to appear as it did when it was the capital of Virginia.

Progress for Plenty depicts the great strides made in methods of farming and the amazing development of new tools throughout the last century. It shows examples of the very old and the newest in farm machinery.

* * *

Kellman Productions to Produce "Pulse"—a Color Television Series
- Pulse, a 35mm sound film series planned for color television sales release, will be produced by Louis W. Kellman Productions under the direction of Paul Wendkos, Louis W. Kellman, the firm’s president, has announced.

The first subject the series will cover is the Dartmouth College Winter Carnival. Later, the crew will travel across the country shooting other events with unusual interest and adaptable to the new medium.

Mr. Kellman also announced that he has obtained a new EBI color processing machine, which shall be used exclusively for TV color work.

* * *

American Heart Association Sponsors New 13-Minute Film
- Misconceptions concerning heart disease will be corrected in a 13-minute animated film in color to be produced by United Productions of America for the American Heart Association.

The film will be produced in the company’s New York studio to be completed in June.

Recently UPA finished production of a public service film, Look Who’s Driving, for the Aetna Casualty & Surety Company of Hartford, Connecticut. Earlier films from this studio included the Academy Award winning Gerald McBoing-Boing, the Near-Sighted Mister Magoo series, and a dramatization of Edgar Allen Poe’s The Tell Tale Heart.
IT'S THE PEOPLE INSIDE...

Naturally, we're proud of our beautiful new motion picture studio. It's one of the largest and most completely equipped in the Midwest.

But this huge studio... with all its lights, cameras and other equipment... can't make a motion picture.

It's the people inside that count!

Today, the buyer of motion pictures should be able to take technical excellence for granted.

The most important ingredient in a picture... the "X" factor that spells the difference between mediocrity and excellence... is the character of the people who actually work on the film.

OLYMPUS FILMS is far more proud of its staff than of its new studio. It is the personal interest and enthusiasm of these people that has enabled us to produce fresh, imaginative, quality pictures for our many clients. To each employee, a completed production is a source of pride and satisfaction and each new assignment is a personal challenge.

We sincerely hope we will never grow large enough to lose the personal touch that has helped us produce better and more effective motion pictures for our clients, year in and year out.

Perhaps this personal touch can add something to your next picture. May we talk with you about it?

OLYMPUS FILM PRODUCTIONS, INC.
Industrial Motion Pictures, Slidefilms, and TV Commercials
Chickasaw & Warner, Cincinnati, Ohio • Parkway 2184
Nation’s Best Livestock Shown in “The Animal Fair” Series

The first four of a series of documentary motion pictures entitled The Animal Fair have been released by Pathoscope Productions of New York. This series brings to the screen the highlights of the nation’s top livestock shows, the large regional animal expositions which set quality standards for the dining table. The films are being sponsored by Leverle Laboratories Division, American Cyanamid Company.

Stock Shows on Film

Each motion picture portrays an established livestock exposition and reflects the atmosphere of the various regions in which the pictures were taken. The series is said to be the first produced which acquaints both farmers and the general public with the problems of livestock breeding and the methods by which better meat quality is constantly being achieved.

Pathoscope announces that the following films are completed and immediately available: The Eastern States Exposition, Springfield, Mass.; The Grand National Livestock Exposition, San Francisco, Calif.; The National Barrow Show, Austin, Minn.; The International Livestock Exposition, Chicago, Illinois.

More Events in Production

Currently in production for early release are: The National Dairy Cattle Congress, Waterloo, Iowa; The National Western Stock Show, Denver, Colorado; The American Royal Livestock and Horse Show, Kansas City, Missouri; The Southwestern Fat Stock Show and Exposition, Fort Worth, Texas, and the Houston Fat Stock Show in Houston, Texas.

Collectively, the shows cover all kinds of animals: beef cattle, dairy cattle, sheep, swine and poultry. These films have been designed primarily for television release and are just under 27 minutes in length. They are being offered to TV stations without charge, distribution being handled by Movietone, U.S.A., Inc., New York.

Because of their educational value, the films will also be available to FFA, 4-H, and other farm and consumer groups.

NEWS OF FILMS available for sustaining use on television and for all types of 16mm showings is a regular feature of your 1953 editions of BUSINESS SCREEN.

Cincinnati Community Chest Jumps Quota with “Where There’s Life”

Cincinnati’s recent Community Chest campaign boarded well over its goal to a record total of $3,190,966. Much credit for this leap went to Where There’s Life, a documentary drama produced for the charity by Olympus Film Productions, Inc.

“Without exception it gets enthusiastic response,” said G. W. Thompson, executive director of the Chest, “it has just the right dramatic quality. We are more than satisfied with our first motion picture—we are delighted with it.”

Five months in the making, Where There’s Life portrays the services of more than a dozen Community Chest agencies in Cincinnati and Hamilton County, Ohio, taking a heart-wise inventory of these mercy centers in motion. Extensive location shooting consumed 12,000 feet of Kodachrome Commercial of which the finished film utilizes 2,055 feet. Practically all of these shots were authenticated with on-the-spot sound recording. Some of the lyrics’ sequences are candid, unscripted chapters of the real case stories of Community Chest beneficiaries, using the actual people involved.

The picture revolves around a new-paper photographer who, acting as narrator, takes the audience on a routine assignment turning up drama as he goes. Transition scenes are accomplished in the photographer’s dark room as each key picture is taken from the sequence that follows— is developed.

Privately financed by an anonymous Ohioan, Where There’s Life was directed by Jim Hill, scripted by Peg Barger. Photography was supervised by chief cameraman Jack Kubo, editing by Harry Wilkins, sound recording by Richard Myers. The production coordinator was Mary Reem, assisted by Maggie Stefansson.

The film has received television stations W1W-T, WKRC, and WCPW in Cincinnati and on WLW-D in Dayton and WLW-C in Columbus, Ohio. A series of one-minute TV clips also were made from scenes in the film.
SERVING CLIENTS DEMANDING MAXIMUM RESULTS

PHOTO-ARTS PRODUCTIONS, INC.

2330 MARKET STREET  •  PHILADELPHIA 3, PA.
your motion pictures can be reasonably priced...

When we moved from Detroit to Denver in 1943 after fourteen years in the film business and opened a Western office, we carried a bee in our bonnet.

Our idea was that motion pictures CAN be reasonably priced.

Ten years and several dozen productions later, we've demonstrated this, to ourselves and to some pretty substantial clients. By avoiding expensive sets, too costly talent, white elephant studio overhead, and idle time... those eaters-up-of-dollars,... the selling price of our voice-over films and of lip-syn production now runs from only half to two thirds what we used to charge when we operated out of Detroit.

When you see some of our films, we believe you'll agree that quality has been well maintained. It's achieved through use of modern film equipment... through the shrewd and knowledgeable direction of partner Gil Bucknum... through the lab and recording facilities of Calvin in Kansas City.

If you are wondering whether we're solvent, we refer you to the United States National Bank of Denver and to the Denver office of Dun and Bradstreet, who will set your mind at ease.

If YOU would like to cut YOUR film production costs, substantially not just fractionally, we ask you to clip out the coupon at the bottom of this advertisement and mail it in to our offices.

We'll send to any interested prospective client a list of those for whom we've produced films*, a folder describing a typical production, and a copy of the Minneapolis Sunday Tribune Roto Magazine for October 16th, which describes the new Kodak chromo lip-syn production just delivered to that newspaper, "NEW WAVE IN THE LAND OF HAWAII!"

And then, if you're interested in talking business with us, we'll hop a plane for your home city. Denver, by the way, is only 5 hours flying time from Washington, 3½ from New York, 3½ from Chicago, 2½ from Kansas City, and 3½ from Los Angeles.

ARThUR G. RIPPEY & CO.
530 First National Bank Building
Denver 2, Colorado


Gil Bucknum, Producer • Motion Picture Department
Arthur G. Rippey & Co.
530 First National Bank Bldg.
Denver 2, Colorado

We are interested in obtaining more information about your firm as a possible supplier of films to our company.

PLease TYPE
(company name)
(inquirer's name)
(address)
(city & state)

Hit-and-Run INVestigation

Police personnel are now being aided by this recent film, part of a training series.

Visual Training Program for Traffic Officers Sponsored by Insurance Group
* If the first release in a new series of training films for policemen enjoys the success anticipated for it, officers directing traffic at intersections from Maine to California will be doing it in exactly the same way.

Called Signals and Gestures, the film proposes a standard set of hand, arm and whistle signals jointly recommended by the National Association of Automotive Mutual Insurance Companies, sponsor of the series, and the Traffic Institute of Northwestern University. The Institute, headed by Franklin M. Kreul, a national enforcement authority, is providing technical guidance to Vogue-Wright Studios, producer of the training series.

Four titles are planned in all, and each will be 10 minutes long, black and white, and available both as a 16mm sound motion picture and a 35mm sound slide film. A manual prepared by the Traffic Institute will accompany each film.

Besides Signals and Gestures, the second film is now available. Called Hit-and-Run Investigation, it highlights the fundamental activities necessary to this important police function.

In production is The Traffic Officer in Court, relating to how a policeman should conduct himself when appearing as a witness, and authorized for future production is a film on traffic patrol methods.

The completed titles may be purchased at very low cost from Vogue-Wright Studios, 237 E. Ontario St., Chicago 11. Prints for preview purposes may be requested from the same source.

The scene below shows on-the-spot visualization of a typical urban traffic situation.
Fletcher Smith Studios, Inc. offer you one of the largest sound stages in the East, fully equipped for all types of commercial and television motion picture needs. Whether your requirements be for a single small "drape", or the most elaborate sets, our facilities are large enough to meet extensive demands. Our equipment, personnel, and reputation, as well as our long and successful history of past film making assure you of the very best professional quality available in the East.

Fletcher Smith Studios, Inc. are fully prepared and competent to handle your entire production from script to screen.

AN EXAMPLE OF FINE SET DESIGN

Fletcher Smith Studios, Inc.
321 EAST 44TH STREET • NEW YORK 17, N. Y.
MURRAY HILL 5-6626
Recently the vice president of a large organization put the question to us point blank. Why should our studio be considered in a film-making project his company was planning? Frank self-appraisal is never easy, but here’s the answer we gave him.

We have been in business only two years and yet we have done film work for 67 nationally-known companies and organizations. They like our work. Sure, we’ve scrambled to meet deadlines and we’ve bitten our nails over production problems. But we’ve always come through. For that, plaudits go to a talented, hard-working, loyal staff that takes personal pride in every job we undertake.

All our facilities are under one roof. (Well, not quite. Lab and optical facilities are down the block.) We have 12,000 square feet of our own production space, a completely equipped 45 x 60 foot sound stage, screening and editing rooms and a carpenter shop that we have yet to stomp with a construction problem.

There are 24 full-time staff members in our organization. Naturally, each one is a craftsman in his own right. But it’s as a team that we sparkle brightest. The tougher the problem, the sterner the challenge, the better we like it.

We treat large or small assignments with the same insistence on fine-quality results. Every film we make is guaranteed to meet the client’s full satisfaction. We realize our reputation rides with every film we deliver. Our eye is on our future. But our eye is on your future, too.

The V. P. called back. He saw a sample reel. We got the job.

ROBERT LAWRENCE PRODUCTIONS, INC.
418 W. 54TH ST. • NEW YORK 19, N. Y.
Judson 2-5242

A TRIBUTE TO ROCKWELL BARNES

PIONEER VISUALIZER LEAVES US A RICH HERITAGE

* Motion pictures lost one of its most brilliant pioneers when Rockwell Barnes died on November 24, 1953. To many Rock’s death signified the end of one era for the motion picture industry. That era was one of innovation and prodigious development—one of sheer delight in the power of the new medium which today seems so indispensable a part of American life.

With Jamison Handy, Max Fleischer and Frank Goldman, Rockwell Barnes saw possibilities in films which are only now beginning to reach fruition. The group set out to put the film to work educationally and industrially to give it a stature beyond simple entertainment. What they saw as one of the most promising functions for the motion picture is today something taken for granted. But during those years, when talkies were still undiscovered, the aims of film were generally quite unfocussed. It was still a new industry, a boom, a howling successor to vaudeville and an uncertain dramatic art.

The Enlightened Screen

To these men it was much more. The motion picture would become in their hands a magnificent means of education; it would teach, clarify, and inspire. The education of the future would “talk to the eye”.

When World War I came along, the group collaborated in the service of the United States Government to put some of these ideas to work. Pictures were produced for map reading, to explain how to repair electrical equipment, to describe the use and functions of machine guns, mortars, torpedos, shrapnel and other vital military weapons. For the green recruits who were being rushed to the fronts, the motion picture classroom provided a swift new road to the knowledge of mechanized equipment and training, which in its use, was so basic to their safety and fighting prowess.

Visualizing the Invisible

Here, Rockwell Barnes first revealed his talents in animated drawings for technical purposes. Direct photography (known in the trade as real photography) was limited; alone it could not satisfy the demands of the complex machinery of the 20th century. Much of man’s scientific knowledge embraces physical, chemical, biological worlds which cannot be seen by the eye or the camera, and very likely will never be seen. Unaided human vision fails to penetrate into operating interiors. It is impossible under ordinary circumstances to view the inner organs of the human body as they function, or the cross-section of a complex engine in operation. There are some technical processes which are too large to comprehend easily; some are quite unapproachable, such as roaring furnaces which radiate thousands of degrees of heat; some are too minutely complicated, like the telephoto apparatus for sending pictures through wires. Through animation, the schematic diagram became a live, moving, powerful tool for instruction. Its creation made all these possible.

Of course, this may all be obvious today, at that time there was a host of problems to be solved. None of them simple. Rocky Barnes, Jamison Handy, Frank Goldman and Max Fleischer were born with the vision to see these through.

Animation Perfectionist

In 1920, Barnes joined Handy and his associates in what later became The Jam Handy Organization and his work in technical animation was really launched. By today’s standards the techniques at that time were crude. Animations were no more than a series of blue print drawings which, when photographed in order and projected on the screen, gave some illusion of motion. Often this was jerky and discontinuous. Rocky, always the perfectionist, was ever at work improving techniques, striving for new effects, experimenting, scraping, reworking. Robert Kennedy, director of Animation at The Jam Handy Organization (continued on page 64)
Who is “Mr. Polaris?”

Some of the films we’ve made have attracted so much attention that people are asking, “Who is this man Polaris?”

We’ve even been getting letters addressed to “Mr. Polaris.”

There is, of course, no Mr. Polaris.

As you know, Polaris is the proper name of the North Star ... the star that navigators set their course by because it is the most constant and dependable of all the stars in the universe.

We borrowed the name... as an inspiration and guiding principle... for this organization of veteran motion picture, technical and advertising men.

And apparently we are living up to our name. For we are getting additional assignments from sponsors... because they have found they can depend on Polaris to produce films of unfailing excellence... on time and within the budget!

POLARIS PICTURES, INC.
5859 W. Third St., Los Angeles 36, Calif. WE 3-4608, YO 8058
NEW YORK: 133 East 54th Street, Plaza 1-0450
Rockwell Barnes: A Man to Remember

(Continued from page 62)

motion recently recalled the Barnes craftsmanship and exquisite sense of timing, which were so far in advance of his times. "He made great strides toward achieving realistic effect in animation. Why, he could make a cylinder appear photographically faithful to its three dimensions. The gases which flowed through it moved and skinned so lightly that there was little question of what physical property was being represented. A liquid would really flow. A falling object would plunk down."

Barnes and his associates were one of the first groups to use cartoon figures to illustrate their points. Along with Sid Smith of The Gamps fame, and Bad Fischer of Matt and Jeff. Rock saw that he could tell a more lively story, tell it better and more clearly in every way, through the use of cartoon figures.

Combined Cartoon Technique

In a film produced for the Chevrolet Sales Division of the General Motors Company, Down the Gasoline Trail, Rocky depicted the life and times of a charming cartoon figure, a dapper little Mr. Octane, as it were, who was, in reality, a drop of gasoline. His travels, which we follow through technical animation, from the moment he enters the gas tank, to the time his ghost emerges from the exhaust pipe, give a vivid, concise picture of the operation of the modern carburetor, and describe just what happens to each drop of gasoline as it takes the form of power in the motor car.

Barnes condensed, through a brilliant series of animated drawings, the complicated system involved in the electrical transmission of photographs through the wires. In Spot News, he succeeded in showing precisely every step of this new operation and just how each related to the finished wire photo. In this, as in hundreds of other films, his remarkable craftsmanship made complex machinery comprehensible to all.

He Challenged the Impossible

The great contribution which Rockwell Barnes made to the motion-picture industry, and to industry in general, was his motion picture which "visualized the invisible." It was Barnes who devised many of the varied techniques for showing what is too small, too large, too fast, too slow, too hot, or too complex to be seen or approached by the camera or the human eye. And soon, his individual assignments were in the areas of the seemingly impossible; it was to such challenges that his receptive mind was dedicated.

Yet, along with the fabulous artistic imagination of this man, outside all his achievements, there was still another Rockwell Barnes. To his friends there was the man they knew: the devoted, sincere, humble, always considerate man who dedicated as he was continuously stood ready to listen and to learn. Retiring and always modest, Rocky's life demonstrated that extraordinary kind of humanity which made everyone who knew admires and love him. To his friends, above all, this was Rocky Barnes.

The Code He Lived By

A motto which has come into common use is said to originate with him. It is a favorite of all Rocky's friends and associates and during World War II became one of the outstanding inspirational slogans of the U. S. Air Forces. It runs, "The difficult we do today, the impossible takes a little longer."

Rockwell Barnes lived this with all his heart.

To Those Who Set the Course

* As the swift currents of technical progress carry the film medium toward the bright horizon of tomorrow, we pay our respects to those skillful and clear-eyed pilots who helped set our course during the past three decades. Such a man was Rockwell Barnes, who shared the prophetic vision of Jamison Handt, adding to it his individual talents to enlighten the screen and to make the most complex facts of industrial technology clear and understandable.

The lessons these innovators provide us are of inestimable value and too little recited. Profiles of such men as George Spoor, Rocky Barnes, Robert Flaherty and others who helped to shape our destiny will have an important place in these pages and in the permanent record of history. —OHC
Story and Screenplay
by
Bruce Henry

Inquiries invited from sponsors and producers interested in highest quality writing for public relations, institutional and educational motion pictures.

1416 N. Wells Street, Chicago 10, Illinois
MOhawk 4-0939
Annual Award Competitions for Films and Visual Aids

SECOND ANNUAL AWARDS FOR VISUAL SALES PRESENTATIONS
Co-Sponsored by the National Visual Presentation Assn., Inc., and the Sales Executives Club of N.Y.
April 13, 1954
Hotel Roosevelt, New York
Deadline for Entries: March 1
Categories: Awards will be made for three types of visual presentation: 1. Where presented orally by salesman: 2. Where all or some of the sales talk is incorporated mechanically into presentation; other than a motion picture: 3. Motion pictures with or without sound other than those aimed at the general public.
Awards: First and second awards in each classification are inscribed plaques. The winner in each group is invited to review their program before the Sales Executives Club on April 13, when awards are presented.
Entry: Each organization is limited to one entry. For information write the National Visual Presentation Assn., Inc., 310 Lexington Ave., New York 16.

THIRD ANNUAL KENTUCKIANA FILM FESTIVAL
Sponsored by the Louisville Film Council, Autumn, 1954
Louisville, Kentucky
Closing date for entries to be announced
Probable Categories: Business economics, sales promotion & marketing, human relations, institutional safety, management training, highway safety, vocational training, entertainment, slide films. (See details in later issue)
Awards: Top awards are presented in each classification.

INTERNATIONAL FESTIVALS
EIGHTH ANNUAL EDINBURGH FILM FESTIVAL
Sponsored by the Edinburgh Film Festival Edinburgh, Scotland
Closing Date for Entries: April 1
Categories: Realist, documentary and experimental films of any length are shown.
Awards: Diplomas of Merit are presented to films most highly rated by a selection board. Certificates are presented to the producer of all films selected for exhibition.
Entry: All American series are cleared through the Film Council of America. For information write the PCA at 600 Davis St., Evanston, Ill.

15TH INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART
Venice, Italy
Late Summer, 1954
Entry: For information on the 1954 program contact the Film Council of America, 600 Davis St., Evanston, Ill., which has acted as a clearing house for American entries in recent years.

SEVENTH ANNUAL CLEVELAND FILM FESTIVAL
Sponsored by the Cleveland Film Council
June 16-17, 1954
Carter Hotel, Cleveland.
Deadline for Entries: April 1
General Chairman: Miss Helen Harp, director of the film library, Ohio Bell Telephone Co.
CATEGORIES AND CHAIRMEN
Arts & Crafts: Miss Virginia M. Beard, film bureau, Cleveland Public Library, Cleveland 11.
Experimental: Victor Salupo, Wilding Picture Productions, 1010 Euclid Bldg., Cleveland 15.
Gardening: Mrs. Viola Briner, Garden Center of Greater Cleveland, 11190 East Blvd., Cleveland 6.
General Health (Child Training & Mental Health): Miss Belle Greve, director of public health & welfare, City Hall, 601 Lakeside Ave., Cleveland 14.
Human Relations: James D. Dobel, area director, N.C.C.J., 656 Union Commerce Bldg., Cleveland 13.
Industrial & General Safety: William T. Foulth, Grasselli Chemical Department, 2931 Independence Rd., Cleveland 13.
Industrial Relations (Industrial Training & Labor-Management): Walter E. Freethold, Chase Brass & Copper, 1121 E. 20th St., Cleveland 17.
Music: Howard Whittaker, Jr., Cleveland Music School Settlement, 11125 Magnolia Dr., Cleveland 6.
Religion: Mrs. Elmer R. McIntyre, Sunday Films, 2103 Payne Ave., Cleveland.
Sales Training: Robert J. Bellan, Brush Electronics, 3105 Perkins Ave., Cleveland 14.
Teaching & Classroom: Miss Lucille M. Kenney, Harrison School, 2039 Quail St., NW, Cleveland 7.
Travel: Eric A. Teel, East Cleveland Public Library, 14401 Euclid Ave., Cleveland 22.
International: Dr. Fern Long, supervisor adult education department, Cleveland Public Library.
Medical & Dental Education Training (limited to professionals only): Helena Hoelscher, M.D.
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, 1953 with a running time of 30 minutes or less. Film entry blanks should be requested from specific category chairman listed above. Elizabeth Hamady, general screening chairman, Cleveland Public Library, 325 Superior Ave., Cleveland.

Prints should not be submitted unless an entry blank has been filed and instructions received. Though there are no specific dates for entries, organizations submitting films are expected to pay transportation charges both ways.

(Listings are continued on page 116)
It's the picture that counts
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 20 years.

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

Frank B. Spinkel
PRESIDENT

Send for:
"A FEW FACTS ABOUT AUDIO"

AUDIO PRODUCTIONS, INC.
Film Center Building
NEW YORK 36, N. Y.
Production Survey

The Third Annual Review of Producer Facilities and Sales

Survey of Production in 1953

Advance Statistical Summary of the Business Film Industry in the U.S.

Two Geographical Areas of the U.S. are covered in this third annual statistical survey. At the early closing date, 97 detailed reports were received from the 141 "key" companies who also supplied complete studio listing data. Projections are based on most careful calculations, using lowest average figures and discounting largest facilities reported.

1. Number of permanent employees on the studio rosters during 1953:

571 U.S. Companies Reporting: 1624 employees were on a full-time employment basis during 1953. These persons were engaged in creative, production, film processing, sales and management activities in these 57 companies. Of this number, 39 studios had personnel ranging from 5 to 35 full-time employees.

Projection: an average of 9.7 employees per studio among the 111 "key" companies recognized in this Production Review Survey gives a total estimated full-time employment in these established concerns of 2139 persons.

Survey Data Copyright 1954
By Business Screen Magazine

2. Number of part-time employees engaged during 1953 (not including talent):

135 U.S. Companies Reporting: 6299 persons were hired by these studios as technicians, production specialists, etc. during 1953. Of the 1952 reported total of 2792 persons in part-time employment is greatly reduced by further elimination of talent reports in this classification. 5 companies reported no part-time workers.

Projection: Total part-time employment among the 111 key companies is estimated to be 2249 persons. A lower average of only 5 part-time workers per studio was used in this year's projection since the trend appears to indicate greater dependence upon permanent personnel within a majority of the studios.

3. The total capitalization of business and television film producers active in 1953:

53 U.S. Companies Reporting: $9,187,519 was the reported capitalization of the 53 companies reporting these figures. 23 companies were capitalized at $100,000 or more; out of the total 53 companies, 35 were capitalized at $50,000 or over. Largest capitalization reported was $2,000,000; the average appeared to be in the $500,000 classification.

Projection: By careful calculation, discounting the largest capitalizations as in previous years, the total capitalization of 111 "key" companies approaches last year's figure of $15,000,000.

4. The gross volume of sales (all items) for 111 U.S. business film companies in 1953:

62 U.S. Companies Reporting: A total of $36,667,316 in gross sales of motion picture, slide-film and other types of production, processing and equipment was reported for 1953 by 62 of the 111 "key" companies. 43 of these companies had gross sales in excess of $100,000; 27 exceeded $200,000 in gross sales; 16 had sales of over $100,000; and seven companies had a sales volume of over $1,000,000 each in 1953. Television commercials accounted for $2,362,739 in 1953 sales but only 30 companies reported on this item.

Projection: careful calculation based on average annual sales volume figures of studios throughout the country were used to project the total gross sales for the 111 "key" companies in this Production Review Survey. The gross sales total for 1953 (all items) is indicated as (continued on the following page)
Production Survey:

Continued from the preceding page

$19,762,316. In 1951, 116 companies did approximately $15,000,000 in sales; the 1952 gross sales total for 126 companies was estimated at $51,161,000. Improvements in statistical analysis; some regional decline in sales during the year and the lower volume of TV commercial production in organized areas during the SAG negotiations in the first quarter of 1953 tend to verify these lower figures.

However, the total volume of business attributed to work done by these companies would be greatly expanded by inclusion of direct lab purchases, commercial distribution expenditures (increased in 1953) and projection equipment purchases made by clients for whom these film programs were created in the past year.

This total does not indicate the full volume of business film production in the U.S. during 1953 since it does not include direct film production by business concerns for internal training or sales promotion purposes or the unreported volume done by freelance individuals acting as producers. However, the 121 companies whose listings appear in these pages do the bulk of the commercial film production business in the U.S.

5. The value of studio physical equipment as of December 31, 1953:

55 U.S. Companies Reporting: on first returns tabulated, a total estimated value of $3,117,956 was reported by 55 of the 111 “key” companies at the close of business, 1953. This includes studio and laboratory equipment, cameras, lighting equipment, generators, sets and other specific items required for professional film production, other than real estate or buildings.

PROJECTION: value in excess of $10,000,000 is estimated to cover the studio physical equipment of the 111 “key” companies in this Production Survey. Additional millions of dollars are represented in the value of real estate such as studio property, laboratory and studio buildings owned by many of these concerns.

6. Film consumption: dollar purchases of raw stock, including color:

52 U.S. Companies Reporting: early returns tabulated at closing showed raw stock purchases of $1,105,535 by 52 of the 111 “key” companies. Additional checks with seven users brought the total to $1,130,735.

PROJECTION: using an average of $10,000 in raw stock purchases by 52 of the 111 “key” companies surveyed, total direct raw stock purchases were in excess of $2,300,000. This figure does not include laboratory purchases for prints made by clients through outside lab sources. Only 21 of 61 producing companies maintained their own laboratory facilities so the balance of these purchases would be made through such laboratories on work created within a majority of the studios covered in this survey.

7. Total 1953 expenditures for other studio materials and supplies:

53 U.S. Companies Reporting: since books were not “closed” in a number of studios when these reports were due, only 53 companies were able to give accurate figures for such items as lamps, laboratory chemicals, lumber, and other “material” purchased during 1953. A total of $2,559,177 was reported by these concerns for such items.

PROJECTION: A reasonable estimate of supply requirements, drastically lowered from previous years for accuracy, would total $5 million.

8. Does your company sell projection equipment (16mm, slide film, etc.)?

53 U.S. Companies Reporting: 31 producing companies replied “yes” do represent and sell various lines of projection equipment to their film clients; 19 companies replied in the negative. This followed the trend of previous years; in 153 returns 36 out of 63 companies reporting were in the affirmative but 27 companies did not sell equipment.

PROJECTION: it is a general practice of producing companies to represent or recommend projection equipment which they believe best suit their clients’ needs. A few of the larger companies maintain projection service and repair facilities for client use; others work closely with regional service organizations among established audio-visual dealers.

9. Does your company provide non-theatrical film distribution?

51 U.S. Companies Reporting: a majority of the companies (31) answering this question replied in the negative; they do not provide film distribution. Of the 17 companies providing this service, several specialized in limited distribution; only 3 maintained fairly extensive facilities such as film libraries located in regional centers.

PROJECTION: with the development of specialized film distribution services, maintaining regional film libraries in centers of population throughout the U.S., the trend continues toward outside distribution as in the preceding year when only 11 out of 61 companies reported that they maintained distribution services. There are notable exceptions to this trend where producers have established special facilities for film handling.

10. Dollar volume of television production sales during 1953:

50 U.S. Companies Reporting; Gross sales of $2,360,739 were reported by these concerns in first returns tabulated. New York, Chicago, Los Angeles and other TV centers now share this volume with new television operations in other regional areas where stations are going into operation. However the 1953 volume of sales was somewhat lower in total due to production curtailment in the first quarter of the year while SAG negotiations were in progress. 12 other companies reported no activity in this special field of production.

Important experimentation was taking place, however, in the field of color television films, including commercials, in the final quarter of the year. As standards for color television film projection continue to evolve during 1954, the several companies specializing in this field of production expect to play a major role in supplying these films, a role for which they are eminently qualified by experience in color film production, equipment, and professional personnel.
Ported by 60 of the 111 "key" companies in this survey; of these 60% were made in color.

Print Requirements: with some of the largest producers as yet unreported, a total of 32,000 16mm prints were required for titles produced by 50 companies returning first reports. An additional total of 1,518 35mm motion picture prints were required by clients.

12. Total number of sound-slide films and prints produced in 1953:

61 U.S. Companies Reporting: early returns showed a total of 792 sound-slide films programs produced by these companies in 1953. About 350 of these programs were produced in color.

Print Requirements: because of widespread use among national dealer organizations, print orders for sound-slide films were large. For only 61 of the 111 "key" companies in this survey, a total of 631,873 sets of prints and recordings were ordered in 1953. With continued improvement in sound-slide film equipment and recording methods, there was a continued trend in recordings for both long-play and "automatic" reproduction.

Questionnaire Returns on Standard Producer Film Sales Practices

* Several questions asked of business film producers concerned standard practices on behalf of sponsor clients. For example:

1. Do you require progress payments on new productions?

61 U.S. Companies Reporting: of this number, 55 companies said "yes" they do require progress payments during the course of film production. Only 6 companies replied in the negative. 29 of the companies requiring progress payments said 50% was their accepted practice, with that amount required on completion of script, etc. 16 other companies reported 25%, some on completion of treatment outline or on completion of script.

2. Do you give cash discounts?

60 U.S. Companies Reporting: of this number, the vast majority (85%) reported no cash discounts on production and only 6 gave cash discounts on prints.

Summary: 13 out of 60 companies reporting in answer to the question "Do you have professional equipment for magnetic recording?" replied in the affirmative. 11 out of 63 companies answering the query about labor organizations in their studios reported from one to 13 crafts represented among the skills used.

This survey data will be continued in later issues during the Spring as further returns are made available. There is good evidence, however, that a reliable pattern of 1953 production trends has been established in this third consecutive year of statistical research out of the four years in which the Production Review issue of BUSINESS SCREEN has been published.

The American Association of Film Producers, organized in 1953 with a membership of 16 film companies in such areas as Chicago, Detroit, Cleveland, Atlanta, St. Louis, St. Paul and Philadelphia, went into its second year of activity on February 15 with the election of Mervin Francis, veteran filmmaker, as president, James Kellogg, Wilding Picture Productions, Inc. continues as vice-president; Joseph Reiter, Sarris, Inc. is secretary; Lawrence Monnier, Atlas Film Corporation, treasurer and director-at-large are Harry Watts, The Jam Handy Organization; Reid H. Ray, Reid H. Ray Film Industries; and Fred Niles, Kling Studios.

Retiring president of the organization is George Beeler, formerly of Vogue-Wright Studios and newly appointed to the executive staff of Gene K. Walker Productions in San Francisco.

Second Annual TV Film Service Awards Shared by Industry Companies

* Two "firsts" in television commercial film production went to Sarris, Inc., last month as that studio won top honors as the producer of "highest quality" commercials in 1953 and another first award for the "speediest" job in 1953, regardless of type of commercial. The awards are sponsored by BILLBOARD, weekly and the amusement industry and were announced on January 30.

Kling Studios and Caravel Films, Inc., both won third place awards, respectively, in the above classifications and Kling won another third award for the "most economical job" in 1953.

Among television film processing firms, Consolidated Film Laboratories won first honors for "highest quality service" in 1953 with Pathé Laboratories sweeping a second award in this classification, a third in the "speediest" category and the first award among film processors for the "most efficient service" during 1953. Arista Films won second honors in the "speediest" service and "most efficient service" classifications for BILLBOARD honors.

Public Utility Films Reviewed

* Speaking of awards, it is again the privilege of BUSINESS SCREEN's editor to serve as a judge in the motion picture classification of the Public Utility Advertising Association's 31st annual Better Copy Contest. The oldest continuous competition conducted within the advertising profession, this award program serves to upgrade standards of film production in a field where motion pictures are performing yeoman service in public and employee relations.

Outstanding Editorial Features to Highlight March Issue of BUSINESS SCREEN

* The results attained by Pan American World Airways in the first year of its worldwide visual training program will be a "lead" feature of the next issue. Matching honors are a highly useful directory of local visual equipment service companies, a review of the past year's outstanding film programs (too extensive for this crowded issue); other pictorial features include the new Alcoa preview theatre facilities at the company's Pittsburgh headquarters, and the first installment of a new film program survey covering the clothing industry.

A Foreword to the Producer Listing Pages Is This Definition of "Quality"

* We are indebted to Wilding's PR man, Jack Krieger, for this original piece on the subject of quality, something each sponsor and producing company should keep before them in mind. Nothing speaks so well of a product as quality. And quality doesn't just happen—it is planned. It is much more than just a mixture of materials. It sets its start in the many instances of "think" first. It may be found in the constant control over details. It is the follow-through. It is one's attitude toward his job, or that vital element of enthusiasm. It is doing right things at the right time. That is quality—and more than any other one element in a product. Quality will shout your wares from the house tops.

And with this, we bring you the record-breaking pages of the most comprehensive review of dependable film production resources available to the buyer of factual films.

—OHIC
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STUDIO LISTING STANDARDS DEFINED

This Fourth Annual Production Review of Business Screen Magazine now provides listings of 161 U.S. business and television film companies. 111 of these firms have fulfilled our stipulated minimum requirements for adequate references under the "recent productions and sponsors" section as evidence to prospective clients of 1953 activities and the nature of films produced.

In addition, six Canadian film producers are represented with complete listing data on pages 111-112.

Many of the studios listed offer experience dating back two or three decades or more. The facilities of the largest equal those of Hollywood's major studios: their special creative talents, trained staffs and years of specialized activity in factual films continue to provide the buyer with real assurance of film results at economical cost. Equipment and skills available in these studios will be especially useful during the coming era of color television.

Many individuals and some studio organizations do not appear in these listings, either because of failure to respond to listing forms, mail returned for lack of proper address, or because of insufficient data submitted. However, the 168 companies in these 38 pages comprise more than 90% of U.S. and Canadian factual film production.

With this listing data at hand, film buyers in business, trade associations, government and television can (by preview and personal inspection) select those facilities and skills best suited to their needs.

NEW ENGLAND
Connecticut

** * **
KEVIN DONOVAN FILMS
208 Treat Road
Glastonbury, Connecticut
Phone: Middletown 3-7395
Date of Organization: 1953
Kevin Donovan, Owner
SERVICES: Motion pictures and slides; public relations and industrial.
FACILITIES: 16mm. & 35mm. Mitchell, 16mm. Gea Kodak. No studio facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Highlights of the year (Ohio Edison Co.): Babcock & Wilcox Open House (Babcock & Wilcox Co.): Case History of a Power Plant* (Ohio Power Co.): Be Our Guest* (Ohio Edison Co.).
SLIDEFILMS: The Carbon Black Family* (Phillips Petroleum Co.).

* Now in production.

ROLAR STUDIOS
AND ROLAR PHOTO-SCIENCE LABORATORIES
Walnut Tree Hill
Sandy Hook, Connecticut
Phone: Garden 6-2166
Date of Organization: 1928
Henry Roger, Owner-Director
SERVICES: Specialists in technical and scientific camera work. Consulting on special motion picture techniques, photomicrography, development of optical, electrical and mechanical devices and camera equipment and apparatus for research, timing devices, remote controls, special projectors.
FACILITIES: Sound stages: 16mm. and 35mm. cameras; dollies; track for trucking shots; lighting equipment; magnetic tape recorder; microcopic motion picture and time-lapse apparatus; Precision instrument shop; recording studio, projection room with remote control focusing and timing, interlock picture and sound, vibration-proof studio for macro and microscopic camera work; Projekoscope, sync., disc recorders; optical beamps; beam splitters; motor generator, etc.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Shipping Hydroelectric Project (The Connecticut Light & Power Co.): Carbon Black Production—No Sour Vatwater (Columbia Chemical Corp.): Electron Microscope in the Study of Carbon Black Particles (Columbia Carbon Corp.).
SLIDEFILMS: Series of nine on use of tools (Stanley Tools): The Power House (The United Illuminating Co.).

Massachusetts

BAY STATE FILM PRODUCTIONS, INC.
Box 129
Springfield, Massachusetts
Phone: 43161
Date of Organization: 1941
Branch: 20 Boylston Street, Boston, Mass.
Phone: Hancock 6895
OFFICERS AND DEPARTMENT HEADS
Horton M. Read, President
Eugene X. Bunting, I.P. (Prod.)
David Doyle, I.P. (Sales)
Wilton L. Levy, I.P. (TV)
Harold O. Stanton, I.P. (Dist.)
SERVICES: Sales, training, public relations and television motion pictures and slides; animation.
FACILITIES: Mitchell and Mauve cameras; lighting; sound stage; portable generator: Mauve 16mm. recording; synchronous magnetic recording; Deque printing equipment: 16mm. black and white developing; 16 technicians: art and creative staffs.

RECENT PRODUCTIONS AND SPONSORS

DEKKO FILM PRODUCTIONS, INC.
126 Dartmouth Street
Boston, Massachusetts
Phone: Kenmore 6-2511
Date of Organization: 1916
OFFICERS AND DEPARTMENT HEADS
Joseph Rothberg, President and Treasurer
Jerry T. Ballantine, Vice President
William Weisberg, Secretary
SERVICES: 16mm. production services for education, science, industry and television.
FACILITIES: Mauve 16mm. camera and recording unit: sync. magnetic film recording: sound stage: editing and projection rooms: creative staff.

RECENT PRODUCTIONS AND SPONSORS

DEPHURO STUDIOS
732 Commonwealth Avenue
Boston 15, Massachusetts
Phone: REason 2-5722
Date of Organization: 1943
OFFICERS AND DEPARTMENT HEADS
Joseph Dephoure, Owner
Edward Gilman Robert Gilman Estelle D. Davis
SERVICES: Industrial, documentary, business and public relations motion pictures; slides; television shows and commercials.
**DEPOURTE STUDIOS: continued**

**Facilities: Sound stage, 35 x 40 foot; MR lights; 3 sound cameras; 35mm camera; silent cameras; 2 processing machines; 2 magnetic recorders; 3 Maurer 6-track recorders; projection room; 16mm and 35mm projectors; 3 editing rooms; color and black and white printing art; animation; script preparation.**

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures: This is Your City, Fire Alarm (Westinghouse Radio Stations); Cancer: A Research Story (American Cancer Society); Our Merchant Marine (Sloan Foundation); Harvard Reading Films (Harvard University). Following production for Sloan Foundation for "American Inventory" series; The Story of Dorothy Sprague; American Fair; Plow It Safe; The Teacher; American Tourist; American Investment Board.**

---

**MASTER MOTION PICTURE COMPANY**

50 Piedmont Street
Boston 16, Massachusetts
Phone: HAncock 6-3592

**Date of Organization: 1926**

**Officers and Department Heads:**

Maurice Master, President and Treasurer
S. Grace Master, Secretary
Irvin Ross, General Manager

**Services:** Business film productions and slide- films, television commercials; theatre trailers and film processing.

**Facilities:** 16mm and 35mm sound recording studio; 16mm and 35mm processing laboratory; title-making; animation stands; editing and projection rooms.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** Meet Brown & Sharpe (Brown & Sharpe Mfg. Co.): Forsake Them Not (Home for the Aged); Tandem Tents and Politics (Essex County Polio); Robbins (Draper Corp.); Accident Prevention Series (Liberty Mutual Insurance Co.).

---

**Worcester Film Corporation**

131 Central Street
Worcester 2, Massachusetts

**Weed Morgan, President**

(Reference details on recent productions & sponsors not submitted.)

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**MARTIN BOVEY FILMS**

115 High Street
Chelmsford, Massachusetts

**Phone:** Lowell 2-7575

**Date of Organization: 1919**

**Officers and Department Heads:**

Martin Bovey, President

**Services:** Production from script to screen; Special documentary: travel; sport, wild life and conservation films. Subcontracting work.

**Facilities:** Office; cutting room; dark room and film vault. Complete equipment—owned or available—for the production of 16mm color and sound motion pictures.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** To Conserve our Heritage; Old Virginia: The Lake of New England (Minneapolis-Moline Co.); Heart on the Everstink; Knight on the Broadsword (Ashaway Line & Twins Mfg. Co.).

---

**AFFILIATED FILM PRODUCERS, INC.**

161 East 39th Street
New York 16, N.Y.

**Phone:** Wray Hill 6-9259

**Date of Organization: 1916**

**Bill Van Dyke, Secretary**

**Irving Jacobs, Treasurer**

**Services:** Script to finished film; Specialties: documentary and educational films.

**Facilities:** Production equipment; editing department; directors and script writers.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** Working and Playing to Health (State of Illinois); American Frontier (American Petroleum Institute); Man to Man (Mental Health Film Board); Head of the U.S. Department of State; Excursion House (Ford Foundation).

---

**PAUL ABBEY PRODUCTIONS**

619 West 55th Street
New York 19, N.Y.

**Phone:** Judson 6-2393-1

**Date of Organization: 1919**

**Paul Abbey, President**

**Staff Members:** Don Lewis, Office Manager; Hsin Ch'ien, Production.

**Services:** Industrial; public relations; commercial; training; television and documentary films; 16 & 35mm, color and black and white. Complete editing and production.

**Facilities:** 16mm cameras; fully equipped cutting rooms; screening room.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** A Day at Florida's Silver Springs (Silver Springs, Fla.); For Your Information (U.S. Information Agency); XK-1 Nash Automobiles (Geyer Agency); The King's Men (St. Peter's School); Black Diamonds* (Amherst Industry).

*In production.

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**AMERICAN FILM PRODUCERS**

1600 Broadway
New York 19, N.Y.

**Phone:** Plaza 7-5915

**Date of Organization: 1916**

**Officers and Department Heads:**

Robert Gross, Executive Producer
Lawrence A. Glesses, Executive Producer
Frank W. Madden, Chief of Editorial
Sheldon Abramowiz, Production Control
Madeline Stolf, Office Mgr.

**Services:** Sponsored motion pictures and slide- films for theatres, television, education, training.

**Facilities:** Portable production equipment, 16mm and 35mm with sound, stage for shooting small sets; special effects; animation; storyboard personnel, script writers.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** Air Science in Action (U.S. Air Force); Harvest from the Waters; Transition (United Jewish Appeal); Basic Air to Gunners; Angle of Attack Indicator (U.S. Navy); Ready for Action (Arm Recruiters); Big Flash (Sylvania Electric Corp.).

---

**AUDIO PRODUCTIONS, INC.**

Film Center Building
630 Ninth Avenue
New York 36, N.Y.

**Phone:** Columbus 5-6771

**Date of Organization: 1933**

**Officers and Department Heads:**

Frank K. Spedell, President
Herman Roesle, Vice President
Lawrence W. Fox, Jr., Treasurer
Peter J. Mooney, Secretary

**Producers-Directors:**

L. S. Bennett; Harold R. Lipman
Alexander Cansell; H. E. Mendell
Louis A. Manousek; Earl Peirce

**Services:** Motion pictures only, all commercial categories; Specialties: public relations, sales promotion, merchandising, training, medical, technical and educational motion pictures.

**Facilities:** Both silent and sound studios; six cameras and lighting equipment; mobile units for location work with tape recorders; permanent staff in all departments, writing, direction, editing, animated drawing and optical; 16 & 35mm projection room; two optical printers; editing equipment; zoom stand for trick work; machine shop; extensive film and music library cleared for television.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** Music in Motion; Toll Dialing (American Telephone & Telegraph Co.); Most of a Miracle (American Plant Food Council, Inc.); Oral Cancer (American Cancer Society and National Cancer Institute); Ethyl Mining Plant (Ethyl Corp.); Valve Rotators (Ethyl Corp.); Finetheke in Short Operative Procedures; Cortone (Merk & Co., Inc.); Basic Physics Series (McGraw-Hill Book Co.); Bees for Hire (The Texas Co.); Series of Technical Films (U.S. Navy).

**TV Commercials:** for N.W. Ayer & Son, Inc., Benton & Bowles, Inc., Young & Rubicam, Inc.

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**SPONSOR REFERENCES: Listed Are**

**The Buyer's Guide to Film Quality**

- The many thousands of business concerns, trade groups, government bureaus and advertising agencies who now buy and use this Production Review look to these up-to-date references on recent productions and sponsors for dependable buying guidance. Preview and check with sponsors listed to assure satisfaction. The best sources supply complete listing data here.
BYRON, Incorporated

Byron, Incorporated, 350 Fifth Avenue, New York 36, N. Y. Phone: Circle 5-6188, John H. Ware, in charge.

See complete listing under Washington, D. C.

CAMPUSS FILM PRODUCTIONS

11 East 53rd Street
New York 22, N. Y.
Phone: Plaza 3-2280-I-2
Date of Organization: 1934

Nat Campus, Executive Producer

Services: Motion pictures and slidefilms for business, government and welfare agencies; also various film services separately, including translations, sound tracks; finishing service for company photographed films.

Facilities: Complete studio, on-location equipment and creative staff.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: There's Color in Your Life (Benjamin Moore & Co.); The Construction of Wood Prestressed Concrete Tubs (Prehead Construction Corp.); Prestressed Steel at Tampa Bay (Stresssteel Corp.); Are You Slipping (Southern Railway System); Three to Make Ready (Institute for Crippled & Disabled).

COLEMAN PRODUCTIONS

50 West 55th Street
New York 19, N. Y.
Phone: Murray Hill 7-9020
Date of Organization: 1935

OFFICERS AND DEPARTMENT HEADS

Harry L. Coleman, President
John Peterson, Director of Photography
Donald Kerne, Editor

J. Murphy, Sound; H. Gray, Scripts

Services: Complete productions of 16mm & 35mm pictures in color, black and white for industry, public relations, medical profession, television and shorts.

Facilities: Creative staff. 16mm & 35mm cameras, recording equipment, lighting and projection and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: You Look Wonderful (Handmacher-Vogel Co.); The Arthur Murray Dancers (Arthur Murray Dance Studios); Lexy Sales Training (Lexy Corp.); Complete Oral Rehabilitation (Charles K. Park Dental Lab.); The Postman's Walk (H. 8ted Cereal Paks).

DEPUNTO, FILMS, INC.

254 West 55th Street
New York 19, N. Y.
Phone: Columbus 5-7620-1-2
Date of Organization: 1942

OFFICERS AND DEPARTMENT HEADS

John Hans, President
Thomas J. Dunford, Vice President

Charles S. Hans, Vice President

Services: Motion pictures; slidefilms; training assistance; visualizations; presentations; television film commercials; slides and telep; graphs.

Facilities: Studio; art; technical animation; hotpress, slide and editing departments.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Mighty Minatures (Miniature Precision Bearings Co.); The House that CBS Built (CBS-Columbia, Inc.); Modern Scientific Achievement (Instant Coffee—The Borden Co.); Underwater Giant (The Okonite Co.); Operation Taste Test (Ancient Gin—Seagram Distillers, Inc.); America Salutes the Finest (L. W. Harper—Shenley Distributors, Inc.); Engineering Drawing (McGraw-Hill Book Co.);

Fit for a King (California Texas Oil Co., Ltd.).

The New Revolutionary ARRIFLEX 16

The Only 16mm Camera with MIRROR REFLEX SHUTTER for Continuous Thru-the-Lens Focusing and Viewing.

The Arriflex 16 is the most advanced camera in the 16mm field. No comparison can be made with any existing equipment. It is in a class by itself...unique for its features, and outstanding for its workmanship.

MIRROR REFLEX SHUTTER

The most exciting feature of them all, for accurate framing and critical follow-focus, through the taking lens, even during the actual shooting. Image on ground glass is brilliant, uninvited and right side-up, magnified 10x through a highly corrected optical system. No parallax, and no need for accessory finders.

REGISTRATION PIN

Found only in cameras selling for $3000 or more. Automatically engages and locks film during exposure. Assures absolute frame registration, and picture steadiness.

ELECTRIC MOTOR DRIVE

No need to stop a scene to wind a spring. Has variable-speed 6-volt DC motor with forward and reverse switch. Operates from portable, rechargeable battery pack, dry cell batteries, or with Transformer-Rectifier Unit on 115 volts AC. Easily interchangeable with Synchronous Motor Unit (available as accessory).

DIVERGENT 3-LENS TURRET

Accommodates lenses from 11.5mm extreme wide angle to longest telephotos. Lenses quickly interchangeable. Wide angle and 300mm telephoto can be mounted simultaneously without mechanical or optical interference.

FOOTAGE & FRAME COUNTERS — for forward and reverse action.
TACHOMETER — indicates speeds from 1 to 50 frames per-second.
CONTOUR GRIP — provides a natural and firm grip for handheld shooting.
DETACHABLE NECKSTRAP — for handheld filming.
LIGHTWEIGHT — camera with Matte Box weighs only 7½ pounds.

FILM CAPACITY — 50 and 100-foot standard daylight spools.

400-FOOT MAGAZINE — accommodates External Film Magazine. (This accessory will be available at a later date.)
DETACHABLE MATTE BOX FILTER HOLDER — has stationary and rotating filter stages for color filters, polarizing filters, fades, dissolves, and other effects.
SINGLE SPROCKET DRIVE — for either silent or sound perforated film.

KLING PHOTO CORPORATION
235 Fourth Ave., New York 3, N. Y. • GRamercy 5-1120
7303 Melrose Ave., Hollywood 46, Calif. • WYoming 9026
With the new Model IIA, the Arriflex 35 attains undisputed first place among all 35mm hand cameras in the professional field. Easily convertible into an efficient studio camera, its versatility is amazing. In addition to the many features which made the earlier model a favorite among top-ranking cameramen, the improvements and engineering advances embodied in the new Model IIA, make the Arriflex 35 greater than ever.

FAMOUS ARRIFLEX FEATURES IN THE NEW MODEL IIA

- Mirror Reflex Shutter for through-the-taking-lens follow-focus and viewing even during actual shooting.
- Bright, unirtverted viewing image on ground glass, magnified 6½ times.
- Eliminates parallax and the need for accessory finders.
- Quick-change, geared Film Magazines (200 and 400 feet). No belts used.
- Variable-Speed DC Motor mounted in grip handle... operates from 6-8 volts.
- Tachometer — registers from 1 to 50 frames-per-second.
- Matte Box-Filter Holder — quickly and easily detachable.
- Three-lens Revolving Turret.
- Perfect for tripod and handheld filming.

THE NEW ARRI SYNCHRONOUS MOTOR UNIT for ARRIFLEX 35

A smooth-running, constant-speed hysteresis motor for 115-volt, 60-cycle AC operation. Motor is mounted on base-plate housing containing the gear mechanism which connects directly to the main drive-shaft of the camera. Motor Unit has a built-in tripod socket and a built-in footage counter. A safety slip-clutch automatically disengages the motor should the film jam.

The Synchronous Motor Unit is easily and quickly attached to the camera without the need for special tools.
Designed for the Arriflex 35 with 400-foot Magazine, and Synchronous Motor Unit. Blimp housing is cast magnesium alloy, finished in black crackle. The most advanced acoustical damping techniques have been employed. Internal walls are lined with corduroy velvet over six alternate layers of foam plastic and lead. For complete soundproofing, all door members are sealed with foam rubber gaskets, and close by means of heavy, 'knee-action' clamp locks. Camera is cushion-mounted.

The important reflex-viewing feature of the Arriflex 35 is still retained while it is used in the Blimp. The regular cover and optical system is removed from the camera and replaced with a special cover which connects to the optical viewing system built into the Blimp. Follow-focus is then accomplished by means of either of two controls located at the front side and in the back of the Blimp. These controls connect directly to the focusing mount of any lens in taking position, equipped with Arri Follow-Focus Grips. No gears are required around the lens mounts.

An oversized focusing scale for any lens in use can be set behind, and viewed through the control window located over the focusing knob. Other observation windows are conveniently located to permit viewing the footage counter and checking the tachometer. The lens window is made of optically flat glass, shielded by a detachable matte box.

Two heavy-duty handles facilitate lifting and carrying. A Fingertip Dial permits shutter to be 'turned over' manually for preliminary focusing. A hook is provided in the exact film plane for attaching a measuring tape. A pulsating pilot light indicates that the camera is in operation.

Weight of Blimp with Arriflex 35, lenses, Synchronous Motor Unit, and 400-foot Magazine is approximately 55 pounds.

Write for Complete Details to:

KLING PHOTO CORPORATION
235 Fourth Ave., New York 3, N. Y. • GRamercy 5-1120
7303 Melrose Ave., Hollywood 46, Calif. • WYoming 9026
Printers and Developing Machines

Arnold & Richter, established in 1919, is West Germany's leading manufacturer of professional motion picture equipment. In addition to the Arriflex 16 and Arriflex 35 cameras, this firm is known throughout the world for high quality printers and developing machines.

Arnold & Richter also operates a large film processing laboratory which serves as a proving ground for its own products. Here, each design and development is rigidly tested under actual working conditions before it is approved and released for the general market.

**MOTION PICTURE PRINTERS**
Available for 35mm and 16mm film... sound and silent... black-and-white or color. Also optical printers and sound reduction printers, 35mm to 16mm.

**MOTION PICTURE PROCESSING MACHINES**
Available in all sizes and capacities, for 16mm and 35mm film... black-and-white or color. Installations planned to suit space conditions.

Complete data on request.

**NEW SERVICE FACILITIES for ARRI PRODUCTS**

Complete facilities have been created for factory-approved service and maintenance of Arriflex 16 and Arriflex 35 cameras, Arri printers, and other Arri products. These facilities, located at our New York headquarters, are staffed by factory trained personnel. Special tools have been installed, and are now in use in this expanded service department.

Owners of Arriflex cameras and other Arri products are urged to avail themselves of our specialized services to insure proper maintenance of their equipment.
D. P. M. Productions, Inc.
62 West 15th Street
New York, N. Y.
Phone: Murray Hill 2-4004

DOROTHY S. MUNNS, President

Recent Produce:ions and Sponsors:
Motion Pictures: The Big Vacation (American Airlines); Invitation to New York (American Airlines); Four Corners Highways (Pure Oil Co.); Highway by the Sea (Ford Motor Co.); Hottest 500 (Socony-Vacuum Oil Co.); Functional Teaching (U. S. Navy); Fabulous 500 (Firestone Tire & Rubber Co.); Racing Champions (Champion Spark Plug Co.) and others.

TV Programs on Film: The Continental, 13; Speed Classics, 26; Christmas Carols, 12; On Stage with Monty Woolsey (26); Funny Bunny (13); Musical Moments (26).

The Jam Handy Organization, Inc.
The Jam Handy Organization, Inc., 1775 Broadway, New York 19, N.Y. Phone: JUdson 2-1069. Herman Goetz, in charge. (Complete office facilities and projection room with service staff maintained in N.Y. For complete data see Detroit, Michigan listing.)

HARTLEY PRODUCTIONS, INC.
20 W. 47th Street
New York 36, N.Y.
Phone: JUdson 2-3960
Date of Organization: 1940
OFFICERS AND DEPARTMENT HEADS
Irving Hartley, President
Ella Hartley, Vice President & Treasurer
Peter Garbarini, Head of Film Dept.
Carl F. Nelson, Sound Engineer

SERVICES: Products of motion pictures: industrial, educational, travelogues, films for television; sound recording.

FACILITIES: Motion picture and sound recording.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Tricks with Trim (Consolidated Trimming Corp.); Tips for Tables (Irish Linen Guild); Kitchenecoring (Monsanto Chemical Co.); A Campus Tradition (Robert Rollins Blazers).

TV COMMERCIALS: for Sinclair Oil, Catholic Charities, J. R. Armstrong, Red Cross, Sash Quality, LaFreniere Blue, Pittsburgh Plate Glass, Richfield Oil, North Carolina State Highway Patrol.

IMPS, INC.
(International Motion Picture Studios)
515 Madison Avenue
New York 22, N.Y.
Phone: EL 5-6620
STUDIOS: Ben Gradus Studios, Ltd., 321 West 56th Street, New York 19, N.Y.
Date of Organization: 1948
OFFICERS AND DEPARTMENT HEADS
Ben Gradus, President
Victor M. Raines, Partner
Walter Sach, Production Supervisor
Frank Buchkow, Executive Producer
Era R. Baker, Director of TV Sales
Rita Roland, Editorial Supervisor
Irv Sach, Technical Editor

SERVICES: Motion pictures; features, public relations, industrial, commercial, educational, sales and personnel training. Short films for TV, commercials, minute movies, community sing films, unique purpose films; Slide-films; public relations, commercial, sales, etc.

FACILITIES: Studio including two sound stages, including recording, scenic designing, direction cabling, two-designed lighting equipment, miniatures, props, sets, music recording, dressing rooms, lounge, complete location filming and recording equipment and personnel, Interlock projection room, fully equipped cutting rooms, 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Glass Center of Corning (Corning Glass Works): Forging in Closed Dies (Drop Forging Assn.); The Gift of the Rose (Roses, Inc.); The Antenna is the Payoff: The Vital Link (Channel Master Corp.).

Safe Guidance for Film Buyers
* With candor and cooperation, the vast majority of established licensing TV film producers have provided prospective users of their services with evidence of their clientele and of the character of work done during the past year. Careful reference to these producer listings will help safeguard your film program.
**Schirmer Art Productions:**

Motion Pictures: The 1954 Rush (American Motor Corp.).

**Schirmer Art Productions:**

Motion Pictures: The Story of Magazines in the Automobile Industry (Saturday Evening Post).

**Schirmer Art Productions:**

Television Films: Sightseeing with theartzes through Disneyland America (Series of 13 films produced for Fram Corp.).

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**Kling Studios, Inc.**

Kling Studios, Inc., 10 East 51st St., New York 22, Seymour Thompson, in charge.

(see complete listing under Chicago, Ill.)

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**Knickerbocker Productions, Inc.**

1600 Broadway
New York 19, N. Y.

Phone: Circle 6-9500
Date of Organization: 1917

OFFICERS AND DEPARTMENT HEADS:
Howard A. Lesser, President
Thomas S. Dignan, Vice President
Mary Morrissey, Sec'y-Treas.
Marion Stuten, Ass't Sec'y.
Robert B. Betts, Associate Producer
James Hann, Production Manager
Charles R. Senf, Editor-Chief
Kennedy Williams, Sales Manager

Services: Production from original research to finished film; specialties: documentary, educational and public relations motion pictures and slideshows.

Facilities: Production equipment, editing and slideshow departments.

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**Robert Lawrence Productions, Inc.**

418 West 5th Street
New York 19, N. Y.

Phone: Hudson 2-5242
Date of Organization: 1952

OFFICERS AND DEPARTMENT HEADS:
Robert L. Lawrence, President
M. R. Dubin, Vice, Pres. in Chg., of Sales
Louis Muciolo, Vice Pres. in Chg. of Studio Operations
Henry Train, Supervising Film Editor
Philip Kornblum, Treasurer

Services: Produce industrial films, sales promotion films, T. V. programs, T. V. commercials.

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**Robert Lawrence Productions, Inc.: continued**

Facilities: Sound stage, 45 x 40 feet, editing rooms, screening room, carpenter shop, production offices.

**RECENT PRODUCTIONS AND SPONSORS:**

**Motion Pictures:**

The 1954 Rush (American Motor Corp.).

**Silent Films:**

The Story of Magazines in the Automobile Industry (Saturday Evening Post).

**Television Films:**

Sightseeing with theartzes through Disneyland America (Series of 13 films produced for Fram Corp.).

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**Luce & Norling Studios, Inc.**

245 W. 55th Street
New York 19, N. Y.

Phone: Circle 7-2366
Date of Organization: 1923

OFFICERS AND DEPARTMENT HEADS:
J. A. Norling, President
Will Marcus, Vice President
Hans Tieler, Associate Producer

Services: Industrial, job and sales training, public relations, educational, Government motion pictures and slideshows.

Facilities: Studio equipment for 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:**

Buick—The Beautiful Boy (Buick Div., General Motors Corp.).

The Revere Four-Way Service (Revere Copper & Brass, Inc.).

Cable—Pathway of Power (Rome Cable Corp.).

A New Era in Printing (Inter-type Corp.).

Aluminum at Your Service (Revere Copper & Brass, Inc.).

U. S. Navy and Air Force Training Films.

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**Lux-Brill Productions, Inc.**

348 Livingston Street
Brooklyn 17, N. Y.

Phone: Ullster 3-5029
Date of Organization: 1930

OFFICERS AND DEPARTMENT HEADS:
Richard S. Dubelman, Client Liaison and Production Supervisor
Herbert B. Brown, Studio Manager

Services: Complete production of live and/or animated motion pictures and slideshows from idea to stage to screen stage; Editing and re-editing company films; distribution of sponsored films; integration of motion pictures and live television.

Facilities: Animation department; fully equipped studio for live shooting: location equipment; editing and screening rooms; complete creative and technical staff.

**RECENT PRODUCTIONS AND SPONSORS:**

**Motion Pictures:**

The Manhattan Shirt Tale (Manhattan Shirt Co.).

A Lodg of Bread (General Baking Co.).

Automatic Secretary (Dictaphone Corp.).

Orange Juice Made Easy (Minute Maid Corp.).

The Story of a Pocket Book (Pocket Books, Inc.).

Take It Easy (Barcalo Mfg. Corp.).

**TV COMMERCIALS:**

NEW YORK CITY:
Owen Murphy Productions: continued

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 & 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


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The Pathescope Company of America, Inc.
Pathescope Productions 500 Fifth Avenue New York, N.Y.
Office Phone: Plaza 7-5200 Studio: 21-29 45th Rd., Long Island City, N.Y.
Studio Phone: St. John's 4-055 Date of Organization: 1914

Officers and Department Heads
Edward J. Lamm, President
William M. Nelson, Executive Producer
James Pierce, Production Control

Rogers Keene, Chief of Studio Production

Services: Research production and distribution of public, industrial relations, sales and job training and educational motion pictures and film strips; training films for U.S. Armed Forces and television commercials and programs.

Facilities: Studio with completely soundproofed shooting stage; full complement of lighting equipment; sound room; synchronizing tape equipment including studio microphone boom. Background projection unit and process screen. Carpenter and paint shop, make-up room, dressing rooms and prop rooms. Editing and projection equipment. 16 & 35mm facilities.

Recent Productions and Sponsors

Motion Pictures: Mark of a Man (Frank H. Lee Co.): The Animal Fair (series of seven films for Leeder Labs Div., American Cyanamid Co.): From Saloon to Saloon (Angostura-Wuppermann).

Slide Films: The Westinghouse Range (Westinghouse Electric Corp.): Etiquette No. 3 (McGraw-Hill Corp.).


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R.K.O. Pathe, Inc.
625 Madison Avenue New York 22, N.Y.
Phone: Plaza 9-6600 Studio: 105 East 106th St., New York, N.Y.
Phone: Saramento 2-2600

Date of Organization: 1931

Officers and Department Heads
Jay Bonafide, Executive Vice President
Douglas Travers, Vice President, Charge of Production

Sidney Kramer, General Sales Manager

Services: Industrial motion pictures; television film programs and commercials; theatrical short subjects; features.

Facilities: Complete studio facilities with sound for both 35 & 16mm and permanent creative staffs in New York and Hollywood.

Recent Productions and Sponsors


TV Films: Omnibus (Ford Foundation).

Polaris Pictures, Inc.
Polaris Pictures (sales branch) 113 E. 5th St., N.Y. 22, Mark Hawley, in charge.
See complete listing in Los Angeles area

Princeton Film Center, Inc.
Princeton Film Center (sales branch) 270 Park Ave., N.Y. Phone: Plaza 5-0322, Bradford Cross, in charge.
See complete listing under Princeton, N.J.

Robert Yarnall Richie Productions, Inc.
9 West 61st Street New York 23, N.Y.
Phone: Circle 6-0191

Date of Organization: 1929

Officers and Department Heads
Robert Yarnall Richie, President
F. William Bryant, Jr., Vice Pres. & Prod. Mgr.
Virginia C. Richie, Treasurer
Eleanor D. Frommell, Secretary
Robert V. Benner, Sales Manager

Services: Motion pictures, 16 and 35mm black and white and color; slide-motion; strip films; scripts and story board treatments. Counsel on film production and distribution.

Facilities: Self-equipped for all phases of motion picture photography; Mitchell cameras. Magnaorder sound on location: shooting stage for sets and special effects. Complete lighting for large industrial interiors: location truck, Beechcraft Bonanza.

Recent Productions and Sponsors

Motion Pictures: Forests of the Future (Celanese Corp. of America): Wildlife for New Profits (Halliburton Stough Co.): Seafair and the Shipper (Seafair Lines, Inc.): Southern Pacific—100 Years in Texas (Southern Pacific RR Co.): Are in the Hole (Dresser Industries, Inc.).

Leslie Round Productions, Inc.
333 W. 52nd Street
New York 19, N.Y.
Phone: Columbia 5-6430
Date of Organization: 1944

Studio and Shops: 130 Herricks Road, Mineola, L. I., N.Y.
Phone: Garden City 7-8130

Officers and Department Heads
Leslie M. Round, Pres., Production Chief
Jules K. Sindic, Vice Pres. & Chief Camera

John Fox, Gen. Mgr., Sales & Administration
Ralph Rocklin, Technical Assistant

William Donati, Editor
Herman Olmicky, Artistic
Samuel Taber, Accountant

Services: Industrial and commercial motion pictures, sound slide films, film-ographs, TV commercials and programs, animation. Also Vitarama, the large-screen presentation of registered slides in panorama, i.e., the still picture version of Cinorama.

Facilities: Complete sound studios and shops in Mineola, L. I., Cameras, both 16mm and 35mm, complete camera equipment including dollies and track plus all necessary lights and stands; magnetic recording equipment; Vitarama screening room and projectors at studio plus 16mm screening and cutting rooms in New York City.

Recent Productions and Sponsors

Motion Pictures: Holding Power (Bethlehem Steel Corp.): The Solid Gold Cadillac (motion picture sequences produced for Max Gordon): Electronics Maintenance Parts System (Filmograph produced for the U. S. Navy): also motion pictures for Trans-World Airlines, Necchi Sewing Machine Co.


Slidefilms: A Blueprint of Opportunity (General Electric Co.).

TV Commercials: For Plymouth Motor Car; Goodyear Tire & Rubber Co.; Avon Cosmetics; Benrus Watch Co.; Canada Dry Ginger Ale; National Biscuit Co.; Eskimo Pie.

Sarra, Incorporated
Sarra, Inc., 200 E. 50th St., New York 22, N.Y. Phone: Murray Hill 8-8085

Valentino Sarra, Pres.; Morris Behrend, General Manager, and full staff for production located at N. Y. studios. (See listing under Chicago, Illinois)

Science Pictures, Inc.
5 E. 57th Street
New York 22, N.Y.
Phone: Plaza 9-8532

Date of Organization: 1946

Officers and Department Heads
Rene Fice, President
Francis C. Thayer, Executive Producer

John Thayer, Production Manager
Alexander Stoller, Sales Manager

Robert Collinson, Chief Film Editor
Branch: 1737 "H" St., N.W., Washington 6, D.C.
Contact: Sidney A. Gerlich
Phone: Executive 3-1092

Services: Production 16mm & 35mm sound; motion slide-films; filmstrips; scripts; sound relisting continues on page 86

Business Screen Magazine
We're not taking bows

Although we're not taking bows or patting ourselves on the back, we must admit that we are always pleased when we get letters like this one.

We want you to see this letter because it points out two of the things we hold important for a successful film program.

These two things are service and film condition.

We make what we consider to be unusual efforts in these respects — and we're glad to know that Brother John Capistran thinks we do a good job.

Our business has been built on service to our audiences and service to our sponsor clients. Promptness, courtesy, efficiency, reliability — those are the things we want to be known for.

Film condition, too, is an important part of Modern service. The Inspect-O-Film electronic film inspection machines that have been installed in Modern exchanges represent a list price investment of $67,000. These machines PLUS trained film handling people have only one duty — to maintain prints so they will always be in the best possible condition.

Yes, these things are important to us and to our film using audiences. We believe that they are equally important to every film sponsor.

Modern now lists among its clients, many of the most respected names in American business. If you have, or are considering a sponsored film program, it will be worth your while to find out what Modern offers you. Phone or write any of the offices listed below.

NEW YORK: 45 Rockefeller Plaza • Judson 6-3830
CHICAGO: 140 East Ontario Street • Delaware 7-3252
PHILADELPHIA: 243 South Broad Street • Kingsley 5-2500
LOS ANGELES: 612 South Flower Street • Madison 9-2121
NEW YORK CITY:

Science Pictures; continued recording: recent experience in widescreen motion pictures.

Facilities: Sound stage; projection theatre; cutting rooms; 16mm & 35mm animation stands; title and art department; magnetic tape recording; cutting rooms.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Life-Line, a Pace Setter of Motor Progress (Westinghouse Elec. Corp.); Of These My Brethren (Nat’l Council of Churches).

SLIDEFILM: The Leaders Role in Group Program Building (YMCA).

TV Film: It’s a Man’s World (Syndicated).

Sound Masters, Inc.; continued

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: GM 1954 Motorsama at the Waldorf; Parade of Progress (General Motors Corp.); A Diamond Is Forever (Diorama Consolidated Mines); Progress Report; Lifeline Tire (U.S. Rubber Corp.); Singapore Story (U.S. State Dept.); Tsukam Students (U.S. Signal Corps); Installation of Splice Terminal Cases (American Telephone & Telegraph Corp.); Sales Stories (Seagram Distillers Corp.); A Look Ahead (U.S. Navy); Material Handling: Know Your Very Exchange (U.S. Navy). TV films: Johnny Jupiter (M & M Candies); Paragon Playhouse (N.E.C.).

TV COMMERCIALLS: for Borden’s products, Cot’s Beverages, Elders’ Coffee, Lava Soap, Dunhill Cigarettes, Chef-Boy-Ar-Dee, Anotine, Sylvan Spots.

Henry Strauss & Co., Inc.
665 Fifth Avenue
New York 36, N. Y.
Phone: Plaza 6-3290

Date of Organization: 1937

OFFICERS AND DEPARTMENT HEADS
Henry Strauss, President
Walter Raff, Production Manager

Robert Willmot, Head of Creative Direction
Jety Allen, Scenario

Marvin Dreyer, Editing

John von Arnold, Training Programs & Media Development
Anne Pavlo, Research

SERVICES: Employee attitude development; supervisory & staff training; community, customer, public & industrial relations; sales programming; internal communications through the medium of motion pictures; slideshows & cartoons; printed & recorded material; training guides; and other coordinated communication tools.

Facilities: “Everything necessary for production.”

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: A World of Joan Renard; Flight Happy; Log of a Captain; Dial “S” for Service; Point of View: Wings Over Japan; The Sales Presentation (Pan American World Airways); Man-Made Troubles (American Telephone & Telegraph Corp.); Design for Selling (Johnson & Johnson); Mr. Supervisor (Studebaker Corp.); The Leader (General Electric Corp.).

SLIDEFILMS: Product Utilization Series; Suggestion Plan (General Electric Corp.); Flight Zero Thousand; This is Your Baby; Case Histories (Pan American World Airways); The Nurse in Action (Johnson & Johnson); Something to Live By (Studebaker Corp.).

Sturgis-Grant Productions, Inc.
232 East 55th Street
New York 17, N. Y.
Phone: Murray Hill 9-9990

Date of Organization: 1948

OFFICERS AND DEPARTMENT HEADS
Warren Sturgis, President

Dwight Grant, Vice President & General Mgr.

Charles R. Ruhilly, Vice President & Controller

William D. Stoneback, Production Manager

J. V. Ansel, Animation Manager

Sturgis-Grant Productions; continued

SERVICES: Technical and educational films and filmstrips in the medical and scientific fields; animation of all types.

Facilities: Live-action and animation production staff specially trained for medical, surgical and scientific work; latest professional 16mm equipment, including Mitchell, Maurer, Vite special and Infralux cameras; full air studio: live action studio: recording studio: sets: editing: medical and scientific scriptwriting staff. Affiliated distribution facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Traverset Solutions; Transfusion Trends (Baxter Laboratories, Inc.); Pheno- chromocytoma (Ciba Pharmaceutical Products, Inc.); The Compound Microscope (Bausch & Lomb Optical Co.); The Surgical Residency Series (Harvard Medical School & Winthrop-Stearns, Inc.); The Menopause—Its Significance and Management (Schering Corp.); Pressure Steam Sterilization (American Sterilizer Co.); The Embryology of the Ear—Part I (American Academy of Ophthalmology & Otologygology); Eyes of Service (Boston Eye Bank); Technique for Cholecystectomy; (The Catholic Charities of the Archdiocese of New York); Torch Orchi- pery (G. Lloyd, M. D.).

SLIDEFILM: B-D Multiw The Interchangeable Syringe You Have Been Waiting For (Becton, Dickinson & Co.).

John Sutherland Productions
John Sutherland Productions, Inc., 60 East 42nd Street, New York 17, N. Y. Phone: Murray Hill 7-6155.

(Complete listing in Los Angeles section)

Bill Sturm Studios, Inc.
733 Seventh Avenue
New York, N. Y.
Phone: JUson 6-1650

Date of Organization: 1939

OFFICERS AND DEPARTMENT HEADS
Bill Sturm, Pres. & Art Dir.

Ortega Calpini, Sec’y, & Art Dir.


Paul Fittzpatrick, Art Director

Clifford A. Henson, Art Director

John Vita, Chief, Background Dept.

Walter Bergman, Chief Editor

John Allen, Production Assistant

SERVICES: Motion picture production for live, cartoon and slideshows.

Facilities: 35mm & 16mm studio equipment; two animation camera stands; slide camera; lenses; lights; flats; studio equipped, etc.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Fabrication of Electronic Equipment (U.S. Navy); Post Story; Post Road (motion slideshows for Curtis Publishing Co.).

SLIDEFILM: Making Way for Service (Texas Co.); Sparkle (Collop Co.).

Syn-Dial Films, Inc.
314 East 53rd Street
New York, N. Y.
Phone: Murray Hill 6-2016

Date of Organization: 1911


Alice B. Wood, Vice President

Charles Reed Jones, Researcher

B USINESS S C R E E N M A G A Z I N E

86
Sun Dial Films, Inc.; continued
SERVICES: Production of motion pictures and slideshows.

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

TELENEWS PRODUCTIONS, Inc.
639 Ninth Avenue
New York 36, N. Y.
Phone: JUdson 6-2150

Date of Organization: 1948
OFFICERS AND DEPARTMENT HEADS
Herbert Schellab, President
Alfred G. Burger, Executive Vice-President
Charles N. Barris, General Manager
A. Douglas Coombe, Comptroller
Charles F. Dolan, Dir. TV Film Prod.
William Sallo, Production Manager


FACILITIES: 35mm & 16mm cameras and sound equipment: complete editing facilities: over six million feet of stock footage, completely classified.

RECENT PRODUCTIONS AND SPONSORS


PAUL R. THOMA PRODUCTIONS
37 East 94th St.
New York, N. Y.
Phone: Plaza 3-8000, Ext. 54

Date of Organization: 1939
Paul R. Thoma

SERVICES: No data submitted.

FACILITIES: No data submitted.

RECENT PRODUCTIONS AND SPONSORS

TOMLIN FILM PRODUCTIONS, Inc.
480 Lexington Avenue
New York 17, N. Y.
Phone: Plaza 3-3670

Date of Organization: 1939
OFFICERS AND DEPARTMENT HEADS
Frederick A. Tomlin, President
Carl A. Tomlin, Vice President
Mary D. Tomlin, Secretary-Treasurer
Ogden Brower, Sales Manager

TOMLIN FILM PRODUCTIONS, Inc.; continued
SERVICES: 16 & 35mm motion pictures: industrial, educational, training, sales presentations, TV commercials and panel shows, editing, animation, film strips, slides.

FACILITIES: Studio, 35mm Mitchell NC camera, Manurier camera, 1 flies specials, Arrilex camera, Rangertone tape recorder, Rangertone tape recorder, animation stand, editing facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Forest to Farm (Consumer Cooperative Assn.): Oh Baby 10 TV subjects (The Mennen Co.). Editing Only: We Saw It Happen: Report to Stockholders (United Aircraft, Inc.): Engines for Tomorrow (Patt & Whitney Aircraft).

FILMSPRINTS: Hanks Dink and You series of 13 TV shows (Barry, Enright & Friends): Teaching Aids (Shell Oil Co.): To One Purpose (Johnson & Johnson): South American Market (Ford International): Grocery Market (Batten, Barton, Durstine & Osborne, Inc.).


TRADEWAYS, Inc.
285 Madison Avenue
New York 17, N. Y.
Phone: ORegon 9-3670

Date of Organization: 1926
OFFICERS AND DEPARTMENT HEADS
W. H. Long, President
R. E. Taylor, Vice President
Marin Frisbie, Production Manager

SERVICES: Slide and motion pictures, recorded case materials, "package"ed" meetings, field studies, marketing surveys, sales training programs, clinics, manuals.

FACILITIES: Script writing staff, art and photo studio, photo retouching, film directors, field interviewers, women shoppers.

RECENT PRODUCTIONS AND SPONSORS
SLIDEPRENTS: You Are Mr. Borden (Borden Food Products Co.): Picture the Benefits (General Electric Co.): Designed to Help You Sell (The Gorham Co.).

RECORDED CASES: Born to Cases (Canada Dry Ginger Ale Co.): Selling to Farmers (The Home Life Corp.).

TRAINING FILMS, Inc.
130 West 55th Street
New York 19, N. Y.
Phone: COLUMBUS 3-5529

Date of Organization: 1947
OFFICERS AND DEPARTMENT HEADS
Ralph Bell Fuller, President
Robert A. Lightburn, Vice President
Mary J. Rose, Jr., Production Manager
Robert G. Taylor, Production Supervisor
Carlton Retter, Art Director

TRAINING FILMS, Inc.; continued
SERVICES: Films, special-purpose motion pictures, filmstrips, slides, postcards, booklets. Counsel on all phases of visual presentation. Film distribution and projection equipment. Originators and specialists in 3-screen panoramic filmstrips.

FACILITIES: Research, scripts, art, photography and animation.

RECENT PRODUCTIONS AND SPONSORS

TRANSFILM INCORPORATED
35 W. 45th Street
New York 19, N. Y.
Phone: JUdson 2-1100

Date of Organization: 1941
OFFICERS AND DEPARTMENT HEADS
William Messegas, President
Walter Loendorf, Executive Vice-President
William Barnham, Vice President, chalk of Sales
Robert K. Haeger, P. V., Production Manager
Peter Schlecker, Treasurer
Joop Gieskon, Co-Producer, Hollywood—Amsterdam, Holland
Jack Zander, Director of Animation
Ben Mochan, Sales Manager
David Osborne, Public Relations

SERVICES: Staff of 110 in departments covering production of motion pictures, slideshows and still photography.

FACILITIES: Two air-conditioned sound stages, studios, shops and offices all in the Transfilm Building.

RECENT PRODUCTIONS AND SPONSORS

NEW YORK CITY:

TRIDENT FILMS, INC.
510 Madison Avenue
New York 22, N. Y.
Phone: Plaza 9-3599

Date of Organization: 1917

OFFICERS AND DEPARTMENT HEADS
Charles F. Schweg, Pres. & Treas.
Guy E. Beson, Vice President
Lawrence E. Bulken, Director, Asst. Treas.
Gene Wyckoff, Research, Script Director

SERVICES: Development and production from original research to finished film. Institutional, sales, documentary and training films, specializing in industrial, public relations films for general TV and special audiences; marquee films.

Facilities: 55mm & 16mm cameras, dailies, portable lighting equipment, mobile location unit, editing and screening rooms; permanent creative staff—writers, directors and editors.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Valley of the Victorians (U.S. Department of State); Fine Malt for Fine Beers; Salzburg Marionette Fairy Tales series of seven (no sponsor); Hoja Tales series of six (U.S. Information Agency). TV and Service Films for American Hotel Assn. and Nat'l Council of Churches.

UNITED WORLD FILMS, INC.
1445 Park Avenue
New York 29, N. Y.
Phone: TRafalgar 6-5200

Date of Organization: 1916

OFFICERS AND DEPARTMENT HEADS
M. Goodman, Vice President
J. D. Desmond, Gen. Mgr. (Entertainment & Special Sales Division)

SERVICES: Industrial motion picture, production and distribution; television production and distribution; distributors of Universal-International and J. Arthur Rank feature films; producers and distributors of Castle films; distributors of U.S. Gov't training and educational films; and religious films.

Facilities: Universal-International Production Studios, Universal City, Calif.; complete production and distribution.

WARNER BROS.

(16th & 47th Street
New York 17, N. Y.
Phone: MURRAY HILL 3-3125

Date of Organization: 1919

OFFICERS AND DEPARTMENT HEADS
Charles E. Gallager, President
James H. Townsend, Jr., Vice President
James R. Lee, Secretary and Treasurer
William L. Nemeth, Executive Producer
Richard Maury, Senior Writer
Clare Southern, Personnel and Casting
Arline Garson, Editing Dept.

SERVICES: motion pictures, TV commercials and television programs. Stop motion, semi and full cell animation. Specialty: The narrative drama treatment of training, sales, and public relations problems.

Facilities: 2000 square feet including: 90 foot sound stage, dressing room, still photo lab, shop, film vault, art department, cutting rooms, sound master control room, narration booth, 16mm and 35mm newsreel and dimensioned studio cameras. Animation camera and special effects equipment. Complete production equipment. Camera top station wagon, Custom built recording system for handling 5½ inch magnetic tape, 17½mm and 16mm film plus special facilities for multi-channel mixing. Music Library. Full creative staff.

RECENT PRODUCTIONS AND SPONSORS


VAN PRAG PRODUCTIONS
1600 Broadway
New York 19, N. Y.
Phone: Plaza 7-2857

Date of Organization: 1950

OFFICERS AND DEPARTMENT HEADS
William Van Prag, President
Marc S. Asch, Vice President
Gilbert M. Willams, Production Manager
John Nowak, Distribution Dept.
Sidney J. Kupfershmid, Creative Dept.

SERVICES: Documentary, commercial, television and industrial films: distribution.

Facilities: Complete studio and location equipment: permanent creative, production, editing and art department.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Lincoln-Mercury (Ford Motor Co.): Howdy Doody Album (Continental Baking Co.): Harbor Island, etc. (International Nickel Co.): Beauty Consultant (Richard Hudnut).

TV COMMERCIALS: for Bank of the Manhattan Co.: Esso Reporter Spots (Esso Standard Oil Co.): Merchandising Spots (Behr's Watch Co.): Marcel Spots (Stenhouse Bros.): Esterbrook Pen.

Rog  Wade PRODUCTIONS
15 West 45th Street
New York 36, N. Y.
Phone: Circle 7-5977

Date of Organization: 1916

OFFICERS AND DEPARTMENT HEADS
Roger Wade, Owner
George Heideman, Studio Manager
George Heideman, Manager, Slide Dept.
Hollbrook Clark, Cameraman
Leeman Kleppinger, Animation Cameraman

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Tell It to Hydro (U. S. Navy).

(625 Madison Avenue
New York 22, N. Y.
Phone: MUrray Hill 3-2100

Date of Organization: 1917

OFFICERS AND DEPARTMENT HEADS
Norman Moray, President
Walter C. Ament, Vice Pres. & Gen. Mgr.
Andrew L. Gold, Producer, Chief of Spec. Productions Division
Mark Stone, Business Manager

SERVICES: Complete commercial and industrial motion picture producing organization.

Facilities: At New York Office: Major motion picture production facilities, including studio; two recording rooms, double-channel and magnetic tape; three projection rooms; complete motion picture camera and location equipment; cutting rooms; extensive film library; staff personnel in all production categories.

RECENT PRODUCTIONS AND SPONSORS


WILDING PICTURE PRODUCTIONS, INC.
WILDO PICTURE PRODUCTIONS, INC., 355 Madison Avenue, New York, N. Y. Phone: Plaza 9-3581, Ted Westerman, Vice President.

(see complete listing under Chicago, Ill.)

ROBERT G. WOLFW Studio.
RALPH G. WOLFW (sales branch) 330 Park Ave., N. Y. Phone: Plaza 5-5385, Alman Nahgian, in charge.

(see complete listing in Los Angeles area)

STARS INDICATE PRODUCER ADVERTISING
★ Small hold-face stars appearing over many producer listings in this issue indicate advertisements accepted for publication from reputable and established firms in this specialized field.
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 Rejuvenation
Shrinkage Reduction
Scratch Removal
Rehumidification
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

Without exception, ALL film should be treated, if you are to get maximum results in terms of good projection and number of showings. Without treatment, your film — from initial release to the last booking — is much more susceptible to damage. And damaged film can result in an indifferent audience.

Peerless Treatment is the finishing touch and the least expensive item in the whole process of picture-making. Yet it safeguards millions of dollars invested in finished prints.

Peerless Treatment assures: seasoned, toughened, smoothly projecting prints. Peerless-treated prints start off right and keep in good condition longer.
So when you order prints, don’t forget to include “PEERLESS TREATMENT” in every purchase order.

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

20 YEARS EXPERIENCE IN SAFEGUARDING FILM

PEERLESS TREATMENT available also through Official Licensees in
ATLANTA • CHICAGO • CLEVELAND • DALLAS • DAYTON • DETROIT
HOLLYWOOD • KANSAS CITY • NEW YORK • PORTLAND • SAN FRANCISCO
ST. PAUL • WASHINGTON • Rome • Brussels • London • Mexico City • Sydney • Toronto
On Film, Inc.: continued

RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:**
- The Rh Factor (Ortho Pharmaceutical Corp.): The Sound Government Program (Johnson & Johnson); The U. S. Equine Team (U. S. Equestrian Society); Sutter's Since Lister (Ethicon, Inc.).

**SLIDEFILMS:**
- Harry, Harry (Industrial Tape Corp.); Confessions of an Ex-Purchasing Agent; It's a Circus; It's a Gumshoe (Permacel Tape Corp.); Add This to Your Pay (Daystrom, Inc.); What's the Answer; Meet the Customer; Closing the Sale (Radio Corp. of America).

**The Princeton Film Center, Inc.,**
Princeton, New Jersey
Phone: P.O. 13-3500
Date of Organization: 1940
Branch: 720 Park Ave., New York City, Phone: Plaza 5-0222.

**OFFICERS AND DEPARTMENT HEADS**
- Gordon Knox, President
- Alfred F. Callisto, Business Manager
- Bradford K. Cross, District Sales Mgr.
- Carlo Areston, John Pecham, Film Editors
- Summer Lyon, Chief Writer

**Services:**
- Productions of special purpose motion pictures, television programs on film; television commercials, Nationwide distributors of sponsored and television films.
- Facilities: 16mm and 35mm cameras; sound stage. Western Electric sound system, mobile sound location truck, mobile generator.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:**

**TELEVISION FILMS:**
- Jetfighter (American Broadcasting Co. and Rockhill Productions); Old Man in a Hurry (first of a series to sponsor); Shooting Straight with Tim Holt two subjects in series (Natl' Rifle Assn. of America and The Princeton Film Center, Inc.); Norman Brookes-The Handsome Man 52 subjects (David Lown Productions and The Princeton Film Center, Inc.); Hurricaine Hunters (U. S. Air Forces).

**New York State**

McLarty Picture Productions
45-47 Stanley Street
Buffalo 6, New York
Phone: Taylor 6332
Date of Organization: 1931

**OFFICERS AND DEPARTMENT HEADS**
- Clement F. Stigdon, Writer, Director
- Robert B. Rieske, Prod. Mgr., Dir. of Photography
- Robert D. McLarty, Studio Manager

**Services:**
- Exclusively 16mm industrial, scientific and educational films; 16mm short subjects and spots for television.

**Facilities:**
- Sound stages, Mentor cameras, Stan-
How to get better results from every film you show

Make your own sound track

With the RCA Magnetic Recorder-Projector, you make your own sound track in just a few minutes—and play it back instantly. It's the new way to cut the cost of sound films—the new way to make every film do double duty as a sales training, or public relations medium—the new way to convert your sound track to give you the advantage of an additional commentary in a foreign language—language or commentary changeable at will. Get more mileage from all your films with the RCA Magnetic Recorder-Projector.

The easy way to show films

For perfect showings every time, use the RCA "400" Projector. Both Junior and Senior models feature the famous "Thread-Easy" film path—the film path that most people thread in less than 30 seconds. These dependable 16-mm sound projectors are favorites with audio-visual specialists who insist on a projector they can count on for clear, steady pictures and smooth, clean sound.

New RCA Porto-Arc 16mm Projectors

For large-audience work, indoors or outdoors, RCA has combined the famous "Thread-Easy" features of the RCA "400" projectors and the extra driving power of arc lamps. Furthermore, these powerful, new projectors can be adapted to play back magnetic sound track. Ten- and 30-ampere models cover all requirements for medium and large audiences. These sturdy units are completely portable, easy to set up, and take down.

FOR INFORMATION on RCA Audio-Visual Products, see your RCA Audio-Visual Products Distributor or mail coupon below

Audio-Visual Products, Dept. B25
Radio Corporation of America, Camden, N. J.

Please send me information on:

☐ RCA Magnetic Recorder-Projector
☐ RCA "400" 16-mm sound projectors
☐ RCA Porto-Arc Projector

NAME ________________________________________
TITLE _________________________________________

COMPANY ______________________________________
ADDRESS ______________________________________

CITY ______________________ ZONE __________ STATE

1954 PRODUCTION REVIEW
MIDDLE ATLANTIC:
Philadelphia

DeFenes Company: continued

script development, production, audience testing, distribution. Color, black-and-white; sound, silent; animation; film-photographs, slidefilms; TV films and commercials.

Facilities: 16 & 35mm cameras, recording, animation and editing equipment; studio including 66x30x20-foot sound stage; lighting equipment for studio and location; RCA sound system including dubbers, tape recorders and magnetic editing equipment for 35mm; 16 & 35mm interlock projection facilities; 1/2 inch tape recording and re-recording; synchronous disc recorders; music library; film vault. Additional 3-story 100 x30-foot studio under construction.

RECENT PRODUCTIONS AND SPONSORS


Eastern Film Center
1218 East Chelten Avenue
Philadelphia 38, Pa.

Date of Organization: 1916

Vernon W. Chester, Owner-Producer

Services: Script screening, 16mm service on sales, training and public relations motion pictures and slidefilms.

Facilities: 16mm motion picture cameras, lighting, equipment, animation, magnetic recording, editing and projection.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The New Lieberknecht Auto-Welt Full-Fashioned Knitting Machine (Karl Lieberknecht, Inc.): The Obvious Thing: Station Reconversion (Sewey Vacuum Oil Co.): The Invention Story (Mohawk Carpen Co.): Miracle in a Feed Bag (John W. Eshelman & Sons).

* * *

Louis W. Kellman Productions
Div. of News Reel Laboratory
1729-31 Sansom Street
Philadelphia 3, Pa.

Date of Organization: 1920

Office and Department Heads
Louis W. Kellman, Pres. & Exec. Producer
Howard Voght, General Manager
Paul Wendkos, Principal Director
John Burke, Director of Photography

Louis Kellman Productions: continued

Morris Kellman, Chief Editor

Services: 16 & 35mm, advertising, public relations, industrial, educational, medical, social, TV, TV commercial sports films (black & white & color). Complete 16mm lab for black & white processing & printing.

Facilities: Recording dept.; 2 Maurer recorders; Maurer film phonographs, Fairchild disc recorders, Raungentone studio model console tape recorder; Magnacorder; Stencil Hoffman recorder and Maurer recording equipment including mixing amplifier, 16mm lab equipped to develop black, white negative; 4 B&H printers with automatic light change boards; Depe reduction machine 35 to 16, and 16 to 35 blowup; EDL 16mm developing machine for Eastman color; Cameras: 16mm Maurers, No. 12 Pro Arricam with single system sound; 20 Cine Specials No. 2's with 40/200 foot film changers and 12-20 DA B&H. Arrilex, 1 blemish Mitchell. Lighting equipment; facilities for transparency, slide film work, animation dept.

RECENT PRODUCTIONS AND SPONSORS

* * *

Photo-Arts Productions, Inc.
2330 Market Street
Philadelphia 3, Pa.

Date of Organization: 1918

Officers and Department Heads
Walter E. Dobrow, President
George W. Adams, Secretary & Treasurer
John Virdin, Sales Manager
Joseph Mayer, Head Cameraman
Charles Hopkinson, Sound
Edward Dehner, Editing

Services: 16 & 35mm motion picture industries, training and TV; sound slidefilms. Production from story board, script, set construction, etc., to screen.

Facilities: Four-story building with main drive-in studio, 30x100x21-foot ceiling. Second studio for TV commercials, 30x10 feet. Projection room; conference room; editing, etc.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: They Do Not Walk Alone; You and Your Job (Commonwealth of Pennsylvania): Speedomax (Leeds & Northrup Co.); See It Saw (Henry Diston & Sons); 1954 Preview—two films (Philo Corp.); Laura Boy (Grain-Marston Agency).

Slidefilms: This Is Your Diocese (John Finkler & Assoc. Adv. Ageny.): Night Life of a Diston Salesman (Grain-Marston Agency): The Greatest of These: We Shall Be the Church: Lost and Found (Magruder Recorder).

Pittsburgh

* * *

Mode-Art Pictures, Inc.
1022 Forbes Street
Pittsburgh 19, Pennsylvania

Phone: Express 1-8136

Branches: Rockefeller Bldg., Cleveland: 6603 Sunset Boulevard, Hollywood.

Officers and Department Heads
James L. Baker, President
Robert L. Stone, Exec. Vice President
H. John Keener, Vice President
Florence E. Baker, Secrety. & Treasurer

Services: Industrial, educational, public relations and television motion picture productions.

Facilities: Fully staffed and equipped with 35mm & 16mm photographic, recording and editorial facilities. Sound stage. Locations in Pittsburgh, Cleveland and Hollywood.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Big Soul; Resistance Welding of Stainless Steel (Allegheny Ludlum Steel Corp.); Operation 150 (Rockwell Mfg. Co.); The Delta Workshop (Delta Tool Division); Portrait of an Enterprise (Dravo Corporation).

Newman-Schmidt Studios
713 Penn Avenue
Pittsburgh 22, Pa.

Phone: G8141 1-5111

Date of Organization: 1927

Irving J. Newman, Partner
Herman W. Schmidt, Partner

Services: Motion pictures; television shorts and commercials; slidefilms and visual aids: color & black & white still photography; stock photographs, visual casts, transfer prints.

Facilities: Cameras, studios, and location equipment for motion picture and still photography. Sound recording for motion pictures and slidefilms. Custom designed slidefilm camera. Processing facilities for still photography and slidefilms, including patented color processor of own design. Limited 16mm processing facilities. Script writers and artists.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Our People in Music & Song (Heit-Sarae Enterprises); Operation Big Switch (Watson Motor Builders, Inc.); Insulating with Foamglas (Pittsburgh-Corning).

Slidefilms: The 31 Electric Program (Westinghouse Electric Mfg. Co.).

(Only 1953 references submitted)

Wilding Picture Productions, Inc.
429 Fourth Avenue
Pittsburgh, Pennsylvania

Phone: G8141 1-6210

Ralph Mainland in charge. (Under supervision of Jack Richinsow.)
**Washington, D. C.**

* * *

BYRON, INCORPORATED
1226 Wisconsin Avenue, N.W.
Washington 7, D. C.
Phone: DuPont 5-1900
Date of Organization: 1938

BRANCH OFFICE: 550 Fifth Avenue, New York 36, N. Y.
Phone: Circle 5-3188, John H. Ware, in charge.

OFFICERS AND DEPARTMENT HEADS
Byron Roulabush, President
Dudley Spruill, Vice Pres. & Gen. Mgr.
Peter J. Agnew, Secretary
Dr. Frank G. Keen, Treasurer
John Hooper, Manager-Developer
George T. Merriken, Production Manager
Glenn Johnston, Director of Photography
Robert Pilgrim, Art Director

SERVICES: 10mm films for television, training, sales and public relations.

FACILITIES: Studio and laboratory, sound, stage, recording, art, animation, photography, editorial, developing, printing, color print, processing.

**RECENT PRODUCTIONS AND SPONSORS**

Motion Pictures:
- Operation Doorstep (Federal Civil Defense Administration)
- The Salesman’s Angle (Commercial Credit Corp.)
- Time Table — Washington (Chesapeake & Ohio Railway)
- Interruption to Life (March of Dimes)
- Cathode Protection (U. S. Navy)
- The Window (Community Chest)
- Your Money’s Worth (Federal Reserve Bank)

TV Films:
- Issues of the Day series of 13 programs (Sponsor: C.I.O.)
- Facts Forum (Sponsor; Facts Forum)

**National Video Productions, Inc.**

1706 Rhode Island Ave., N.W.
Washington, D. C.

Phone: ST 4-4345

Date of Organization: 1954

Studio: 105 Eleventh Street, S.E.
Washington, D. C.

OFFICERS AND DEPARTMENT HEADS
Harold A. Keats, President
F. William Hart, Vice Pres. & Prod. Dir.
Robert Nordwex, Dir. of Photography
Preston Collins, Promotion Mgr.

SERVICES: Production of motion pictures; rental of production facilities including complete staff of production personnel.

FACILITIES: McGary-Smith sound stage is operated by National Video Productions, Inc. Staffed and equipped by National Video Productions for motion picture production—from TV spots to full length features.

**RECENT PRODUCTIONS AND SPONSORS**

Motion Pictures: Vmsas Mail (Nat’l Federation of Post Office Clerks); Civil Defense five subjects (U. S. Gov’t).


**Georgia**

Beeland-King Film Productions
752 Spring Street, N.W.
Atlanta, Georgia
Phone: Elgin 5558

Date of Organization: 1932

OFFICERS AND DEPARTMENT HEADS
C. D. Beeland, Partner & Production Mgr.
R. W. King, Partner & Sales Mgr.
Richard A. Walsh, Producer-Director
L. E.McCumber, Director of Photography
D. S. Phillips, Film Editor — E. Beeland, Make-up
R. E. Wickens, Head of Creative Department
Robert A. Durrin, Jr., Asst. Sales Manager
Clement P. Fowler, Art Director

FACILITIES: Industrial and commercial motion pictures, filmstrips, TV programs and commercials, animation.

SERVICES: 16 & 35mm cameras, lighting, recording, dolly, casting and direction.

**Kentucky**

Kent Lane, Inc.
1253 So. Third St.
Louisville 3, Kentucky
Phone: Magnolia 3659

Date of Organization: 1917

OFFICERS AND DEPARTMENT HEADS
Kent Lane, President and Producer
Harry Hicks, Vice President
Julia Lane, Treasurer
Howard Hunt, Secretary
Lawrence Hickman, Asst to President and Asst Producer
Ben Sandman, Jr., Art Director
Tom Mulvey, Director of MP Photography
Hugh K. Miller, Dir. of Still Photography

SERVICES: Motion pictures for business and industry, sales education, public relations, training and employment relations, color and b/w sound, silent, sound slide film for training and sales education, TV commercials.

FACILITIES: 16 & 35mm Mitchell & Maurer cameras, sound stage, art department, animation stand, 16mm magnetic synchronous recording, writing and editing.

**Louisiana**

Commercial Pictures
525-527 Poydras Street
New Orleans, Louisiana
Phone: Magnolia 5026

Date of Organization: 1940

Robert Wiegand, President

SERVICES: Motion pictures—35mm advertising and institutional; 16mm institutional and TV spots.

FACILITIES: Silent and sound stages, 35mm and tape recording, continuous process developing, cutting, matching and editing; lights; Mitchell and Bell & Howell cameras.

Motion Pictures: Fair Grounds 1953 (Fair Grounds Corp.); Jahncke Service (Jahncke Service, Inc.); Malbey’s for Music (Malbey’s Inc.); Let George Do It (George’s Plumbing and Appliances); Protection (Standard Life Insurance Co. of La.)

TV Films, Inc.
50 Fannin St., P. O. Box 1157
Shreveport, Louisiana

Phones: 3-2679, 3-2670

Date of Organization: Sept., 1953

OFFICERS AND DEPARTMENT HEADS
N. W. de Berardinis, President, Gen. Mgr.
Curtis Miller, Laboratory Mgr.
Frances Selbert, Asst to Gen. Mgr.
Carolyn Ramsey, Scripts Department

SERVICES: Industrial, sales training and educational films and slides, TV commercials, still photography, 16mm laboratory.

FACILITIES: Floating sound stage; double & single system film and sound cameras; sync sound recorder: 1 channel mixer; interlocked playbacks: 16mm laboratory; location travel unit; screening and editing rooms. (Cont’d next page)
**SOUTHEAST:**

**LOUISIANA:** TV Films: continued

**RECENT PRODUCTIONS AND SPONSORS**

Motion Pictures: A New Dimension in Living (Crawford Corp.); KNOE-TV—Pioneering, A Tradition (KNOE-TV); A Modern Baker (Cotten's Holsum Baking Co.). All films still in production because of recent organization date.

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**TENNESSEE**

**SAM ORLEANS AND ASSOCIATES, INC.**

211 W. Cumberland Avenue
Knoxville 15, Tennessee
Phones: 3-0998 and 4-1301
Branch: 116 N.W. (Room 204) Oklahoma City, Okla.
Date of Organization: 1916

**OFFICERS AND DEPARTMENT HEADS**

Sam P. Orleans, Executive Producer
Lawrence Mollett, Associate Producer
H. L. Wilson, Sales Manager
Warren Nelson, Editorial Supervisor

**SERVICES:**
Public relations, training, surgical and medical films; television films; slidefilms.

**FACILITIES:**
Studios, production equipment; cutting rooms; portable synchronous tape recorder; projection and recording room; transportation equipment; 3-D cameras and projection equipment.

**RECENT PRODUCTIONS AND SPONSORS**

Motion Pictures: Examining the Well Child (State of Oklahoma); Making the Most of the Spray Painting Method (The DeVillibiss Co.); Quarterly Progress Reports series (Atomic Energy Commission).

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**FOTOVOX, INC.**

1447 Union Avenue
Memphis, Tennessee
Phone: 2-7103
Date of Organization: 1950

**OFFICERS AND DEPARTMENT HEADS**

W. E. Campbell, President
L. B. Alcmanthy, Director of Photography
R. E. Rogers, Production Supervisor
H. B. Highfill, Jr., Animation Director
F. R. Lase, Producer
Jerome Joseph, Production Director

**SERVICES:**
Documentary, training, commercial and television films (including animation).

**FACILITIES:**
Sound stage; recording studio; Mitchell camera equipment; animation; Houston dolly; Telefunken microphone equipment; 16mm film and magnetic tape recording.

**RECENT PRODUCTIONS AND SPONSORS**

Motion Pictures: Selling the Sizzle (Foremost Dairies, Inc.); Payoff (The General Electric Co.); Our Town's Decision (Southeastern Concrete Pipe Assn.).

**SUBFILE:** Sils Sils (Shainberg Dry Goods Co.).

(Only 1953 references submitted)

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**CINCINNATI**

**OLYMPUS FILM PRODUCTIONS, INC.**

2222 Chickasaw Street
Cincinnati 19, Ohio
Phone: PA 2184
Date of Organization: 1953

(Formerly Bert Johnston Productions)

**OFFICERS AND DEPARTMENT HEADS**

James B. Hall, F.P., General Manager
Mary J. Renn, Production Coordinator
Jack R. Rabin, Dir. Technical Dept.
Peg Holger, Dir. Story Department
Richard M. Meyers, Chief Sound Engineer

**SERVICES:**
Industrial and dramatic documentaries; TV commercials; slidefilms; complete 3-D; to-screen service.

**FACILITIES:**
4,500 square-foot sound stage; animation department; full editing facilities; 16mm Manter & Cine Special; 16mm magnetic tape sound recording system synchronized for lip sync; set construction; casting; special emphasis on script and direction.

(Cont'd on page 96)

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**EAST CENTRAL**

**INDIANA**

**AMERICANA PRODUCTIONS, INC.**

2218 No. Meridian Street
Indianapolis 6, Indiana
Phone: WB 7-0699

Branches: New York 17, 421 Madison Ave., Plaza 2-1710 (New York 19 production office); 1600 Broadway, Columbus 9-7534; Robert Braverman; Chicago 2, 20 W. Washington St., Central 6-3910

**OFFICERS AND DEPARTMENT HEADS**

Donald V. Nestingen, Gen. Mgr., Dir. of Sales
Donald A. Haldane, Executive Producer
Robert Braverman, Production Manager
H. Leslie Charlton, Chief, Script & Story Dept.
Charles Lichtenstein, Chief, Photographic Sec.
Donald L. Shirley, Art Director
J. M. Spragg, Office Manager

**SERVICES:**
16 & 35mm live and animated, documentary and entertainment, sales, civic, industrial and public relations motion pictures and slidefilms; TV films and commercials; visual aids consultation and planning services from idea to completed program.

**FACILITIES:**
Complete creative staff and technical facilities. Versatile equipment for industrial location and special events filming. Production and sales facilities in Indianapolis, Chicago and New York. Integrated staffs and coordinated interest facilities, high-speed production.

**RECENT PRODUCTIONS AND SPONSORS**

Motion Pictures: Production for Health, A Glimpse of Central (The Central Pharmacal Co.); Goldfish Cradle of the World (Grassley Fisheries, Inc.); Merchandising for Modern Living (E. Bierhaus and Sons); My Home Town—Brazil Indiana (Chamber of Commerce); Martinsville, Indiana (Chamber of Commerce); Seymour, Indiana (Chamber of Commerce); Terre Haute, Indiana (Chamber of Commerce); Seymour Picture (Seymour Tool & Eng. Co.).

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** scope Productions**

1557-59 Main Lane
Indianapolis, Indiana
Phone: 312-0800
Date of Organization: July, 1953

**OFFICERS AND DEPARTMENT HEADS**

Henry M. Stoeppler, President
Robert L. Perine, Secretary-Treasurer

**SERVICES:**
16mm sound motion pictures; 35mm sound slidefilms; recordings for industry, education and television.

**FACILITIES:**
Script, tilling, art, photography, recording, screening, editing.

**RECENT PRODUCTIONS AND SPONSORS**

Motion Pictures: The True Story of Roy Chadwick (Anchor Serum Co.); Profits with the Soil Surgeon (Corson Brothers, Inc.); Steel for Construction (Hugh J. Baker Co.); Adams Improved Motor Grader (J. D. Adams Mfg. Co.).

**SUBFILE:**
Welcome to Diamond Chain (Diamond Chain Co.).

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**GALREATH PICTURE PRODUCTIONS, INC.**

2905 Fairfield Avenue
Fort Wayne, Indiana
Phone: Harrison 4147
Date of Organization: 1942

**OFFICERS AND DEPARTMENT HEADS**

Richard E. Galbreath, President
Sam W. Fitch, Vice President
Ralph L. Shinn, Secretary

**SERVICES:**
Public relations, sales and industrial training motion pictures; sound slidefilms; still illustrations; custom and package television programs and commercials.

**FACILITIES:**
Color, camera (35 and 16mm) and lighting equipment: synchronous sound and recording equipment; sound stages; laboratory; printing; editing and projection rooms; music library; carpenter shop; permanent creative staff.

**RECENT PRODUCTIONS AND SPONSORS**

Motion Pictures: Now It Can Be Told, Badge 614 (Pure Oil Co.); League of Frightened Men (National Dairy Products Corp.); Men, Machines & Miracles (York Corp.); Roadrunner (Falk Manufacturing Co.).

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**CLARENCE H. GUTERMUTH**

4017 Drury Lane
Fort Wayne 6, Indiana
Phone: W. Harrison 3032
Clarence H. Gutermuth, Producer

**SERVICES:**
16 and 35mm motion pictures, slidefilms, TV commercials, stills.

**FACILITIES:**
16 and 35mm camera equipment, tape recording, lighting.

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**OHIO**

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(Cont'd on page 96)
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. 331/3, 45, or 78 r.p.m. Model VR—4" x 6" detachable speaker for 150 or 300-watt Viewlex projectors. Model VHD—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. V-2C—150-watt, V-22C—300-watt motor fan cooled. V-25C—500-watt motor fan cooled. 3-5-7-9-11 inch lenses.

VIEWLEX AP-7CT
For professional use where size of audience demands extreme brilliance. For single and double frame, vertical and horizontal filmstrips and 2 x 2 and Bantam slides. Finest optical system ever devised. 750-watt. Motor fan cooled.

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. A83 for colorful illustrated literature.

"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.
**EAST CENTRAL:**

**Olympus Film Productions:** continued

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** America Eats Out (Ahrens & Patterson Publishing Co.); Skill Counts at the Sandwich Counter (Wheat Flour Institute); 1953 Sales (Kroger Co.); Where There's Life (Community Chest of Cincinnati and Hamilton Co.); Now I'm in Business (C. S. Blakeslee Co.).

**TV COMMERCIALS:** for Bisquick, Cheerios, Gold Medal Kitchen Tested Flour, Cake Mix, Wheaties.

**Wilding Picture Productions, Inc.**


(Complete listing under Chicago, Illinois)

**Cleveland**

**Caravel Films, Inc.**

Caravel Films, Inc., 1126 Lewis Drive, James LaMarr, Cleveland representative.

(Complete listing under New York City)

**Cinecraft Productions, Inc.**

2515 Franklin Avenue
Cleveland 13, Ohio
Phone: SUperior 1-2000

Date of Organization: 1939

**OFFICERS AND DEPARTMENT HEADS**

Ray Calley, President
Robert F. Hayland, M. P. Producer
Frank Selden, Script
Elton Fletcher, Slidefilm Producer
Robert Welches, Director
Harry Hirts, Chief Cameraman
Paul Calley, Chief Sound Engineer
Robert Mowry, Art Director
Ed Perry, Stills and Animation
Charles Toth, Stage Director
Christine Calley, Office Manager

**SERVICES:** Industrial sales and job training motion pictures and slidefilms; TV spots and package shows.

**FACILITIES:** Studio, sound-proofed stage, floating stage; Mitchell cameras; Fearless dollies, M&R boom; lights; diesel generator on truck for location; rear projection with 15 in. screen; RCA sound-on-film; Ampex tape recorders; disc equipment; 6 man art department with Saltzman animation stand; 5 man creative dept.; 3-camera synchronized shooting with Teleprompter.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** Steel Frontier (Republic Steel Corp.); training films and The Fan Family Album (Westinghouse Electric Corp.); The Iron Horse Goes North (Hanna Coal Co.); The Light of 1,000 Years (Lidbetter-Owens-Ford Glass Co.); Labrador (Reserve Mining Co.); Ohio Stories for TV (Ohio Bell Telephone Co.).

**Slidefilms:** There's Still A Big Difference (Pennzoil Co.); The Case of the Crazy Trunk (Railway Express Agency); Facts About Alcah Impacts (Aluminum Co. of Am.); and others.

**TV COMMERCIALS:** for Ohio Bell Telephone, Chilidin Co., Regal Beer, and others.

**ESCAM Motion Picture Service**

7315 Carnegie Avenue
Cleveland 5, Ohio
Phone: Endicott 1-2707

Date of Organization: 1912

**OFFICERS AND DEPARTMENT HEADS**

Ernest S. Carpenter, President
Lester Whitney, Laboratory Manager
A. L. Cope, Editorial Director
Peg Bowman, Script Dept.; Charles Hale, Maint.
H. B. Armstrong, Service Mgr.
Charles O'Donnell, Sound Engineer
Virginia Carpenter, Office Mgr.

**SERVICES:** 16mm and 35mm motion pictures, slidefilms, bw or color, TV production department for special service. Commercial Kodachrome specialty animation.

**FACILITIES:** Sound studio with equipment for all types photography, including lip-sync on both 16mm and 35mm. 16mm and 35mm film recorders; professional tape recorder provides immediate playback. Re-recording from 16mm or 35mm film, tape or disc. Pro, 16mm and 35mm cameras; Mode-Richardson lighting. Air conditioned laboratory for 16mm and 35mm processing; Bell & Howell printers; optical printing 35mm to 16mm and 16mm to 16mm, picture and sound. Color printing. 16mm and 35mm lacquer coating. Sensitometrical quality control, cinox machines for 35mm and 16mm. Editing department; animation and slidefilm departments. Air-conditioned screening room.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** Preventive Maintenance (Eucild Road Machine Co.); Key Clubs in Action (Kiwanis Club); Tire Traction Clip (H. J. Rand Assoc.); Building Management (Republic Steel Corp.); Put Steam in Your Cooking (Cleveland Range Co.); TV shorts for Zen Chemical Co., B. F. Goodrich, Ganimator, and others.

**Mode-Art Pictures, Inc.**

Mont-Art Pictures: (Sales branch) Rockefeller Bldg., Cleveland, (see complete listing under Pittsburgh, Pa.)

**Productions On Film, Inc.**

7151 Euclid Avenue
Cleveland 15, Ohio
Phone: SUperior 1-8829

Date of Organization: 1952

**OFFICERS AND DEPARTMENT HEADS**

Robert Fleming Blair, President
Murphy McHenry, Vice President, Production
William G. Blair, Secretary
Robert B. Carroll, Director of Photography
Kenneth Hamann, Chief Sound Engineer
George J. Murphy, Studio Manager
H. J. Forbes, Associate Producer
Charles L. Sallee, Art Director
Bernard G. Edstrom, Sales

**SERVICES:** Creation and production of motion picture, television programs and commercial films of all types, including slidefilms.

**FACILITIES:** Mannor camera and sound recorder; 16mm live recording and re-recording from tape or disc; sound stage; lighting equipment; editing, art, research, writing; still and animation departments; projection room.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** Miracles in Metals (The Yo.

**MICHIGAN**

**Detroit**

**Florez, Incorporated**

(formerly Visual Training Corporation)

815 Bates Street
Detroit 26, Michigan

Phone: WO 2-1920

Date of Organization: 1931

**OFFICERS AND DEPARTMENT HEADS**

Genaro A. Florez, President
Hans A. Erne, Executive Vice President
Paul Kelmers, Secretary-Treasurer, Gen. Mgr.
John K. Kleene, Editorial Director
Ray B. Helsor, Dir. Specialty Services

**CREATIVE GROUP HEADS**

Ernest D. Nathan
Clark E. Broderick
J. R. von Maur
Clark E. Pardee

**SERVICES:** Consultants, creators, producers for sales and service training, promotion and management; product presentation; technical exposition; conventions and exhibits; employe and consumer relations; economics information. Planning and producing slidefilms, motion pictures, transparencies, graphic presentations, charts, recordings, models and exhibits, stage presentations, conventions, manuals, texts, questionnaires, house organs. Offering stock shots, AV equipment, syndications.

**FACILITIES:** Six-story building, equipped and staffed for: research, planning, writing, editing, all media; layout, art, illustration, technical rendering; motion photography, 16mm or 35mm; still photography, glamour shots, selling scenes, technical illustrations, exploded views; photographic laboratories, developing, printing, enlarging; copying, color duping and processing; 3-camera reproduction, slidefilm animation; arrangements for typesetting, letterpress printing, offset lithography, silk screening, gravure, film titles.

**Wilding Picture Productions, Inc.**

Wilding Picture Productions, Inc., 1010 Euceld, Cleveland, Ohio. Phone: TOWER 4-6140. Jack Rheinstrom, Vice President.

(Complete listing under Chicago, Illinois)

**Dayton**

**Hag and Patterson, Inc.**

131 North Ludlow Street
Dayton 2, Ohio

Phone: ADams 9-321

STUDIOS: 15 East Bethune, Detroit 2, Michigan.

**The Jan Handy Organization, Inc.**


(Complete listing under Detroit, Mich.)

**B U S I N E S S  S C R E E N  M A G A Z I N E**

96
The Jam Handy Organization, Inc.  
2201 East Grand Boulevard  
Detroit 11, Michigan  
Phone: TRinity 5-2450  
Date of Organization: 1917

BRANCH OFFICES

New York: 1775 Broadway, New York 19, N.Y.  
Phone: JUdson 2-1060. Herman Coe, Jr., in charge.

Chicago: 230 N. Michigan Avenue, Chicago 1,  
Illinois. Phone: Sate 2-6757. Harry Watts, in charge.

Dayton: 310 Tallbott Building, Dayton 2, Ohio.  
Phone: ADams 6289. A. M. Simpson, in charge.

Hollywood: 7646 Sunset Blvd., Hollywood 28,  
California. Phone: HEmpend 5999. (Service office, not sales.)

Pittsburg: Gateway Center, Pittsburgh 22,  

OFFICERS AND DEPARTMENT HEADS

Jamison Handy, President
Oliver Horn, Executive Vice President
John A. Campbell, V. P. (Training Devices)
Everett Schafer, V. P. (Service Development)
George B. Finch, V. P. (Sales Development)
William G. Luther, V. P. (Automotive Contacts)
Avery W. Kimney, Secretary
Allan E. Gedelman, Treasurer

SERVICES: Motion pictures; commercial; industrial; sales training; customer, personnel and public relations; minute movies, three-minute screen advertisements, sponsored shorts, safety, educational, health films; television commercials.

SLIDEFILMS: Commercial, industrial, sales and shop training, customer and public relations, merchandising, record, cartoon, reading, chart, discussion, quiz, school and health, safety, first aid. Glass slides, transparencies, slide racks, opaque materials.

FACILITIES: Complete studio. Sound stage, recording, set construction, direction, casting, scene design, mock ups, miniature, stage management, field reconnaissance, animation studios, music direction and orchestra, rear projection, prop department, speech and acting coaching, slide film studio, film processing laboratories, art department, location equipment, creative staff. Projection sales and service. Special devices: Suitcase projectors, Shopper Stoppers, continuous loop projection, projectors, synthetic training devices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Heart of Our Business (General Motors Acceptance Corp.); Into All the World (Lutheran Laymen's League); At This Moment (Westinghouse Air Brake); Take It Off (United Motors Service); Hall of Wonders (Chevrolet); Overcoming Objections (Dartnell Corp.); This Thing Called Salesmanship (Mulhins Mfg. Co.); New Neighbor (United States Steel); Jeanette's Story (Mutual Security Agency); Penetrating Wounds of the Abdomen (U. S. Navy); Mechanical Engineering at du Pont (E. I. du Pont); Big Enterprise in the Comp.
EAST CENTRAL:

Ross Roy, Inc.: continued
Lastrap P. Morse, Treasurer
J. F. Bernard, Photographic Director
J. A. Roche, Recording Director
J. P. Breuer, Purchasing Agent

Services: Creation and production of service, sales, and product sound slidefilm programs; more than 215,000 sets of films and records a year to the entire Chrysler Corporation dealer organization.

Facilities: Photographic studio and department, art, animation, recording director and staff, and creative copy personnel.

RECENT PRODUCTIONS AND SPONSORS
SLEEFILMS: The Yachtworld Story (J. L. Hudson Co.); Strictly on the Record (The Texas Co.); Sparkle (California-Texas Oil Corp., Ltd.); For Wholesalers (Chrysler Corp., Parts Div.); The Double-Bladed Knife (Dodge Div.); First Modern Truck (Dodge Truck Div.); The Team Builds Great Cars, Service Builds Customers (Plymouth Div.); Story of Combustion (Chrysler Corp., of Canada); 1954 Styling, Power Steering (DeSoto Div.); Retailing Used Cars, Selling Yourself (Chrysler Sales Div.).

Wilding Picture Productions, Inc.
Wilding Picture Productions, Inc., 1000 Divine Bldg., Detroit, Michigan. Phone: Woodward 3-9311. Don Calhoun, Vice President. (See complete listing under Chicago.)

(Studio and sales office facilities maintained)

Raphael G. Wolff Studios
Detroit representative: Harold R. Troy
16352 Meyers Road, Detroit 35.
Phone: Diamond 1-0654

Michigan

CAPITAL FILM PRODUCTIONS
221 Abbott Road
East Lansing, Michigan.
Phone: ED 2-3541
Date of Organization: 1940
OFFICERS AND DEPARTMENT HEADS
James Robert Hunter, Proprietor
Ken Kortje, Editor
Vern Sevlie, Sound
Jim Lewis, Scenario
SERVICES: Scenario, editing, production, laboratory — 16 & 35mm.

Facilities: 16 & 35mm Bell and Howell and Maurer equipment.

RECENT PRODUCTIONS AND SPONSORS
Motor Vehicle Pictures: It's a Big Problem (Michigan Dept., of Mental Health); Grand Canyon Suite, Youth Builds a Symphony (National Music Camp); Michigan Winter Wonderland (Mich. Tourist Council).

METROPOLITAN CHICAGO AREA

ATLAS FILM CORPORATION
1111 South Boulevard
Oak Park, Illinois
Phone: AUstin 7-3820
Date of Organization: 1913

OFFICERS AND DEPARTMENT HEADS
Albert S. Bradish, Vice President, Production
Frederick K. Barber, F.P., Dir. Adv., Sales Prom.
Edward Schager, F.P., Dir. of Sales
Norman C. Lindquist, F.P., Dir. of TF
James A. Vaca, Slidefilm Dept.

SERVICES: 16mm and 35mm public relations and training motion pictures and slidefilms; color and sound; TV commercials; short subjects.

Facilities: cameras, 16mm and 35mm B.C.A. 16mm direct positive and 35mm sound recording; art department; time-lapse photography; two sound stages; laboratory; animation; editing; creative staff.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Greatest Story Ever Told (Nash Motors); Paragons of Production (Illinois Cage & Manufacturing Corp.); 500,000 to 1 (Sinclair Refining Co.).

SLEEFILMS: Control with Dole (Dole Valve Co.); Combines — From Car to Customer (L. I. Case Co.); The Greatest Readership Story Ever Told (Chicago Sun-Times).

TV COMMERCIALS: for Sunbeam: Beaumont & Hodman, Inc. (Greyhound); Fletcher D. Richards, Inc. (Rail Band); D'Arcy Advertising Co. (Budweiser).

CHICAGO FILM STUDIOS
of CHICAGO FILM LABORATORY, Inc.
56 E. Superior Street
Chicago 11, Illinois
Phone: W'hitcliff 4-0971
Date of Organization: 1928
A. G. Dunlap, President

SERVICES: 16mm and 35mm color and black and white motion pictures for advertising, sales promotion and job training, educational and travel; slidefilms, color; television commercials.

Facilities: Two sound stages; Mitchell, Bell & Howell and Maurer cameras; art and animation; optical effects; RCA 35mm sound recording on film or 35mm magnetic tape; projection theatre; laboratory; creative staff.

(Reference data on recent productions and sponsors not submitted.)

DOANE PRODUCTIONS
514 Division Street
East Lansing, Mich.
Phone: ED 2-5711
Date of Organization: 1918
Don Doane, Producer

Services: Sales promotion and public relations with 16mm sound color motion pictures only; professional service from script to screen.

Facilities: 16mm Cine Special and synchronous camera facilities; studio; synchronous portable magnetic film recording; Maurer optical recording; portable lighting equipment with variable transformers for accurate color control; editing; work printing; interlock projection.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: New Hope for Hearts (Michigan Heart Assn.); What's a Silicone? (Dow-Corning Corp.).

(Only 1953 production references submitted)

CAL DUNN STUDIOS
159 E. Chicago Ave.
Chicago, 11.
Phone: W'hitcliff 3-2124
Date of Organization: 1947
OFFICERS AND DEPARTMENT HEADS
Cal Dunn, President
Alan S. Loc, Writer-Director

SERVICES: Motion pictures, slidefilms, TV commercials, scripts, storyboards, animation, titling, integrated printed materials.

Facilities: Pictorial and animation.

RECENT PRODUCTIONS AND SPONSORS
Motion Picture: Costly Crosses (American Brake Shoe).

SLIDEFILMS: The Silvertone Inside Story, Selecting Plus Personnel, Spotlight on Better Selling, Five Rights of Good Merchandising (Sears Roebuck & Co.).

JERRY FAIRBANKS PRODUCTIONS
JERRY FAIRBANKS PRODUCTIONS (sales branch)
520 N. Michigan Ave., Chicago, Phone W'hitccliff 4-0996. Fenton P. McHugh, in charge. (see complete listing in Los Angeles area)

FRANCISCO FILMS
185 No. Wabash Ave.
Chicago 1, III.
Phone: State 2-0798
Date of Organization: 1912
OFFICERS AND DEPARTMENT HEADS
L. M. Mercado, Francisco, Owner

SERVICES: Producer of sound motion pictures, sound slidefilms, filmstrips.

Facilities: complete photographic facilities for production of slidefilms and auxiliary materials and advertising photographic illustrations in black and white and color in own Chicago studio, centrally located.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: The Big Cut (Cummins Engine Co.); The Luxury Touch (Allen B. Wrisley Co.); Pattern for Selling (The Sherwin Williams Co.); Series entitled Make Way for Sales and One for the Menu (Fairmont Foods Co.).

J. & J. HANDY ORGANIZATION, INC.

* Extensive creative and projection services maintained for the convenience of clients in the Chicago metropolitan area. (See Detroit listing for complete data on 110 services and facilities.)
MICROPHONE BOOMS
FOR ALL PURPOSES
SMALL, MEDIUM, LARGE

M-R Microphone Boom with Perambulator. Quiet in operation.
Lightweight model Booms — Model C12 and C17 and Century Portable Mike Boom. Beautifully engineered for TV and motion pictures.

AURICON CAMERAS
Illustrated: Cinevoice with 3-lens turret, Zoom Finder and 400 ft. magazine.

Precision Sound Reader
(16-35 COMBINATION)

MOVIOLA FILM EDITING EQUIPMENT
Robot Automatic Splicer
No heat required. Assures exceptionally strong positive splice. Simple operation. Portable.

LIGHTWEIGHT ALUMINUM SHOULDER BRACES
... for 16mm and 35mm cameras. Sturdy, yet light enough not to tire user. Easy panning and tilting. For all hand-held cameras.

CHANGING BAG
—a portable darkroom. Large enough to take 1000 ft. 35mm magazines. Double zipper. Completely light-proof.

CHICAGO AREA

DALLAS JONES PRODUCTIONS, INC. 1725 No. Wells Street Chicago 14, Illinois Phone: MOLock 4-5525

Date of Organization: 1917

OFFICERS AND DEPARTMENT HEADS

Dallas Jones, President

Marion Jones, Vice-President & Treasurer

Richard Bowen, Secretary

W. O. Ziegle, Production Manager

SERVICES: Slidefilms, motion pictures and printed materials for training, public relations, information and sales. Complete package service, including distribution.

FACILITIES: Sound and silent stages for slidefilms and motion pictures. Mitchell cameras, magnetic sound recorder. Three slidefilm crews; one motion picture crew; six writers; studio artists; Slidefilm animation and duplicating. Special 16-piece stroboscope assembly for high-speed photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Proposal Plus (Seven Up). Magic Makes the Difference (A. Stein & Co.). Where Do We Go From Here? (Greyhound Corp.). Show Enough (Quaker Oats Co.). An Apple a Day (Kool-Aid). Nothing to Argue About (Raytheon Mfg. Co.). Backyard Your Winning Play (A. O. Smith Corp.).


* * *

KLING STUDIOS, INC. 601 N. Fairbanks Court Chicago 17, Illinois Phone: DElaware 7-0100

Date of Organization: 1928

Studios: As shown above and at 1050 W. Washington Blvd., in Chicago at 1416 N. LaBrea, Hollywood, Calif.


OFFICERS AND DEPARTMENT HEADS

Robert Ehrnberg, President

Fred A. Niles, V.P., Dir. of TV & Motion Pictures

Lee R. Bevins, V.P., Mgr. West Coast Op.

Richard J. Cunningham, Director of Production

Gail Papianca, Dir. Indus. Film, Animation Div.

Fred Freeland, Dir. Custom Film Division

Grant Atkinson, Dir. Slidefilm Division

Chris Petersen, Jr., Dir. Syndicated Film Division

Art Lewis, Dir. Scenario Division

Manny Paull, Dir. Art Division


David Savitt, Chief Camera Department

Wayman Robinson, Chief Sound Department

Dick Bertel, Supervising Editor

Kling Studios, Inc.: continued

SERVICES: 35mm and 16mm color and b/w motion, slide and slide-motion pictures, live and animated, wide screen, 3-D and conventional, industrial, public relations, sales training, educational and technical films. Custom and syndicated TV commercials. Package, syndicated package and live TV shows.

FACILITIES: Chicago—90,000 square feet of floor space in two studio buildings, including four large sound stages and complete production facilities with latest equipment. Hollywood—Complete facilities of former Charles Chaplin lot, including 20 buildings housing complete production facilities and newly-equipped animation division.

RECENT PRODUCTIONS AND SPONSORS


SLIDEFACTS: for U. S. Navy, Alemite Division of Stewart-Warner Corp. Democratic Central Committee, Admiral Corp., Westinghouse, Deepfreeze Corp., International Harvester, Aluminum Corp. of Am., and others.


* * *

Mervin W. La Rue, Inc. 159 E. Chicago Avenue Chicago II, Illinois Phone: Superior 7-8656

Date of Organization: 1937

OFFICERS AND DEPARTMENT HEADS

Mervin W. La Rue, Sr., President

Charles H. Hard, Secretary-Treasurer

Joanna La Rue, Vice-President

SERVICES: planning, production and distribution of motion medical pictures and illustrations exclusively. Distributor of visual education equipment to this field exclusively.

FACILITIES: all equipment for special field—exposure proof for surgery, specially designed microscopic and macroscopic, time lapse, and recording equipment and accessories in addition to conventional equipment.

RECENT PRODUCTIONS AND SPONSORS


* * *

PARAGON PICTURES, INC. 2510 Eastwood Avenue Evanston, Illinois Phone: DAVIS 8-5900

Date of Organization: 1947

OFFICERS AND DEPARTMENT HEADS

Robert Laughlin, President

James E. Ford, Vice President

J. Edgar Kelly, Secretary-Treasurer

Sherwin A. Cazavon, Production Manager

Frank Alexander, Sales Manager

SERVICES: motion pictures and slidefilms in sound, color, black and white for advertising, public relations, training, education, sales improvement, product promotion and television. Client planning service.

FACILITIES: equipped for complete studio or location production; studio, 2,500’ sound stage, cameras, lights, sound recording (magnetic and sound-on-film), editing, artists, script writers, music library and animation.

MOTION PICTURE: Farmall Fair (International Harvester Co.).


TV Films: for Stewart-Warner, Hollingshead Corp.

* * *

Reid H. Ray Film Industries Reid H. Ray Film Industries, Inc., 208 S. LaSalle St., Chicago, Illinois. Phone: Financial 6-0997, Frank Balkin, in charge.

(COMPLETE LISTING IN ST. PAUL AREA)

* * *

SARRA, INC. 16 E. Ontario Street Chicago 11, Illinois Phone: WHItchill 4-1515

200 E. 56th Street New York 22, N. Y.

Phone: MURray Hill 8-6085

Date of Organization: 1937

OFFICERS AND DEPARTMENT HEADS

At New York City Studios

Valentino Sarra, President

Morris Behrend, General Manager

John Henderson III, Producer-Director

Robert Jemmes, Director; Rex Cox, Director

Stanley Johnson, Director

George Altman, Chief Editor

David Fletcher, Art Director

MIDWEST FILM STUDIOS 6308No. Clark Street Chicago 26, Illinois Phone: SHElbroke 3-1239

Date of Organization: 1947

Alfred K. Levy, Production Manager

SERVICES: motion picture and slidefilm production services: research, writing, photography, editing, etc.
Your Guide to Film Quality

- The minimum requirement of five recently-produced motion pictures and slides which qualify a producer for listing in these pages is your first assurance of references. Ask to preview sample reels and visit studio facilities of these firms.

Viking Pictures Corporation
1115 Howard Street
Chicago 26, Illinois
Phone: AMBassador 2-6800
Date of Organization: 1947

OFFICERS AND DEPARTMENT HEADS
Sullivan C. Richardson, President
Arnold Whitaker, Vice President, Gen. Mgr.
Earl B. Brink, Board Member
John K. Edmunds, Secretary-Treasurer
Frederick E. Strauss, Dir. of Production
David W. Meyer, Art Director

SERVICES: Industrial, documentary, travel, educational, animation, TV and sales training films.

FACILITIES: story development and script writing; storyboards and animation whenever wanted. Own animation stand. Two field crews for location shooting and synchronous lip sync or sound recording. Portable lighting equipment adequate for large color interiors.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Birthright (Chrysler Corp.); It's Your More (Standard Oil, Ind.); Illinois, Land of Lincoln (State of Illinois); Two Cheers for Charlie, The Magic Lamp (Mutual and United-Ent. Benefit, Omaha).

Voice-Wright Studios
(Division of Electromatic Corporation)
469 E. Ohio Street
Chicago 11, Illinois
Phone: MOhawk 5-6500, WHITEhall 4-0244
Date of Organization: 1931

BRANCH OFFICES: 225 Fourth Avenue, New York, N.Y. Phone: 410-3400, Robert Shea, Vice President.

OFFICERS AND DEPARTMENT HEADS
Albert W. Dunigan, President Electromatic Corporation and Manager of Voice-Wright Studios
Clinton Conrad, Executive Vice President
William Faire, Vice President and Gen. Mgr.
George T. Becket, Vice President in charge of film sales and productions
James E. Holmes, Studio 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: 100,000 square feet of floor space, Chicago; 10,000 square feet, New York. Staff of 250 employees, complete motion picture and slide film equipment. Sound stage, editing, animation, creative staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Mum's the Word (Geo. J. Ball Co.); Pigeon Holes and Progress (U.S. Post Office); Strictly for the Record (Zenith Radio Corp.).


Willem Pictur Productions, Inc.
1345 Argyle Street
Chicago 10, Illinois
Phone: LONGbeach 1-8140
Date of Organization: 1914
Incorporation: 1927

BRANCH OFFICES
Detroit: 1000 Dime Building, Detroit, Michigan. Phone: Woodward 3-9311, Don Calhoun, Vice President.
Cleveland: 1010 Euclid Avenue, Cleveland, Ohio. Phone: Tower 1-6410, Jack Rhein- strom, Vice President.

Pittsburgh: 129 Fourth Avenue, Room 1201, Pittsburgh, Pa. Phone: Grant 1-6240, Ralph Maitland, in charge. (Under supervision of Jack Rheinstrom.)

Cincinnati: Esquire Building, Cincinnati, Ohio. Phone: Garfield 4-077, R. L. McMullan, in charge. (Under supervision of Jack Rheinstrom.)

Chicago: Address given above. George L. Schuyler, Vice President.

St. Louis: 1473 Lindell Blvd., St. Louis, Mo. Phone: Lucas 8-0896, James E. Darat, in charge. (Under supervision of George L. Schuyler.)


OFFICERS AND DEPARTMENT HEADS
C. H. Bradfield, Jr., President
H. W. Fish, Executive Vice President
Lang S. Thompson, Vice President, Sales
C. B. Hatcher, Secretary-Treasurer
M. W. Gilley, Production Development Dept.
J. M. Constable, Production Development Dept.
J. A. Kellock, Vice President, Production
Walter Tinkham, Executive Assistant
Jerome C. Diebold, Executive Assistant
Harold A. Witt, Executive Assistant

Harold K. N. Laboratory Supervisor
Gilbert Lee, Art Director

A. J. Bradford, Customer Service & Equipment
Duncan Taylor, Slidefilm Dept.
Jack A. Krieger, Advertising & Sales Promotion
SERVICES: producers of sound motion pictures and sound slidefilms for commercial application and films for television.

FACILITIES: 60,000 sq. ft. of floor space in main studio, Chicago; 27,000 sq. ft. given over to three stages, 200 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 department, film vaults, carpenter shop and other departments. Stage facilities, screening rooms and administrative offices also available at company's Detroit and Hollywood studios.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: 1951 New Car Announcement film and More Trucks for the Money (in CinemaScope) for Ford Motor Company); Mr. Christmas (Deere & Company); Good Business, Paper Work, Deep Roots (Champion Paper & Fibre Company); Green Gold (Republic Steel (LISTING continues on FOLLOWING PAGE)
CHICAGO AREA

Widling Picture Productions, Inc.; continued Corp.); Where the Heart Is (U.S. Savings & Loan League); Beauty and the Bride (S. C. Johnson & Son); The Gentle Touch (Chrysler Corp.); Accounting—the Language of Business (American Institute of Accountants); A Better Way (U. S. Steel Corp.); Midwest Holiday (Standard Oil of Indiana); These Are Our Neighbors (Community Fund of Chicago); Time for Action (Lincoln-Mercury).

SOUND SLIDEFILMS: numerous subjects produced for nation-wide clientele during 1953.

Raphael G. Wolff Studios
Raphael G. Wolff Studios: 2105 Orrington Avenue, Evanston, Ill. Phone: DAVIS 9-7236, Carl Wester, representative.

(See complete listing in Los Angeles area)

WEST CENTRAL

Illinois

The Venard Organization
702 So. Adams Street
Peoria 2, Illinois
Phone: 2-290 and 3-5137
Date of Organization: 1923
OFFICERS AND DEPARTMENT HEADS
C. L. Venard
President
France B. Venard
Assistant
SERVICES: production and distribution of educational and industrial motion picture films.

FACILITIES: 3200 square feet sound stage; Bell and Howell, Maurer, Gine-Specials; Magnacorder, Magnascope; complete equipment for all types of 35mm and 16mm motion picture production, including titles, animation, and sound slides. Also commercial still photography.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Education Plus—the Field Trip (Keystone Steel & Wire Company); The Vi Ag Teacher (Sears-Roebuck Foundation).

(Only 1953 production data available)

IOWA

General Pictures Productions, Inc.
621 Sixth Avenue
Des Moines, Iowa
Phone: 3-1553
Date of Organization: 1915
LABORATORY: Kemptown Road
Des Moines, Iowa. Phone: 3-2875
OFFICERS AND DEPARTMENT HEADS
W. K. Niemann, President
Ted Skone, Vice President
D. H. Bonine, Vice President, Laboratory Chief
W. H. Schultz, Vice President, Production Chief
SERVICES: industrial sales, educational, job training and civic relations film; television subjects, facilities; sound and color camera and laboratory equipment; sound recording and re-recording, direct-on-film, magnetic film, tape; color printing; editing; creative staff.

General Pictures Productions: continued
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: X Is For Mike (educational)—in cooperation with Des Moines City Health Dept.; Drake Relays of 1953 (Pepsi-Cola Co.); UC—We Need You (Des Moines United Campaign); Rhythm On Reels, Master of Ceremonies (Eastin Pictures Company); Read, Heed, and Live (in cooperation with Des Moines Safety Council).

Kansas

Centron Corporation, Inc.
1107 Massachusetts
Lawrence, Kansas
Phone: 50
Date of Organization: 1947
OFFICERS AND DEPARTMENT HEADS
Arthur H. Wolff, President & Exec. Producer
Fred S. Montgomery, Vice President
Russell Mosser, Secretary-Treasurer
Tom Lacey, Director of Production
Norman Stuewe, Motion Picture Photography
Marger Travis, Script & Filmstrip Prod.
Harold Harvey, Director
Maurice Potter, Still Photography
SERVICES: 16mm motion pictures and slides for public relations, sales, training and education. Animation and recording service. Subcontracting. Specialized sports photography. TV films.

FACILITIES: sound stage (3000'); Mitchell and Gine Special cameras; lighting and sound equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Star 31 (Kansas Industrial Development Commission); A Citizen Participates, Your Food and other titles (Young America Films—total of 16 films for YAF in 1953); KU Basketball Hoitkway 1953 (U. of Kansas); VCAA Basketball (National Collegiate Athletic Assoc.); Kansas State Basketball Highlights, 1953 (Kansas State College); Venice, Paris, Lagano (Sterling TV Films).

Minnesota

Empire Photofound, Inc.
1929 Lyndale Avenue, North
Minneapolis 5, Minnesota
Phone: PLEASANT 2107
Date of Organization: 1945
OFFICERS AND DEPARTMENT HEADS
William S. Yale, President
Charles B. Oechle, Secretary-Treasurer
Catherine Running, Business Manager
Jean Pommernen, Production Control
Truman Byrchkland, Production Manager
Richard Jamieson, Technical Director
Arthur Nivel, Camera & Animation Dept.
Leslie Blacklock, Editorial Dept.
Warren Rose, Sound—John Locken, Script
Richard Christenson, Art Department
FACILITIES: creative dept.; script, storyboard and artwork. Maurer camera. Complete equipped film editing room; electronically controlled animation stand for 16mm and 35mm color, wide motion picture, slides, Ampex sound synchrons, recording in-studio and on location. Maurer multiple 16mm sound tracks. Rank of 5 Magnacorders for tape dubbing service. Time-lapse, slow-motion photography.

Empire Photofound, Inc.: continued
motion equipment. Large sound stage accommodates 5 sets simultaneously.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Speed with Accuracy (General Refractories); Joe's Little Acre (The Farmhand Co.); Infant Food Allergy (The Borden Co.); The Petroleum Story, Co-op Newsreel (Farmers' Union Central Exchange); Gulf on Safari, Gulf Power on the Job (D. W. Oman & Sons, Inc.); Farmhand Newsreel (Superior Separator Co.).

SLIDEFILMS: Fashions in Food (General Mills, Inc.); Your National Advertising Campaign, rural and city versions (The J. R. Watkins Co.); Selling the Other Half, Your Selling Aces (Theo. Hamm Brewing Co.); Harshwell Wells Imperial (Marshall Wells Co.); House That Alice Painted; 101 Sure Fire Ideas (Archer Daniels Midland); A New World of Color (Seidlin Paint & Varnish Co.); The Heating System That Has No Competition, The Powerpole Control System (Minneapolis-Honeywell Reg. Co.); Pep in TV Sales (Gamble-Skogmo, Inc.).

TV COMMERCIALS: for Shell: General Mills; First National Bank of Minneapolis; Russell Miller Milling Co.; Economics Laboratories; Gluck Brewing; Minnesota Consolidated Canneries.

Reid H. Ray Film Industries
2269 Ford Parkway
St. Paul 1, Minnesota
Phone: Emerson 1393
Date of Organization: 1910

OFFICERS AND DEPARTMENT HEADS
Reid H. Ray, President
William H. Ringold, Vice President
Frank J. Havlicek, Asst. to the President
Alice M. Griswald, Secretary
E. H. Polsfus, Production Manager
Clive Bradshaw, Laboratory Superintendent
Robert Berg, Art Director
Edward Rehberg, Animation Director
SERVICES: motion picture, slides, TV commercials (live or animated, screen advertising, TV packaging films for syndication).

FACILITIES: script department, studio, laboratory, titles, animation; complete production equipment for 35mm and 16mm black and white, or color; RCA magnetic, or photographic recording.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Highroad to the Orient (Northwest Airlines); Scaling Makes a Powerful Difference (Victor Mig. & Gasket Co.); The Million Dollar Question (Red Owl Food Stores); The Safety Pin (Deere & Co.); Stack With Ease (Cutter-Hammer, Inc.).

SLIDEFILMS: numerous subjects produced for nationwide clientele during past year.

Extra Copies Available at $1.00
You can obtain extra copies of this complete issue sent postpaid on receipt of order containing $1.00. Write to 7061 Sheridan Road, Chicago 26.
Do your films have all of these distribution advantages?

- 90,000 film-user potential
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- Distributor-owned regional libraries
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- Inspection-seal film handling
- Film production counseling
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- 43 years' actual film experience

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Ridgefield, N. J. • Chicago • Dallas • San Francisco
"America's First Distributor"

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Name ____________________________
Position __________________________
Organization ________________________
Street ____________________________
City ____________________________ State ________
**WEST CENTRAL**

**Missouri**

**THE CALVIN COMPANY**

1105 Truman Road
Kansas City, Missouri

Date of Organization: 1931

OFFICERS AND DEPARTMENT HEADS

F. O. Calvin, President
Lloyd Thompson, First Vice President
Larry Sherwood, Vice-Pres. & Gen. Sales Mgr.
Neal Keen, V. P. in Charge of Services

Frank Barkhly, V. P. in Charge of Productions
James Sand, V. P. in Charge of Manufacturing
B. C. Calvin, Secretary-Treasurer

Dick Bulkeley, Executive Director
James Hash, Comptroller

Leonard Keck, Operations Manager
Ken Moran, Business Manager
Maxine Covell, Office Manager

SERVICES: 16mm color sales and sales training films; service work for other producers and for universities.

FACILITIES: 15,000 sq. ft. studio space; location equipment for three crews; laboratory with output of 25,000,000 ft. black and white, 20,000-000 ft. color a year; Kodachrome processing; 12 editing rooms; two sound studios with six channels, four phone, recording equipment for film, tape, wax, magnetic film; six full-time directors; creative staff.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Sales Management, The Gamblers (Caterpillar Tractor Co.); The Right Way (E. I. duPont de Nemours & Co.); I Remember Louie (Gulf Oil Corporation); Rumors Are Flying (Lion Oil Co.); Ace in the Hole (Mid-Continent Petroleum Co.); Modern Baseball (Official Sports Films); What a Day (Phillips Petroleum Co.); This Could Happen to You (United Funds of K.C.).

**St. Louis**

**CONDOR FILMS, INC.**

1006 Olive Street
St. Louis 1, Missouri

Phone: MAIN 1-8376

Date of Organization: 1951


OFFICERS AND DEPARTMENT HEADS

Arthur E. Wright, Jr., President
Bradford Whitney, Vice President
Otto Rauttw, Chief Sound Engineer
Vic C. Lewis, Jr., A.C.E., Editor

SERVICES: 16mm and 35mm commercial, industrial, training, sales, and television motion pictures. TV commercials. Sound slide-films.

FACILITIES: sound stage, Mitchell and Bell & Howell cameras, Fearless Panoram dolly, Synchronous magnetic recording—17½/4 mm, 35mm, ½ in. Six-channel mixing, completely interlocked, Supersonic optical recorder. 16mm.

Condor Films Inc.: continued

17½/4 mm, 35mm Movilados—picture and sound. 16mm and 35mm interlocked projection equipment and facilities. Complete creative, writing and production staffs.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Once Upon the Wabash (Wabash Railroad Co.); Seal of Excellence (Monzoite Chemical Co.); Keeping Up With the Joneses (Anafrta Mfg. Co.); No Idle Hands (in production). (Assn. of American Railroads: The Story of a Subdivision (Dunke Construction Co.).

SOUND SLIDEFILMS: The Motion Picture Reader's Story (Union Electric Co.); 1954 Sales Program (Emerson Electric Mfg. Co.); Selling Old Fitz (Sittz-Weller Distillery, Inc.).


**Kling Studios, Inc.**

Kling Studios (sales branch) 4910 W. Pine Blvd., St. Louis. Bert Somson, in charge. (see complete listing in Chicago area)

**PRESIDENT**

Premier-Hardcastle Productions

3033 Locust St.
St. Louis 3, Mo.

Phone: Neustead 3555
Branch: 315 Olive St. Phone: CENTRAL 2620

Date of Organization: 1918

OFFICERS AND DEPARTMENT HEADS

Theodore P. Deshoge, General Manager
Richard Hardcastle, Photography
Wilson Dalzell, Sound & Production
Roger E. Leonard, Production

SERVICES: 16mm and 35mm films for industry, television, public relations, religions and civic organizations; TV commercials; sound slide-films.

FACILITIES: maintain own sound recording studios and picture sound stage. Complete 16mm and 35mm film equipment. Mobile unit for location work.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Built to Take It (Chromeart Div.—American Feature & Mfg. Co.); More Dollars for Dealers (International Shoe Co.); It's Your Town (St. Louis Community Chest).

SOUND SLIDEFILMS: Cooking Can be a Pleasure (2), (Wrought Iron Range Co.); Sales Conference (The Seven Up Co.).

TV COMMERCIALS: for Anheuser-Busch (Budweiser); Knauff Monarch Co. (Corn Poper, Chefster Liquorist), Rice Clox, Space Cadet (Rabbot Purina); Town House Crackers, Old Crown Beer.

**Wisconsin**

**FILM ARTS PRODUCTIONS, INC.**

1032 N. Sixth St.
Milwaukee, Wisconsin
Phone: BR 6-5760

Date of Organization: 1927

OFFICERS AND DEPARTMENT HEADS

A. K. Hadley, President
Harlan P. Crow, General Manager, Treasurer

SERVICES: 16mm and 35mm industrial, sales training motion pictures; sound slide-films; 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**

SLIDEFILMS: Product Performance (Pittsburgh Plate Glass); The Royal Pair (Speed Queen Washers). (Only 1953 sponsor reference data submitted)

**SOUTHWEST**

**Texas**

**JAMIESON FILM COMPANY**

3825 Bryan Street
Dallas, Texas

Phone: TEmison 8158

Date of Organization: 1916

OFFICERS AND DEPARTMENT HEADS

Bruce Jamieson, Business Manager
Hugh V. Jamieson, Jr., Production Manager
Ralph Canada, Laboratory Manager
Jerry Dickinson, Animation Department
Robert Alcott, Camera Department

SERVICES: industrial, educational, training and sales promotion motion pictures, 16mm and 35mm; filmed television programs and commercials; sound recording and color printing services.

FACILITIES: studio and sound stage, RCA 16mm and 35mm; editing, printing and processing 16mm and 35mm; Kodachrome printing with scene-to-scene color correction; animation, creative staff.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Fifth Benefit of Counsel (Texas Bar Assn.); Wastach Plateau Operation (Three States Natural Gas Co.); Hitch Your Wagon (Dallas Chamber of Commerce); The Louisville Story (Louisville Chamber of Commerce); This Is Nashville (Nashville Chamber of Commerce); The Young Die Quickly (Georgia Dept. of Public Safety).

**GULF COAST FILMS, INC.**

309 Oil and Gas Building
Houston 2, Texas

Phone: Blackstone 5171

Branch: 9 W. 61st St., New York City
Phone: Circle 6-0191

Date of Organization: 1950

Robert Tarnall Richie, President
TEXAS INDUSTRIAL FILM COMPANY
2528 North Boulevard
Houston, Texas
Phone: Gharret 9311
Date of Organization: 1915

X. Don Macou, Owner and Operator

Services: industrial training and sales promotion motion pictures, 16mm and 35mm sound, color; 35mm sound soundslides. Extensive specialized experience in production of insect films.

Facilities: 16mm and 35mm cameras, lighting equipment: air-conditioned sound stage; diss-magnetic tape and 16mm optical sound recording; picture and sound editing; printing equipment for 16mm motion pictures and 35mm soundslides. Personnel for writing, direction, editing and sound recording.

RECENT PRODUCTIONS AND SPONSORS


** * *

Robert Yarnall Richie Productions—Robert Yarnall Richie Productions, Inc., 309 Oil and Gas Building, Houston 2, Texas. Phone: Blackstone 5471. (see complete listing under New York City)

OKLAHOMA

SAM ORLEANS & ASSOCIATES: (sales branch) 116 N.W. Room 201, Oklahoma City, Okla. (see Tennessee listing).

MOUNTAIN STATES

COLORADO

THOS. J. BARRE

MOTION PICTURE PRODUCTIONS

1215 E. Virginia Avenue
Denver 9, Colorado
Phones: R Ave 1605 and 4606

OFFICERS AND DEPARTMENT HEADS

Thos. J. Barbre, Owner, Manager, Producer
Paul Emrich, Recording Director
Don Hoffman, Director of Photography

SERVICES: 16mm production from script to screen; color; sound, public relations and sales films.

Facilities: Maurer Cameras and 100,000 watts lighting equipment; Maurer six track sound-on-film recording, 16mm magnetic, disc; sound track and generator; editing; animation and titling equipment and staff; recorded music library and staff organist; editors: script writers.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Silver Diploma (Colorado School of Mines); Easy Does It!; Brainard Strapping System (Brainard Steel Division); Legends of the Lode (Colorado Game and Fish Dept.); Reinforced for Life (Colorado Fuel & Iron Corp.); Research Is Wealth (Colorado A & M College); Great Western News of '54 (Great Western Sugar Company).

* * *

ARTHUR G. RIPPY AND COMPANY
530 First National Bank Building
Denver 2, Colorado
Phone: T'Ahor 6221
Date of Organization: 1913

OFFICERS AND DEPARTMENT HEADS

Arthur G. Rippey, Managing Partner
Gilbert Buckman, Partner, Producer
Clair G. Henderson, Partner
Harry A. Lader, Partner
Robert R. Powell, Production Supervisor

SERVICES: industrial and civic interest motion pictures, color and sound, both voice-over and lip synchronization; sound slides, black and white and color; glass slides, black and white and color.

Facilities: 16mm cameras, lighting, recording and editing equipment: creative staff: art department.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: America Builds (Ideal Cement Company); New Wealth in the Land of Haukata (Minneapolis Star-Tribune); Audience in Iowa (Des Moines Register-Tribune); Pressure on Production (Lake Erie Engineering Corp.); A Third Dimension for Oil (a 3-D film) (Geo Photo Services).

SONOCROME PICTURES

2275 Glenoe Street
Denver 7, Colorado
Phone: E: Ast 3192

Date of Organization: 1912

Branch: MULTICHROME LABORATORIES
760 Gough Street, San Francisco, California

OFFICERS AND DEPARTMENT HEADS

R. B. Hooper, Owner-Producer
George E. Perrin, Director of Photography
Herbert McKenney, Owner, Multichrome Laboratories

SERVICES: industrial and civic interest motion pictures, tourist promotion and safety films.

Facilities: sound and color cameras, mobile generator equipment, sound and tape recorders, animation, title and effects departments, color printing, art and writing departments, and TV production facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Ski Colorado (Colorado State Adv. & Publicity Bureau); Scenic 6 (Highway Six Assn.); Springtime in 3-D; Concrete Stress Tests (Denver & Rio Grande Western RR.); Profit with a Snap (Curt Freiberg Agency); TV COMMERCIALLY; Rio Grande TV Spots (Axelson Agency).

Dependable Guidance for Buyers

The 111 U.S. and 7 Canadian film producers whose complete listings appear in these pages furnish evidence of their experience, facilities and organization as a dependable guide to business and television film buyers. They will screen recent films on request for any bona fide sponsor.
WEST COAST:

SAN FRANCISCO: A. T. Palmer: cont’d

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Hannibal Victory (U.S. Maritime Commission); America Sails the Seas (National Federation of American Shipping); A Dream and a Memory; Japan Today; Carries for Peace; Voyage of Discovery (American President Lines); Gateway to Japan; Colorful Nikko; Picturesque Japan; Along Japan’s Highroad; Kimono (Japan Travel Bureau); The Friendly Philippines; The Philippines Today (World Film Forum Films); Our Filipino Friends—In the City; Our Filipino Friends—in the Country; Japanese Fishing Village (World Family, Classroom Films); Truth Shall Make Men Free; Bayan Konang Filipinos; Ceylon, My Home (The Committee for Free Asia); Young Men of Action (Junior Chamber International).

W. A. PALMER FILMS, INC.

614 Howard Street
San Francisco 5, California

VI Kon 6-5961

Date of Organization: 1936

OFFICERS AND DEPARTMENT HEADS

W. A. Palmer, President
F. E. Rothe, Comptroller
Florence H. Dienes, Prod. Dir.
Joseph P. Dienes, Camera

SERVICES: Industrial public relations and sales training films; sound slideslides; 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-white printing—16mm optical printer; Kinescope Recording: 35mm Moviola and editing equipment; animation artist; writers, editors.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Operation Sukkot (Sunkist Growers, Inc.): Watch for a Silent Man; Point of the Triangle (Graphin Productions): Franks for Del Monte (California Packing Corp.): Oil Across the Rockies (Bechtel Corp.).

SLIDESLIDES: Cling Peach Closeups (California Cling Peach Advisory Board): Teamwork Pays Off; The Practical Approach (Standard Stations, Inc.): News Carrier Training Film (The San Francisco News).

There’s a Specialized Producer

For Your Business Needs

* Producers whose listings are accepted in these pages comprise the most experienced sources of business and television film production in the U.S. and Canada. Arrange to see sample reels and visit studio facilities that are set up to meet your business communication problems.

PEARSON & LUCE PRODUCTIONS

Administrative and Executive Offices

20 O’Farrell Street
San Francisco, Calif.

VI Kon 2-1272

Studios and Production:

705 Geary Street
San Francisco, Calif.

PROSPECT 6-6355

Date of Organization: 1951

OFFICERS AND DEPARTMENT HEADS

Lloyd K. Pearson, Partner
Ralph W. Luce, Partner
Don Livers, Technical Director
June Donald, Scenario

SERVICES: motion pictures, slideslides; industrial, sales, training, and documentary productions.

FACILITIES: studios and sound stage, Caner includes 16mm Auricon Super 1200, Arriflex 16, and hand cameras; 1 channel interlocked magnetic film recorders, Ampex, 300, and Magnecord tape recorders. Sound proof projection room with interlocked projector. Editing, art, and script departments. Creative staff.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: A Case of Protection (Certi-fined Products Corporation): It’s up to You (United Crusade): Panorama (Lancers Productions): Football Festival 1953 (Berkeley Junior Chamber of Commerce): Great Wild West (Contra Costa Junior College.)


PHOTO & SOUND PRODUCTIONS

146 Natick Street
San Francisco 5, California

VI Kon 2-3986

Date of Organization: 1938

Branch Office: 11 W. 12th St., N.Y. 36.

Phone: 0/X 5-2342; Executive in Charge: Martha V. Wim.

OFFICERS AND DEPARTMENT HEADS

Donald M. Hatfield, President, General Mgr.
Charles A. Larrance, Exec. Vice President
George Watson, Jr., Production Manager
Fred P. Barker, Art Director
James B. Gahan, Writer-Director
David M. Ahlers, Sales Manager

SERVICES: sponsored public relations, sales, documentary and training films; medical films; slideslides; filmmstrips: TV program and commercial films.

FACILITIES: 35mm Eclair and 16mm Maurer cameras and recording systems; sound and silent stages; complete editing equipment for 35mm and 16mm; animation department: creative staff: contract script writing.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: I Family Affair (San Francisco Community Chest): The Time Is Now (United Crusade of the Bay Area): Mall’s Groans Up (Medical Arts Productions: Personal Products Corp.).

* * * bold face stars appearing over listings indicate advertising accepted in this issue.

WALTER A. RIVERS & ASSOCIATES

60 Market Street
San Francisco 11, Calif.

Phone: 0/Setter 1-1284

Date of Organization: 1919

OFFICERS AND DEPARTMENT HEADS

Walter A. Rivers, President
W. G. Rivers, Art Director

SERVICES: general motion picture production, specializing in films for industry, television, public relations and sales training.

FACILITIES: Auricon sound cameras: recording system, film and tape; tiles and animation; single: editing: editing and art staff. TV production facilities, sets and lights.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: San Rafael-Richmond Bay Bridge; San Francisco Freeway (Judson Pacific Murphy Corp.); Fishing In Oregon; Winter Sports In Oregon (Oregon State Highway Dept.): Television series: (own sponsorship): The Legend of Pinto Pair: Caratin of Time (re-edited).

GEO K. WALKER PRODUCTIONS

165 California Street
San Francisco 4, California

Phone: 0/X 6-2891

Date of Organization: 1938

Studio at 629 Commercial Street, San Francisco, Calif. Phone: 0/X 2-4181

OFFICERS AND DEPARTMENT HEADS

Gene K. Walker, President
George T. Beckner, Production Manager
John F. Link, Assistant Production Mgr.
William H. McDonough, Assistant Prod. Mgr.
Robert E. Scott, Editor

SERVICES: camera, lighting, titling, editing, animation, sound, color service for industrial and documentary motion pictures; slideslides and filmmstrips: correlative visual aids.

FACILITIES: 1-unit Smeell-Hoffman 172mm magnetic tape recording, plus interlock: 16mm film recording: laboratory: Type A and B animation equipment and staff: creative staff with two full-time writers.

RECENT PRODUCTIONS AND SPONSORS


Extra Copies Available at $1.00

You can obtain extra copies of this complete issue sent postpaid on receipt of order containing $1.00. Write to 7664 Sheridan, Chicago 26.
Auricon "Super 1200"... a superb photographic instrument.

16 MM SOUND-ON-FILM CAMERA

Auricon "Super 1200"
with new Model “CM-71A” features...

- During picture exposure, your film runs through the New Auricon "Super 1200" Film-Gate with the light-sensitive film emulsion accurately positioned on jewel-hard Sapphire surfaces, an exclusive Berndt-Bach feature (U.S. Patent No. 2,506,765). This polished Sapphire Film-Gate is guaranteed frictionless and wear-proof for in-focus and scratch-free pictures, regardless of how much film you run through the camera!
- Built-in Electric Camera Heater with automatic Thermostat-Control, provides reliable cold-weather Camera operation.
- Geared Footage & Frame Counter with built-in neon-glow indirect light.
- Two independent Finder systems (in addition to Reflex Ground-Glass Focussing through the Camera lens); a brilliant upright-image Studio Finder, plus a "Rifle-Scope" precision-matched Telephoto Finder.
- Records "rock-steady" picture and High Fidelity Optical Sound-Track on same film at same time, with "whisper-quiet" Camera & Sound Mechanism synchronously driven by precision-machined Nylon gears.
- 400 and 1200 ft. Film Magazines available. Up to 33 minutes continuous filming.
- "Super 1200" is self-Blimped for completely quiet studio use.
- New priced from $4,652.15 complete for sound-on-film; $3,755.65 without sound; choice of "C" Mount lenses and Carrying Cases extra.
- Sold with a 30 day money-back Guarantee and One Year Service Guarantee; you must be satisfied. Write today for your free Auricon Catalog...

BERNDT-BACH, INC.
7387 Beverly Blvd., Los Angeles 36, Calif.
CASCADE PICTURES: continued
SERVICES: Industrial, documentary, television and box-office motion pictures.
FACILITIES: All major studio facilities. Maintain and operate own optical, animation and editorial facilities, 35 & 16mm, black and white, color and dimensional-wide screen photography.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Nye: Introduction to Douglas (Douglas Aircraft Corp.).: Corporal (Jet Propulsion Laboratory).: New Horizons (AllResearch Corp.).: California Missions (U. S. State Dept.). TV COMMERCIALS: for more than 50 clients and products.

CATE & MCGLONE
1521 Cross Roads of the World
Hollywood 28, Calif.
Phone: Hollywood 5-1116
Date of Organization: 1917
OFFICERS AND DEPARTMENT HEADS:
T. W. Cate, Partner
E. D. McGloane, Partner
Charles Cabill, Production Manager
Services: sales promotion, training, public relations, informational motion pictures and TV films; color films and location work.
FACILITIES: 16mm photographic equipment, portable lighting equipment, creative staff for writing, photographing, directing and editing.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: We: Socony-Vacuum Oil Company.: In the Beginning (General Petroleum Corp.): World in a Week—California: Cross-Section U.S.A.: Flight—United Air Lines.

GEORGE CARILLON INCORPORATED
Goldwyn Studios, 1041 N. Formosa
Hollywood 16, California
Phone: Hollywood 7-5111
Date of Organization: 1950
OFFICERS AND DEPARTMENT HEADS:
George Carillon, President
Francis M. Reiter, Vice President
J. Paul Popkin, Production Supervisor
Kay Bradley, Office Manager
SERVICES: 16mm and 35mm color and black and white motion picture production for sales development, training, TV.

(No Production References Submitted)

** ** **

CONDOR FILMS, INC.
Condor Films (sales branch) 1920 Santa Monica Blvd, Hollywood 29, Phone: Normandy 7-7217.
Glenn E. Miller, in charge.
(See complete listing under St. Louis, Mo.)

** ** ** hold-fare stars at top of listing indicates advertising elsewhere in issue.

DUDLEY TELEVISION CORPORATION
Dudley Television Corporation
and Vistarama, Incorporated
9908 Santa Monica Boulevard
Beverly Hills, California
Phone: CRestview 1-7258
Cable address: Dudleypie
Date of Organization: 1947
Branch Office: 501 Madison Avenue
New York, N. Y.
OFFICERS AND DEPARTMENT HEADS:
Carl W. Dudley, President
Don McNamara, Vice President
Richard Goldstone, Vice President
Herman Boxer, Vice President
Eugene H. Barnes, Secretary and Treasurer
WRITERS: James Bloodworth, Charles Tedford, David Chandler, Carl Dudley, Herman Boxer.
SERVICES: Industrial, theatrical, educational and television motion pictures and slideshows.
FACILITIES: Own studio, stage, lights, cutting room, sound and color production equipment, cameras, printing; color film library; creative staff.

RECENT PRODUCTIONS AND SPONSORS
JERRY FAIRBANKS PRODUCTIONS
OF CALIFORNIA
6052 Sunset Boulevard
Hollywood 28, California
Phone: Hollywood 2-1101
Date of Organization: 1929
Branch: 520 North Michigan Ave., Chicago, Ill.
Fenton P. McHugh, Representative. Phone: Whitehall 4-0196.

OFFICERS AND DEPARTMENT HEADS
Jerry Fairbanks, President, Exec. Prod.
Donald A. Dewar, Vice President, Bus., Mgr.
Robert Scribner, Studio Manager
John McKennon, Production Manager
Leo Rosenerman, 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: King's X (CREDIT UNION NATIONAL ASSOCIATION); Flying with Arthur Godfrey (Eastern Air Lines); Follow the Leader (Chrysler Corporation); Why Take a Chance (General Tire & Rubber Co.); With This Ring (Miller Brewing Company).

Graphic Films Corporation
1618 North Las Palmas Ave.,
Hollywood 28, California
Phone: Hollywood 7-2191
Date of Organization: 1941

OFFICERS AND DEPARTMENT HEADS
Lester Novors, President
William B. Hale, Vice President
Julius Berlein, Secretary-Treasurer
Antonio M. Vellani, 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 stand for 10mm and 35mm; 35mm Bell & Howell Standard camera; 16mm Arriflex camera; 16mm and 35mm Moviolas; cutting and screening rooms; permanent animation and live action staffs.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The City that Disappears; Ladies and Gentlemen (Western Oil & Gas Assn.); Lockheed R-7Y-1 Convertibility; Run Jet (Lockheed Aircraft Corp.); Chemical Instruments (Fisher Chemical Company); Embryology (Los Angeles Children's Hospital).

SLIDE FILMS: Keep Your Bearings; Annual Report (Union Oil Company); Oil and Taxes (Shell Oil Company).

PORTFOLIO SERVICE ONLY FOR INDOOR, EDUCATIONAL OR TELEVISION FILMS. EQUIPMENT AND FACILITIES AVAILABLE.

THE JAM HANDY ORGANIZATION, INC.
The JAM HANDY ORGANIZATION, INC., 5746 Sunset Boulevard
Hollywood 25, California
Phone: Hollywood 9-9601
Date of Organization: 1939
Branch: 201 Linwood Ave., Canton, Ohio.
Martha Reising, Eastern Representative.

OFFICERS AND DEPARTMENT HEADS
Paul L. Hoefler, President
E. M. Bennett, Vice President
Ruby Newswand, Secretary-Treasurer

SERVICES: all types of 35mm and 16mm color-sound films on a world-wide basis.
Facilities: camera equipment (Mitchell, Bell & Howell); sound track; studio lighting.

(Reference details on recent productions and sponsors in 1953 not submitted.)

Kling Studios, Inc.
Kling Studios: (studio facilities) recently acquired Chaplin Studios in Hollywood.
(complete listing under Chicago area)

MODE-ART PICTURES, INC.
MODE-ART PICTURES (sales branch) 6963 Sunset Blvd., Hollywood 33, California.
(complete listing in Pittsburgh area)

NEW WORLD PRODUCTIONS
5746 Sunset Boulevard
Hollywood, California
Phone: Hollywood 9-5827
Date of Organization: 1939

OFFICERS AND DEPARTMENT HEADS
T. C. Robinson, in Charge of Production

NEW WORLD PRODUCTIONS: continued
Tommy Atkins, Production Manager
Michael Road, Director
Phil Robinson, Director
Art Scott, Animation Director
Sterling Barnett, Head Cameraman
Ed. Haire, Editor
Jack Johnston, Cameraman
Lyle Willey, Sound, Loren Steadman, Tech. D.

SERVICES: industrial, educational and television motion pictures, 16mm and 35mm sound and color; live action and animated cartoons, facilities: camera and lighting equipment; animation department; creative staff.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: (Complete record of 1953 production as submitted): Oil Tills the Soil (Pacific Supply Cooperative); Twenty-Four Hours (Amalgamated Meat Cutters & Butcher Workmen).

POLARIS PICTURES, INC.
5859 W. Third Street
Los Angeles 36, California
Phone: York 8053 and West 3-1608
Date of Organization: 1946

OFFICERS AND DEPARTMENT HEADS
Juan C. Hutchinson, President, General Manager
Perry King, Vice President, Executive Producer
Art Scott, Animation Producer

SERVICES: Motion pictures, 16mm and 35mm, and slidefilms for advertising, public relations, training and television.

Facilities: Live action and animation production.

Motion Pictures: Mr. Merchant (Richfield Oil Corp.); This Is Your Line (3-D) (H. C. Price Company); Target Drone Operation; Target Drone Reconditioning; U.S. Navy, the Sky Is Your Target (U.S. Air Force).

REID RAY TELEVISION PRODUCTIONS, INC.
REID A. RAY FILM INDUSTRIES, 8762 Holloway Drive, Los Angeles, California
Phone: Cleview 1-0800
(Complete listing under St. Paul, Minn.)

FREDERICK K. ROCKETT COMPANY
6063 Sunset Boulevard
Hollywood 28, California
Phone: 110-4383
Date of Organization: 1925

OFFICERS AND DEPARTMENT HEADS
Frederick K. Rockett, General Manager
Alfred Higgins, Production Head
Eric Strutt, Editorial
Jay Adams, Camera Department
Jerome Lipari, Stage Manager

SERVICES: The production of business motion pictures of all types.

(LISTING CONTINUES ON FOLLOWING PAGE)
F. K. Rockett Company: continued

Facilities: 16mm & 35mm cameras, stationary and portable sound recording equipment. Sound stage: wood working & machine shop; location trucks; dressing rooms; animation department: completely equipped cutting rooms. Direct TV micro wave beam to Bell Telephone system. Full time staffs.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Talking Car (American Automotive Assn.): California's Baried Treasure; If Refiner is Born: 11 different of the Best (Richfield Oil Corp.); and several films for the U. S. Navy.

ROCKET PICTURES, INC.,
6108 Santa Monica Boulevard
Hollywood 38, California
Phone: HOLywood 7-131
Date of Organization: 1913
OFFICERS AND DEPARTMENT HEADS
Production Head
Harlow Wilcox, Executive J. P., Tree.
Head of Television
J. Harry Elliott, Vice President, Charge of Sales
Kay Shaffer, Secretary
Parker Stough, J. P. Charge of Sales
Courtney Anderson, Creative Director
Don Bartelli, Production Manager
Services: Counselors and producers of industrial, sales and personal training motion pictures, slide films and television programs.

Facilities: Shooting stages: 16mm and 35mm sound recording: animation department and artists: creative staff: affiliated with laboratories used by major studios.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Public Relations (Title Insurance & Trust Co.); Product Selling (McCulloch Motors Corp.); Consumer Selling (Prudential Insurance Co.); Public Relations (Santa Barbara Chamber of Commerce).

Slide Films: Recruiting, Induction, Sales Training, and Consumer Selling (Pacific Mutual Life Ins. Co.); Retail Sales Training (DeSoto Motors); Retail Sales Training (Revell Drug Co.); Human Relations (Bank of America); Retail Sales Training (Packard Motor Car Co.); Retail Sales Training (The Roberts Company).

A Reference Guide to Production

The films listed under producer references in these pages tell the story of each company's individual talents: check the pictures and their sponsors as a sound approach to good film fundamental. This is your authoritative Buyers Guide: use it wisely and well.

SCREENSHARED ENTERTAINMENT, INC.
3170 Melrose Avenue
Los Angeles, California
Phone: WElster 3-3921
Date of Organization: 1933
OFFICERS AND DEPARTMENT HEADS
Arthur A. Jacobs, President
Richard E. Cunha, Vice President
Robert J. Stevenson, Sales Mgr.
William Morrison; Production Supervisor
Services: Industrial, training, public relations, religious films; progress reports, consumer sales, television programs and commercials: 35mm, 16mm, black, white or color.
Facilities: Sound stage: 16mm, 35mm Mitchell. Cine Special and Bell & Howell camera: lighting: grip: standing sets; kitchen: flats: Shipman backings; 1 cutting rooms; 1 Moviola; 16mm, 35mm projection theatre: W. E. recording: music live or recorded: scripts: titles: art.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: New Wings for the Navy (Douglas Aircraft Co.): Nothing Like Fishing (Beechcraft Aircraft): Airway to Adventure (EL Al Israel Airlines): Rooster Tails of '33 (Charles Percyman Co.): What God Hath Taken Wis., 16mm. Sout'Forth, Land & Love: Where Love Is (Sunday School Board of the Southern Baptist Convention): Valiant Lady (Baurer-Fitzgerald-Sample, Inc.).

JOHN SUTHERLAND PRODUCTIONS, INC.
201 No. Occidental Boulevard
Los Angeles 26, California
Phone: DLirkirk 5-8121
Date of Organization: 1943
BRANCH OFFICES: 60 E. 42nd Street, New York 17, N. Y.; Phone: MURray Hill 7-7515. Ross Sutherland, Executive Vice President; 919 N. Michigan Avenue, Chicago 811, III. Phone: MOrgan 15-1540.
OFFICERS AND DEPARTMENT HEADS
John E. Sutherland, President, Gen. Mgr.; R. riter
Ross W. Sutherland, Exec. Vice Pres.
True Beardman; R. riter and Associate Producer
Charles "Cap" Palmer, R. riter; Associate Prod.
George Gordon, Associate Producer, Animation
Charles E. Bordwell; Editorial Supervisor
Services: Complete production of live-action and animation films from research and script through release printing.
Facilities: Studio, office buildings and other buildings to house the following: Animation unit complete through camera: Sound stage, flats, electrical equipment, mill and equipment, print shop, etc.; cutting rooms, complete equipped projection theatre equipped for 16 & 35mm.

Motion Pictures: It's Everybody's Business: It Never Rains Oil (E. L. du Pont de Nemours & Co.): The Telephone Goes to Camp (AT & T & Co.): It Better Start in Life (Swift & Company): Happy House (Wood Conversion Co.): The Atom Goes to Sea (General Electric Co.): Horizons of Hope (Sham-Kettering Institute): Man Made Miracles (H. F. Goodrich Co.).


TELEFILM CORPORATION
1515 N. Western Avenue
Los Angeles 27, Calif.
Phone: HOLywood 4-5391
Date of Organization: 1938
OFFICERS AND DEPARTMENT HEADS
Robert P. Newman, President
Dick Lewis, Vice-President
Martin Weimer, Sales Manager
Wm. A. Rollin, Industrial Division
Pat Shields, Production Manager
Martha Mannell, Public Relations
Services: Television and industrial picture, slide films.
Facilities: Full motion picture production facilities: animation department, shooting stage, cutting rooms: 50x55, 2 cutting rooms, 6 interlocked magnetic 35mm or 16mm sound channel, 2 Moviolas, cameras, lights, sound truck, projection room with 35mm and 16mm projectors.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Operation Hot Box (Spring Packing Corp.): Dodge Truck: Road Test (Dodge Truck Division): Joan Crawford TV Delight (Revel Nail Polish).
Slide Films: Consumer Preventive Maintenance & Operation (McCulloch Motors Corp.): American Jr. Crossing (Red Cross): Golden Years (Red Cross).


Wilding Picture Productions, Inc.
WILDMING PICTURE PRODUCTIONS, INC., 5901 Venice Boulevard, Hollywood, California Phone: WElster 8-1825, John Oser, Branch Manager. (Studio, stage facilities and screening room besides administrative offices.)

(See complete listing under Chicago, III.)
PACIFIC NORTHWEST

Oregon

Photo-Art Commercial Studios
120 S.W., Washington Street
Portland, Oregon
Phone: BR 5111
Founded 1925: Not Incorporated
Cluide F. Palmer, Owner and Manager
Sellers W. Vernon, Assistant Manager

Services: specializing in the production of industrial, institutional, agricultural and recreational films for local and national release.

Facilities: separate motion picture department.

Still and color studio, camera, lighting and sound equipment equal to area needs.

Recent Productions and Sponsors
Motion Pictures: Little Joe (Shriners’ Hospital for Crippled Children); You Never Know (Portland United Fund); Nails of Tomorrow (Spokane, Portland & Seattle Railway); Landmark of Memory (Portland Memorial Cemetery); Winquatt (Upper Columbia River Towing Co.).

Washington

Kling Studios, Inc.

Recent Productions and Sponsors
Motion Pictures: The Other Woman in Your Life (Kraft Foods Company); Clean Waters 1951 version for General Electric Company; Action Needed (Chamber of Commerce of the United States); This Is Progress 3 (3-D) (General Motors Corp.); The Mellenion Story (Mellenion Corp.); Design for Tomorrow (Hotpoint Co.); Paper in the Making (International Paper Co.).

California

Riveria Production
1718 Via El Prado
Redondo Beach, California
Phone: Frontier 5-4532
Date of Organization: 1930

Officers and Department Heads
F. W. Zeis, Executive Producer
J. W. Barnes, Associate Prod., Writer
Joe Tomchak, Associate Prod., Writer
Shattie Jones, Jr., Dir., Photography
Nancy Knudson, Script

Services: 16mm motion picture productions and sound recording.

Facilities: Executive office; studio; cutting rooms; projection; sound recording.

Recent Productions and Sponsors
Motion Pictures: Boys of Bosco (The Knights of Columbus); Your Police (Peace Officers); The Management and Mismanagement of Breech Presentation (Boyle & Co.); Lost Scout (Boy Scouts of America); Your Fireman (South Bay Fire Chiefs Assn.).

Northwest Motion Pictures
1716 Thirty-Third Avenue, West
Seattle, Washington
Phone: Garfield 6391
Date of Organization: 1927

Officers and Department Heads
Ray Paulsen, President
Edna C. Paulsen, Vice President

Services: Industrial, agricultural, training and public relations films; Animated and instructional films; Newsreel releases.

Facilities: Bell & Howell Cameras, 35mm and 16mm, dual recording, dubbing and music, sets, complete laboratory processing, prints, etc.

Recent Productions and Sponsors

Canada

Ashley & Crippen Limited
196 Bloor Street West
Toronto, Ontario
Phone: King's-Edgehill
Date of Organization: 1916

Officers and Department Heads
J. G. Campbell, Secretary-Treas., Gen. Mgr.
Robert G. Aldred, Sales Manager

Services: 16mm and 35mm commercial, industrial, travel; TV commercials.

Recent Productions and Sponsors
Motion Pictures: Mont Tremblant Powder (Mont Tremblant Lodge Ltd.); Hot Hickory; Ontario Travel (Government of Ontario). (Only 1953 production references submitted.)

Associated Screen News Ltd.
2000 Northcliffe Avenue
Montreal, Quebec
Phone: EXeter 1186

Branches: Vancouver, Winnipeg, Toronto
Date of Organization: 1921

Officers and Department Heads
Gordon Crippen, Dir. of Production
Robert J. Martin, Photography Dept.
Ray Cunningham, Scenario & Research Dept.
Eleanor Dunne, Art & Animation Dept.
Arnold F. Hague, Newsreel & TV Dept.

Services: 16mm and 35mm industrial, sales and educational motion pictures and slidefilms.

Facilities: sound recording, titles, animations; bw and color laboratories, 16mm and 35mm.

Recent Productions and Sponsors
Motion Pictures: That Man Max Lyle. (Cockshutt Farm Equipment): Feasting with Salads (Kraft Foods); Brick Laying Contest (Ontario Dept. of Labour): Between the Lines (Ontario Dept. of Health): The Voyagers Came from Quebec, (Govt. of Quebec): Challenge to Reality, (Ontario Tuberculosis Assn.): Man with a Thousand Hands, (International Harvester): Cancer Is A Word. (Canadian Cancer Society, Saskatchewan Div.).

CANADA:

CRAWLEY FILMS, LIMITED
19 Fairmont Avenue
Ottawa, Ontario

Phone: 3-1295
Date of Organization: 1939
Branch Offices: 21 Dundas Square, Toronto.

OFFICERS AND DEPARTMENT HEADS
F. D. Crawley, C.A., President
Graeme Fraser, Vice President
Stewart Rutherford, Mgr., Toronto Office
Asdril Fraser, Mgr., Montreal Office
Quentin Brown, Prod. Mgr.

Senior Producers: George Gorman, Peter Cocks, Stanley Moore, Jean-Pierre Sencal

Tom Glyn, Camera Department Head
Rod Sparks, Engineering Head
Ivan Herbert, Lighting Chief
Tony Brits, Recording Dept.
Kenneth Gay, Animation

Munro Scott, Script Director
William McCloud, Dir. of Music
Irving Dost, Commercial Still Division

Marlene Green, Purchasing Agent
Earl Valley, Equipment Sales Mgr.

SERVICES: Motion pictures and slidefilms for Canadian and United States industries: government, education, television, recording, and printing for smaller producers, independent cameramen, seven provincial governments, and other organizations from coast to coast. Produced 63 films in 1953.

FACILITIES: Sound stage; cameras—Maurus, Cameo Specials, Bell & Howell, Arriflex and Eyemo; blimps, dollies; 250,000 watts of lighting equipment with mobile generator; Western Electric 35mm recording system. Maurer 16mm recording equipment and six mixing channels; 3 Rangerbon synchronous magnetic tape recorders, 16mm Magnetic recorder, Magnetorecorder with sync head, 16mm and 35mm dubbers, turntables, disc recorders; 16mm printers and processing equipment; animation department; extensive casting file; music library; script department with research library. Electronic service department. Equipment sales division. Permanent staff of 71.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Adolescent Development series of five (McGraw-Hill); The Noranda Enterprise (Noranda Mines); Brazil (Brazilian Traction Light & Power); Via Pipeline (Trans-Canada Pipeline); It Didn't Have to Happen (Industrial Accident Prevention Assn.); Operation and Care of the Derrylite Sound Projector (International Film Bureau); The Canadian Open Golf Championship, 1953 (Swampland's); Polymax (Polymer Corp.); The Jet Age (A. Y. Roe); Jamboree of Achievement (Walter M. Lowery Co.); Episode in Canada's Story (Manitoba Pool Elevators); Underground East (Imperial Oil); The Story of Cellophane (Canadian Industries, Ltd.); Food for Freddy (Sociable Nives and Noisy Nines (Dept. National Health & Welfare); The Last Story (Canadian Lastex Co.); Big Four Highlights of 1953 (Keeffe's Brewing

CRAWLEY FILMS, LTD.; continued

Co.); Skyline Trails; Gift of the Glaciers (Alberta Gov't); La Courtesie Au Telephone (Bell Telephone); The Power Within (Church of England); Requette Magique (Sherwin-Williams Co.).

SLIDEFILMS: Salesmanship Pans (Canada Bread Co.); How to Feed Your Baby (Dept. National Health & Welfare); Oven Cookery of Fish (Dept. of Fisheries); Mines and Metals in the Making (Canadian Metal Mining Assn.); plus five for McGraw-Hill Co.

OMEGA PRODUCTIONS INC.
1600 Dorechester Street West
Montreal, Quebec

Phone: Glexview 3256

Date of Organization: 1951

OFFICERS AND DEPARTMENT HEADS
T. S. Morrison, President
Pierre Harwood, Secretary-Treasurer
Henry A. Michel, Production Manager
John R. Racine, Art & Animation Dir.
John Barman, Chief Engineer

SERVICES: Educational, industrial, sales promotion, theatrical, and television motion pictures.

FACILITIES: 16mm and 35mm cameras, tape and film recording equipment, projection and editing facilities, sound shooting stage, animation department.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Teamwork Pays Off (Dept. of Canada, Dept. of Labor); Thrills without Spills; Spring Training (Dow Brewery, Ltd.); The Sergeant Sees It Through (Canadian Industries, Ltd.); Badwater City (Canadian International Paper Co., Ltd.).

TV COMMERCIALS: for Canadian Industries, Ltd., Gattuso Olive Oil Corp., Catelli Food Products, Ltd., Baby's Own Soap Co.

LEW PARRY FILM PRODUCTIONS
181 West Broadway
Vancouver 10, B. C.

Phone: FA 2017

OFFICERS AND DEPARTMENT HEADS
Llewelyn M. Parry, Managing Producer
Lloyd Collins, C.G.M., Kitchin, M.R.E., Associate-Producer
C. V. Joy, Executive Secretary
C. H. Powell, Manager Sound and Editorial Services
J. McCallum, Cinematography
M. T. Gooch, Art and Animation Director

SERVICES: Motion pictures for public relations, sales, education, and special services in production of engineering and technical records, both in still and motion studies, television, open-end entertainment programs and spot commercials.

FACILITIES: Film studio and recording stage; Camera and lighting for 35mm and 16mm color. Full sound recording for studio and location work; B&W processing, cutting rooms, staff writers, scenic department, costume facilities; model construction, photography and optical effects; art and title production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: No Barriers (Trans-Canada Airlines); Trees for Tomorrow (MacMillan & Leuty Ltd.); Prelude to Kitimat (Aluminum Co. of Canada, Ltd.); Coronation Day; The Bridge; The Power Story (B. C. Electric Co., Ltd.); Land of Tomorrow; Kelowna Festival (B. C. Government). TV shorts for Nabob (Kelley Douglas & Co., Ltd.).

PETRUS PRODUCTIONS
337-9 King Street West
Toronto, Ontario

Phone: Empire 8-7065

Date of Organization: 1917

OFFICERS AND DEPARTMENT HEADS
S. Dean Petersen, President
L. L. Crombie, Director of Production
Beth Fox, Sets Department Head
Sydney Brown, Script Dept. Mgr.

SERVICES: Commercial, industrial and television films.

FACILITIES: Complete sound-proof stage, editing rooms, make-up room, dressing rooms, complete recording facilities, screening room, 16 & 35mm equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Man Against the Mountain (Comstock Midwestern, Ltd.); Prescription for Headaches (Bromo-Seltzer, Ltd.); Mountain Pipeline (Ford Motor Co. of Canada, Ltd.); Summer Squirt (Manix, Ltd.); The Magic Envelope (Novex Chemical Co. of Canada, Ltd.); 16 and 35mm color film (Manix, Ltd.); 2 reel color film (Borden, Ltd.); 2 reel color film (Ford Motor Co. of Canada, Ltd.).

*In production.

VEGA FILMS
770 St. Antoine Street
Montreal, Quebec

Phone: UNiversity 63295

Date of Organization: 1946

Alan Moorhouse, President
Reginald V. Gillman, Vice President
K. E. Samuelson, Scripts

SERVICES: Production of 16mm motion pictures and 35mm slidefilms.

FACILITIES: 3,000 sq. ft. of studio and darkroom space; 10,000 watts lighting; photography, set building, cutting; sound recording acquired on contract; creative staff.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Response to Responsibility (Canadian Pulp and Paper Assn.); How the Alphonse (Canadian Chamber of Commerce); How the Alphonse (Canadian Chamber of Commerce); How the Alphonse is Made (Coutindale, Canada, Ltd.);

plus many TV films.

(Only 1953 references submitted)

Supplement to Production Review
Will Appear in March 15 Issue

★ Errors of omissions in producer listings on the preceding 38 pages of this Fourth Annual Review will be corrected in the Supplemental Listings to appear in the March 15 issue of BUSINESS SCREEN. Producers not included because of insufficient data are invited to resubmit material for unqualified listing in this first Supplement.
NOTHING’S CHANGED

BUT THE NAME!

The mcgeary-smith laboratories, inc. of Washington, D.C.
announce the adoption of a new name—
CAPITAL FILM LABORATORIES, INC.
We feel this name change is consistent with our
policy of expansion . . . It clearly points out
our convenient location in the NATION’S CAPITAL . . . and it defines
an EXCELLENCE OF SERVICE that has always been our maxim.

We invite you to write today for our new brochure that explains in detail
the completeness of our services.

CAPITAL FILM LABORATORIES, INC.
1906 Fairview Ave., N. E., Washington 2, D. C.
SPECTACLE and showmanship on a grand scale again introduced General Motors’ new models as the 1951 edition of GM’s Motorama opened at New York’s Waldorf-Astoria on January 21. Two special 15-car sections carried the big show and representatives of the company who were on hand to greet 5,000 dealers, executives, engineers and other honored guests at the $2,000,000 opening salute to this year’s highly competitive battle for the consumer market.

More than 130 displays were highlights of the Motorama, which included 11 experimental “dream cars”, new models of the Oldsmobile, Pontiac, Chevrolet, Buick and Cadillac lines, Frigidaire’s all-electronic “kitchen of tomorrow”, the new Allison engines and GM’s widely-publicized XP-21 Firebird, experimental gas-turbine motor car.

Hundreds of thousands of New Yorkers who thronged the displays during the six-day program at the Waldorf had their counterpart at a Miami opening on February 6-11.

Still other visitor will attend the big show at Los Angeles and at San Francisco in March.

In the dozens of display areas, which included the 26,000 sq. foot grand ballroom at the Waldorf, GM lived up to the showmanship tradition of last year’s presentation. GM put down an exhibition “act” exceeded only by the drama of its president’s bold declaration of faith in America when he announced a $1 billion dollar plant expansion program for the coming year.

**GM Unveils the 1954 Motorama**

Second Annual New Model Presentation at New York’s Waldorf Upholds Tradition of Display Showmanship

**Motorama Is Filmed in Record Time**

From camera to screen in a matter of hours. This year, too, Sound Masters repeats what it did in 1953. For and with the cooperation of General Motors Public Relations Department, it put cameras on the magnificent GM Motorama of 1951 presented at the Waldorf-Astoria in New York.

Film Shows Special Exhibits

Here were shown not only the many models of the different makes of General Motors cars, but also experimental cars like the XP-21 Firebird, the first gas turbine automobile ever to be built and tested in the United States. There were special exhibits of “dream cars”, too, stressing improvements, and research for future progress. The colorful and ultra-modern Frigidaire “Kitchen of Tomorrow” was a crowd-gathering feature.

Released to TV and Theatres

In spite of the magnitude of the many thrilling displays and events, and the necessary limitations put on production operations, it was possible to release the films of this historic event to newsreels and television networks and stations, from coast to coast, in record time.

The shooting was done on Wednesday night and early Thursday morning. By Thursday night film was in the hands of local TV networks and newsreels. In twenty-four hours the story was out across the country, and within a month it is estimated that over twenty million people attended “the big show” through newsreel and television.

The day before the opening of the Motorama, Harold H. Curtice, president of General Motors made a world famous speech at the annual Industrialists’ Luncheon, announcing a new GM expansion program calling for capital expenditures of one billion dollars, as an expression of confidence, both in the immediate future and in long term growth of the market for General Motors’ products.

Shown on Networks Immediately

Sound Masters put parts of this speech on film and quickly supplied it to the TV networks, making it possible for them to reach a national audience of millions on the same day. Special shooting was also done for Buick and Frigidaire Divisions of General Motors.
GM Previews “This Is Progress” in 3D

Controlled Stereo Film Is the Highlight of Industrial Luncheon as Executives See Caracalude of Research

THE LATEST in three-dimension motion pictures for the major business sponsor was unveiled last month as a featured event of General Motors’ Motorama opening at the Waldorf. Produced by Raphael G. Wolff Studios, This Is Progress ranks as one of the highlights of the new production year.

* * *

Sponsor: General Motors Corporation

Title: This Is Progress produced by Raphael G. Wolff Studios.

For the entertainment highlight of the industrialists luncheon tendered by Alfred P. Sloan, Jr., their chairman of the board, to business leaders immediately prior to the opening in New York of the Motorama, General Motors wanted something different—something that would be as progressive, in its own way, as GM is in its designing and manufacturing of automobiles.

Eight Years of Research

What they hit upon was a motion picture, the first 16mm 3-Dimensional color film in the new controlled stereo process developed and perfected by the Raphael G. Wolff Studios after eight years of research and experimentation. It gave them what they sought—and established that another and vastly interesting new medium for sponsored film production is at hand.

Entitled This Is Progress and running 13 minutes, the picture opens with a clever animation sequence which in 60 seconds encapsulates the progress of life upon earth—how, over hundreds of millions of years the ponderous and grotesque has evolved into the swift and the beautiful. Then it goes into the live action depicting the harnessing of dreams in GM’s research and technical centers and their conversion to realities in their 1954 automobiles.

Avoids Trick Stereo Shots

The sponsor wisely eschewed the use of standard 3-D tricks: no things or people come off the screen over the audiences’ heads, with the exception of two shots in which the experimental gas-turbine powered XP-21 Firebird rolls over the track at GM’s Phoenix proving ground. These are “naturals”; it would have been awkward to keep the car entirely on the screen.

But GM gets its 3-D wallop from the feeling of presence which the picture imparts to the viewers. The XP-21 Firebird is shown in action at General Motors’ Phoenix, Arizona proving ground.

PRODUCER RAPHAEL G. WOLFF (center) looks on as John Dostal, RCA audio-visual equipment manager, demonstrates special aerial projection equipment used for 3D showing to John Ford (right) motion picture head of GM Public Relations.

“This Is Progress” at its Motorama openings in Miami, Feb. 5; Los Angeles, March 5, and San Francisco, March 26 and at other shows still to be set. They will utilize 3-D’s inherent “bonus”—its use for “flat” display through projection of any one of its dual prints on ordinary 16mm equipment—on television and for dealer showings throughout the country during the coming months.

“Highway by the Sea”—Western Scenic

Sponsor: Ford Motor Company

Title: Highway by the Sea, 114 minutes, color, produced by Dynamic Films, Inc.

Running north from the Mexican border on up to Puget Sound goes I-5, Highway 101, El Camino Real, as it is called for much of its length, a road of many moods—sometimes ugly and often beautiful, sometimes prosaic and many times exciting.

Ford Motor Company has often called attention to the highways of the nation and likened them to the storied waterways and historic trails of yesterday. This film shows how a modern highway has a personality of its own.

Broad Panorama of West

It is a simple journey up the road, looking at the people and the scenery. It passes through the flat desert-like lands from Tijuana to Los Angeles, notes the oil derricks lining the highway for stretches. Then up through the mission country, Santa Maria, Santa Barbara, the Monterey peninsula to San Francisco, and on through the great forests, mountains and lonely-looking beaches of Oregon and Washington.

The pictures on the screen are fascinating in themselves and faithfully rendered. What makes the film out of the ordinary is the sound track, recorded in one continuous session on one channel by narrator Alexander Scourby and ballad singer Oscar Brand.

Features Original Ballad

Director Lee Boldt of Dynamic Films obtained the services of Oscar Brand to write and sing a ballad of the highway to his own guitar accompaniment. In order to make it seem to “flow” continuously, they determined to make the track with narrator in one session, and after fifteen hours of work, a perfect unbroken track was produced. Brand’s singing the sounds like Burl Ives—or is it the other way around?—changes with the highway’s moods from Mexican style to cowboy, blues and the sagas of the North country woods-men. Scourby’s narration is restrained and thoughtful—a splendid tribute to the Highway by the Sea,
Southern Pacific on the Screen

Western Railroad’s Films Primarily for Employees
But Public Demand Has Returned Audience Dividend

Southern Pacific addresses its motion pictures to its own employees. But the railroad’s films have proven of such popular interest, several of them are in constant demand from outside groups of all kinds all over the country, and have also been used widely on television.

One wouldn’t normally expect that a film written and produced solely with a company’s employees in mind would hold too much interest for the general public. K. C. Ingram, S.P. assistant to the president, explains the seeming paradox of the popularity of S.P. films in this way:

Film Reaches 5 Million

“We’ve found that outsiders like to look over our shoulders and see how we do things. Our film This Is My Railroad was designed as a human relations effort to give railroaders a feeling of satisfaction in being railroaders and particularly in being Southern Pacific railroaders. All of our 100,000 employees have seen the film and have given it an enthusiastic reception. But in addition, since the first version was produced in 1918, 5,000,000 non-railroaders have seen it and liked it equally as well.

‘Another recent film, Snow on the Run, was made to show how S.P. railroaders fight the annual heavy snows in the Sierra, and particularly how they battled the winter of 1951-52, worst ever recorded in that mountain range. The film was produced as a tribute to the railroad’s snow fighters, and to inform the rest of the railroad of the problems involved in running a railroad in the winter over some very rugged terrain. Snow on the Run has been shown perhaps a dozen times on television and has been seen, we estimate, by several hundred thousand non-railroaders exclusive of the television audiences. We feel that the film’s popularity will continue for a long time.”

Ingram says he doesn’t necessarily feel that the key to producing a good public relations film is to direct it toward employees. “But when you have as interesting an industry as we have,” he says, “a well written and intelligently produced movie can serve both the employees and the general public equally well.”

With the exception of the film This Is My Railroad, recent Southern Pacific movies have been “home made.” The railroad has its well equipped photograph department under the general supervision of E. W. Irwin, manager of the company’s Duplicating Bureau. Outside help is needed only for sound work and film processing.

Produced by Gene K. Walker

This Is My Railroad was written and produced by Gene K. Walker & Associates of San Francisco under S.P. supervision. It was first released in 1948. During subsequent years there have been so many technological advancements on Southern Pacific that it was decided last year to revise the film, cutting its length from a slightly unwieldy hour to half-an-hour showing time. All photography on the revised version was done by Southern Pacific men under the direction of Stanley Moore of the railroad’s Public Relations Department. Walker & Associates again handled script and production.

Audiences Show Enthusiasm

The new film was finished several months ago and has already met with great favor by employees and the general public. It has been shown over 10 television stations at this writing.

The Sierra film, Snow on the Run was exclusively an S.P. job. Like Topsy, the movie “just grew.”

During the winter of 1951-52 there fell on the Sierra one of the heaviest concentrations of snow ever recorded there. During December and January a snowfall of 354 inches was registered. As a result, for the first time in 63 years, the most important railroad across the nation was pinch-poor for several days in mid-January.

Company Men on the Job

Southern Pacific photographers were on the scene. Steve Edwards, supervisor of photography, and John Jenke, photographer, were given the assignment of photographing snow conditions and the work of clearing the 65 miles of track in the heavy snow belt. They were assisted by George F. McCormack, former assistant division engineer of the Sacramento Division, McCormack, who had recently retired and was on the scene as sort of “engineer emeritus,” directed the picture taking.

Edwards, Jenke and McCormack worked back and forth between the mountain cities of Colfax and Truckee, California. They took close to 3,000 feet of color film.

There was little pattern to their picture taking. There was no thought of a script. Their job was to make a pictorial record of what was going on as it happened. But they didn’t just stand on a mountaintop and take sweeping panoramic views, as they may have been tempted to do. They trudged through the snow with linemen and signalmen, rode on flangers and spreaders and snow plows. They hiked up the sides of mountains and along the rails in
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Southern Pacific on the Screen:

(CONTINUED FROM PAGE 110)

Snow from between the rails. It makes a good picture, the flanger speeding along behind right onto the screen, blanking out the scene as the machine goes by. Edwards and his camera were soaked but he got a fine piece of film.

In another shot Edwards leaned out over the giant blade of a spreader and pointed his camera back up at the engine. In the window by the engineer, one sees the reflection of the tons of snow being shoved from the side of the track by the machine. And in the engineer's face one sees reflected the determination that is typical of the Southern Pacific men who battle King Winter to keep the railroad open.

Back in San Francisco Edwards and McCormack put the film together. With the help of the railroad's Engineering Department maps and graphs were made that clearly showed the snow densities across the Sierra and their relationship to the S.P. line. The film was titled Sierra Deep Snow and descriptive titles written by McCormack and filmed by Edwards were spread through it.

President Sees Potential

Realizing the potentials of the film, both for showing to employes and public audiences, President D. J. Rossell of Southern Pacific asked the company's Public Relations Department to take the film, cut it, put sound on it, and turn out a finished movie that would tell how the battle against nature was won in the Sierra.

Emmett Fitzpatrick and Gerald Noble of the Public Relations Department took the rough cut film. Their job wasn't easy. The objective was to turn out a coherent, dramatic story of snow fighting with footage at hand. There was plenty of film there, but much of it was repetitive. Problems came up when they began to write the narration. Some scenes were too short to carry all the explanation necessary, and there was no going back to get more. The story line had to depend on just what was available. The film was boiled down to 20 minutes in length.

Booked 3 Months in Advance

Gene K. Walker & Associates put on the sound track and the picture was ready to be shown to employes. The word got around that Southern Pacific had a new movie and outside requests for showings began to roll in. Snow on the Run was on its way. The film is currently booked three months in advance for outside showings.

Five months after the battle with Sierra snow, the railroad's line through the Tehachapi Mountains near Bakersfield, California, was ripped apart in the second heaviest earthquake in the history of the state. On the first day of the quake, Edwards and Moore were making movies of the great new S.P. "push-button" classification yard at Roseville, over 300 miles from Bakersfield. They immediately rushed to the scene of the quake in the Tehachapi Mountains. There they were joined by Photographer Norman Butler. They filmed the initial destruction before the dust had settled, and stayed on the job until the line was re-opened 25 days later, filming every step of reconstruction.

PR Again Gets the Job

Like the snow film, the roughcut earthquake picture was given titles. President Russell again asked the Public Relations Department to make the film for employe showings.

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Texaco Lights the Way

Four-Fold Screen Program Meets National Needs
With Dealer and Farm Group Audiences Foremost

The Texaco Company, one of the largest companies engaged in all phases of the petroleum industry, has used films with great success in many phases of its operations for the past fifteen years. With dealers in all 48 states, Texaco has a big job to do in helping them understand the best methods of station operation, the selling advantages of company products, and the position of the industry in the nation's economy. Accordingly, Texaco's extensive list of films produced over the years can be broken down into four categories:

(1) Merchandising films for dealers,
(2) Farm market films for farm audiences,
(3) Product films for the entire selling organization,
(4) Petroleum industry films for the general public.

The first three of these groups are produced under the supervision of J. M. Gregory, Manager of the Sales Promotion Division. The fourth group is an activity of Texaco's Public Relations Department.

Meetings Follow the Sun

Each year, Texaco holds annual dealer meetings, starting in the south in the late winter and moving north with spring to completely cover each section of the country. A keystone to these meetings is the annual full-length (50 to 60 minutes) merchandising film, produced at considerable expense and carrying a specific theme felt necessary to meet existing service station merchandising problems. Last year, for instance, Texaco dealer meetings took up the value of good business management as a means of increasing profits. The film used, "How Am I Doing?" (51 min. color) pointed out the advantages of maintaining an inventory system and keeping accurate and complete records to avoid financial leaks and minimize credit losses.

In previous years, the dealers, consignees, distributors and salaried personnel who attend the meetings have seen such subjects as Setting the Pace (1951, 55 min. color) which cautioned dealers against becoming complacent and taking their customers for granted; and Keep Pitchin' (1950, 56 min. color) which pointed out the advantages of the service station business as a career. Previous merchandising films (all produced by Joseph Rothman) have been on followup programs to increase regular local business, selling tires, batteries and accessories, and good housekeeping for a clean station.

Texaco feels that these merchandising films for dealers have proved highly effective in conveying to dealers many successful selling techniques for increasing their profits.

Eight Good Farm Pictures

Another important phase of the Texaco Company's film program are farm films. These pictures, which are issued approximately at annual intervals, are shown to farmers, agricultural organizations, schools and sometimes to sizable general public audiences. Distribution of each new film usually begins in the winter months at farm meetings sponsored by Texaco consignees, distributors, and by farm implement dealers, the U. S. Government, Grange groups, 4-H clubs and, sometimes, by The Texas Company itself.

Thus far there have been eight of these films (all produced by Audio Productions, Inc.) on such subjects as the farm workshop, apple growing, chickens, beef cattle, dairy cattle, hogs and this year's picture, Bees for Hire (previously reviewed in these pages and a prize film). The Texas Company, from time to time, brings out films dealing with its products. They are produced for showing to industrial and resale personnel for the purpose of acquainting them with many selling points which can be made for these products in account solicitation and in keeping with the company's continuing desire to keep its sales force fully informed of the progress being made in Texaco research laboratories in the improvement of present products and the development of new ones. Some of these have been on such products as Climate Controlled Gasoline and Custom-Made Harvoline Motor Oil.

Films for Public Relations:

Most of the films The Texas Company distributes in its Public Relations Department were originally produced for the Oil Industry Information Committee of the American Petroleum Institute. Other films, made directly for the company, have been Research, Pattern for Progress (1949), a portrayal of research activities of the company in the fields of exploration, production and refining; and Tank Ship (1951), about a Texas oil tanker, Deserti Venture (1947), an outstanding film produced for the Arabian American Oil Company (30% Texaco owned) is also distributed by The Texas Company, as well as an earlier Aramco picture, A New Frontier.

Exhibit Programs of the Humble and Richfield companies are outlined on following pages. Scenes above by Robert Yarnall Ritchie.

LOADING OIL TANKER provides a fine pictorial composition from the 1951 Texaco film "Tank Ship."

MEET "BUCKSHOT", a farm boy's prize possession in this Audio Productions Inc.'s production.
Humble Builds a Visual Unit

Full Range of Audio and Visual Materials Handled by Department Now in Tenth Year of Operation

The dynamic potential of an audio-visual program, once established, is exemplified by the film activities of the Humble Oil and Refining Company, centered at its Houston, Texas offices.

In November, 1911, a visual aids unit was established with two Humble-produced films and five or six purchased titles as its initial inventory. The new unit was set up to handle the production, purchase, rental and distribution of audio-visual media and equipment.

Directed by C. R. Coneway

Today Humble’s well-developed visual aids department, under the supervision of C. R. Coneway, includes a library of more than 700 prints of 257 motion pictures and sound slide-films, has 11 people and carries an inventory of 50 sound motion picture projectors and 70 projectors of other types. Besides motion pictures and sound slide-films, the unit has four or five thousand lecture slides, thousands of illustrated charts and graphs, and handles models and displays and all printed materials designed to be used in conjunction with any type of company presentation.

The majority of Humble-produced films cover the basic interest of the petroleum field. They embrace such topics as exploration, production, pipelines, and the sale of oil and its by-products.

Football Highlights Popular

In addition each year the firm produces a film on the highlights of the previous season’s Southwest Conference football games. This production attracts more interest than any other Humble subject.

All of the films in the Humble library are available on free loan to organizations and firms in the states in which the company does business. Besides the films just mentioned this service includes a group of safety, sports and travelog films which have been purchased.

Safety Promotion In Demand

Within the organization the largest demand for films is from safety engineers and sales promotion managers. For the latter, sound slide-films have been produced in considerable quantity and have been found especially useful in sales training programs where cost is a consideration. In the past few years however, motion pictures have also been produced for this purpose.

Sales people use continuous motion picture projectors to show these subjects and according to Mr. Coneway they feel that the films and projectors do a very good job for the purpose for which they were intended. For other sales programs successful work has been done with 16mm slide-films, utilizing the Dunn- ing Animatic projector.

Indicating the company’s exploration of the whole field of audio-visual communications, lecture slides are prepared for use at technical meetings, and are used extensively throughout the organization. Much interest has been expressed in overhead projection and considerable number of film positives have been prepared for use on this equipment.

Audio-visual communication, like petroleum, has a thousand uses, and Humble Oil and Refining Company is proving itself a leader in both fields.

Richfield Stresses Films’ Value

Balanced Program Serves Company’s Dealers, Public

The Richfield Oil Corporation, with headquarters in Los Angeles, has many year’s experience in the use of audio-visual communications. Motion pictures, slide-films, slides, opaque and overhead projection have all found their places in the company’s public relations, employ and dealer training programs.

With the return of normal business operations at the end of World War II, Richfield began to place greater emphasis on its film program.

Greater Retention Via Films

George R. Miller, manager of retail sales and the executive in charge of films says: “In the process of developing a postwar training program both for employees and dealers, we found that considerably more subject matter was retained when films were used. This fact more than anything else stimulated our activities along these lines.”

The company’s first productions for audio-visual training were primarily sound slide-films, but now it is also using 16mm sound motion pictures most extensively. A training library of more than 30 current titles, produced by independent film companies under Richfield direction, is available to salaried and dealer personnel concerned with education. Subjects in the library include the history of petroleum, refining techniques and job instruction on procedures such as lubrication, island service, market development, etc.

Dealer Films Twice Annually

New films are prepared twice each year for showing to the entire Richfield dealer organization. These productions are educational in content and deal with product information and service station procedures. After their initial showings they are made a part of the regular training library.

On this broad base of internal film utilization, Richfield has an effective public relations program built around five recently produced general interest films. Prints of these titles, one on refineries procedures (Years Ahead) and four on natural resources in California, Nevada, Oregon and Washington (states in which Richfield operates) are being distributed through the U. S. Bureau of Mines film library but are also available on free loan directly from the sponsor. F. K. Rickett has produced a number of Richfield color films.

Libraries in Three Divisions

Film departments are maintained in each of Richfield’s three divisions (Los Angeles, San Francisco and Seattle) to handle this program.

(Continued on page 123)

The Pictorial Beauty of Petroleum industry operations illustrated in this striking picture of silvery fractionating towers operated by Humble Oil & Refining Company at its Baytown, Texas twelve plant.
With an easy click of a jan projector switch in the darkened room, the screen is flooded with sudden life.

This is Africa...
remote, ancient with mysteries; its darkest places brought to brilliant life on film.
From the BOOM ... BOOM ... BOOM of a throbbing native drum pacing the leaps of dancers, to the dry, crackling rasp of tall grasses where a great jungle cat is stalking its prey -- no ratchety projector noises break the spell.

See the cat spring... in an arc of deadly accuracy!
This is action! An earth-splitting roar, and a shriek ... then an insect's shrill whine piercing the sudden silence. This is sound range.

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CASE HISTORIES
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Oil Exploration Incentive Need Discussed in Petroleum Industry Film

Sponsors: petroleum companies and API.
Title: *It Never Rains Oil*, 10 min., color. Produced by John Sutherland Productions.

*It Never Rains Oil* is a 10-minute cartoon film (in Technicolor) distributed by the Western Oil and Gas Association, the Rocky Mountain Gas and Oil Association, the Mid-Continent Oil and Gas Association, the Independent Petroleum Association of America, and the American Petroleum Institute, sponsored by E. I. du Pont.

It was created for employee showings within the petroleum industry, from well-drilling concern on through the petroleum distribution network. It has been so well received that it will now be made available for public showings.

The scheme of the picture is the fact that oil is essential to practically every phase of our everyday life. To drill for oil takes a tremendous amount of capital investment, while the odds that a well or field will really pay off in large amounts are 1 in 994 wells. Therefore, Congress has permitted a 27½% depletion allowance as an incentive for the risks that are taken in drilling for oil. This provision has made more money available to oil exploration.

Research among petroleum company employees has disclosed the fact that not even they were aware of the real reasons for the percentage depletion allowance and were therefore not explaining it to their friends and fellow workers who have a voice as the perennial question is put before Congress. This short film explains the reasons for the allowance in language and illustrations that everyone can understand and should do an excellent public relations job for the industry.

The associations noted above distributed the film, while individual companies in the petroleum business are also acquiring prints to distribute on a free loan basis in their respective territories. Requests for these loan prints can be made to almost any petroleum company’s publicity department.

*Animation helps make clear the oil industry’s dependence on depletion allowance.*

ACCOUNTING: OPPORTUNITY FOR YOUTH

Sponsors: public accounting groups.
Title: *Accounting—The Language of Business*, 20 min. produced by Wilding Picture Productions, Inc.

*Accounting—The Language of Business,* the first film on accounting made by the profession, had its premiere showing at the Johnny Victor Theatre in the RCA Expansion Hall in New York recently. Sponsored jointly by the American Institute of Accountants and the New York Society of CPAs, the new motion picture is the keynote in an intensive country-wide drive to recruit young Americans for the public accounting profession. Wilding Picture Productions, Inc. was the producer.

“A serious shortage of CPAs faces American business unless we can attract a larger number of qualified young people into public accounting.” Samuel J. Broad, chairman of the AIA accounting personnel committee, said at the premiere. He explained that U.S. college accounting majors fell from 16,000 in 1950 to less than 10,000 in 1952. This drop is contrasted by an unprecedented demand for accounting services brought on by large-scale business operations, increased regulation and complicated taxation.

*Accounting—The Language of Business* is designed primarily to interest high school seniors and college freshmen and sophomores but adult audiences as well as people unfamiliar with the work of CPAs should obtain a better understanding of the work from this film. The three principal episodes have been chosen to illustrate typical situations which arise in connection with auditing, methods of internal control, and tax work.

Test previews before educators in Michigan and New Jersey elicited enthusiasm. Five thousand showings are expected in the nation’s schools by the end of 1955.

1954 Edition of GE’s “Clean Waters”

Sponsor: General Electric Company.
Title: *Clean Waters*, 27 min., color, produced by Raphael G. Wolff Studios.

*One of the few “remakes” ever produced in the sponsored film field, the 1954 color version of General Electric’s *Clean Waters* was completed in January by the Raphael G. Wolff Studios of Hollywood.*

*Clean Waters* was originally made by Wolff in 1945 as one of General Electric’s “More Power To America” series. Depicting the dangers of water pollution to the nation’s safety and vitality, and how these hazards could be overcome by the building of proper sewage disposal plants, the film was acclaimed by state

and national health authorities as one of the greatest single forces for pollution abatement at work in the country. It was also named the world’s finest sponsored motion picture at the “Fils of the World Festival” in Chicago in 1945.

Instances where *Clean Waters* has been given direct credit for the passage of bond issues for sorely needed sewage treatment plants have been cited by community officials all over the country. In many cases, it’s been pointed out, the bond issues had been regularly turned down by the voters until the film became available for showings to the public in the areas concerned.

General Electric decided on a new *Clean Waters* not only to punch home the same message as its predecessor but to disclose new problems which have arisen with America’s burgeoning population. The original script is still the basis for the film but an important element has been added which depicts the development of public sewage disposal plants during the past decade together with the strides made in overcoming industrial pollution. It pinpoints, particularly in the Ohio River Valley, how manufacturers are helping solve the problem by incorporating industrial waste treatment plants within their own factories.

Wolff has had six photographic crews on location for seven weeks, working the length and breadth of the land. Among the “featured” locations are the new Owls Head Sewage Disposal Plant in Brooklyn; Los Angeles’ Hyperion Plant; Schenectady’s and Rotterdam’s (N.Y.) Municipal plants and General Electric’s industrial treatment plant at Erie, Penna.

“*Happy House*”—Story of Modernization

Sponsor: Wood Conversion Company.
Title: *Happy House*, 20 min., color. Produced by John Sutherland Productions.

*Happy House* is a handsome 20-minute color film of how a house “lives and grows” with the family which occupies it. The narrative is told as if by the house itself, with the rest of the story carried in dialogue form.

A young couple move into the house and hit by bit add to it as the children arrive and the need more room. First they fix up the attic, then convert a porch to an additional room and finally fix up the room in the basement for a Boy Scout den.

The result is a friendly, interesting tale that conveys the products of the Wood Conversion Company most unobtrusively. It will be enjoyed by any number of general audiences particularly men’s and women’s clubs with a high proportion of home owners. *Happy House* was written and directed by Trac Boardman.

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**The Houston Fearless Corporation**

"WORLD'S LARGEST MANUFACTURER OF MOTION PICTURE PROCESSING EQUIPMENT"
What's New in Business Pictures

CASE HISTORIES OF FOUR NEW SPONSORED FILMS

Meet Harold Watts, director of the Hampshire County Community Center. (see below)
Research Group Shows Rural Industry Revival

Sponsor: Rural Research, Inc.
Title: Building a Rural Community Center, 12 min. color, produced by Owen Murphy Productions, Inc., supervised by Film Counselors, Inc.
★ Rural Research, Inc., is an organization backed by several large (and anonymous) industrial and publishing firms which is concerned with developing native crafts and skills in rural regions of the country. As a testing ground for this activity, Rural Research has been in the Hampshire County Community Center in Westhampton, Mass. The film shows what goes on in the Center and how it serves the people of the county.
The main point of this activity is that the Center itself, and what is done there, have been projects developed by the Hampshire County people. Guided by the Director of the Center, but using all native materials and skills, the Hampshire people have done some amazingly good work, as the film demonstrates. Projects have included practically all the crafts—metal, wood, weaving, sewing, etc.—and such useful ideas as furniture repairing and refinishing.

Metal crafts are taught in the Hampshire Center, pictured in this scene from the Rural Research picture reviewed above.

Charlie Dom's Family Takes "Autumn Holiday"

Sponsor: Johnson Motors
Title: Autumn Holiday, 23 min., color, produced by Richard Matt, Inc.
★ Come autumn, Charlie Doms, trouble shooter of the Fond du Lac, Wis. water department, likes to depart from his troubles and get a new perspective on water. A fine way to do this, he finds, is to park his family aboard a new 19-foot outboard cabin cruiser and navigate northern rivers.

That is the simple story of Autumn Holiday, a 16mm color film produced to convince people of modest incomes that such a vacation voyage is within their means. The film does not chant a tale of aquatic tumult, converting its craft into a rapid-skidding dervish into speeded-up newsreel champions. It is a neighborly narrative of nonprofessional adventure in rational fun, a real escape from routine over a gliding road into faraway relaxation.

Having made a "portage" from Fond du Lac to Cranes Lake, Minnesota, carrying their outboard on a specially designed auto trailer, the Doms begin their exploration of the Quetico-Superior wilderness. Heron roads do not travel, air plane flights are barred, Charlie, wife Ruth, son Bob, and daughter Sherry become water-borne and all hands on deck are in the family.

Traversing regions as colorful as their names, the domestic crew find delightful and learn prowess along the ison and Vermillion rivers, the length of Lac La Croix. Speeding, maneuvering, fishing, venturing ashore, the Doms experience an autumnal world of blending browns, reds, yellows, birch whites, evergreens, ruby bluffs and glacier clean blue waters. They see the forest land where centuries ago Indian artists painted indelibly on rock: the routes of the gold-mad, the fur traders.

Producer Richard Matt chose his Fond du Lac neighbors, the Doms, for a cast that would be "typically American" and whose reactions would be authentic as they felt the thrill of finding a new, secret world, yet an ancient and real one—and the thrill of doing it themselves.

Sans verbal plugs, minimizing trademark close-ups, Autumn Holiday neatly achieves its "commercial" by inescapable implication: the Doms' route into adventure is navigable only by outboard-powered craft. The craft used was built by Harbor Boat Co., powered by a Johnson Sea-Horse 25 outboard motor.

The film will be available in March for showings by clubs and other organizations through the sponsor at Waukegan, Ill. and through its authorized dealers.

"Autumn Holiday" features Mr. and Mrs. Charlie Doms.

Air Transport Service and Rural America

Sponsor: "The Local Service Airlines of the United States".
Title: Wings Over Dexter, 22 min., b w, produced by The Princeton Film Center, Inc.
★ "Dexter" is a typical small city (3,100 pop.) located somewhere in the United States. It wants—and needs regular airline service to neighboring cities, but the big airlines have found that they can't service the thousands of "Dexters" throughout the country efficiently and economically.

To meet the demands of cities like Dexter, local service airlines have been established in many parts of the country and this film is the story of one of them. It shows why the service was needed, how it was established and its unique methods of operation.

Passengers mail and freight to and from Dexter are now connected quickly to the main airlines and schedules permit transfers from the "feeder" lines to the big planes with a minimum of delay. To make as many stops as possible in a short time, the small airlines have perfected system landing, picking up passengers and taking off again in as little as three minutes.

American Airlines, Inc. actually is the silent, un-credited sponsor of Wings Over Dexter. It was made for the local airlines, and will be used by them, in some cases with their own screen credits, for local promotion in the areas they serve.

Kaiser Aluminum Takes "A Look at Tomorrow"

Sponsor: Kaiser Aluminum & Chemical Corp.
Title: Take A Look At Tomorrow, 20 minutes, color, produced by John Sutherland Productions
★ Faced with the problem that the two major aluminum companies had made a number of pictures dealing with aluminum production, the Kaiser Aluminum Company needed to find a new way of presenting the aluminum story on film.

That it did find a fresh approach is shown in the film Take A Look At Tomorrow, a combination cartoon and live action 20 minute color movie which pretty well covers the aluminum production story.

The picture opens with a gay color cartoon sequence starring "Al Aluminum" as a circus performer and magician. He stretches and twists, he's the light weight champion, and he's glamorous—outdistancing by far his competitors, Iron man McGity and Chief Copperhead.

The cartoon sequence also shows how aluminum is mined, extracted from the ore, and brought to the Kaiser plants.

Live action then takes over and shows aluminum processing. Some of the plant shots which show the aluminum pigs being rolled, drawn...
and extruded are magnificent. There is one shot made from a traveling crane along the length of one of the huge rolling mills that is particularly outstanding from a production and lighting standpoint. Also shown are the many uses to which aluminum is put, from its use in structural I-Beams, through the innumerable cast and molded parts that are made of aluminum, down to the microscopically thin aluminum foil for household use.

The film is very well produced throughout, in beautiful color, and will be enjoyed by all kinds of audiences. Distribution is being handled by the Kaiser sales offices and warehouse distributors throughout the country.

13,000 Prudential Agents Learn About Advertising
Sponsor: The Prudential Insurance Company
Title: You Are There, Too, 12 min. b/w, produced by Owen Murphy Productions, Inc.
★ A not untypical life insurance agent is a guy who sells a policy and tells himself that he pulled off that sale all by himself with no help from anybody—the company included.

The home office—the big tower—doesn’t much mind agents putting themselves on the back if it makes them feel like good salesmen, but every once in awhile, it wants to make sure the agent knows that there’s some other selling going on, too—such as advertising.

The 13,000 Prudential agents, being typical salesmen, sometimes turn a jaundiced eye towards advertising as an actual sales help. To show them that advertising really does help, Prudential (and its advertising agency, Calkins & Holden, Garlock, McClure & Smith, Inc.) has introduced a new film that will be shown at all agent conventions. Because conventioners—that most

CONTINUED ON PAGE 128

Stars Tony Randall and Grace Abbey in “You Are There, Too.”

A new high in Dramatic Sales Presentation

An outstanding 3-D film introducing the ’54 BUICK

Produced with the NORLING 3-D CAMERA

... the most versatile 3-D camera* in existence—

... the most precise**—

... the easiest to use—

... makes 3-D FILM PRODUCTION at close to the cost of non-stereo films.

*Used in 1953 by a leading Hollywood producer for two features.
**R. Spottiswoode in the Journal of the Society of Motion Picture and Television Engineers, Oct. 1952. “There is at present only one camera in the world (the work of J. A. Norling) of adequate precision and flexibility.”

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Many large U.S. business firms now use the Audio-Visual Projectionist’s Handbook to train employee projectionists. This graphic illustrated manual contains step-by-step lessons on good showmanship; sells at only $1.00 per copy, postpaid. Order today from BUSINESS SCREEN, Chicago 26.
Sheffield Corp. Sound Slidefilms Demonstrate Product Application

* A new series of informational automatic sound slidefilms have been completed by the Sheffield Corporation, Dayton, Ohio. They are available for showings by schools, colleges and other educational institutions as well as for meetings of industrial groups and technical societies. Arrangements for securing the films may be made by writing direct to the company.

One group of films includes Precision for Production, Air for Every Gaging Job, and Report from Industry, all dealing with the various applications of air gages. Another series—The Crash Test Process, The Microform Grinder, and The Thread & Form Grinder—cover the latest developments in the form and thread grinding. Murchey Precision Paks, Murchey Tangent Die Heads, and Murchey Type A Collapsible Tape reveal many applications of the Murchey products, division of the Sheffield Corporation.

In addition, there is an educational film, the Advance Guard, and another, Why Gamble in Gages covering the various types of services offered to industry by Sheffield to solve problems in inspection and precision manufacturing.

Amusing Cartoon Treatment highlights Aetna's latest film "Look Who’s Driving".

Aetna Adds Two Safety Films to Its Public Service Program

* Aetna Life Affiliated Companies has invested another 900 feet of 16mm sound film in the future of its business by adding two titles to the burgeoning list of useful public education motion pictures available from the firm.

One of the titles expresses what may be the underlying philosophy of the whole automotive safety section of this program: Toward a Generation of Safer Drivers. It describes how one high school introduced a teaching aid known as the Aetna Drivotrainer.

Though not outstanding in itself the 14-minute film's subject matter is of importance and vital interest to anyone convinced that drivers can be a factor in highway safety. The device described is one way of providing such training, "behind the wheel," within the economic limits of public education.

The Drivotrainer is contrasted with conventional dual control cars, and the film points out that with the former, two students can be trained for the cost of instructing one in a real car.

The other new release is undoubtedly the better product intrinsically. An animated cartoon in the slightly abstract style, it is called Look Who’s Driving, and was produced by United Productions of America.

The simple figures and flat scenes compose an eight-minute tale about a driver who notes that others are acting like children on the road, and then reverts to a juvenile himself for a climactic accident.

The film is a psychological jab at motorists who don’t act their age when driving, and in justification points out that nine out of ten highway accidents are caused by improper attitudes. Examples are given of drivers whose overconfidence lets them drive at dangerous speeds and whose stubbornness...
leads them to fight for the right of way.

Like all Aetna films, these new titles are available from local representatives of the company or by writing Aetna's public education department at Hartford, Conn.

* * *

Pepsi-Cola Bottlers See Company History on Film at Convention

Pepsi-Cola, U.S.A., a half-hour company news-documentary film, was featured at a recent national convention of Pepsi-Cola bottlers in New Orleans. Produced by Brandt Enos Associates, it dramatizes the sponsor's growth during the past three years. It will be shown regionally to interested groups.

Filmed at widely scattered locations across the country, Pepsi-Cola, U.S.A., was completed—from concept to answer print—in seven weeks.

Narrated by Westbrook Van Voorhis, the film was written by Donald Higgins, directed by D'Arcy Miller, Jack Alexander and Ted Warr, and edited by Dave Cazalet. John Geisel and Nick Cavaliere were the cameramen. Kenneth Hawk, the sound engineer, and lighting was by Bill Shaw.

* * *

Vive la "French Afloat!"—Travel Film Premiered on Liner Liberte

Making its maiden run across a screen on board the ocean liner Liberté, France Afloat, a 27-minute color travel film, returned to one of its production locations. A special invitation premiere was held on the sponsoring French Line ship to introduce France Afloat to members of the travel and motion picture press.

The new film relives the pleasures of a steamer trip to Europe. Whether the stowaway audience follows it excitingly with young Mary McVay or enjoys it quietly with the Wilsons, veterans of many crossings, the Parisian leisure of days at sea aboard a luxury liner is savoried.

The trip over is on the Ile de France and the return voyage is on the Liberté. The film affords an opportunity to become acquainted with both ships. The camera takes one behind the scenes, showing parts of these ships which most passengers never see—the engine room, the bridge, the galley.

France Afloat was produced for the French Line by Regency Productions of New York. Narration is in English by Frenchman Claude Dauphin. The film will be available to TV stations, clubs and other groups on a free loan basis through Movies U.S.A., Inc., 729 Seventh Avenue, New York 19, N.Y.

For 16mm Producers
Who Concentrate on

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DEPENDABLE FAST SERVICE

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AUDIENCES DECIDE FOR MONSANTO

A boy's quest for "answers" is the theme of "Decision for Chemistry"

The search is for new ideas that result in more pipes and tubes out in the plant.

unique in its appeal to all; from 7 year olds to college professors; from the Marine Corps to personnel directors of large industries. These are a few of the groups who account for the 137,516 people who screened the film during the first three months of distribution. To date, the 338 prints in circulation cannot meet the demand.

Special Television Version
But meanwhile the master plan continued, sponsor and producer rushed to complete the last phase. As anticipated, TV stations throughout the country applied for a 35 minute version of Decision for Chemistry which was prepared early in December. Sequences had been written with all three versions in mind and it was a matter of days before the early planning paid off. Through careful scripting, recording and mixing on the 33-minute film, it was possible to apply scissors and achieve a TV version in one day. During the first week of release over 10 of the 200 TV stations in the country booked Decision for Chemistry.

No plan is perfect.
As Monsanto and MPO found out when their scheme was realized and the three versions were in distribution, the letters of appreciation poured in and the project was closed when the Ford Foundation decided to change the "three in one" master plan. A fourth version was ordered to fit in the Omnibus program January 6th.

13 Million Via Omnibus
The Omnibus "short-short" short version of Decision broke all records in running time on the program—16 minutes to be exact. It also broke distribution records in reaching an estimated 13 million people on this single television showing.

But MPO and Monsanto are still making decisions.

They’re now at work on foreign versions!
“Ready for Sea,” Raytheon Film, Shows Tests for Seafaring Radar
* Radar Model 1500, the “Mariners Pathfinder,” is the feature attraction in Ready for Sea, a new 13-minute color motion picture sponsored by two divisions of Raytheon Manufacturing Company, Waltham, Mass. The keen, pivotal cars of Model 1500 are styled as big ship radar for small boats.

A home talent vehicle, the film is the company’s second color production. It was directed by Lee A. Ellis, manager of the photo and publication sections from a script written by his administrative assistant, A. Newell Garden. Other of the firm specialists filmed, edited and narrated.

Ready for Sea was planned to explain the activities of Raytheon’s Equipment Division and International Operations Division, serving as a sales man to potential customers and an institutional friendmaker with general audiences. The pictures, set the theme with scenes of shipboard preparation for sea then pans into the electronics workshop where experts make sure that Model 1500, offered as lower-cost equipment, is ready to go into production as a reliable pathfinder.

Ready for Sea is available through the photographic department to the company’s dealers and distributors for sponsorship of local 15-minute television programs, to sales conferences, conventions, marine groups and other organizations. Raytheon’s earlier film, Electronics in Action, has been shown to over 50,000 people in the United States, Europe and South America.

* * *

Neat Kitchen Improves Family in film, “Young Mother Hubbard”
* Unlike Old Mother Hubbard who was dismayed only at her cupboard bereft of bones, her modern descendant is disturbed by the cupboard’s drabness. Coming to her rescue with Young Mother Hubbard, the Republic Steel Corporation’s Berger Manufacturing Division drops some hints on kitchen planning.

Entertaining as well as educational, Young Mother Hubbard blends its full color, half-hour message on the sponsor’s steel kitchens with the spice of a story of family life. Step-by-step it depicts the transformation of the Hubbard family’s dreary stove above into an easy-to-clean modern and efficient work area — and the resultant transformation in the life of the Hubbard family.

Filmed in Cleveland by Cineraft, Inc, and directed by Ray Galley,

Young Mother Hubbard is enacted by professionals from the Cleveland Playhouse. Frank Siedel, author of The Ohio Story, wrote the script.

Persons wishing to book the film should contact their nearest Republic Steel Kitchens sales outlet or write to E. F. Barger, advertising manager, Republic Steel Kitchens, 4233 Belvedere Avenue, N. E., Canton 5, Ohio.

* * *

New DoAll Company Film Covers Surface Grinding Techniques
* Operating methods and design factors affecting good results in surface grinding, and the striking diversity in modern applications, are presented in a comprehensive 11-minute film just released by DoAll Company. Entitled Techniques of Surface Grinding, the new film is in color and is available on a free loan basis.

Unhurriedly the film defines, with demonstrations of performance, the desirable characteristics of a surface grinder. The elements of design behind these are examined, and the camera glances inside to see features of construction and lubrication.

Today, the film says, it’s a matter of setting controls and depending upon the grinder to produce the desired results. Diagrammatically it visualizes how accuracy depends upon rigidity, and then visits the assembly line to see how rigidity is attained at DoAll.

Prints of this thorough analysis of surface grinding and the DoAll grinder are available from The DoAll Company, Des Plaines, Ill.

• DOCUMENTARY
• TRAVEL
• SPORT
• CONSERVATION
• WILDLIFE

MARTIN
BOVEY
FILMS

CHELMSFORD
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“The Finest In Outdoor Films”

“BIRDS OF THE PRAIRIE” (Minneapolis-Moline Co.)
1953 Boston Film Festival — First Award
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“THE LURE OF NEW ENGLAND” (Minneapolis-Moline Co.)
1953 Cleveland Film Festival

More practical know-how on newest audio-visual techniques and tools appears 3 times annually in the bigger, better pages of Business Screen

Just the Facts, Sir!...

Our staff travelled 94,835 miles in 1953 — to 43 cities in 17 states of the United States and 9 foreign countries — to help American business sell and sell its messages on film.

To date, we have planned and written the scripts for 351 motion pictures. There can be only one reason why we’ve kept so busy — we’ve proved that we do a good job.

We’d like to prove it to you on your next film.

guaranteed acceptability

scripts by

Oreste Granducci

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930 F STREET, NORTHWEST • WASHINGTON 4, D.C. • EXECUTIVE 3-5911
Walter Koste joins Jam Handy as Director of Television Pix

* Walter Koste recently joined the Jam Handy Organization in Detroit as a motion picture director. For the past 10 years he has been associated with Station WWJ as a radio and television director. Among the radio programs he directed for the Detroit station were Men Against Crime, Coffee Club, and Alcoholics Anonymous.

* In television, Mr. Koste also created, produced and directed Play School and was director-producer of Life in Detroit. The George Scott Show, Music of the Evening, Let's See Willy Donit and Stars of Tomorrow. At Jim Handy, he will direct motion pictures for television use.

* A native Detroiter and graduate of Wayne University, Mr. Koste organized and directed the Everyman Theatre there.

W. A. Perin to Direct Photo and Display for American Kitchens

* Wilbur A. Perin, veteran photographic department head, has been named director of displays and photography of American Kitchens Division, Avco Manufacturing Corporation. C. Fred Hastings, general sales manager has announced.

* Mr. Perin will be in charge of all sales and advertising photography, and will direct all displays and exhibits for national trade shows and conventions.

Betts to Knickerbocker Productions

* Robert B. Betts has joined Knickerbocker Productions, in New York, as Associate Producer.

* Mr. Betts has been a five lane director and writer of industrial and documentary films for the past two years and was previously a staff member of the International Film Foundation.

Bellante to Film Counselors, Inc.

* Charles B. Bellante has joined the staff of Film Counselors, Inc. as a production supervisor.

Three Vice-Presidents Named by Wilding Picture Productions, Inc.

* Three new assignments for key sales executives recently were announced by Wilding Picture Productions, Inc., at studio headquarters in Chicago.

* Lane S. Thompson, who has been vice-president in charge of the Detroit branch, is now vice-president in charge of sales for the entire organization. Don Calhoun, who was Mr. Thompson’s assistant, succeeds him as vice-president in charge of the Detroit office.

* T. H. Westermann, who was sales manager of the Wilding New York branch, has been made vice-president of that branch, replacing James W. English who has retired.

Kellman Executives, Staff Relocate in Facilities Enlargement Program

* Louis W. Kellman Productions, Philadelphia, have opened new executive offices at 1729-31 Sansom Street, directly adjacent to News Reel Laboratory, of which the Kellman firm is a division.

* Housing the offices of the president, the new building also contains the organization’s creative staff as well as the advertising, public relations and sales promotion departments. Within the next few months, a new laboratory will be added at the rear of the building and additional studio space will be obtained to serve Kellman Production’s growth.

Jock Schnebly and Dean Babbit Join Vogue-Wright Studio & Staff

* Electrophotographic Corp. president Albert W. Duncan has announced the appointment of Jock Schnebly and Dean Babbit to the staff of Vogue-Wright Studios. Both will serve in the special service section of the graphic arts company division.

* Mr. Schnebly, former West Coast representative for Vogue-Wright with headquarters at Sam Goldwyn Studios, will represent the studio’s t.v., commercials and programming operations. His headquarters will be in Chicago.

* Mr. Babbit will head the studio’s picture division creative group in Chicago. He formerly was writer-director for Jamieson Film Co., Dallas, Texas.

People who make Pictures

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In keeping with the advances in the color fields of Industrial, Commercial, Educational and Theatrical Films, and in keeping abreast with the rapid strides of color T.V.,

**color service is expanding**

Expanding our personnel, our technical equipment, and laboratory facilities to cope with all your color production problems.

We now offer the most complete, yes, all the resources of the finest color laboratory for all your color needs. All with emphasis on controlled quality — the highest possible quality your production deserves.

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115 W. 46th St., New York, N. Y.

* Furniture for every office

* With complete color capabilities

* All with emphasis on controlled quality — the highest possible quality your production deserves.

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115 W. 46th St., New York, N. Y.

* color service co., inc.
Patrick Murphy, Warren Honecker Named to Jam Handy Organization

Two additions to The Jam Handy Organization staff have been announced. Patrick Murphy is named recording director of the slide-film department and Warren C. Honecker is a new member of the Pittsburgh office as sales and contact representative.

Mr. Murphy formerly was associated with the University of Detroit as public relations director and with NBC and ABC in Chicago as a director and producer. In his new position, his activities will center in the company's Chicago and New York offices.

Mr. Honecker was an announcer and newscaster for Pittsburgh stations WCAE and WKJF-TV. In his sales capacity, he will represent the company in western Pennsylvania, western New York and the Eastern Ohio region. He is a graduate of the University of Pittsburgh and served as a first lieutenant in the army air corps during World War II.

Hall to Associated News Sales

With his new appointment at the Associated Screen News Limited, Norman Hall has traded duties in motion picture production for client contact as a sales representative. For 21 years a cinematographer, Mr. Hall witnessed the rise of the Canadian motion picture industry. Production assignments have taken him around the world six times and he has accompanied the Fittpatrick Travel Talk sojourns. In Canada, his work also included taking the first aerial movie shots of what has become Canada's main air route.

Warren Everole Directs Research and Production at Britannica Films

Warren Everole has been promoted to the position of Hammond research and production of Encyclopaedia Britannica Films, Inc., according to an announcement by Maurice B. Mitchell, president of the company. Mr. Everole has been a producer with the organization for almost eight years.

He has produced, or been associated in the production of, such educational films as Archimedes' Principle, Monarch Butterfly, Major Religions, Ears and Hearing, Industrial Purchasing, and Atom and Agriculture.

Mr. Everole's professional career includes teaching positions at the David J. Jordan high school and the Susan Miller Dorsey high school both in Los Angeles, and at the former Lincoln School of Columbia University in New York.

Gordon Sparling Heads Production for Associated Screen News Ltd.

Gordon Sparling has been appointed director of production of Montreal's Associated Screen News Ltd. For thirty years, Sparling's name has been associated with motion picture production in the Dominion.

Graduating from the University of Toronto, he worked for the original Canadian (Government) Motion Picture Bureau, then joined the production staff of Paramount Studios in the early days of the "talkies." Returning to Canada, he produced many films under the A.S.N. banner, the most notable series being the Canadian Cameos, of which he has made more than 50 during a period of some 21 years.

During the war he served overseas with the Canadian Army, as Officer Commanding, Film & Photo Unit, C.M.H.Q., London, England. Since the war, Sparling has continued with the Canadian Cameo series, traveling thousands of miles per year to feature matters of Canadian interest from coast to coast.

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1954 PRODUCTION REVIEW
PLANE COMPANIES AND FOOTAGE

Individual companies like Lockheed, Sperry, Boeing and Douglas contributed valuable historical footage. More than 300,000 feet of film were examined.

Up to this point most of the non-technical work on the film had been done by United Aircraft employees. Much of the camera work had been done under the direction of William Fox of Pratt & Whitney Aircraft. Paul W. Fisher, writer and producer of the film, and John Smith, his collaborator, made the hard decisions in the tremendous job of editing which followed. This work fell into the hands of film editor Carl Tomlin in New York. There, amid the hum of spinning reels and punctuated by the click of scissors, the movie began to come alive.

Bridging narration was recorded by John Cannon, a topflight commentator. Then the musical score, arranged by Harry Class, was added. The first working print of the film made a 106-minute picture. A dozen good films were left on the cutting room floor, at that.

After a preview audience at the Barnside Theatre in East Hartford saw the original version, it was even more sharply cut and finally edited to the present 92-minute "long" version.

WIDELY SHOWN TO GROUPS AND ON TV

We Saw It Happen is being widely shown at Naval, Air Force, Marine and Army installations. It is also being requested by schools and colleges throughout the country. Civic and aviation groups are adding hundreds of special event showings. Other millions of Americans are seeing the special 50-minute version which has appeared on more than 150 television stations throughout the country.

Calhoun Studios, in New York City, are handling special sustaining distribution of We Saw It Happen to television stations and assembly groups. For information concerning the availability of a 16mm sound print, write to William Fox, United Aircraft Corporation, East Hartford, Conn.
Production Notes

McGeary-Smith Changes Name to Capital Film Laboratories

† Capital Film Laboratories, Inc., is the new name of McGeary-Smith Laboratories, Inc., Washington motion picture firm, following a recent vote of stockholders. The new name is regarded by the firm as being more specific as to location and activity, it was said.

"Nothing is changed but the name," declares James A. Barker, president, "We intend to maintain the highest in quality and service to all of our customers."

The firm's management remains the same. Alfred E. Bean, William X. Brooks, and Arthur Roescher, officers of the Capital Film Laboratory, have figured in the company's activities since its beginning in 1919. These three men and Russell N. Jenkins head the important technical departments. Beach and Roescher manage the company's sound department. Brooks directs the editorial section and Jenkins is responsible for black, white and color processing and the printing plant.

Plymouth Shows 1954 Models in TV Films, Theatre Trailers

† A series of television film commercials and motion picture trailers featuring the 1954 Plymouth Motor automobiles has been completed by Robert Lawrence Productions, Inc., New York City.

Thirteen of the films to be used as motion picture trailers throughout the country were produced in the new 35mm Eastman Negative-Positive Color Process. Shooting was on location in Michigan, New Jersey and New York. Advertising representation is through N.W. Ayer & Son, Inc.

Council of Churches Appoints Rev. Ferguson Director of Films

† The Rev. Alexander Ferguson has been named the new director of films for the National Council of Churches Broadcasting and Film Commission in New York City. He formerly was visual education director for the Congregational Christian Churches.

At one time a Chattanoogan, Tenn., newspaper reporter and photographer, Mr. Ferguson has helped produce several religious films under interdenominational auspices. As director for the inter-church agency, he succeeds the Rev. S. Franklin Mack who has assumed overall direction.

Former March of Time Chief Organizes as Jack Glenn, Inc.

† Jack Glenn, for nineteen years senior director-producer of the March of Time, has established his own production company under the name of Jack Glenn, Incorporated. Offices are at 9 Sullivan Court in New York City and studios are located in Irvington-on-Hudson, New York.

Mr. Glenn brings to his company 20 years of experience in developing techniques for screen writing, direction and production. Prior to joining up with Louis deRochemont in the creation of the original March of Time, Mr. Glenn was associated with Mr. deRochemont in the production of films for the U.S. Navy and in production of the Columbia-released March of the Years. During his MOT tenure, he directed more than 150 theatrically-released stories and for the past three years was writer-producer of MOT industry films.

In 1952 his Flight Plan for Freedom, (a theatrical release) and the GE film And a Voice Shall Be Heard won Freedom Foundation awards.

For the past five years Mr. Glenn has been president of the Screen Directors Guild, New York. Guild programs under his direction included a series of Public Film Forums at New York's Museum of Modern Art.

Lab-TV Acquires Laboratory Equipment of New York's WPIX

† Lab-TV, a New York laboratory specializing in reversal film developing for television, has bought the equipment of the WPIX laboratory. The new facilities will enable Lab-TV to triple its production.
NEW AUDIO VISUAL PRODUCTS

Arriflex Unveils 1954 Models, New Features

ON a recent visit to the United States, Dr. Robert Richter, president of Arnold & Richter, the West German company which manufactures the extensive "Arri" line of motion picture equipment, demonstrated the new Arriflex 35mm and 16mm cameras for cinematographers and film producers in leading cities from coast to coast.

Although not a "new" camera (the Arriflex "35", has been one of the most popular portable professional motion picture cameras all over the world), several improved features have now made both 35mm and 16mm cameras important for every kind of production use.

Four Major Improvements

The 35mm Arriflex, Model H.A. is basically the same great camera with which Robert Flaherty photographed Louisiana Story, but with four important improvements in the camera itself, and a new blind available that has been especially designed for the camera. The new improvements are: a new 190 degree shutter which increases the exposure to 1/48 second at 21 frames per second; an intermittent system that has been reworked to give absolutely steady pictures with exact frame registration; a new stainless steel film gate, precision-lapped and chrome finished, which prevents film "breathing" and guarantees absolute focus and frame registration; and a new synchronous motor unit of the constant speed hysteresis type for standard AC current supply. The latter is geared to the main drive shaft and includes a built-in feature counter to ensure even film travel without loss of time.

The new Arriflex blind for the 35mm Arriflex is a beautifully designed piece of equipment. It is cast from magnesium alloy and finished outside with a black, lustrous finish, matching the camera. Internally, there are five alternate layers of foam plastic and lead with a double velour inner lining. Doors are sealed with foam rubber gaskets. And most important, all features of the camera are retained while operating in the blind.

The Arriflex 16, the only 16mm camera with continuous through-picture printers, sound and silent, color and B&W, and processing machines.

Arnold & Richter have probably had as much diverse experience in printing and processing color film as any other firm in the world. In the film processing laboratories the company operates in West Germany, in addition to its manufacturing divisions, four different kinds of color film, both reversal and negatives, are regularly processed: Eastman Color, German Agfa, Belgian Gevaert and Italian Ferrania, each more or less different from one another. This experience in flexibility, built-in to Arri print-

Arriflex "16" with 400-foot magazine and matte box filter holder.

The Arriflex 16 has the best features of the Arriflex 35mm camera, such as the mirror reflex shutter, plus many of its own special features. It has a forward and reverse electric motor drive and a registration pin movement, which automatically locks the film during exposure.

This feature, found on no other camera under $3,900, is of vital importance in any such critical work as shooting 16mm film for later blow-up to 35mm (as the Disney films are done). The 3-lens divergent turret will accommodate simultaneously, lenses from extreme wide angle to the longest telephoto without mechanical or optical interference.

Battery or AC Operation

The electric motor operates on dry or wet batteries or with a transformer-rectifier from standard AC current. A synchronous motor unit will soon be available as an accessory.

Other Arriflex equipment announced include 35mm and 16mm motion

WALT DISNEY CAMERAMAN Al Mil-\[si\]ote is shown above filming lions with an Arriflex "16" and telephoto.

Dr. Robert Richter is shown above on his recent visit to the United States.

ARRIFLEX "35" is shown with its newly designed blind and matte box.

The diagram below and illustration at right show how the Arriflex mirror reflex shutter was designed for camera efficiency.
Ampro "Super Stylist" Projector on Duty for Educators, Industry

A Super Stylist model has been added to the Ampro Corporation's line of 16-mm Stylist motion picture projectors. The single case, light weight projector is designed for school, church, and business audiovisual programs. New features are said to provide "true theatre presence"—flexible sound volume sufficient in range for use in both classroom and auditorium.

Sound performance is accomplished by a 10-watt amplifier driving a 10-inch speaker built into the projector case-cover. The case-cover forms an enlarged "base reflex" type baffling chamber for deep tone quality.

A small threading lamp provides light to thread the film in a dark room. Internally interlocked with the projector, the lamp automatically turns on when the motor is shut off and goes off when the motor is started. All of the single panel controls are on the operating side of the projector. Ivory control knobs, contrasting with a dark maroon panel which makes them visible in dim light, turn on the motor lamp, light, adjust motor speed, sound volume, and tone.

Carefully-engineered side tension on the sound track slide and pressure feed tension on the sprocket side of the film are said to assure smooth, steady projection. Hard chrome plated film guides minimize film friction and prevent film or sound track scratching. A 2,000 foot film capacity supplies projection up to approximately one hour.

Standard Ampro features include variable silent speed, controlled constant sound speed, automatic rewind, framing button for film frame adjustment and micrometer tilting control for centering the picture on the screen.

The Super Stylist weighs 22 pounds: complete in its case with built-in speaker, it weighs 32 pounds. It is priced at $179.50 at Ampro's dealers throughout the country.

Viewflex Model V-5, a 150-watt slide projector, is conversion-cooled. Model V-53 is a 300-watt motor-cooled model.

"Venturi-Airjector" Cooling Featured in 3 Viewflex Projectors

Viewflex, Inc., has introduced three new combination 2:1 x 2:1 and 2 x 2 slide projectors: Model V-5, a 150 watt, conversion-cooled projector; Model V-53, 300 watt motor fan cooled; and Model V-55, 500 watt, motor fan cooled.

The motor fan-cooled units feature the "Venturi-Airjector," cooling system. This is a principle of cooling which utilizes Venturi's theory of forcing air through a constricted tube to increase the speed of air flow. In so doing, the hot air which tends to cling to hot surfaces, is "pushed" away.

These units contain two switches. One controls the lamp, one the fan. The lamp switch is inoperative unless the motor is on. When projection is stopped, the lamp may be turned off and the motor allowed to run until the entire unit is cool.

The "light multiplier" optical system consists of three condensing lenses and a heat filter. All are mounted on individual cooled lens holders. The projectors are available with either a 5-inch or 61/2-inch coated color corrected, anastigmat professional lens.

A 2:1 x 2:1 carrier is furnished with the projector: the 2:1 x 2 carrier may be had at additional cost. The 2:1 x 2:1 carrier features the "E-Z-Ject" pushbutton for ejection of the last slide.

Model V-5 lists at $55.50; Model V-53 at $69.50; Model V-55 at $99.50, tax included. Viewflex, Inc., is located at 35-01 Queens Blvd., Long Island City 1, N. Y.

Kling Acquires $37,000 in Scenery, Sets from RKO Studios

Purchase of motion picture scenery and sets, valued at more than $37,000,000, from RKO Studios by Kling Studios in Hollywood, was announced by Leo Bleive, west coast film and TV chief, following Kling's recent acquisition of the Chaplin Studios.

Included in the purchase were both interior and exterior sets.

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ALONG THE EQUIPMENT LINE

Technical Data on Production and Projection Equipment

announced that firm's appointment as exclusive distributors for the CALVIN COMPANY in California, Oregon, Washington, Utah, Idaho, Nevada and Arizona.

The Calvin products include the Motionsound Eight (8mm magnetic-projector), the 10mm Movie Mile; and professional kits consisting of microphones, mixers, headsets and turntables.

An intensive promotional campaign has been visualized to stimulate the sale of the new 8mm magnetic projector, together with allied equipment. One inducement to be offered is 50 feet of free magnetic striping.

Rampart Productions is located at 2356 Dorris Place, Los Angeles.

Zoomar Lens Permits Zooming Without Resetting Camera Turret

* Said to supplant all conventional lenses from 25mm to 75mm, a new 16mm varifocal lens is designed to permit the user to zoom from normal focal length to telephoto, to wide angle without resetting his camera turret. Manufactured by ZOOMAR, Inc., the new lens weighs only 113 lbs. and is 5-inches long.

The Zoomar 16 will fit all 16mm motion picture cameras without alterations on either camera or the lens. For convenience, the zoom lever is located under the lens. To zoom in, the lever is pushed forward; to zoom out, the lever is pulled back. During all zoom operation, the length of the lens as well as that of the coupled finder remains the same.

The “peephole” type of finder has been replaced on the new lens with a wide-division finder to allow enough freedom of movement to the camera man for on the spot composition and editing.

The lens has an aperture range of f/2.8 to f/16; a zoom range of 1-inch to 3-inch (25mm to 75mm); and a distance range of 3 feet to infinity—with short range adapters available for shorter distances. It is 113 inches wide and 2 inches high. All optical elements are fluoride coated and thermal stability is assured through the use of non-cemented elements.

Zoomar 16 lenses are available now in limited quantity. The lens is priced at $600.00. Additional details may be obtained from Zoomar, Inc., Dept. R., Glen Cove, Long Island.

"Reel-Tab" Promises Peace to Baffled Recording Tape Seeker

* No longer need the searcher frown through a pile of tape recording auditions to find the right reel because the home-made label has fallen off or the erowan mark smeared. Order is coming to this fidget-front according to ORRADIO INDUSTRIES, Inc., manufacturers of Irish Sound Recording Tape and a new item called Irish Reel-Tab.

A Gaelic green card stock “jisimo” shaped like an abstract shamrock, the Reel-Tab fits into spaces between a tape reel's spokes at the rim. The center section is a white square lined for writing title identifications.

Reel-Tabs come in two sizes to fit 7-inch and 5-inch reels. The company is offering them in reasonable quantities as a free findmaker through dealers or from its own offices. Such requests should be made to Nat Welch, Sales Manager, ORRADIO Industries, Opelika, Ala.
RCA's Dyna-Lite Screen Shows
Standard, 3-D, Wide-Vision Pix
Black and white, color, two and
three-dimensional, and wide motion
pictures may be shown on the Dyna-
Lite Silver Screen, announced by
RCA's Engineering Products
Department.

Made of vinyl plastic, described
as flame-proof, tear-proof and mois-
ture resistant, the all-purpose screen
has a metallic coating applied after
the screen is fabricated to afford a
uniform reflection surface for 3-D
films.

"The entire screen surface, includ-
ing the seams, is aluminized pro-
viding the extra light reflection needed
when projecting 3-D and wide-
screen pictures," said A. J. PLATT,
RCA theatre equipment sales man-
ger. "The added screen brightness
helps to compensate for the light
loss in polaroid filters, without loss
in normal diffusion characteristics,
in the case of 3-D, and for the ex-
tended distribution of projected
light in wide-screen showings."

The Dyna-Lite screen seams are
sealed by means of electronic equip-
ment which leaves the entire seam
area smooth, flat, and in the same
plane as the rest of the screen
surface, he explained.

The new screen is fabricated to
order in all sizes up to 30 feet by
60 feet, either perforated or unper-
forated. The unperforated type is
recommended for 16mm 3-D use.

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MORE THAN 3,000 OF THE NATION'S LEADING FILM BUYERS NOW USE THE PAGES OF BUSINESS SCREEN AS THEIR GUIDE
September there was a demonstration by the Pfizer Laboratories of stereoscopic cinefluorography which had been developed earlier in the year at the University of Rochester. Initially, the film was limited to three-dimensional x-ray views of essentially normal subjects. Satisfied with the results of these sequences, the authors adopted the stereo innovation as an adjunct to routine cinefluorography—a loop system that permits slow motion and repetitive study of phenomena exposed by x-ray.

Surgeons Set a Record

More motion pictures were exhibited by the American College of Surgeons at their 39th Annual Clinical Congress in October than had been shown at any time in the College's history. These films, many of which were part of the "Cine Clinic" sponsored by Davis & Geck, were well attended.

"Audio-Digest," a novel aid to medical practice was announced by the Minnesota Mining and Manufacturing Co. Aware of the time pressure on doctors, Jerry Pettis of the California Medical Association, designed a weekly magazine for busy medicals in the form of hour-long reels of recording tape. Composed of some 30 digested articles, with the accent on general practice, the "tape magazine" sonically briefs the doctor otherwise occupied at home, in the office or while driving. The technique is now being developed to aid the specialist and student. Foreign language tapes are being prepared for doctors in other lands.

Films for Public Health

Informational films went forward in the cause of public health, having become a standard part of industrial employee "noon hour" programs, telephone schedules, entertainment theater programs, and school and civic presentations.

At the international conference on "The Film in Public Health" held at the Edinburgh Film Festival, members agreed that there was an urgent need for more films "whose first aim is the maintenance of health and the prevention of sickness." Interested groups were asked to produce or cooperate in the sponsorship of such films.

A resolution called for the exchange of information on the use of health films and maximum freedom from customs restrictions on international exchange. Makers of films were advised to produce "box office" pictures to insure the widest possible circulation. Aid in the local production of films was recommended so that populations unfamiliar with the world at large would not be distracted by foreign incidentals and miss the instructive content. The force of films in combating epidemics was cited and their achievement in furthering cancer detection was reported.

"All My Babies" Cited

Among the films which won acclaim for service in public health was "All My Babies" which offered a vivid and dramatic training example for certified midwives in Georgia. A UNESCO picture shown at Edinburgh was "World Without End," filmed simultaneously by Basil Wright in Thailand and Paul Rotha in Mexico. This film meaningfully recorded problems and attempted solutions in nutrition, tropical diseases, soil productivity and water conservation.

AMA's Video Program

With the realization that the presentation of live television shows is beyond the feasibility of many medical societies, the AMA has made four new medical tv. shows on film available for exclusive showing by these societies in local stations.

Your Doctor, a 15 minute film, dramatizes the training of a physician, spotlighting the career of a general practitioner in rural North Carolina, "What to Do," a series of six 5 minute films, covers home medical problems; a "Citizen Participates," a 30 minute film, tells how a Kansas town secured a doctor; "Operation Herbert," 27 minutes, illustrates the increasing value of hospitalization. Societies looking these films are advised on how to arrange for tv. time and how to localize the program.

As teachers, doctors and patients probe into problems of common interest in 1951, these areas are of significant interest:

There is a "job of selling" to be done among the reticent; both in medical schools and at the postgraduate level. Unacquainted teachers on the pre-medical and professional levels must be thoroughly acquainted with the materials already available and informed of the potential of visual media.

Sponsors and producers of medical films, in many instances, would profit by more conscientious orientation—coordination that successfully addresses itself to the demand for shorter, curriculum-integrated films.

The establishment of more regional film libraries and the consistent dissemination of source information are present domestic considerations as is the simplification of distribution of medical films in nations beyond our borders.

Medical Audio-Visual Group Meets in Chicago August 1-4

The Audio Visual Conference for Medical and Allied Sciences, composed of audio-visual department heads of national organizations in the medical, dental, and health fields, will meet during the National Audio Visual Association Convention at the Conrad Hilton Hotel, August 1-4.

There will now be five audio-visual user organizations participating in this year's convention. The others include the Educational Film Library Association, the Industrial Audio-Visual Association, the Association of Chief State School Audio Visual Officers, and the Catholic Audio Visual Association.
Photovision Offers Time-Lapse Unit for 8 & H 16mm Cameras

- The Photovision Company has announced a time-lapse adoption for Bell & Howell 16mm Filmo and 35mm Eyemo cameras. This unit provides automatic picture cycling using a range of two per second through one every four minutes without modifications to the camera other than the addition of a motor bracket. The unit can be added or removed from the camera in seconds with a tool.

- The Solenoid, a self-contained drive unit, does not require camera spring power or auxiliary motor drive. The manufacturer points out that only through the utilization of a completely independent drive mechanism, not dependent upon the camera spring, is it possible to maintain even exposures from frame to frame.

- The electronic intervalometer (time) has two control dials, permitting unlimited selection of cycling intervals up to one exposure every four minutes. This unit plugs into any standard 110 volt, 60 cycle A.C. supply.

- The price of the Solenoid is $175.00 and the Intervalometer is $155.00. Delivery can be made in approximately 60 days after receipt of order. Write the Photovision Company, 1636 Washington, Wilmette, Illinois, for further information and illustrative material.

"Penthouse" Reproducer Adds Tracks to Single Magnetic System

- Motion picture studios are advised of the availability of Westrex Corporation's new "Penthouse" stereophonic modification unit for the 1035 single-track magnetic recording system. This unit adds the facility for the recording and monitoring of three or four magnetic tracks to the basic single magnetic track RA-1 167A Westrex recorder in use.

- The new conversion unit is mounted between the recorder and the reel assembly and contains a film driven filter and the magnetic heads. The film is driven by a 32-tooth sprocket and the magnetic recording is regulated by the Davis drive filter. The film also passes over two impedance drums between which are located the two magnetic head assemblies. The unit does not interfere with the operation of the regular single-track magnetic system.

- The film pulling mechanism of the conversion unit is floated on four rubber mountings to reduce vibration in operation and also to permit transportation of the unit without removing the two flywheels on the drum shafts.

- For convenience in threading, the 32-tooth sprocket is provided with detents, associated with both pad arms, so that when either pad arm is open, the sprocket is retracted from moving. With the film locked to one side of the sprocket, it is adjusted at the other side so that the two holes in the filter roller targets are in alignment.

- This unit can be supplied for multiple-track stereo recording with three tracks in the ASA position, four-track CinemaScope master, or four-track CinemaScope release positions.

- Jack Kellman appointed Sales Rep. for Ampro in Latin America

- Jack Kellman has been appointed export sales representative for Latin America, a newly created field position, for the Ampro Corporation. Chicago. Kellman is president of Cinelectric, Inc., New York. His firm acts as export managers and distributors in Latin America for a number of audio-visual equipment manufacturers.

- Kellman recently conducted for Ampro a six-week market survey of Cuba, Guatemala, San Salvador, Nicaragua, Costa Rica, Panama, Colombia, Venezuela, Dutch West Indies, and Puerto Rico. Ampro has distributors in 20 Latin American countries.

Put a SELECTROSLIDE to work

Let a Selectroslide present your sales message—illustrate your training program—dramatize your reports. It’s operation is completely automatic or can be operated by remote control. 48 Slides in story-telling sequence repeat over and over when necessary. The superb 1000-watt projector produces large brilliant images in the largest auditoriums. Completely portable, Selectroslide is easy to operate, effective to use. Select the best—Selectroslide.

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1951 PRODUCTION REVIEW
ALONG THE EQUIPMENT LINE

The No. 1097 is of all-steel streamlined construction, gray ham-
mertone finish. Each of its six drawers will hold 125 slides. Built
in slide spacers keep each slide independently in a vertical position. 
Every space is numbered for quick, easy slide identification.

A useful feature is the provision that has been made for larger collec-
tions of slides. To save space the new model cabinets may be stacked and
bolted together. The new cabinet's dimensions are 15\(\frac{1}{2}\)-inches wide, 9-
inches deep and 19-inches high. It is priced at $39.95. The company's
address is 34 Thirty Fourth Street, Brooklyn 32, N. Y.

John E. Holmes Joins Viewlex

John E. Holmes has joined Viewlex, Inc., still projection
equipment manufacturers, as a special field representative serving the
Middle Atlantic and New England territory.

Carl L. Krueger Named Sales
Manager for Radiant Lamp Corp.

Carl L. Krueger has been ap-
pointed sales manager of Radiant
Lamp Corporation, Newark 8, N. 
J. He was western district manager
at the company's Hollywood office
for the past six years.

Mr. Krueger was previously with
Paramount Theatres in the Detroit
area, and has served in various sales
and service capacities for The Jam
Handy Organization and the De-
troit Edison Company. He is a mem-
ber of the Illuminating Engineering
Society, and the Society of Motion
Picture and Television Engineers.

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It is our primary target from start
to finish.

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Efficient organization? Yes, we have them.
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produce that vital ingredient—
audience impact.

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FARRELL AND GAGE FILMS • INC.
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Sarra, Inc., Builds 3,000-Foot Sound Stage in Chicago Studio

Opening of a new sound stage designed for the production of t.v. films and sound motion pictures was announced this month by Sarra, Inc. The latest addition to the company's New York and Chicago production facilities, the stage is housed on the third floor of Sarra's three-story studio building at 16 E. Ontario Street, Chicago.

Completely sound-proofed and equipped for high fidelity recording, the stage has a floor area of approximately 3,000 square feet and a ceiling height of slightly more than 20 feet.

This spaciousness served in the filming of a subway stairway and entrance set built and photographed for an all-dialogue sequence in a recent t.v. film commercial for Stoptette, to be used in What's My Line? For silent shooting, as many as four different camera crews can work simultaneously on the same number of t.v. or motion picture productions.

Surrounding the new stage are carpenter and paint shops, electrical shop, wardrobe and prop departments, dressing rooms, and the animation studios. These facilities are an integral part of the stage design, combined to permit a smooth flow of shooting schedules.

An all-color motion picture and a number of t.v. film commercials have been completed on the new stage for such accounts as Exinnle Motors, B. F. Goodrich Company, and the Storz Brewing Company. Other film commercials, in production, are scheduled for early release.

* * *

Public Service Network, Inc., to Specialize in TV Films


Sherman Price, formerly vice-president of Princeton Film Center, is the company's founder. Joining him from the same source is Mrs. Arline Horne, former t.v. circulation manager of the Film Center.
**BRIEFS ABOUT PICTURES IN THE NEWS**

"Nature's Children" is Second Wildlife Film Lensed by Sohio

Wonders of the world often are to be found in the seeker's backyard. Four years ago, Ohioans verified this truth with their enthusiasm for Ohio Wildlife, a color film produced by the Standard Oil Company of Ohio. The reception prompted an encore and Sohio has obliged with Nature's Children, a 30-minute, 16mm color sound trek through Ohio's bountiful backyard—its woods and meadows.

Trailing the seasons, the film explores the life of creatures of the forest and field, "nature's children," in the stark sleep of winter, the joyous play of spring, the buzzy feeding of summer, the house-hunting and food-storing of fall against the new winter. The camera gives care to all of nature, the sky and soil, trees, brush and rock, all that gives the world its scent and color. It time-studies the plants and insects of air and water, even prying into the sinister banquet of the praying mantis; but chiefly it is preoccupied with the birds and beasts.

The humming bird's fantastic winging is glimpsed in high-speed photography. The young deer, shy and graceful, the scheming foxes, the wary, worried raccoon mother with three cubs—"the inevitable "Willie," her problem child, the acquisitive chipmunk, the circumspect turtle, the acrobatic clown, the squirrel—the camera moves with all of them as they eat and romp and grow. The labor of fondness and patience this film required was done by Karl H. Maslowski, assisted by Woodrow Goosypather. Maslowski's knowledge of the habits and dispositions of the nature folk and the camera techniques he lent to this wisdom resulted in a picture Sohio believes will be more popular than its earlier wildlife success in the "Let's Explore Ohio" series. Nearly a thousand audiences a month see films from this series treating of historical, recreational, industrial and natural scenes in Ohio. Sohio's own projectionists may be contacted to show these films or prints may be obtained from the company's film library. Both services are without charge.

**Unique, Versatile Commercials Filmed at Sarra for TV Sponsors**

Invention is the mother of advertising and the trick treatment is working on cue in the production of filmed TV commercials at Sarra, Inc.

Encore Cigarettes "come to life" to spell out their own advertising message in a one-minute animated and live action film prepared by Sarra in the New York studio. The cigarette box opens, the cigarette flies out, rests on an ash tray. It magically lights while a moving message appears on its side to spell out: "It filters the smoke." This message is then cut off by the filter as smoke emerges from the filter tip to form the words, "but not the taste!"

Another film commercial, a series of 20-second messages for Campbell Taggart Associated Bakersies, has been designed to advertise three different brands of bread separately with a minimum of alteration. Primarily animation, the series utilizes a wide variety of picture themes-keyed to a musical jingle with different instrumental arrangements.

**Burke & James Catalog Ready**

The 35th annual Burke & James catalog is now available without charge to business photographic users. Its 96 pages include 25 new color pages illustrating "photo tools."

Among the items described in the catalog are press, studio, candid and special purpose cameras; lenses, projectors, lighting equipment, developing equipment, and enlargers. The catalog may be obtained by writing Burke & James, Inc., 317 So. Wabash Ave., Chicago 1, Ill.
Kling Occupies Chaplin Lot as TV and Industry Film Use Grows

*Where the Derided Pantomimist once swung his cane and duck-footed to fame, production crosses now are creating commercial films for television. This industrial change of scene was produced by the recent acquisition of the Charles Chaplin Studios in Hollywood by Kling Studios of Chicago and Hollywood, makers of films for television, industry, public relations and sales training.

The long-term lease arrangement was announced in Chicago by Robert Einberg, president, following 10 days of negotiation by Einberg, Fred A. Niles, vice president and director of motion pictures and television and Lee R. Blevins, vice-president and head of King's West Coast operations.

Production—Under Way

Activation of the full facilities on the lot, including two giant sound stages, began immediately with the name of the property changing to Kling Studios. The starting schedule calls for shooting full-length features, commercials and syndicated series for television, according to Niles. Kling's animation division will be housed on the lot as rapidly as facilities are adapted for their occupancy, Blevins said in Hollywood.

In July, in addition to the block-long sound stage already in use in Chicago, Kling began work on new sound stages at 1100 Washington Boulevard in that city. These new studios, with three large sound stages and complete production facilities now are being completed.

Paralleling the Chappie lot enterprise and Kling's growth with the bounding television film industry, Niles observed, "Here, for the first time, we see a company whose primary production is films for television, absorbing a property which has been a major motion picture studio—one which might have been lost to the industry had it not been for television."

Earlier it was planned to raze the buildings on the Chaplin lot and construct commercial properties on the land.

Reminiscent of Old Days

"The lot is still filled with all the evidences of the color and greatness of Chaplin and his movies," Niles said. "You walk along a side walk and look down to see, there in the concrete, the imprints of the shoes, which, with the old battered bowler and mustache, were the trademarks of the man. In the prop rooms, a dusty lamp post lists to one side and you think of the unforgettable scenes in City Lights. An old buggy, sitting off to the side, is the same buggy in which Chaplin pushed Jackie Coogan to fame in The Kid. The props, the sets—all tell some part of the story of The Gold Rush, Modern Times, The Great Dictator and other memorable movies that bear Chaplin's indelible touch."

Walter Rivers and Associates in New San Francisco Quarters

*WALTER A. RIVERS AND ASSOCIATES of San Francisco, motion picture producers, have moved to their new studio and offices at 60 Market street in that city.

The new studio follows the latest Hollywood trend and has been equipped with all overhead lighting facilities eliminating cables and lights from the studio floor to provide rapid and unobstructed camera movement. Special overhead camera booths have also been installed.

New contracts now in work by Walter A. Rivers and Associates include the filming of all progress on the new multi-million dollar San Rafael-Richmond Bridge.

Showmanship that Sells

is adding to our list of satisfied clients . . .

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New Studio—1253 S. 3rd St., Louisville, Ky.

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The Draper X-L not shown above provides for windows of rectangular width

N-L—For extremely wide and multiple windows.

PAKFOLD—one set of demountable shades may be moved from room to room.

LIFE-LOCK—Roller box and side channel equipment for laboratory installations.

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LUTHER O. DRAPER SHADE CO.
P.O. Box 438 Spiceland, Indiana
Our two exclusive processes:

RAPIDWELD:
We remove scratches, fingerprints, all stains from both sides of film, restore flexibility to brittle film and repair faulty splices.

RAPIDTREAT:
We cool the emulsion side of new film to protect against scratches, staining and brittleness that occur through handling and projection.

Among our many satisfied customers are: Eastman Kodak Co., E. I. du Pont, U. S. Steel, General Motors, American Can, American Cyanamid, Pan American Airways, Jam Handy Org., CBS-TV, NBC-TV, Atchison Topeka Santa Fe R.R., State Depts. of Education, Georgia, Conn., Maryland, and many others.

1954 FREEDOMS FOUNDATION AWARDS
Sponsored by the Freedoms Foundation
Valley Forge, Pennsylvania

Closing Date for Entries: November 1, 1954

Categories: All 1954 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 in February, 1955.

Entry: Entry blanks are available from William Engleman, secretary of the Committee, c/o National Safety Council, 125 N. Michigan Ave., Chicago 11. There is no charge for entry or awards, but films must be submitted prepaid, and will be returned via express collect.

Dartnell’s “Overcoming Objections”
Offers Pointers on Sales Strategy

*With competition replacing demand in today’s market, the search for stronger salesmanship quickens. A new 30-minute course in “closer” knowledge is Overcoming Objections, offered on a rental basis by the Dartnell Corporation. The Jam Handy Organization was the producer for Dartnell.

Returning to the screen are sales training savants Richard C. Borden and Alvin C. Busse as their latest film fastens on perennial customer refusals. Overcoming Objections emphasizes methods which any salesman can adapt to his individual prospect problems.

Mr. Borden is a sales analyst, Mr. Busse, a professor of speech. In facile combination, they examine and vivify the sales situation as a psychological contest in which victory is to the discreet. They do not miss the humor of commercial counterpart nor do they seem to miss a conversational measure in overcoming, dissolving or cutting selling omissions down to size.

As several kinds of salesmen, Busse encounters Borden as several kinds of customers in a series of symbolic sets. Arguing in gas-station, office, grocery store, and appliance department, the pair (occasionally aided by other “strangest”) delineate anti-objection techniques.

By pointed examples of polite listening, subject shifting, cushioning of hard answers, seeing a stall through its false whiskers, vocal therapy, and temperamentally self-defeat, the film fortifies the salesman with strategies made for orders. The best strategy is seen as the one which solves today’s objection and skillfully uses the solution to preclude an objection tomorrow.

Industrial salesmen coping with factory purchasing agents, dealer salesmen finding Nays in new outlets, consumer and retail salesmen conquering the public will find value in Overcoming Objections. Supplementing the film are printed materials such as a meeting guide, reminder posters and a training booklet prepared by Borden.

The 16mm black and white sound film initially was circulated by subscription but now is available on a rental basis only, at $1.00 per head for each showing, with a minimum rental fee of $10.00. Apply to The Dartnell Corporation, 4660 Ravenswood Avenue, Chicago 40, Ill.

show your sales story in sound film
on the low-cost, light-weight, compact
movie-mite

If you can tell your story in words, you can tell it BETTER in sound film! This tiny, light-weight, simple-to-operate sound-film projector shows 16mm films on small, attachable screen. Lowest priced on the entire market!

Rampart Productions

LOS ANGELES: CAPITOL R780
PHOENIX: CENTURY 370
SAN FRANCISCO: PIONEER 600
SALT LAKE: CITY LIGHT 312

$27.50 Complete

lowest in cost! easiest to use!
Short Cut for Rear Projection

A relatively inexpensive substitute for rear projection in illusion photography has been tested by William S. Yale, president of Empire Photosound, Inc. He recommended it as having good possibilities in motion picture production, particularly for the small producer.

Called "front projection," it was brought to professional readiness by Herbert Johnson and Kenneth Peas, St. Paul, Minn., photographers.

"Scotchlite" Sheeting Used

The key to the technique is a screen of highly reflective "Scotchlite" sheathing which returns light to its source without glare. Coupled with the screen is a mechanical set up (see diagram) aligning the camera with either a slide or motion picture projector.

Advantages of this new technique for blending a live and a projected scene into one realistic picture, as pointed out by Mr. Yale, are (1) the elimination of "hot spots" (obliteration of the image when struck directly by light) and (2) the small amount of space and equipment required.

Limitations of the system, such as the lack of flexibility, are apparent. Technical requirements include equalizing the light on the live subject with that on the screen; keeping direct light off of the screen; and interlocking camera with motion picture projector.

Write 3M's for Details

Details of the technique and the problems involved are available from the Graphic Products Division of Minnesota Mining and Mfg. Co., St. Paul, Minn., manufacturers of "Scotchlite." Pictures on this page show the system as employed during the Empire Photosound experiment.

The results may be a welcome aid to the motion picture producer who is faced with the problems of distance and weather as he contemplates recreating Paris and springtime in the studio.

Leonard Cooper is Appointed Publicity Chief for Pathe Labs

* * *

Leonard Cooper is appointed publicity chief for Pathe Labs. * Appointment of LEONARD COOPER as publicity director of PATHE LABORATORIES, INC., was announced recently by JAMES L. WOLCOTT, executive vice-president of the firm, a subsidiary of Chesapeake Industries, Inc.

Arrangement of lighting and mirror for rear-projection.

DOUGLAS-NAVY F4D SKYRAY

Holder of two world's speed records
3-Kilometers-753.4 MPH 100-Kilometers-728.110 MPH

We are proud to have served the Douglas Aircraft Company in the production of their motion picture

"NEW WINGS FOR THE NAVY"

SCREENCRAFT ENTERPRISES, INC.

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"BLUE CHIPS" OF AUDIO-VISUAL PRODUCTION AND EQUIPMENT ARE ON DISPLAY IN THE AD PAGES OF BUSINESS SCREEN

Now in Production!

BLACK DIAMONDS

The Story of Anthracite

A 27-minute Public Relations film in Color for

The Anthracite Information Bureau

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Judson 6-2393-4
Let's LOOK at Your Sales Meeting

A Timely Review of Visual Technique and Arrangements by Robert Lightburn

All THE MATERIAL that is being printed today about "meeting-technique," or "conference-procedure" only confirms the fact that the meeting is still with us. No substitute has yet been found for it, and most any pamphlet on "How to Conduct the Successful Meeting" is just as valid and readable today as it has ever been.

But something new has been added in the last few years, particularly since the last war, and that is the simple fact that more and more meetings are using visual aids. And because of visual aids more program directors are being forced to consider new procedures of conducting these meetings. It would be no doubt be presumptuous to say that visual aids are revolutionizing meeting procedure, because the purpose of the meeting—which is the job of communication, the transfer of an idea from one person to a group of people—has not changed at all. Only this new thing has been added: the training and educational film has been introduced to help in this job of communication.

Visuals Play a Supplementary Role

It is not disparaging the educational film to say that it only helps. It does an excellent job in this capacity, and has nothing for which to apologize. We must always be reminded, however, that the film has in reality a specialized purpose; its value lies in its supplementary role. It is used to emphasize, to explain and illustrate, but it is seldom considered, as is the entertainment film, for instance, to be the whole program in itself. That is why the program director must be completely aware that the employment of this educational film really demands that he consider many other details, such as the correct materials for the program, a well-planned lecture and discussion meeting, the use of the film at the proper strategic moment in the meeting's schedule, a method of projection procedure that must be carefully planned and efficiently and unobtrusively carried out. The program director's job is not a simple one.

Of course there are programs and programs, each different and with its peculiar requirements. For instance, the sales manager of a large corporation must inform his national sales force about a new product or a new merchandising plan. Or, the director of education for a large foundation must explain a new program of public activity to several thousand of his co-workers throughout the country. The sales manager, or director, decides that the best method of informing his personnel is to hold several meetings throughout the country; that in addition to the usual talks and discussions, he will show one or more films to highlight the important messages he has to transmit.

A Checklist for Sales Managers

The sales manager has the following specific tasks before him: (1) plan the program; (2) choose the materials which will put over the program, such as film and brochures; (3) choose the meeting places, the cities which are most suitably located; (4) arrange for all necessary accommodations for the personnel, hotels, all meeting halls, meals, entertainment, etc.; (5) check these accommodations to see that they fit his special problems; (6) assure himself that the hall in which the film is to be presented is suitable, and that all necessary equipment and personnel needed to present the film are provided; and, of course, the most important of all, (7) plan his program with meticulous care so that his primary purpose, the transfer of his special message, is successfully accomplished.

Each of these steps requires intelligent plan-
Pat Dowling Pictures

WE are still making pictures for the same people we produced for as long ago as 1931.

What more can we say?
Except—

The next time you think of a picture or service that a high-quality West-Coast producer could do, let us know so we can quote you.

Pat Dowling Pictures
1056 S. Robertson Blvd.
Los Angeles 35, Calif.

The entire job is the sales manager’s responsibility. Even though he might have trained personnel to help him conduct the program, his responsibility requires him to know the problems each step of the way. To know in detail what the projectionist has to do, for instance, is just as important as to know the manner of conducting the program. One mistake—there is not enough current provided for the projectors, or the ceiling of the room where he plans the meeting is found to be too low for the film screen—and the entire program that has taken months to plan will be in danger of failing.

Layout Meeting Plans Far in Advance

The sales manager, who is experienced in conducting these meetings knows all of this and plans accordingly. He knows first of all that such planning and programming takes a lot of time. He begins his work many months in advance of the actual date the program is scheduled. He makes certain first that the idea—the sales plan, or the merchandising presentation—is ready to be delivered, that it is workable and that all of its little gimmicks have been discarded. He then organizes the program down to the last small detail, obtains personnel and equipment necessary to carry it out, personally checks all of the arrangements that have been made and all material that is to be used. He knows that the successful program needs a certain amount of “plush”—nice hotel arrangements, for instance, and decently presented printed and film material. Knowing this, he impresses the company management with the need for a budget which will prove workable, which will provide the necessary materials so that the individual salesman will leave the meeting impressed with the company and satisfied with the company’s new project.

Here’s How Lederle Planned Show

But let’s take a practical illustration of a program of planning that resulted in such a successful meeting and follow the steps from the moment the project was released until it finally reached the local salesman. Lederle Laboratories recently inaugurated a new Purchase Plan which it wanted publicized and adopted by its sales personnel. To publicize this plan (and, in addition, to place two new products on the market), the company decided to hold sales meetings at five conveniently located cities throughout the country: Atlanta, Dallas, San Francisco, Chicago, and New York. Each district sales manager, all local salesmen and warehouse managers throughout the country were to attend at least one of these meetings.

Decisions about the presentation of the new plan took the following form: during the course of the meeting, the merchandising scheme would be first presented to the sales force in the form of a film strip—a film especially designed for this occasion. A lecturer would be at a podium near the screen to read off material underscoring the information presented on the film. After the film a forum discussion would be held to clear up any points that might have been left vague or were peculiar to local situations.

Pre-Test Pilot Program in Two Areas

Plans for the new merchandising program actually began many months before the final film was made. First of all, an original test plan was made up into filmstrip form, called a pilot filmstrip, and presented to salesmen in two test areas, Atlanta, Georgia and Buffalo, New York to initiate the experimental program. The entire test program had three objects in view: (1) to determine the acceptance of the program to the clients; (2) to search out problems that would come about because of the new scheme; (3) to seek out the most effective means of presenting this program to the salesmen. The program was begun, and for several months the activities of the salesmen were observed closely by members of the National Sales Council of Lederle Laboratories and all results recorded.

Revision of the plan was made after the several months that it was in operation in the two test areas. Then the presentation was revised on the basis of the recorded results, the salesman’s suggestions, and the national executives’ observations. It was found, for instance, that the filmstrip needed more emphasis on the salesman-customer level, and a tighter and more

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Unsurpassed separation positives and Color Inter-negatives with Effects, made on our New Precision Contact Printer.
Helpful Pointers on Field Sales Meeting Technique:

(continued from the preceding page)

A sidewise method of presenting the national plan. The final filmstrip was then produced and the accompanying material printed in its final form.

Appoint a Meeting Program Director

One man was placed in charge of the entire programming as director. This director's first job was that of arranging for hotel accommodations for the men, and expected to attend and inspect the necessary conference rooms and meeting places. To this end he visited each of the cities and met the representatives of the film. This was a particular problem, as the film that was finally selected was a three-screen presentation, therefore requiring a room which could accommodate a screen area 30-feet wide by 17½ feet high, and easily viewed by the intended audience. For this reason the hotel furnished him with a floor plan which he used later in selecting the room.

After the hotels and all meeting rooms had been selected, and necessary catering arrangements made, the director returned to his home base, bringing back with him, among other things, the above-mentioned floor plan of the room in which the film was to be shown. He and his assistant studied this floor plan and from it decided on the placement of the projectors, the screen and amplifiers, and then designed the most advantageous seating arrangement.

Steps in Meeting Room Preparation

A few days before the first meeting was scheduled, the director's assistant traveled to the city to make final arrangements and to take final checks. He had his equipment with him, the three projectors and the 30-foot screen. He made the final arrangements with the hotel that he have a long enough extension cord for the machine, availability of a throw rug to lay over the power cord to avoid tripping, that he have the necessary labor available to move the screen on and off the platform, and that he have storage facilities for his equipment when not in use.

In the meantime the director had completed plans for the program's agenda. The film was to appear on the afternoon of the second and final day of the conference, to be included with the in a set number of sales speeches. The screen and projector then were stored until the second day. The program on the morning of the second day was held in the same room the film was to be shown, so the assistant's work began when the salesmen assembled for their luncheon meal. During this interval he set up his screen and projectors in the positions specified, checked all equipment carefully and ran through the film so that he knew they would work properly. After the luncheon meal the salesmen returned, listened to some introductory speeches about new products and then, via the film, were given their first introduction to the

new merchandising plan, after which there was discussion about the more detailed aspects of the plan.

Thorough Planning Pays Dividends

All of this expense and the work of planning and arranging had been made to show a film that lasted approximately 25 minutes in a discussion program that extended to one and a half hours. But there is definite proof that the time and expense resulted in worthwhile results. It was found in discussion that in all of the five meetings interest had been aroused not only because of the meritorious features of the plan but also because of its method of presentation. The unique three-screen showing (which allowed, for instance, a 30-foot wide panoramic view of the Bledel's Pearl River Laboratory), and the color film, all combined to create a favorable first impression to the plan and gave a reality and liveliness to the discussion it otherwise might not have had. The salesmen gained, by means of the film, some basic and specific information which in other than visual media might have been very difficult to put across.

It's the Little Details That Count

This is a case history of planning and programming a sales meeting, one which used a film to put across its message. But the story has been told here only in its broad outlines. There were many small activities that went into the successful accomplishment of each of these meet-
ings, and these should be given in more detail.

Let's first assume that a corporation is planning a series of sales meetings in certain cities and towns in the country. It plans to use film for these meetings, so in its plans it must consider the problems that might arise in showing the film—not only the more general problems as stated in the illustration above, but specific ones: Where can film and projectors be obtained? What considerations must the director have in selecting the room for the film? What must an inexperienced projectionist do in order to run a successful film?

Your Own Film Is First Choice

Let's follow the procedure in some detail: Choice of film: Obviously the ideal condition here is for the industrial, or public, group to have a film especially produced to order for its special purpose. To do so has a definite reflection on the importance of the subject matter. The advantages in having this done are numerous: the film will be designed to answer a special need; it will have the name of the product or the name of the manufacturer, or sponsor, of the film, which will aid in prestige value, and will get across a more pertinent message.

However, if the possibility does not exist for such a custom-made production, then the sponsor may be able to obtain film which can be adapted for his general purpose. This may be done by consulting such media as the Filmstrip Guide (published by the II. W. Wilson Co., 950 University Avenue, New York 52, N. Y.) or for movies the catalogues of some of the principal movie film distributors. Regardless of what you have been told about a film be sure to preview it before any meeting use.*

Selecting the Projection Equipment

Choice of equipment: The choice of the equipment depends naturally on the film. For sound movies any conventional 16mm sound projector, utilizing a 750 or 1000-watt lamp, should serve any audience. For filmstrips any conventional 35mm projector will be suitable such as American Optical or Viewlex which are now available in 500 or 1000 watts.

For extra large audiences a second speaker might be needed to afford better distribution of sound.

The screen could be either a headed or matt surfaced one. The headed screen gives better pictures unless the sight lines require a wider diffusion of the film's reflection; then the matt surface screen is superior.

If the producer does not own a projector, he has places in most cities where he can rent or borrow them. His sources might be: (1) the hotel where he plans his meeting; (2) camera supply stores, amateur and professional. (Rates run from about $10 to $15 a day); (3) the classified yellow section of the telephone book. He can check the outfits under "Motion Picture Projection Service" and other such headings: (1) related motion picture businesses (theatres, theatrical supplies, etc.)*

Check These Room Requirements

Selecting a room: In the choice of a room the following minimum requirements should be met: (1) the room should be properly ventilated. A warm room will provide a sleepy audience, a cold room an irritated one; (2) the room should be provided with curtains or other means by which it can be darkened; (3) the acoustics should be tested or at least inquired about to assure you of good distribution of sound; (4) the ceiling must be high enough so that the film screen can be raised to a sufficient height above the audience's heads for proper sight lines, and there must be no pillars or other obstructions to disturb these sight lines; (5) there must be adequate electrical fixtures in the room for the projector or projectors, and the correct voltage and current. Most machines require A.C. current, 110 volts. There are D.C. machines available, however, if D.C. current only is present.

What About Current for Equipment?

Power requirements: This step should be further explained. The projectionist should check the power requirements before he makes his (continued on the following page)

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TO THE GREATEST NAMES IN THE UPPER MIDWEST


COMPLETE PRODUCTION FACILITIES
- Motion Pictures
- Slide Films
- TV Commercials

3500 sq. ft. Sound Stage

EMPIRE PHOTOSOUND INC.
1920 Lyndale Ave. So.
Minneapolis 5, Minn.
Helpful Pointers on Field Sales Meeting Techniques:

(Continued from the preceding page)
final decision on the choice of room. He determines these requirements by examining a small metal plate on the projector which tells the information. He then checks with the hotel electrician or maintenance manager (not the bell captain, or desk clerk) to see if the requirements can be met. In any case the hotel electrician should be notified as to (1) the type of projector that will be used; (2) the wattage required; and (3) the relative position of the projector in the room, so that an extension cord long enough for the projector will be available.

Getting Set Up for Projection

Projection procedure: The program director, and his projectionist if he has one, should arrive at the location at least half an hour before the meeting begins so that the equipment can be installed before the audience assembles. The screen should be placed in front of the audience where it will not be disturbed by people entering the room, and should be elevated so that the bottom of the screen is above the heads of the audience.

The projector is placed at a position in the rear of the audience far enough back so that the picture will fill the screen, and on a stand or table high enough for the light to clear the heads of the audience. It should be tilted no more than necessary, to protect the projector bulb filament as well as to provide a better picture.

The projector speaker should be as close beside the screen as possible (never behind it), on a table—and not the floor, ideally it should be slightly above ear level, or in rooms with poor acoustics it might be placed in a corner of the room pointing toward the diagonal corner.

Equipment Checks—Before Showing

Before showing the equipment should be checked and cleaned (according to directions of the instruction book that should accompany the projector). Accessories, such as a spare lamp, exciter lamp, extension cord, etc., should be on hand for emergencies.

The aperture gate and lens are cleaned before the showing always, with a soft lint-free cloth, eyeglass or lens tissue). The projectionist must then thread the projector making sure that the loops above and below the gate follow the guide lines, and that the film is snug around the sound drum so that the sound comes out true.

The following steps should then be followed:
1) the projector is adjusted to fit the screen and the picture focused; (2) the sound is adjusted for best volume; (3) just before beginning the amplifier is allowed to warm up at least one minute; (4) the projection lamp should be at the "on" position so that it will light when the motor starts; (5) the projector should be turned on at the same time as the room lights go out; (6) the sound is turned down at the first few moments of the film, then faded in naturally to the desired volume.

After the showing the volume is turned down and the projector lamp turned off when the film has completely run through the machine. Loose wires and extension cords should be cleared from the aisles. And finally, before packing, the machine should be cleaned of all small pieces of film emulsion that might have become lodged in the aperture.

The Curtains Part—You're On Stage

Program procedure: The meeting which is to use a film will begin as any meeting should. The director begins the program when the audience is seated and at the director's signal quiet and
expectant. The audience is for the moment attentive and the director wants to keep them that way. He begins talking, seeking to keep the atmosphere informal, yet businesslike—enough jokes to keep the atmosphere pleasant, but not so many that the tone becomes facetious. If business is the purpose, then business must be paramount.

The length of speech or speeches before the film begins depends on the program’s agenda. But the introductory speech to the film proper must be short, and slanted to the subject of the film. Then the moment the speaker ceases to talk, the film begins. There should be no delay, no fuss with the machine, or with focussing. If the film is a sound movie, then the director keeps out of the way. If it is silent, accompanied by a talk, the speaker should have the speech prepared beforehand—at least to the point where he doesn’t look for words to explain what is being shown.

Minimize Delays After Film Showing

When the film is completed, the program resumes, immediately after the showing. There should be as little delay here as possible. The speaker should be at the podium ready to take over when the lights come up. His remarks at this point must make a bridge between the message of the film and the message he particularly wants to stress. He begins a discussion period, asking for questions and answers from the audience while the film and its information is fresh in the viewer’s minds.

Distribution of printed material: And finally there are the pamphlets and brochures—little reminders that the members of the audience may take home—that should be handed out during the meeting or as the group is leaving. An informational program is only successful if the information is retained after the meeting adjourns.

Make a Checklist of the Details

Checklist: The program director who is experienced in conducting meetings will always carry a checklist with him, so he can make a last final check on his own activities. There are many small details to remember in a meeting of this kind. A checklist provides an essential reminder.

The successful sales or promotional meeting presents its own peculiar difficulties. When a film is used to help the program, a few more problems arise. These can be fairly easily solved, with the application of knowledge, common sense, a little ingenuity and a certain amount of work. But the results will show that the trouble has been worth it. The present enormous popularity of the promotional film presents a testimonial to one definite fact: the use of such a film in a successful meeting pays dividends which will be worth many times the expense and trouble.

Lederle Executives Complete Series of Meetings Using Pan-Screen Films

A dozen sales and research executives of Lederle Laboratories, the pharmaceutical division of American Cyanamid Company, have just completed a three-week tour of the country during which time they held five two-day conferences with approximately 1,000 sales representatives. A feature of the meetings was the display of a color, panoramic filmstrip, projected on a wide, triple-section screen.

The Pan-Screen show, set up and produced for Lederle by Training Films, Inc., utilized three DuKane 1000-watt projectors, all controlled by a single button and placed side by side to show three different pictures simultaneously on a thirty-by-eight foot screen.

Sound for the film was carried over a normal sound amplification system. The speaker was thus able to narrate from his script while (scenes) were changed on the three screens by feeding a 35mm film leader with punched-out holes through the synchro-switch box.

The twenty-minute presentation began with a full panoramic view of the Lederle plant at Pearl River, N.Y., and continued with pictures and drawings of Lederle products and sales techniques.
### EASTERN STATES

- **CONNECTICUT**
  - Rockwell Film & Projection Service, 182 High St., Hartford 5.

- **DISTRICT OF COLUMBIA**
  - The Film Center, 915 12th St. N.W., Washington.

- **MARYLAND**
  - Howard E. Thompson, Box 204, Mt. Airy.

- **MASSACHUSETTS**

- **NEW JERSEY**
  - Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

- **NEW YORK**
  - Association Films, Inc., 347 Madison, New York 19
  - Buchan Pictures, 122 W. Chippewa St., Buffalo.
  - Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.
  - Comprehensive Service Co., 245 W. 55th St., New York 19.
  - Crawford & Immig, Inc., 265 W. 14th St., New York City 11.
  - The Jam Handy Organization, 1775 Broadway, New York.
  - Ken Killian Sd. & Vis. Puts, 17 New York Ave., Westbury, N.Y.
  - Specialized Sound Products Co., 551 Fifth Ave., New York 17.
  - Training Films, Inc., 150 West 54th St., New York 19.
  - Visual Sciences, 3991 S. Suffern.

- **PENNSYLVANIA**
  - The Jam Handy Organization, Gateway Center, Pittsburgh 22.
  - J. P. Liley & Son, 238 N. 3rd St., Harrisburg.

- **WEST VIRGINIA**
  - Haley Audio-Visual Service, Box 703, Charleston 23.
  - Pavis, Inc., 427 W. Washington St., Phone 2-5311, Box 6093, Station A, Charleston 2.
  - B. S. Simpson, 818 Virginia St., W., Charleston 2. PH 6-6731.

### SOUTHERN STATES

- **ALABAMA**
  - Stevens Pictures, Inc., 217-22nd St., North, Birmingham.

- **FLORIDA**
  - Norman Laboratories & Studio, Arlington Suburb, Jacksonville.
  - United World Films, Inc., 1311 N. E. Bayshore Drive, Miami.

- **GEORGIA**
  - Colonial Films, 71 Walton St., N.W., Atwood 7588, 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 Company, 119 Roach St., Jackson 110.
  - Jasper Ewing & Sons, 227 S. State St., Jackson 2.

- **TENNESSEE**
  - Tennessee Visual Education Service, 416 A. Broad St., Nashville.

- **VIRGINIA**
  - Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone 51371.

### MIDWESTERN STATES

- **ILLINOIS**
  - American Film Registry, 24 E. Eighth Street, Chicago 5.
  - Association Films, Inc., 79 East Adams St., Chicago 3.
  - Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.
  - Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

- **INDIANA**
  - Burke’s Motion Picture Co., 434 Lincoln Way West, South Bend 3.

- **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**
  - Ralph V. Halle & Associates, 215 Walnut St., Cincinnati.
  - Academy Film Service Inc., 2112 Payne Ave., Cleveland 14.

- **OKLAHOMA**
  - H. O. Davis, 522 N. Broadway, Oklahoma City 2.

- **OREGON**
  - Moore’s Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

- **TEXAS**
  - Capitol Photo Supplies, 2428 Guadalupe St., Phone 8-5717, Austin.

- **UTAH**
  - Deseret Book Company, 44 E. 50 W. Temple St., Salt Lake City 10.

### WESTERN STATES

- **CALIFORNIA**
  - Donald J. Clausenthue Co., 1829 N. Craig Ave., Altadena
  - Ralke Company, 829 S. Flower St., Los Angeles 17.

- **COLORADO**

- **OKLAHOMA**
  - Army, 522 N. Broadway, Oklahoma City 2.

- **OREGON**
  - Moore’s Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

- **TEXAS**
  - Capitol Photo Supplies, 2428 Guadalupe St., Phone 8-5717, Austin.

- **UTAH**
  - Deseret Book Company, 44 E. 50 W. Temple St., Salt Lake City 10.
ON LOCATION as Jerry Fairbanks completes production on "With This Ring," a public relations film for the Miller Brewing Company.

President of Fairbanks Studio
Cites Growth of Business Films

An increase in the quality, number and importance of commercial films for 1954 is predicted by JERRY FAIRBANKS, head of JERRY FAIRBANKS PRODUCTIONS, in Hollywood.

"The men with money and a message have found that it pays to produce an entertaining product that skillfully tells their sales or institutional story," declares Fairbanks, "and as a result, more companies are budgeting increased dollars for improved films."

During the past 18 months, the Fairbanks studios have produced a number of what Fairbanks calls "public relations" films instead of the old type of nuts-and-bolts movies that often were long sales spiels from opening title to "The End."

Included in Fairbanks' productions that have been completed or are now being finished are Flying With Arthur Godfrey for Eastern Air Lines (50 min.), With This Ring for the Miller Brewing Co. (15 min.), King's Y for the Credit Union National Association (30 min.), Why Take a Chance? for General Tire and Rubber Co. (15 min.), Follow the Leader for the Chrysler Division of Chrysler Motor Corp. (30 min.), The Magic Wheel for National Cash Register Co. (30 min.), and America For Me for Greyhound (10 min.).

Fairbanks points out that there is more careful writing, scenery and background selection, casting, lighting, music scoring and editing for most of these commercial films than there is for many a movie made for theatre release. The fact that practically all these films are made in color is indicative of the care, effort and money going into the current commercial crop.

Does it pay off? It must. A 60-minute feature in color which Fairbanks made for Eastern Air Lines in 1949 has played to an estimated audience of 20,000,000. But Flying With Arthur Godfrey, in its first few weeks of release, already has been shown to so many people, that Fairbanks estimates a total audience of some 50,000,000 will see it.

"Public acceptance such as that convinces me that 1951 will be the most important year in the history of commercial motion pictures," declares Fairbanks. "No advertiser or institution can afford to pass up such vast proportions of our population as can be reached via the medium of quality films, carefully planned and intelligently produced," he concludes.

* * *

**DYNAMIC PRODUCING PILOT TVER**

**DYNAMIC FILMS** is working on a pilot show of a filmed TV program for package Kings Knight Productions. Featuring Arthur Treacher and Arnold Stang, the show is called Bulletin from Bertie.

COLOR SLIDE FILMS
FOR INDUSTRY
COLOR FILMSTRIPS
FOR EDUCATION

Specialized equipment and the know-how of a group of specialists who have produced over 350 color films. If you have a production problem, contact Henry Clay Gipson, President...

FILMFAX PRODUCTIONS, 10 E. 43, N.Y. 17, N.Y.

ARRIFLEX 35mm Model 11

A TRULY GREAT CAMERA for TV, Newsreel and commercial films

For tough and trying assignments, ARRIFLEX 35 is in a class by itself. Reflex focusing through photographing lens while camera is operating—this is just one outstanding ARRIFLEX feature.

Equipped with bright, right-side-up image finder, 65x magnification. Solves all parallax problems. 3 lens turret. Variable speed motor built into handle operates from lightweight battery. Tachometer registering from 0 to 50 frames per second. Compress lightweight for either tripod or hand-held filming. Takes 200 or 400 magazine.

FRANK C. FACKLER

CAMERA EQUIPMENT CO.

1500 MADISON AVE. NEW YORK CITY

Write for free folder.
National Organizations in the Audio-Visual Field

Twelve national groups whose services include non-theatrical film interests

**FILM COUNCIL OF AMERICA**

HEADQUARTERS: 600 Davis St., Evanston, Ill.; telephone DAVIS 3-7272, Paul A. Wagner, executive director.

Purpose: To promote the use of non-theatrical films primarily on the adult education level. The FCA is a non-profit educational organization which works with film producers, sponsors, distributors, national organizations, local film councils and community program planners.

**NATIONAL ASSEMBLY** and Golden Reel Film Festival to be held at Conrad Hilton Hotel, Chicago on April 1-3, 1954.

**NATIONAL AUDIO-VISUAL ASSOCIATION, INC.**

HEADQUARTERS: 2510 Eastwood Ave., Evanston, Ill.; telephone DAVIS 3-3396, Don White, executive vice-president.

Membership: NAVA is a trade association of audio-visual equipment dealers, service agencies, commercial film libraries and suppliers to schools, 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.

**ANNUAL CONVENTION AND TRADE SHOW** at Conrad Hilton Hotel, Chicago, August 14-16, 1954.

**Creative Contact**

**Automotive Sales and Service Training**

WANTED NOW for permanent staff, national producer of training films and other visual media. Must be a planner and idea man, with broad background of writing advertising, sales promotion or training material in automotive merchandising field. Position requires some personal creative work, but primarily editorial supervision and ability to contact clients at high level. Automotive technical knowledge desirable. An unusual and challenging opportunity to become key man on large account. Preferred age 30-40. Send resume. Qualified men will be interviewed, Detroit location.

**Write Box 51-A**

BUSINESS SCREEN MAGAZINE

7064 Sheridan Rd. Chicago 26, Ill.

**INDUSTRIAL AUDIO-VISUAL ASSOCIATION**


OFFICERS: Leo Beebe (Ford Motor Co.), president; Tom Hope (General Mills), first vice-president; Joseph Schieferly (Standard Oil, N.J.), second vice-president; Don Steinke (Dow Chemical Co.), secretary; John Hawkins (Illinois Central Railroad), treasurer.

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

**ANNUAL MEETING:** April 27-29, 1954.

**FILMS STEERING COMMITTEE OF THE ASSOCIATION OF NATIONAL ADVERTISERS, INC. FILMS GROUP**


Membership: John Flory (Eastman Kodak Co.) chairman; Dr. Clyde Amesberger (Encyclopaedia Britannica Films, Inc.); W. M. Basta, Jr. (Swift & Co.); Leo Beebe (Ford Motor Co.); Gordon Biggar (Shell Oil Co.); Eyre Branch (Standard Oil Co.); John Dostal (RCA Victor Div., RCA); Harold F. Driscoll (Bell & Howell Co.); John Flood (General Motors Corp.); William Hazel (Standard Brands, Inc.); Thomas W. Hope (American Can Co.); L. W. King (American Can Co.). W. H. Pratt, Jr. (American Telephone & Telegraph Corp.); William Sawyer (Johnson & Johnson); Virgil Simpson (B. L. du Pont de Nemours & Co.).

Purpose: The Committee initiates and executes projects which will provide the 250 Film Group members with cost, technical, distribution and other information about business films and related audio-visual materials.

**AUDIO-VISUAL CONFERENCE FOR MEDICAL AND ALLIED SCIENCES**

CHAIRMAN'S ADDRESS: 875 N. Delaware Ave., Chicago 1.


Membership: Eleven medical, dental, health and allied agencies and organizations.

Purpose: To act together on those matters concerning audio-visual education in the medical and health sciences.

**EDUCATIONAL FILM LIBRARY ASSOCIATION, INC.**

HEADQUARTERS: 315 E. 16th St., New York 17, Emily Jones, executive secretary.

**ANNUAL MEETING:** to be held at Conrad Hilton Hotel, Chicago just prior to National Audio-Visual Convention in late July, 1954.
A switch to movies sends sales UP, costs DOWN for Consolidated Trimming Corporation

In a tough buyer's market, movies offer a way to make more sales—and slash selling costs, too. Here's how the Consolidated Trimming Corporation, leading decorating materials firm, is doing it:

Actually showing the housewife how she can be her own decorator helps to keep Consolidated's Consor® draperies and upholstery trimming moving fast. Women demonstrators, therefore, travel throughout the country putting on home-decorating clinics in department stores. With an eye to economy, Consolidated Trimming recently wrapped its how-to-do-it story into a compact, full-color sound movie.

Sales booster

Although cost reduction was the primary reason for the switch, the company was also rewarded with an upsurge in sales. The film helps to pull in a receptive audience, glue attention to the easy-to-see demonstration, and add penetrating power to the selling message.

Movie pays off handsomely

The movie has made it possible to give nearly twice as many clinics every week—with a proportionate increase in sales. Less help is needed to put on a clinic. And the need for carrying bulky samples is eliminated.

Kodascope Pageant Sound Projectors have played a major part in the success of this film program. "With three clinics a day, six days a week, planned around our Pageants, we can't afford a breakdown," says David Bernstein, Consolidated's Advertising Director. "And because the projectors are 'on the road' all the time...they HAVE to stand up, WITHOUT servicing." It's the exclusive Pageant pre-lubrication that makes this outstanding performance possible.

The fact that both the Pageant Projector and speaker are contained within a single, lightweight carrying case is another important point with Consolidated Trimming, since its demonstrators are women.

See your Kodak A-V dealer

This is only one instance of how Kodascope Pageant 16mm Sound Projectors are helping business and industry to increase selling power and cut selling costs. To meet your most exacting requirements, there are six Pageant Sound Projector models, priced from $375. Ask your Kodak Audio-Visual Dealer for a free demonstration or mail the handy coupon for full details.

Price subject to change without notice.

Bank COLLECTS dividends from slide-film program

Teaching new employees how to enter complicated transactions on the books proved a real stumper for the Citizens State Bank of Sheboygan, Wisconsin. Ward-of-mouth instruction was inadequate. But color slides comparing properly prepared journals with poorly done work resulted in rapid improvement. Slides were taken with an inexpensive Kodak Pony 135 Camera and Kodachrome Film.

But the big pay-off came when the bank extended its slide-film program to include charts for presentation of factual information at stockholders' meetings, how-to-beauty slides for classroom showings at public schools, and friendly, goodwill-building pictures for illustrating bank officials' talks at local club meetings. Today, more than 5,000 customers and prospects have a "better picture" of the Citizens State Bank as a result of this slide program.

Can you make an inexpensive visual-aid program like this pay off in your business? Plan to talk it over—soon—with your Kodak Audio-Visual Dealer.
Another Award Winner

"AT THIS MOMENT"

Association of Railroad Advertising Managers

Award

to Westinghouse Air Brake Company

for its outstanding contribution

through advertising toward a better public understanding of the American Railroads

1953

Skilled in the techniques of producing dramatic and forceful motion pictures with award-winning quality. The Jam Handy Organization is set up to help you present your next public service message with dramatic clarity.

The Jam Handy Organization
Films' Colorful Future:
Standard • Widescreen • 3D • TV
THE 1954 SENSATION OF THE MOTION PICTURE INDUSTRY

SEE

the most life-like reproduction of all colors—all shades!

Where accuracy of color is important 16 or 35mm Pathécolor is your best bet. Both bright hues and delicate pastels reproduce exactly as they are—for Pathécolor shoots just what it sees. Pathécolor close-ups dramatically emphasize the appeal of foods, room settings or any colorful product as nothing else can. No special camera equipment needed.

SAVE

time and money with Pathé's famous speed processing and printing

Pathé has America's most modern high-speed developing and printing facilities. Lightning-fast service is possible without sacrificing the quality for which Pathé is famous. Pathécolor negative reports in 24 hours . . . dailies in 48 hours. This means faster production schedules—greater profit margins for each 16 or 35mm Pathécolor picture.

TAKE

advantage of Pathé's personalized Pathécolor production service!

Any film producer large or small can take advantage of Pathé's established personalized production service. Pathécolor experts are available for consultation at all times. Extreme personalized care is exercised by Pathé lab experts during all stages of processing and printing. Pathé welcomes inquiries on any phase of 16 or 35mm color work.

See a Pathécolor Demonstration Reel for the "Perfection" Surprise of Your Life!

CALL OR WRITE—

Pathé LABORATORIES • NEW YORK 105 East 106th Street, TRafalgar 6-1120
Pathé LABORATORIES • HOLLYWOOD 6823 Santa Monica Blvd., Hollywood 9-3961

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:

- Ballantine
- Borden
- Bufferin
- Coca-Cola
- DuPont
- Fab
- Geritol
- Gillette
- Goodrich
- Gulf
- Jell-O
- Kent
- National Biscuit
- Socony-Vacuum
- Stegmaier
- U. S. Treasury

CARAVEL FILMS, INC.
730 FIFTH AVENUE, NEW YORK
CIRCLE 7-6111
"We grounded our high training costs"

McDONNELL AIRCRAFT CORPORATION

"We cut costs of training our aircraft workers with low cost sound movies we make ourselves using the wonderful Bell & Howell 202."

KENNETH E. DEMOTT
Training Supervisor
McDonnell Aircraft Corporation
St. Louis, Missouri

They learn **faster**, remember **longer**
**with sound movies!**

McDonnell Aircraft made their own low-cost sound movie to train sheet metal assemblers in their aircraft plant. The movie was made possible through the Filmosound 202 recording projector which enabled them to add their own sound track. An estimated 6000 aircraft trainees have seen the film.

This manufacturer of helicopters and airplanes knows that no other training tool equals sound movies for fast, effective teaching at low cost. McDonnell also uses movies as sales tools... and this company relies on dependable Bell & Howell equipment.

In business, industry, church and school, more and more sound movies are used to solve difficult and costly problems.

Bell & Howell offers a wide variety of the finest picture equipment to help you do the best job at lowest cost.

**Bell & Howell**

*makers of the world's finest motion picture equipment.*
MO TION PICTURES can move necklines and hemlines up or down. They can shape hair-dos, and, more important, they can also shape people’s thinking.

In business and industry today, there is keen awareness of the vital necessity for public understanding and approval of company policies and practices as well as products. Motion pictures have proved a powerful and persuasive instrument for creating an atmosphere of favorable public relations. Many of the proudest American names have been so served by pictures written and produced by Wilding.

You are invited to call any of our offices listed here to learn what we have done for others and what we can do for you and your company to shape people’s thinking.

#CHICAGO
1345 Argyle Street

NEW YORK
385 Madison Ave.

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1000 Dime Bldg.

CLEVELAND
1010 Euclid Bldg.

#HOLLYWOOD
5981 Venice Blvd.

ST. LOUIS
4378 Lindell Blvd.

CINCINNATI
Enquirer Bldg.

PITTSBURGH
Law & Finance Bldg.

*Studio Facilities

WILDING
PICTURE PRODUCTIONS, INC.

MOTION PICTURES • SLIDE FILMS • TELEVISION FILMS
BUSINESS SCREEN
MAGAZINE
(combined with See & Hear Magazine)
No. 2 • Volume 15 • 1954
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Office of Publication
7061 Sheridan Road, Chicago 26

Eastern Editorial Bureau
Robert Seymour, Jr., Eastern Manager
199 Fifth Avenue, New York City

Western Editorial Bureau
Edmund Kerr, Western Manager
3032 Beverly Boulevard, Los Angeles 4


A good production deserves a good package!

The reels are made of the hardest, spring-type steel. They just can’t bend out of shape. The cans are die-formed, rigid, and dent-resistant. Together, they make the perfect combination for film production packaging.

Reels and cans available in all sizes

Compco CORPORATION
991 W. St. Paul Ave., Chicago 47, Ill.

A COMPLETE SERVICE UNDER ONE ROOF

Batten LIMITED
MOTION PICTURES
INDUSTRIAL EDUCATIONAL TELEVISION PRODUCTION

R.G.B.
MOTION PICTURE DIVISION
AND THE QUEENSWAY, TORONTO 19, ONTARIO

TECHNICAL SERVICE INCORPORATED
30855 FIVE MILE ROAD
PLYMOUTH, MICH., U.S.A.

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When you want the best quality and service —
use swift, economical Byron production facilities!
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**TRENDS**

**IN THE NEWS OF BUSINESS FILMS**

**STRENGTH EMPHASIS** and a sizeable budget of editorial space is given in this issue to the subjects of sales training, attitude motivation of salesmen and some working techniques that appear to be getting sales results for companies now using them.

Business and government leaders are agreed that we are in greater hazard from the fear of a recession than the economic facts themselves clearly warrant. A look at pages 36-37 ("The Future of America") will support that viewpoint. We believe that the return of the career salesman and of career selling can play a vitally important part in maintaining consumer confidence, continued sane purchasing and resultant productivity.

Listening to Harlow Curtice, president of General Motors, at his recent Chicago press conference during the March Auto Show in that city, we jotted down this significant remark: "Of course, 1953 did mark the return of a normal competitive market to the automobile industry. This year the market will be even more competitive. It also will mark the return, or a movement in the direction of, selling rather than order-taking. In that area I feel we have much unfinished business." The italics are placed where we felt GM's president emphasized the points.

The automotive industry will find plenty of hard work ahead, starting with the yawning psychological gulf between the factory and the dealer. There must be serious attention on the part of those who create visuals to re-examine every scrap of research information on training tools and techniques that get results. The good ideas of yesterday must be fortified with sharper, incisive techniques for today's critical problems of sales and service personnel motivation.

Fortunately we've got plenty of experience among the film producers who serve the training fields and loads of live ammunition in the

(continued on following page eight)
"ALL BUT A FEW"

That little children shall walk again... this is the great mission of the 17 Shriners Hospitals for Crippled Children spread throughout the land... administering to all, regardless of race, color or creed. To encourage bequests to this magnificent work, Raphael G. Wolff Studios has contributed a color motion picture... "All But a Few." We are proud that this picture, of which we are both sponsor and producer, has been honored by the Freedoms Foundation with the George Washington Honor Medal for 1953.

Raphael G. Wolff Studios

HOLLYWOOD • NEW YORK • CHICAGO • DETROIT • CINCINNATI
NEWS-TRENDS

(continued from preceding page)

ways of equipment, processes and materials. Too often, however, we tend to confuse physical techniques alone as motivating influences in themselves. There is no substitute for the simplest presentation of the right idea. Showmanship gets attention, but it won’t correct attitudes, stimulate thinking or inspire personal action.

These needs apply broadly across the whole field of industry from air transportation to welding equipment sales. This is not only the time of opportunity for the audio-visual executive within industry and the creator and producer of films—it is a time of urgent necessity for harder thinking and skilful application of these techniques—which are now vital to the nation’s continued productivity.

* * *

Color Television Moves Up
as RCA-NBC Announce Plans

* RCA’s Frank Folsom confirmed last month that the company’s Bloomington, Ind., plant was in full production on color tubes and that the company is beginning to fill dealer distribution lines for an early sales campaign, probably shaping up for this fall.

The National Broadcasting Company has released estimates that 136 TV stations will be ready to telecast color by early next year. About 25 cities can presently receive color telecasts. NBC’s further announcement of a fortnightly series of “color spectaculars” next fall gives further evidence that the industry will be ready for smart sponsor ideas as color viewer audiences begin to mount.

While there is plenty of need for quality production, good lighting, design and balance in color TV films, there are fewer technical problems than were indicated some months ago. We look for a break in larger color tubes to be the real sendoff to a promotional splurge that consumers will find it hard to resist.

* * *

San Francisco’s Business Film
Show Had the Right Idea

* From the evidence at hand, the March 10 Business Film Show of the Northern California Training Directors Association, held at the Mark Hopkins Hotel in San Francisco, wasn’t an overwhelming success.

But the sponsors of this “first” exposition in that city had the right idea and we’d like to emphasize that important fact. First of all they helped broaden knowledge about the medium itself to a very specific audience in a special market area.

They seem to have obtained the kinds of films which business and industrial people should be seeing and attracted a fair attendance in their first unaided attempt. For instance, a screening schedule for the group of films on salesmanship included such titles as The Man Who Selfs, Selling the Sizzle, Overcoming Objections, Making That Sale and The Big Little Things. It was presented by J. A. Gilbert, sales promotion manager for Moore Business Forms, Inc. Mimeographed audience handouts gave synopses.

Similar groups covered employee education, job training and safety films, each guided by a competent chairman.

The point we’re making is that a dozen or fifty such localized events in principal U.S. cities would do American business and this audio-visual industry some real good. There is no such thing as a horizontal field of film interest per se, except among technicians. There are religious, educational and business interests in sharply vertical fields which can best be served and advanced by clear thinking and hard work such as our friends in San Francisco have begun to accomplish.

* * *

U.S. Information Agency
Utilizing 6,000 Projectors

* Recent published comments by Theodore C. Streibert, director of the U.S. Information Agency (separated from the State Department last August) indicate that the U.S. has nearly 6,000 16mm sound motion picture projectors in use around the world. There are also about 140 mobile power units for countries without electricity.

The films used include sponsored pictures as well as government productions and pictures acquired from foundations and educational film sources. These have been translated into 22 foreign languages. Their drawing power is indicated by the activity of nearly 200 voluntary film committees in West Germany alone who are arranging film showings in their home communities.

With the advent of magnetic tape recording, the ease of converting suitable film material for use in any dialect or language is making the job of film utilization easier and more fruitful. A page from this book of vast experience during the past decade could be lifted by U.S. business firms for followup via motion pictures and adapted slideshows among their overseas dealers and distributors.
You Can’t Haul a Horse in a Handcart...
And You Can’t Hold An Audience With a Dim Picture

Inadequate equipment can ruin the success of any undertaking.

16mm film showings are no exception... particularly where 100 or more persons make up your audience. With present screen-sizes and projection-throws, the clear, brilliant, evenly-lighted pictures assured by carbon-arc projection are more than ever a "must" for successful auditorium screenings.

Today, with record numbers of business and educational films competing for viewers’ time and attention, you can’t afford to neglect the important element of screen lighting – its influence on attention, interest and impact.

Many new model lamps designed for “National” carbon-arc projection of 16mm films are now available. See your supplier for a demonstration as soon as possible. You’ll find them simple, safe, and four times brighter than the next best source.

The term “National” is a registered trade-mark of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY
A Division of Union Carbide and Carbon Corporation • 30 East 42nd Street, New York 17, N.Y.
District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
IN CANADA: Union Carbide Canada Limited, Toronto

NUMBER 2 • VOLUME 15 • 1954
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. 33 1/2, 45, or 78 r.p.m. Models WR—4" x 5" detachable speaker for 150 or 300-watt Viewlex projectors. Model WHD—5" 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.

VIEWLEX AP-7CT
For professional use where size of audience demands extreme brilliance. For single and double frame, vertical and horizontal filmstrips and 2 x 2 and Bantam slides. Finest optical system ever devised. 750-watt, Motor fan cooled.

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. AD1 for colorful illustrated literature.

"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.
THERE'S MORE THAN ONE WAY...

Not everyone agrees on how to reach a destination... or how to make a motion picture. But, there's always one way which is best.
Our animation and live action artists believe they can help you select the best way to tell your film story.

John Sutherland Productions, Inc.

NEW YORK-60 E. FORTY-SECOND ST. LOS ANGELES-201 N. OCCIDENTAL BLVD.
Entirely new steering mechanism makes possible easy, smooth, sharp turning on own axis or in any desired arc. Wheels can also be locked parallel for straight tracking in any direction.

NEW! HYDRAULIC BOOM LIFT
Camera boom is raised and lowered smoothly, quietly, effortlessly, automatically by hydraulic system. Extreme high and low lens heights are readily achieved even when dolly is in motion.

NEW! LOW SLUNG CHASSIS
Cinemobile is built low down for better balance, greater stability and smoother rolling.

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Send information on □ Cinemobile □ Film Processors □ All Metal Tripod □ Panoram Dolly □ Camera Case □ TV Pedestal
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SUGGESTED EXTENSIONS FOR THE USE OF SOUND MOTION PICTURES IN INDUSTRY

TRAINING AND JOB TESTING APPLICATIONS

by C. R. Carpenter and L. P. Greenhill

The Instructional Film Research Program, Pennsylvania State University

Film Loops for Industrial Training

Training film production and utilization procedures, like most other human activities, tend to be formed into standard patterns. What has been done and judged acceptable, useful, or satisfactory in the past, tends to be repeated. This has the effect of reducing variations in procedures of production and use. Inventive and creative variations are restricted, because these involve considerable risk of failure. On one hand, standardization limits variations, yet on the other hand variations and radical new adaptations of materials and methods are required to solve the persisting problems of industry. Film loops would appear to be one useful variation of the standard industrial training film which could be used to solve some of the problems of industrial training.

Film loops are not new, but recent explorative work for the Special Devices Center, U. S. Navy, confirms their effectiveness for certain applications and provides justification for extending the range of their application. Repetitive film loops when properly made, and used in realistic work situations by daylight rear screen projection, meet many of the requirements of an effective training method:

1. Repetition. Film loops can be produced with step by step (internal) repetition with emphasis being given to difficult (for the workers) or "crucial" performance steps, in a limited job. When a good loop is produced, its net training effectiveness can be increased as required by the trainees and the difficulty of the job, by repetitive viewings.

2. Practice. Film loops can be made in such a manner as to permit two kinds of practice: a. Loops with optimum rates of development. Below: daylight film projector in loop training situation.

3. Scope. Characteristically each film loop deals with a limited task of part of a job. This may bring the scope of the subject within the attention span and comprehension ranges of workers.

4. Extended Scope. Since individual film loops do and should cover only limited tasks, the necessity may arise for producing and using a series of loops each dealing in detail with "natural" phases or steps of the total complex performance. Such series of loops may aid introductory and summary loops. Recently, we have produced a series of eight loops to cover steps in a basic military task, with additional loops to introduce, and summarize the task.

5. Model of Performance. The loop may be used to provide trainees with a performance model which can be presented to them in their normal work situations, and which workers can copy or "imitate" until their performances correspond with the model prescribed as the best method of performance.

6. Immediate Realistic Application. It is a well-known fact that loss of learning occurs with the passage of time between the training sessions and the time when new learning is applied. Film loops when projected on daylight screens offer the possibility of staging training in actual work situations, thereby merging training with performance practice. Thus, the correct learned responses may be "confirmed" or "reinforced," and errors may be seen and avoided. In short, the instructional materials may be directly validated and immediately applied.

We suggest that batteries of loop projectors may be set up in production training situations, or at work stations on production lines, and thus a high degree of integration of training with realistic performance achieved.

We have made these suggestions within the context of skills training. However, we have found the film loop to be admirably adaptable to more conceptual types of learning. For example, the loop can be used effectively in teaching nomenclature—the names of parts and technical terms—and in teaching vocabulary of a foreign language.

AN INTRODUCTION TO THESE ABSTRACTS

☆ Industrialists who develop new materials or methods are generally aggressive in exploring for new uses or applications of the new products and procedures. Plastics and new synthetic fibers are being used in the manufacture of many new products. Methods employing radio active tracer elements are being extended rapidly to the testing of materials: for measuring friction effects, wear, stress and "fatigue". Extending the range of uses of new materials and methods is a normal and necessary activity of progressive industrialists.

Likewise, in the fields of motion picture photography and sound recording as these relate to industrial problems, the development of new materials, techniques, equipment and methods should be followed by efforts to extend their application to the persisting problems of industry.

The purpose of this article is to formulate some suggestions for extending the uses of sound motion pictures in industry. The suggestions which we shall make are based on developments in this and related fields, and on recent research and development work of the Instructional Film Research Program at the Pennsylvania State University. Our suggestions for extended (not necessarily new) uses of sound motion pictures relate to three problem areas of modern industrial operations, namely, job training, proficiency testing and job description.

Film Testing Reliable

The practicability of producing and administering proficiency tests on film was successfully demonstrated. Furthermore, the film test was distinguished by very high reliability. That is, it was very consistent in the degree to which it discriminated between good and poor performers on the test. This high reliability may be an inherent characteristic of film test items because of their specificity and pictorial concreteness, which could have the effect of reducing ambiguity.

The multiple-choice items in this particular film test proved to have a validity only slightly (and not significantly) higher than a currently used paper and pencil test which has undergone considerable development. It should be pointed (continued on following page)
Filming test problem for motion picture proficiency test.

Film Proficiency Tests:
(continued from preceding page) out that this validity was determined by relating performance on the tests to supervisors' ratings of the students' work in the practical phases of the course. A problem for future research is that of determining the validity of film tests by comparing them with actual job performances.

Format of Film Test Problems:
* The test problems included in the film proficiency tests were of three main varieties:
  1. Multiple-choice type problems. A sequence of operations was filmed together with relevant sounds. The film would ask the trainees such questions as, "What, if anything, is wrong with this engine?"; or, "What adjustment is the mechanic making?"; or, "What should you do next?"; or, "What principle does this demonstrate?"; or, "What did the mechanic do incorrectly?"

Four alternative answers would be presented in the form of titles and spoken commentary to minimize demands on reading ability, and the student would be asked to indicate his choice of right answer on a special form.

2. Situational test problems. An extensive troubleshooting problem would be presented, complete with real sound effects, and the student would be asked to indicate on a check list what steps he would take, and in what order he would perform them, to rectify the trouble.

3. Judgmental test problems. A complete overhaul operation would be filmed in which several groups of people take part. The trainees would be asked to rate the performance of each man with reference to a number of criteria. (Test problems of this kind appear to be very appropriate for selecting foremen and supervisors.)

Advantages of Film Proficiency Tests Are Enumerated
* Film proficiency tests have a number of apparent advantages:
  1. Realistic visual and sound test materials can be presented by films.

  2. Film tests can be produced which closely correspond to actual work situations.

  3. We believe that the "verbal loadings" of film tests can be greatly reduced over paper-pencil tests, but this was not demonstrated in the present study.

  4. Complex fields of stimulation, both visual and sound, can be presented for the trainees' discrimination and response.

  5. Film proficiency test administration can be highly standardized and controlled.

  6. Film tests can be administered Feasible at Low-Cost Level

We believe that film proficiency tests are economically feasible to produce if simplified 16mm production methods are used. While they are considerably more expensive to prepare than paper and pencil tests, they are much less expensive to produce and administer than comparable "work-sample" tests which would need a great deal of supervision. Take-up much equipment, and require considerable setting-up time.

The application of film tests of many types in industry and elsewhere is, in our opinion a challenging new field which invites further research and development.

The Use of Films for Job Description

EXTENSIVE USE OF FILMS has been made in industry for time and motion study, for improving efficiency and for work simplification. A (continued on page sixty-three)

Film Editing Made Easy with NEW professional film viewer for 35mm and 16mm

Every film editor will appreciate a viewer that enables him to view his film from left to right—on a large, brilliantly illuminated screen.

The Professional Film Viewer makes film editing a breeze. Easy threading, portable, will not scratch film. Put this viewer between your rewinders and speed up your editing. Size of Viewing Screen 5⅝ x 4½.

35mm Model $375
16mm Model $350

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CAMERA EQUIPMENT CO.
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BUSINESS SCREEN MAGAZINE
Action is a major factor in motion pictures. When well adapted and skillfully applied it gives an impact to a story, a presentation or an idea which can be accomplished by no other medium.

We at Sound Masters are always conscious of this latent power, and watch for every opportunity to use it appropriately for maximum audience impression, enthusiasm and conviction in the pictures we produce.
Measurement in industrial, low order Motion G.

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Life

Lux Video

Playhouse

Mike Malley

Mr. and Mrs. North

Mr. District Attorney

Omnibus

Patches

Public Prosecutor

Ramar

Story Theatre

Superman

The Falcon

The Unexpected

The Visiter

This is Hawaii

This Is The Life

Times Square Playhouse

Tapper

You Be Your Life

For many of these shows, we ship to the first air date and service the prints between air dates.

Advance Program Review Gives Highlights of 71st Semi-Annual SMPTE Meeting on May 3-7

In this fast-changing world of business and television film production, the 71st Semi-Annual Convention of the Society of Motion Picture & Television Engineers at the Hotel Statler in Washington, D.C. on May 3-7 is of special interest.

Highlighting a program which includes some 51 papers delivered by film, equipment and television industry specialists are such topics as:


Quantification of Multilayer Color Film by K. M. Carey, National Film Board of Canada, Ottawa, Ont.: New color films of the negative-positive type have hastened the trend from black and white to color in the motion picture industry. In order to overcome low emulsion speed of these stocks, which limits their use under certain location conditions, a method has been discovered to increase speed of Eastman Color Negative Safety Film without objectionable loss of contrast or color shift.

History and Development of the 16mm Camera and Projector by Malcolm G. Townsley, Bell & Howell Co., Chicago.

High Brightness Xenon Compact Arc Lamp by W. T. Anderson, Jr., Hanovia Chemical and Mfg. Co., Newark, N. J.: Xenon compact arc lamps have been developed which have high brightness, spectral energy distributions in the visible spectrum resembling closely that of sunlight, and color temperatures of about 5200 K. A 1000-w lamp for arc operation is described. When these lamps are operated on suitable arc electrical circuits, they may be used satisfactorily in portable equipment for the projection of 16mm film by Cinemascope and 3-D optical systems.


A Plotting Device for the Animation Stand by C. E. Beadell, National Film Board of Canada: A time-saving device to plot movement over stationary art work on the animation stand, assuring smooth movement in acceleration and deceleration. The necessity of working out mathematical coordinates is eliminated. Complex movements are plotted rapidly.

High-Speed Photography in the Development of Diesel Engines by Charles C. Everett, International Harvester Co., Melrose Park, Ill.: The application of high-speed photography in the design, development and testing of a fuel metering system for diesel engines. Problems and solutions used to put data on film. Curves of actual data reduced from films, equipment, setups and excerpts of actual 16mm films will be shown on slides.

Uses of Photography in Ballistic Measurement by George E. Merritt, U. S. Naval Proving Ground, Dahlgren, Va.: A survey of the photographic methods and apparatus used to obtain detailed pictures of missiles in flight. It includes pictures of shock waves and other phenomena; also those used to determine space-time coordinates of ballistic events. Emphasis on U. S. Naval apparatus.

The Early Days of Television by J. V. L. Hogan, consultant, New York: The beginnings of television in U. S. A. and abroad. At first, many ingenious attempts were made...

(Concluded on page eighteen)

MOTION PICTURE
PRODUCER, DIRECTOR

Available Soon

Employed at present time in charge of motion picture production for leading oil company. 18 years experience in production, script, direction, motion picture photography, editing, scoring and recording of industrial, sales training, educational, travel and theatrical motion pictures.

Highly experienced in low budget productions for industry. Will be available in near future. Desire change to better position. My employer has been notified of this advertisement.

Please address all inquiries to:

Box 54-38
BUSINESS SCREEN
7064 Sheridan Rd. • Chicago 26
SENSITOMETRIC CONTROL. The quantitative measurement of film processing data. Symbolic of the scientific methods by which all film is processed at Consolidated Film Industries.

The Nation's Foremost Laboratory Service
Advance Program Notes for SMPTE Meeting:

(Continued from page sixteen) made to solve technical problems: successful at “seeing at a distance” but limited as to amount of pictorial matter that could be transmitted.

CBS Color Television Staging and Lighting Practices by Richard S. O'Brien, Columbia Broadcasting System, New York: Color television production requires more stringent studio practices than does monochrome t.v. Camera and system adjustments must be made more precisely, the maximum scenery reflectance level must be reduced, the color balance of studio illumination must be controlled, a higher light level must be provided, and “effect” light ratios reduced.

Subject Lighting Contrast of Color Motion Pictures for Television by E. T. Perely and T. G. Veal, research laboratories, Eastman Kodak Co.: A study was made of set lighting in making motion pictures for color television. It was found that optimum t.v. picture quality was obtained when the subject lighting contrast was reduced to correspond more nearly with the range of brightness which can be reproduced over a color t.v. system. Description with slides of results obtained using different subject lighting contrast ratios.


A Continuous Projector for Television by Otto Wittel, Camera Works, Eastman Kodak Co.: A 16mm continuous projector with an f/1.6 optical system which has been designed especially for color television is described. The optical compensator consists of two semicircular rotating and tilting mirrors located in parallel light between the objective focused on the film and a collimating lens focused on the flying-spot scanner.

***

Commercial Pix Equipment in New, Larger Chicago Quarters

Commercial Picture Equipment, Inc., is now located in new quarters at 1602 W. Columbia Ave., Chicago. The move to larger quarters was effectuated to bring customers faster service, facilities for construction of big screens and stages, more complete rental stock and other improvements, the company announced.
Sarra experts are adept in planning business films that reach multiple audiences and give the sponsor "big extras" for his money.

A recent example of how successfully this can be done is a highly interesting 20-minute film, "One Ounce of Safety," produced by SARRA for the Hy-Test Division of International Shoe Company. Its story of how one worker saves another's foot from serious injury was designed to impress industrial employees the necessity for wearing safety shoes to guard against toe injuries.

REACHING A BONUS AUDIENCE

In its first year the film has been shown to over 100,000 plant workers. Moreover, the story is so entertaining and dramatic – and so carefully avoids commercialism – that the film has been welcomed by TV stations and used as a sustaining program to reach a bonus audience of about 4 million!

TV COMMERCIALS PLANNED FOR USE IN BUSINESS AND CONSUMER FILMS

Sarra also plans the production of TV commercials so that scenes from them can be inserted into films for showing to business or consumer groups. Another example of "more for the money!"

Whatever the film productions you have in mind, let Sarra work with you to co-ordinate the planning for multiple use, to stretch your money and widen your audience. Ask to have a Sarra representative call; no charge for a consultation.
Sight & Sound

NEWS-TRENDS FOR SPONSORS

Non-Amateur Photo Products
Form 67% of Total U. S. Sales
* The sale of non-amateur photographic products during the past four years consistently ran from 61% to 67% of total photographic sales according to bureau of census data recently corrected by the National Association of Photographic Manufacturers, Inc.

Non-amateur sales include scientific, educational, graphic arts, professional, government and similar uses. The total estimated shipments of all photographic products in the U. S. by domestic manufacturers to manufacturers' selling prices during the four year period are: 510 million dollars in 1950; 625 million dollars in 1951; 710 million dollars in 1952; 790 million dollars in 1953.

The survey also disclosed that there are an estimated 56 to 57 million amateur cameras personally owned in the U.S.
* * *

Numerous Sales Executives Agree
Visual Presentations Get Orders
* Good visual presentations are proving successful in helping salesmen nail down sales from established customers and new prospects. This was revealed by a recent survey completed by the National Visual Presentation Association among companies whose presentations won awards in the 1953 contest for visual sales presentation co-sponsored by the Association and the Sales Executives Club of New York.

The second annual awards for visual sales presentations will be made on April 14, at a luncheon meeting of the Sales Executives Club at the Hotel Roosevelt, New York City.

As a result of winning the top place in the first annual awards, George Guglielmone, vice president and general manager of Esquire Socks, New York City, states that "Even die-hards among our salesmen now feel that a visual presentation saves time—produces increased sales results. Our company is using and will continue to use visual presentations."

William M. Spierer, sales promotion manager for Metropolitan Sunday Newspapers, another 1953 award winner, said, "Our filmsstrip has been instrumental in conveying our story more rapidly and visually to our audiences. It is registering our story with audiences better than any other device we know of. It is a perfect means of telling our story and sets the stage for follow-up by our salesmen with other types of visual presentations."

Metropolitan Sunday Newspapers, expanding its visual presentation program, plans two major films this year, plus two merchandising films to tell its story to sales prospects.

The visual presentation program of Aldon Rug Mills, New York City, is being expanded by demand of its sales representatives and customers. Aldon salesmen using the award-winning visual sales presentation have found that customers request the right to use the presentation in retelling the story to their own customers.

The unusual success of the prize-winning Aldon visual sales presentation for the company's broadlooms has resulted in the preparation of another visual presentation for its scatter rug line, with the visual presentation technique expanded and used wherever possible to increase sales.

Sales representatives for Seventeen Magazine have used their prize-winning visual sales presentation more frequently and more successfully, feeling that they had a top-notch selling tool in making presentations to customers and prospects.

Howard Bergman, promotion di-rector, plans to expand the program of visual sales presentations, aimed at specific industries, and which will augment the general presentation of the markets reached by the publication.

The deadline for entries into the 1951 Second Annual Awards program was March 1. Awards will be made for three types of visual presentations where salesmen accompany the presentation: 1. Where presented orally by salesmen. 2. Where all or some of the sales talk is incorporated mechanically into presentation, other than a motion picture. 3. Motion pictures with or without sound other than those aimed at the general public.
* * *

Human Relations Pix Bibliography
Published by Dept. of Commerce
* "Human Relations and Management," a 19-page motion picture bibliography has been published by the Department of Commerce. It is one of four film logs printed by the Department for industry.

The booklet lists some 240 films on human relations and management, giving title, source, physical data, date of release and content description. It may be procured by writing the Office of Technical Services, U. S. Department of Commerce, Washington 25, D. C., accompanied by check for $1.00 payable to the Treasurer of the U.S.
We're not taking bows

Although we’re not taking bows or patting ourselves on the back, we must admit that we are always pleased when we get letters like this one.

We want you to see this letter because it points out two of the things we hold important for a successful film program.

These two things are service and film condition.

We make what we consider to be unusual efforts in these respects — and we’re glad to know that Brother John Capistran thinks we do a good job.

Our business has been built on service to our audiences and service to our sponsor clients. Promptness, courtesy, efficiency, reliability — those are the things we want to be known for.

Film condition, too, is an important part of Modern service. The Inspect-O-Film electronic film inspection machines that have been installed in Modern exchanges represent a list price investment of $67,000. These machines PLUS trained film handling people have only one duty — to maintain prints so they will always be in the best possible condition.

Yes, these things are important to us and to our film using audiences. We believe that they are equally important to every film sponsor.

Modern now lists among its clients, many of the most respected names in American business. If you have, or are considering a sponsored film program, it will be worth your while to find out what Modern offers you. Phone or write any of the offices listed below.
right off the reel

A COLUMN OF EDITORIAL OPINION

THE DISTRIBUTION of sponsored motion pictures via 16mm self-equipped audiences and sustaining television is adding up to impressive totals of viewers and some equally impressive budgets.

The Films Committee of the Association of National Advertisers has been quietly surveying a test group of 67 member companies with nearly 160 pictures in current circulation. Its findings will be presented at the annual fall meeting of the ANA this year and the results may jar some complacent firms who have been overlooking the film medium.

Smartly-produced films are averaging three to five years' active life, with some like Metro's Unfinished Rainbows going strong after a decade of showings. Such films run up 10, 15, 20 million circulation with costs per viewer dropping last after first year's exhibition. Real kicker in this deck is that per viewer costs of $1.2 to $1.5 cents cover 20 to 30 minutes of concentrated sight/sound attention time for each person in the audience. Comparing this to the seconds of reader attention available in printed and tv. commercial media is the present hobby of more than a few hard-headed advertising managers.

Discount American Film Assembly Awards With Too Many Pix, Too Little Judgment

* Crowding 100 motion pictures representing 225 producers and sponsors into a short two-day screening schedule at Chicago's Conrad Hilton Hotel is the gist of the American Film Assembly launched by the lavishly-endowed Film Council of America on April 1, 2. Windup session on April 3 will show case 12 Golden Reel Award winners.

Since producers and sponsors themselves could elect to sit in judgment on their own wares, significance of any awards must be sharply discounted. Moreover any and all films submitted (subject to only time limitation) are being screened. An advance rundown of this list reveals much amateurish material, contradicting advance billing of Festival as "only the best."

Tendency of Film Council management to seek cover of big-names and loud ballyhoo was further confirmed by recent announcement of an entirely new board of directors, eliminating representation of organized groups within the audio-visual field and substituting borrowed greatness and film inexperience. Department of Audio-Visual Instruction of National Education Association promptly announced severance of FCA affiliate relations at its annual meeting last month.

Detailed observer analysis of Film Assembly is being made for publication next issue. We could be wrong.

—OHC

SEE the latest in selling tools at

SALES AIDS SHOW

May 10, 11, 12, 1954

Grand Ballroom and Adjacent Ballrooms

HOTEL BILTMORE

NEW YORK CITY

The latest in visual aids, equipment, sales presentations, advertising specialties

Request Guest Tickets & Exhibit Data from

ADVERTISING TRADES INSTITUTE, INC.
270 Park Avenue, New York City 17, N. Y.

...other Versatile Viewfinders—each a honey for the money!

MOTIVEFINDER

—like a "right arm" for the creative MP and TV Director

MOTIVEFINDER is a wizard that solves scores of set problems. This Director's Zoom-type Finder reveals the most suitable focal length, the proper camera position, the effects of dolly shots, etc. It is invaluable to a creative Director who likes to plan optical tricks and special effects. Combination Finder zooms from 25mm to 135mm for 35mm Motion Picture and zooms from 28mm to 150mm for TV. Complete with leather carrying case and neck band. Only $75

ZOOM DIRECTOR'S FINDER for 16mm and 35mm...$15.50

ZOOM DIRECTOR'S FINDER for 16mm and 35mm...$15.50

ZOOM Finder for Auricon Cine Voice...$40

ZOOM Finder for Auricon Cine Voice...$40

WATSON Director's type finder, pocket size, with mattes from 35mm to 105mm for 35mm cameras. Also for 16mm cameras. $35

WATSON Director's type finder, pocket size, with mattes from 35mm to 105mm for 35mm cameras. Also for 16mm cameras. $35

Available for Films and Eyemo. $19.50

Available for Films and Eyemo. $19.50

ZOOM Finder for Cine Kodak Special...$75

ZOOM Finder for Cine Kodak Special...$75

Template supplied for mounting finder on magazine. Additional brackets for magazines available at $7.50 per set.

BUSINESS SCREEN MAGAZINE
Top Business Men who know
Say:
"Jerry Fairbanks
Makes Great
Movies!"

CHRYSLER CORPORATION
CHRYSLER DIVISION
Detroit, Michigan
January 25, 1954

Mr. Jerry Fairbanks
Jerry Fairbanks, Inc.
6052 Sunset Blvd.
Hollywood 28, Calif.

Dear Jerry:

I have been wanting to write you ever since our meetings introducing
our new cars.

The comments on our picture this year, both by dealers and by our
executives, was that it was the finest picture of its kind ever produced.
I certainly agree on this.

Next time you are in town, I hope you will stop by and say hello.

Sincerely,

E.C. Quin
President
Chrysler Division

"FOLLOW THE LEADER" is the fourth top-grade feature film made for the Chrysler
Corporation by Jerry Fairbanks Productions, proving that a satisfied client always re-
turns. Jerry Fairbanks offers you, too, the finest in films at the lowest cost per viewer.
Produced by the same Academy Award-winning organization that created and patented
the money and time-saving Multicam System of simultaneous photography and sound
recording; that owns and operates its own studios complete from modern camera and
technical equipment to experienced "know how" personnel; that owns its own private
camera plane; that created the famous "Speaking of Animals" series, a milestone in film
animation; that produced the record audience-getting film of all time; "FLYING WITH
ARTHUR GODFREY" for Eastern Air Lines. Yes, it pays to FOLLOW THE LEADERS
**WHAT'S THE PITCH?**

The pitch! Just this: In your next film, take a page from O'P. T. BARNUM'S Book and use a little showmanship with your salesmanship.

Stimulate your audiences' natural curiosity. Appeal to their imagination... make them feel your film, as well as see it. Yes, use the principles of showmanship and enjoy greater audience response to your salesmanship.

That's our pitch... creative thought combined with the practical experience of over 30 years' successful film production. So... call or write us collect, now! See what showmanship can do for you. See it in a Louis W. Kellman Production.

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**BUSINESS SCREEN EXECUTIVE**

E. P. Genock Becomes Head of TV Production at Eastman Kodak

- Appointment of EDWARD P. (Ted) Genock to head television production at Eastman Kodak Company was announced recently by W. Potter, advertising director.

Over the last 25 years Genock has been engaged in editorial and technical work in radio, motion pictures and television. He has been employed by Decca, March of Time, Paramount News and Telenevis in various field and executive capacities.

In 1927, he joined Decca Recording Company, London, as chief sound recording engineer. In 1939, he was engaged by Paramount News to work out of London, covering such events as the coronation of Haile Selassie, Gandhi's return to India and subsequent arrest. Mussolini's invasion of Ethiopia and the 1936 Olympic Games in Germany.

In 1939 Paramount assigned him to cover the Mediterranean as a newsreel war correspondent. In the spring of 1940 he covered the Libyan campaign and then spent two months with the British Fleet.

His special assignments have included serving as special film pool director for the atomic bomb tests at Bikini and as a U.S. member of a committee attending the United Nations Film Conference in Paris.

- - -

**Polacoat Appoints Robert Sayre, Joseph Vespoli Traffic Chiefs**

- Two sales department promotions at Polacoat, Binghamton, N.Y., have been announced by Robert M. Dunn, assistant general sales manager.

Robert H. Sayre, who held the position of traffic manager, has been appointed manager of distribution service. In his new post Mr. Sayre will be responsible for the administration of the traffic department, export sales order department, and will act as a liaison between the Binghamton home office and the Polacoat district offices on all matters pertaining to receiving and distribution operations.

Joseph C. Vespoli has been appointed assistant traffic manager, reporting to Mr. Sayre, and will have direct supervision of all Polacoat traffic operations.

- - -

**Polacoat Appoints Bob Hall to Manage Sales and Advertising**

- Bob Hall has been appointed to head the sales and advertising program of Polacoat Incorporated and a sister company Depth Viewers, Inc., of Cincinnati, Ohio.

During the past year, he has been actively associated with Polacoat Incorporated and Magic-Vuers, Inc. (of New York and Hollywood), in marketing Polacoat-Polarized 3-D Magic-Vuers, for theatrical use.

- - -

James Brown to Manage Ampco's Chicago-Milwaukee Sales Force

- Appointment of James S. Brown as division manager of a newly-established Chicago-Milwaukee sales territory for the Ampco Corporation, Chicago, manufacturers of motion picture projectors and tape recorders, recently was announced by Howard Marx, vice president and general sales manager.

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**TYPE TITLES**

Produced up to a standard—not down to a price

Knight Studio

159 E. Chicago Ave. Chicago 11
We've changed everything but this

Yes, everything's new but the hole. The Columbia Transcriptions Division's new sales management is backed by the industry's most advanced equipment—plants and offices from coast to coast—and an expert staff to handle your entire job. The end result is a quality of product and service that can't be duplicated by anyone. Try us and see.

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A DIVISION OF COLUMBIA RECORDS INC.

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799 Seventh Avenue,
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*CLOSE-UP OF COLUMBIA TRANSCRIPTIONS WORLD-FAMOUS CENTER HOLE.
How to get better results from every film you show

Make your own sound track
With the RCA Magnetic Recorder-Projector, you make your own sound track in just a few minutes—and play it back instantly. It's the new way to cut the cost of sound films—the new way to make every film do double duty as a sales training, or public relations medium—the new way to convert your sound track to give you the advantage of an additional commentary in a foreign language—language or commentary changeable at will. Get more mileage from all your films with the RCA Magnetic Recorder-Projector.

The easy way to show films
For perfect showings every time, use the RCA "400" Projector. Both Junior and Senior models feature the famous "Thread-Easy" film path—the film path that most people thread in less than 30 seconds. These dependable 16-mm sound projectors are favorites with audio-visual specialists who insist on a projector they can count on for clear, steady pictures and smooth, clean sound.

New RCA Porto-Arc 16mm Projectors
For large-audience work, indoors or outdoors, RCA has combined the famous "Thread-Easy" features of the RCA "400" projectors and the extra driving power of arc lamps. Furthermore, these powerful, new projectors can be adapted to play back magnetic sound track. Ten- and 30-ampere models cover all requirements for medium and large audiences. These sturdy units are completely portable, easy to set up, and take down.

FOR INFORMATION on RCA Audio-Visual Products, see your RCA Audio-Visual Products Distributor or mail coupon below

Audio-Visual Products, Dept. C2
Radio Corporation of America, Camden, N.J.
Please send me information on: [ ] RCA Magnetic Recorder-Projector [ ] RCA "400" 16-mm sound projectors [ ] RCA Porto-Arc Projector

NAME____________________ TITLE____________________
COMPANY_________________ ADDRESS_________________
CITY_______________________ STATE__________________

Film Board Head, Gilbert Seldes Address American Film Assembly
* Dr. Albert W. Trueman and Gilbert Seldes will speak at the American Film Assembly which, with the Golden Reel Film Festival, is being sponsored by the Film Council of America on April 1-3 in Chicago.

The assembly will bring together program planners, representatives of national organizations, producers, distributors, and sponsors of the 16mm motion picture.

Dr. Trueman will speak at the Golden Reel Awards Banquet on Friday, April 2, 7:30 p.m., at the Conrad Hilton Hotel. Long active in communications, Mr. Trueman is government film commissioner and chairman of the National Film Board of Canada. The NFB is responsible for formulating general film policy, advising and coordinating government departments, production and distribution.

Mr. Seldes will address the opening session luncheon on Thursday, April 1, at 12:30 p.m., at the Conrad Hilton Hotel. An advocate of the "motion" film, he has long concerned himself with the utility of the motion picture medium. A regular writer for The Saturday Review TV and radio department, he is also author of "The Seven Lively Arts" and "The Great Audience."

Serving as master of ceremonies at the banquet will be George Gobel, television and night club comedian.

The film festival will feature a two-day display of the best of current releases in 12 subject categories: agriculture and natural resources, geography and travel, graphic and visual arts, history and biography, home and family, medical sciences, religion and ethics, safety, sales promotion, science, sociological and political understanding, and training. Golden Reel Awards will be presented to the outstanding film in each category at the banquet on Friday.

The Film Council of America is a nonprofit corporation organized to promote the production, distribution and utilization of audio-visual media.

* * *

Caution Note on TV Use
* UNITED WORLD FILMS, Inc., distributors of United World educational short subjects, entertainment features, religious films, Castle home movies, sponsored and U. S. Government films, have reminded all borrowers and renters of films that subjects cannot be televised without express consent of the company.
The difference between “just another newsreel” and a “great picture,” one that truly...

“supports your faith and confidence in the young people who will be our leaders of the future”

rests in the hands of motion picture craftsmen with production knowledge and experience.

Owen Murphy Productions INCORPORATED
723 SEVENTH AVENUE • NEW YORK 19, N. Y. • PLAZA 7-8144

DISTINGUISHED MOTION PICTURES FOR INDUSTRY AND TELEVISION

F.F.A. FILM THRILL
Movie About Young Farmers Records Color and Drama of Convention Held by Candid Shots

Held by Candid Shots
Much of the appeal lies in unrehearsed scenes and natural unfolding.

Six hundred prints of documentary account are made to be shown over country.

Picture on page 8.1
The color, excitement and youthful enthusiasm that reigns in the Future Farmers of America conventions here each year is captured on the film of a motion picture that had its premiere late yesterday.

The 35-minute movie, based on the activities at the F. F. A. twenty-fifth anniversary convention last fall, was shown at the Hotel Muehlebach to representatives of the Chamber of Commerce and officials of the American Royal board and the Saddle and Sirloin club.

Praised for the Film.
Those attending the showing, presented here because Kansas City is the home of the F. F. A. conventions, were unanimous in praising the movie, both from the standpoint of the story it tells for the Future Farmers organization and of the tribute it pays to the hospitality of the city.

Six hundred prints of the film have been made. It is planned to show it in the United States, with particular efforts to present it to all the 365,000 young farmers who are members of the F. F. A. It also will be shown to chambers of commerce and other civic groups.

Flavored with a quality of naturalness and inspiration typical of the ideals and practices of the F. F. A., the movie is designed to depict to farm boys the events the youths take part in the annual meetings.

A refreshing and appealing facet of the movie is the brief flashes of youthful faces of the delegates. Cameras were able to catch candidly the thoughtful and jovial expressions of the young farmers, so many of the vibrant faces tell a story adequately without narration.

“It's a terrific production,” exclaimed Karl Koepfer, president of the Chamber of Commerce, following the premiere.

John B. Gage, president of the American Royal, said it was one of the best films he had ever seen.

Tells a Warm Story.
“It is a splendid film for a great organization,” he remarked. “It illustrates in a warm manner the importance of the F. F. A. to the whole country.”

“A motion picture like that supports your faith and confidence in the young people who will be our leaders of the future,” was the comment of Frank Spink, a Royal director and president of the police board.
New projector
gives brighter, crisper pictures ...
...corner-to-corner sharpness

"opaque 1000"
the world's finest opaque projector

American Transit Ass'n. Hears
George Finch, Jam Handy Veep
George B. Finch, vice-president,
The Jam Handy Organization,
recently addressed members of the
American Transit Association
at their regional conference at the
Stauffer Hotel in Detroit.

Mr. Finch used visual aids to
demonstrate the importance of high
standards of salesmanship and courte-
sy to the part of transit em-
ployees. The Association is inter-
ested in promoting a better public
understanding of what the transit
system means to the community.

Two Executives Appointed to
Pathé Lab's West Coast Staff
In anticipation of great increase
in demand for color processing,
Pathé Laboratories has created
two new executive positions in its
west coast division.

Otis W. Murray, will be Pathé
vice-president in charge of west
cost operations. Mr. Murray for
two years was an executive of the
Color Corporation.

James S. Burkett, named sales
manager for the west coast division
under Charles Amory, west coast
vice-president in charge of sales.

Houston, Pix Processing Expert,
Heads Houston Color Film Labs
H. W. Houston, long associated
with motion picture film processing,
has been appointed president of
Houston Color Film Laborato-
ries, Inc., of Barbank, California.

Mr. Houston's relationship with
the industry dates back to 1927
when he was associated with Howard
Hughes in the production of the
epochal Hell's Angels. Later he
formed the Houston Corp., manu-
facturers of motion picture film
processing equipment. In this con-
cern he designed and developed
equipment for major studies in
Hollywood and throughout the
world. The company is now known
as the Houston-Fearless Corp.

During World War II, Mr. Houst-
on undertook many difficult as-
germents in engineering special
film processing equipment for the
armed forces. He designed and in-
fished color labs throughout this
country and in the Orient.

Ideal Pictures Sells Chicago
A-V Franchise to Carl J. Ross
Ideal Pictures' Chicago fran-
chise was sold to Carl J. Ross re-
cently, completing a primary ob-
jective of Ideal Pictures, incorpo-
rated under its new management
which took over operations in April,
1953. Paul R. Foght, president,
has announced.

Mr. Ross will continue 16mm film
and equipment services from the 53
E. South Water Street, Chicago,
address. The exchange serves
schools, churches, other organiza-
tions and individuals in Illinois,
Wisconsin and Indiana with a com-
plete line of audio-visual materials
on both rental and sales basis.

All of the 27 Ideal Pictures' ex-
changes in the United States and
Honolulu are now individually
owned by franchise holders.
Pointing out the advantage of local
exchange ownership in promoting
efficiency and effectiveness of per-
sonal contact of each Ideal Pictures office
with film users, sale of all company
branch offices was a basic policy
established upon formation of the
present organization, Foght said.

Offices in New York, Miami, Los
Angeles, Salt Lake, Atlanta and
Dallas were sold during 1953.
The Chicago exchange, origin of the
national distributing company
and largest of branch exchanges, is
the last company-owned office to be
transferred to individual ownership.

Stock Film Footage Available
from Department of Agriculture
A stock scene library of agricul-
tural motion picture footage for use
in film production and television
programming is being offered to
land-grant colleges, and others
interested, by the Motion Picture
Service of the U. S. Department of
Agriculture's Office of Information,
Washington, D.C.

Lists of stock footage available
will be published as material is
added to the library. The scenes are
indexed under the title of the USDA
films for which they were photo-
graphed. Advance copies of Volume
1 are available upon request.

Scenes should be ordered from the
Motion Picture Service by the
scene numbers and designated de-
scriptions. Double perforated
stock will be used unless otherwise
specified. A check or money order
made out to the Treasurer of the
United States must accompany each
date. Purchase orders will be
accepted from federal and state
agencies.

The following price schedule
based on printing, processing, pack-
aging and mailing costs will be in
effect until further notice:

16mm b/w prints: 10 cents per
foot; 16mm b/w dup. neg.: 25 cents
per foot; 16mm color prints: 25
cents per foot; minimum order:
$5.00.

Cato, McGlone Sign Pact
The Hollywood business film
organization of Cato and McGlone
has signed a basic collective bargai-
ning agreement with the Screen Act-
ors Guild.
"LIFE-LIKE COLOR," the ultimate in the reproduction of color film, is now available to all producers of 16mm motion pictures. Now you can have your exposed film duplicated with perfect blending and balancing of tones. Your release prints will have a sensitive living quality—surpassing anything you've ever seen in clarity. This is "LIFE-LIKE COLOR", the result of over fifteen years of exhaustive research by the country's outstanding color engineers and technicians. It is now available to you exclusively through the laboratories of Telefilm Studios.

With "LIFE-LIKE COLOR", Telefilm Studios again contributes to its primary objective—to help the 16mm producer make better motion pictures. Telefilm's modern facilities and equipment for color printing—high fidelity sound recording—editing—titling—special effects—and the skill and know-how of the finest technicians in the industry are at your command.

Henri Toulouse-Lautrec, pioneer of commercial color.

For complete information, visit TELEFILM STUDIOS or write for descriptive brochures.
New Jersey Gov. Kills School TV; Cites Value of Motion Pictures

- Motion pictures are more adaptable to instruction than educational television, in the opinion of Governor Robert B. Meyner of New Jersey. In a recent budget message to the legislature, Meyner rejected a New Jersey Commission on Television request for $292,000 to continue its broadcasts from Rutgers University campus.

He declared, "A 20-inch screen should not come between teacher and pupil during school hours."

The state's television station was the subject of controversy last year. It has spent $136,000 so far, Meyner reported. It must end operations by June 30.

At a news conference, the governor said the television station, operating with borrowed equipment, "looks to me like one of those ever-expanding programs that can cost the state more money each year and cost the schools more and more."

Meyner expressed belief that pupils should not be "herded into a room to watch a television screen."

He said, "I am not convinced that there is any substitute for the teacher-pupil relationship. I don't believe we will revolutionize education."

Recalling the use of motion pictures when he was in the Navy during World War II, Meyner said that they were valuable for instruction because "they can be shown anywhere at any time. You don't have to stop everything you are doing to be in front of a screen at a certain time."

Screen Actors Guild Announces Signing of Producer Contracts

- The Screen Actors Guild announces the successful completion of collective bargaining negotiations and signing of guild contracts, covering actors in television film commercials, with leading producers in Cleveland and San Francisco.

Negotiations are proceeding with producers in Detroit, Boston, Cincinnati and Pittsburgh.

San Francisco producers signing contracts with the guild were Don Flagg Productions, John Wolfe & Co., Leo Diner Films, Motion Picture Service Co., Moulin Studios, Snaezel Productions and Sound Recorders, Inc. Cleveland producers signing were Griesenbeck Productions, Inc., and Productions on Film, Inc.

Camera Eye

1953 Best Kodak Sales Year With Photography Top Earnings

- Reporting a new high in net sales and pretax earnings in 1953, EASTMAN KODAK COMPANY officials were optimistic about maintaining sales levels in 1954.

Continuing an upward trend during the past four years, total sales rose to $613,668,918, 10 per cent higher than $575,022,756 in 1952, according to the annual statement issued by THOMAS J. HARGRAVE, chairman, and DR. ALBERT K. CHAPMAN, president.

Most of the 1953 sales increase came from Kodak's photographic business but rises in the sale of plastics and chemicals were noted. There was a slight increase in the total of government and defense business. The main exception to the upward trend, the officials said, was in acetate yarn and staple sales—which conformed to the general low level of the textile business.

Dividends declared on common stock in 1953 were $1.50 per share, or $31,821,085. This compares with $1.30 in 1952. Preferred dividends at six per cent amounted to $369,912. Dividends declared in each of the first three quarters were 40 cents a common share. In the fourth quarter, the amount increased to 45 cents, and a 20-cent extra was declared.

Cash dividends amounted to about 61 per cent of net earnings in 1953, compared with 66 per cent in 1952, 56 per cent in 1951 and 50 per cent in 1950. In 1953, the company marked its fifty-second consecutive year of dividend payment.

In commenting on the statistical report, Hargrave and Chapman said, "With Kodak customers in 1953 buying more of our goods than ever before, it is clear that the growth trend of photography—especially color photography—since World War II continued throughout the year. The great majority of our photographic lines set improved records. Photographic sales, increasing from quarter to quarter over 1952, proved the chief factor in our total results.

"We feel that in 1951 we shall have to work harder for the business we get. But we also feel that the company is in good shape to meet this challenge. In all, we are optimistic about doing a good business in 1951. Assuming that there is no sudden or severe drop in business generally, we believe that the company's sales can be maintained at about the level of 1953, our best sales year."

FOR THE FINEST FILM PROCESSING IN THE EAST—FILM MEN WHO KNOW SAY "IT'S MOVIELAB"
For 16mm color prints that truly duplicate, specify Ansco Type 238

YOUR ORIGINAL COLOR FILMS contain all the quality that your artistry and craftsmanship can put into them. But most of your potential customers see release prints, rather than the original. Naturally, they judge your work on the basis of these prints. That’s why it’s so important for you to insist that all release prints be made on a film which truly duplicates your original—Ansco 16mm Color Duplicating Film, Type 238.

RELEASE PRINTS made on Ansco Type 238 are the best “sales force” you can put in the field. They help build your reputation and gain you new customers just as if each reel were a “live” salesman or an advertisement. That’s because Type 238 assures faithful color . . . high fidelity sound . . . cleaner, whiter whites . . . crisper definition. You can always be confident that Type 238 will give a fair and favorable picture of the kind of work you do.

SEEING IS BELIEVING, so ask your laboratory to print one of your films on Ansco Type 238. Then compare the result with your original. You’ll never again be content with anything but Ansco Color Duplicating Film, Type 238!

ANSCO
Binghamton, N. Y.
A Division of General Aniline & Film Corporation
“From Research to Reality”

People Who Know Buy Ansco
NEW PRODUCTION SCHEDULES NOW PERMIT
IMMEDIATE DELIVERIES OF MITCHELL
35mm BNC...35mm NC...16mm PROFESSIONAL CAMERAS

It is impossible to compare a Mitchell with any
35mm or 16mm camera now in existence—for the
history-making Mitchell is the only truly
professional motion picture camera. Exclusive
professional operating features plus the
smooth trouble-free Mitchell movement, with its
.0001 inch tolerances, can insure the success
of your film making as can no other single element
of production.

Now—on the huge six and one-half acre site of the
Mitchell Camera Corporation plant — increasing
numbers of 35mm and 16mm cameras are being
created to meet the extensive use of professional
motion picture equipment in such fields as
television, entertainment, business, education,
religion and government. Each of these superbly
designed cameras possesses the supreme quality
craftsmanship rightly due the world’s most used...
most flexible professional motion picture cameras.

Write today for information and prices of the
currently available 35mm BNC, NC and 16mm
Professional Mitchell Cameras and accessories.

MITCHELL Camera CORPORATION

85% of the professional motion pictures shown throughout the world are filmed with a Mitchell
how NOT to judge films...

American Film Assembly’s Golden Reel Awards Declared “No Contest”

A potentially powerful force for the advancement of the screen medium went out of control in Chicago last week (April 1-3) as the Film Council of America staged its widely-heralded first American Film Assembly and Golden Reel Film Festival.

Because the results of this event have important bearing on sponsor attitudes toward film awards and subsequent contests, this issue of Business Screen was stopped at point of delivery to subscribers and this frank appraisal submitted to our readers, the Assembly participants, film contestants, and the one-man board of control of the Film Council of America.

No Reflection on the Winners

First let us make clear that some very good films won Golden Reel plaques in the hectic and confused three days of judging. Sponsored motion pictures which shared these honors were two Ford Motor Company films American Farmer and The American Road, both produced by MIP Productions; the American Petroleum Institute’s Farm Petroleum Safety (produced by Colburn Film Services), General Electric’s A Is for Atom (produced by John Sutherland Productions), E. R. Squibb & Sons’ Patent Durus Arteriosus (produced by Stargis-Grant), and Eastman Kodak’s Quality in Photographic Lens.

The National Film Board of Canada also took dual honors with Land of the Long Day and Fratricide Fare and Fascinating Fierce, Martin and Gaston, Slippy and the 3 R’s, and Working and Playing to Health were the other Golden Reel winners. All these were good films, some very good, in their own right. But no one of them can take their “award” seriously in light of the inadequate judgments rendered, the improper classification of the competing films and the tremendous, tiring, fruitless tasks assigned anyone who “volunteered” to judge these pictures and then had to sit through dozens of hours of irrelevant, un-elected and obviously non-competitive films.

Only Four See It “Sales” Films

Business Screen observes sat in on these judging sessions. The classification of “sales promotion films” which concerns our sponsor-readers, for example, had a total audience at most times of only four people, all of them judges. Three of these were producers who “selected” and were accepted to sit in judgment on other producers’ works. At the close of the Festival not one of the four could clearly remember the “best” film out of the 20 films they had viewed. This group included as “sales promotion” films such widely diverse titles as Girl Scout at Camp Julia Connell X; Convertibility Features of the R-75-4C218G Super Constellation Military Transport.

“Public at Large” Didn’t Show Up

Total attendance during the Assembly varied from our estimates of slightly over 100 persons to the Council’s 600 to 1,000. At most there were two persons for every picture screened. Actually some screenings of popular subjects were attended by 50 to 100 people; others dwindled down to the four who vainly sat through the 12 “sales promotion” films.

The Film Council of America is hereby enjoined by industry contributions and by Ford Foundation grants. Its leadership takes advice from no one. Its new board of directors, named during the Festival, includes entertainers Eddy Albert and Mrs. Franklin D. Roosevelt, among other big “names” selected to dress its show-window and most likely to approve in absentia any other press-agented schemes to set up an audio-visual industry version of the familiar Hollywood Academy Awards.

The honest but patently difficult and embarrassing solution to this immediate issue is to declare the Golden Reel Awards “no decision.” But the next constructive step is to re-examine the policies and program of the Film Council. The publicizing by zealous press agents of the FCA that these are “the best” of this industry is to affirm a truism and reflect discredit on all those whose films were unfairly or at least, uselessly judged.

Better Judging at the Dog Show

Ironically, the 11th annual International all-bred dog show was also taking place at the not far distant Chicago Amphitheater. These canine entries were judged by experts in each class. The dogs, at least, got a fair shake. But the films reach one of which is a complicated emotional and/or intellectual experience, set forth to be judged on the achievement of their purpose were reluctantly and irrelevantly rolled out until judgment and the few assumed “standards” literally collapsed under their own weight.

After the hired comedian’s antics and the jazz band strain died away in the brassy showmanship of the Awards Banquet, disillusionment and the nearly-universal feeling that this must never happen again are the inevitable conclusions to the American Film Assembly—OIC.

YOUR 1954 CALENDAR OF AUDIO-VISUAL EVENTS

Film Festivals, Workshops, and Meetings of Interest to Film Sponsors and Users

APRIL

April 13: Second Annual Awards for Visual Sales Presentations, Hotel Roosevelt, New York, co-sponsored by the National Visual Presentation Assn., Inc., and the Sales Executives Club of New York, Categories: 1. Where presented orally by salesmen; 2. Where all or some of the sales talk is incorporated mechanically into presentation; 3. Motion pictures with or without sound (not aimed at general public). Awards: First and second awards in each classification are inscribed plaques. Winners are invited to re-verify their program before the Sales Executives Club on April 13.

April 27-29: Annual Meeting of the Industrial AudioVisual Association, Wundermere Hotel, Chicago. Meeting of national association of executives within industry concerned with audio-visual communications to consider current progress, new techniques, trends.

MAY


JUNE

June 16-17: Seventh Annual Cleveland Film Festival, Carter Hotel, Cleveland, Ohio, sponsored by the Cleveland Film Council. Categories: arts and crafts, experimental, gardening; general health, human relations, industrial relations, industrial research, music, public relations, religion, sales training, teaching and classroom, travel, international, medical and dental education training. Awards: Cleveland “Oscars” presented to top film in each category as judged by audience.

AUGUST

Public Relations Pictures by Audio

“FIRST IN FLIGHT” 20 mins.
A history of aviation, beginning with the Wright Brothers and ending with today’s latest planes.

“CLEAR TRACK AHEAD!” 25 mins.
The story of railroad progress in the building of America yesterday, today and tomorrow.

“AMERICA LOOKS AHEAD” 20 mins.
The importance of the investment banker in the story of American progress.

YELLOW MAGIC 30 mins.
The story of the French process of mining Gulf Coast sulphur, including some striking color animation.

“THE SEARCH FOR SECURITY” 20 mins.
The story of modern life insurance, with an historical introduction.

“SYMPHONY IN F” 15 mins.
A Technicolor fantasy synchronized with an original musical score, recreating the building of the twenty-eight millionth Ford car.

“GASOLINE FOR EVERYBODY” 16 mins.
“Facts about the fuel everyone buys few of us know much about.”

“WE’VE A STORY TO TELL” 30 mins.
The faith and service of a great religious organization presented in a series of short theatrical films on the American

Send for
“A FEW FACTS ABOUT AUDIO”

AUDIO PRODUCTIONS, INC
PRODUCERS OF MOTION PICTURES
630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N.
Forecast: Films’ COLORFUL Future

Screen Media Play Key Role in Product Promotion

There’s a rainbow tinted aspect in the future marketing of goods and services for business as improving color processes, gradually emerging film laboratory standards of quality control and the advent of color music make their impact on national and regional advertisers alike.

The influence of the surge to color is noted in the ratio of black to white and black motion pictures in Business Screen’s recent 14th Annual Production Review which showed that 60% of the 1953 output reported was in color. Another current survey of national advertising films takes this ratio up to 71%.

Black & White Has Its Place

By no means, however, does this marketing or public relations film trend dispel the obvious value and lower cost of monochrome films, especially in situations where color is non-essential. Industrial relations, training and other subjects may be preferably and effectively used in black and white.

But advertising is currently thinking color, measuring its impact in sales promotion, product introduction and consumer sales films. Under scoring that interest are current experimental t.v. commercials already in production despite the comparatively few color t.v. sets in use. A readiness to meet any kind of “break” in color set marketing by t.v. manufacturers was an absolute necessity. Automobile manufacturers, for example, were reporting that black, traditionally the most popular car color, has dropped out of first place.

Consumer’s Reaction to Color

Alfred Politz Research, Inc. recently indicated evidence from consumer research that “color can affect the public’s behavior by as much as 20-30% for a variety of products ranging from a 20c article to gas stations.”

The new Frigidaire 1954 line features “coloramic” styling: 70% of all Parker Pens are now sold in colors, replacing the 30% black ratio of earlier years. The parade of products and color designs continues inevitably into food products, clothing, electrical appliances, home furnishings, paper, fireproofing, lighting, drug sundries, etc., some of which will be drastically affected by 1953 when color t.v. makes its first measurable dent in the consumer viewer audience.

The psychology of color is also being examined by many marketers and their research affiliates. Blue, red, yellow and green must be evaluated in terms of emotional response; package designs in color will have to register clearly and sharply under the conditions of color projection in 16mm, 35mm and on t.v.

Put Color to Work in Selling

Wide-screen, standard and three-dimensional projection of color motion pictures and slide films was immediately at hand for sales promotional use in 1954 campaigns and their greater use by color-conscious firms was providing valuable experience for consumer showings in 16mm distribution to nearly 500,000 existing self-equipped audiences in the field as well as the color t.v. set owners of tomorrow.

The scope of color visual applications was demonstrated at the recent Spring Meeting of the Association of National Advertisers where Arthur Daimond, advertising manager, H. J. Heinz Company, presented a color film shown to Heinz salesmen that sparks enthusiasm while stressing the importance of sales force understanding of the scope of the problem.

Shows Creative Idea Development

Russell G. Partridge, advertising manager of the United Fruit Company, began the session on the creative development of ideas that sell with a color slide presentation highlighting methods for removing “road blocks in transmitting ideas from mind to mind.”

Of fundamental importance to all business in the color era was the quality and consistent standards which only skilled producers and experienced film laboratories could assure. These industry sources were girding to meet that challenge with renewed experimentation, better color production and processing equipment during recent months as the “color revolution” continued its inevitable course.

Projection of color programs in the field will also bear vigilant watchfulness. 1,000-watt Mazda or 16mm are projection is definitely called for whenever 25 or more are gathered in a color film audience. Any expense spared in good showmanship will only prove a boomerang on the original creative material. Careful attention to screening room details, including proper darkening, ventilation, and a good projection screen are other obvious “musts” for the sales meeting.

The Future Belongs to the “Pros”

Certainly doomed by this vitally necessary professional trend in film handling were the many casual producers of cheap, poorly-constructed and generally offensive t.v. commercials with which that medium has been burdened over the past decade.
MEETING SQUARELY and with all the hard-hitting effect of plainly-stated, visualized factual data the doubts and fears of everyday Americans about personal security, living costs and the future of their work is the important mission undertaken by a current sound slidefilm presentation sponsored by the Joint Committee of the Association of National Advertisers and the American Association of Advertising Agencies.

Now showing to business and community groups across the nation is The Future of America, produced for the Joint Committee by Transfilm, Incorporated. The program is available for group showings through the ANA's New York Office, 255 Madison Avenue.

Highlights of its important points are presented on these pages. The basic premise in its 98 frames is that a great opportunity exists today... and it takes two forms. First, that a great variety of changes are taking place in the U.S. today and at a faster rate than ever before in our history.

Its second important phase deals with certain basic needs which can greatly expand our economy. These two facts together, the changes taking place and the needs before us, can result in a substantial, longtime upgrading of everybody's standard of living.

Plans for this presentation were made by the Joint Committee when it found that lack of information about these developing potentials, lack of appreciation of the powerful dynamics in our economy and lack of understanding of our unlimited power as a people were responsible for the doubts and apprehension which could detour the economy into recession.

As an example of misjudgment of our own strength, The Future of America cites the leading financiers of 50 years ago who warned us that our 1901 automobile production of 23,000 vehicles was a serious case of over production. In 1908, a year in which the industry produced 65,000 vehicles, an investment house refused to finance the merger of two famous car companies because they thought the automotive market would be saturated. In one single month of 1953 we turned out more than ten times as many cars as in the entire "saturated" market of 1901. 

The Questions Americans Are Asking

BUSINESSMAN: What's going to happen to this economy of ours?

WORKINGMAN: What's going to happen to my job... and my wages?...

FARMER: What's going to happen to us farmers?

HOUSEWIFE: What can my family look forward to?

YOUNG MAN: How about my future? Is there still opportunity for youth in this country?

Total U.S. births in 1953 were nearly 4 million... highest ever. By 1960 our population will near 180 million.

We're raising bigger families... more marriages... and more children, 1953 births of second children 91% greater than in 1940.

Total employment, including agriculture, in Sept. 1953 was 62 million... better than 17 million higher than 1939 average of 45 million.

In 1941, average family earned $1,460. By 1952 it was $3,981. Spending power, discounting inflation, was five times greater than in 1940.
Although 6 million shifted away from farms since 1940, mechanization, efficient methods have increased our farm production.

Individual savings rose from 68.5 billion in 1940 to 250 billion in 1953. Consumer debt only a third of savings.

Farm and city are moving to suburbs. 72% of growth in 12 largest metropolitan areas was suburban between 1940 and 1950.

Only 5% of work done in U.S. today is manual. 95% is done by machinery and power due to technological progress.

School facilities should be doubled within next few years to house 70% more children under 5 than in 1940.

Today's roads carry 55 million vehicles, 72% more than in 1940. We need new roads, streets and parking areas.

Entire metropolitan sections need modernizing. Some authorities say slums are cities' No. 1 problem for action.

Better informed Americans spend 76% more for newspapers, magazines since '43. 27 million homes with t.v. sets in '53.

Church membership has increased by 22 million: twice our population growth. Vast new audiences via radio, t.v.

About 27% of our grinding, finishing, machining, production welding, metal forming equipment needs replacement.

Americans are eating 13% more eggs; 5% more meat, fish; 18% more milk. Food has become a $60 billion market since '45.

Nearly 40 million get paid vacations; half of families take annual trips. 11 million now have home workshops.
District traffic sales managers of PAA hear John Ogilvie, U.S. sales manager (left of easel) and Frank Howe, director of visual sales and training (right) explain program.

Worldwide Field Response Shows PAA Training Program on Target

Some months ago, Business Screen reported an uncommon and exciting event—the birth of a half-million dollar baby. Parents of this unusual infant—christened by us then: "one of the most provocative and biggest integrated attitude and training programs ever undertaken by an American industry"—were Pan American's Vice President of Traffic and Sales, Willis G. Lipscomb and Henry Strauss & Company. Under their watchful care, and the active supervision of the airline's Director of Visual Sales and Training, Frank Howe, the program has since grown to maturity; it has, in fact, made enough of a beginning on its life work to warrant an interim progress report.

The term "life work" is not misleading. PAA's Training Program is a capital investment designed to have a minimum seven years fullforce usefulness. Its task is a big one, and the overall objective can be simply stated as: "Increasing PAA's sales through improving the morale, job attitude, passenger understanding and job skills of its employees."

To accomplish this end, PAA set up a number of specific goals:

...To increase employee pride in the company and understanding of the importance of its philosophy of service.

...To create employee identification with the organization: to help them feel a part of its past growth, its present operation, and its future progress.

...To sensitize employees to passenger problems, and to give them a feeling of personal responsibility for convincing the passenger that with PAA he is in competent, experienced, friendly hands.

...To build pride in the individual job and

Visual material becomes part of the individual as illustrated in this scene from PAA's "Training the Trainer" film. Visible are flannel boards, easels, recorders, motion pictures and slide-films used in sales training.

like the links of a chain, each is designed to lead logically into the next and to form part of a strong and integrated whole. Motivation and job skill are considered mutually supporting and indispensable approaches towards fulfilling the aim of the program.

Full Range of Tools Utilized

The tools produced by Henry Strauss & Company to forge these links include virtually every industrial communications medium. Most important are films of all types—motion pictures, semi-animated cartoons, and sound slides—but these are supplemented and given greater impact by case-history recordings, posters, booklets, easel presentations, role-playing and conference training techniques, flannel boards, and open houses. The formal media have not been left to stand alone—all are tied together in carefully worked out courses designed to be used with great effectiveness by non-professional PAA trainers.

In this connection, it is interesting to look at some of the program's vital statistics. It is an impressive list and shows that last year's infant is rapidly reaching lusty proportions.

1. Number of stations in the United States and 56 foreign countries equipped with materials—Ninety, throughout the system.

2. PAA Affiliates who have requested participation or are already participating—Compañía Mexicana de Aviación, Middle East Air...
Objectives of PAA Training

"Increasing sales through improving the morale, job attitude, passenger understanding and job skills of its employees."

Lines. AVIANCA, PANAIR DO BRAZIL, PANAGRA.

3. Training material produced to date:
Complete Trainer’s Guide containing 105 fully outlined sessions.
Fifteen motion pictures.
Five sound slides films.
Seventy-four case-history recordings.
Two booklets, a counter-card, eight posters.
A periodic trainer’s newsletter.

Training materials now in production:
Motion picture for travel agents and outside PAA salesmen.
Semiantimated cartoon on philosophy and organization of PAA.
Slide film on prospecting sales.

Money, time and trouble put into its development and growth over the eight month period in which it has been operating?

Answered by Opinion from Field
The best way to answer these questions is in the words of people in the field... the people who have to wrestle with the problems the program was set up to meet. A survey of this “grass roots” opinion in terms of the program’s specific goals reveals some very heartening responses.

The first two of these goals—fostering employee pride in PAA and employee identification with the company—are being approached as a unit. Pan American and Strauss both felt that to begin the program by implanting these fundamental attitudes would pay immediate dividends in better job performance and would lay a solid foundation for more advanced training. The following comments from PAA personnel in many different echelons and many distant lands would seem to endorse the soundness of this judgment.

"As a result of taking this course, I feel my attitude towards PAA, the customer, and everyone in general has improved."
—Reservations, Houston, Texas

"... Reaction was one of enthusiasm and feeling a part of the company... a major step towards improving morale.
—Sr. Station Mgr., Latin-American Division

"One of the students stated... that now, for the first time, he feels a part of the company, knowing its background and its aim in the future... It is not just his job... he has a new and completely revitalized attitude towards his organization."
—Operations—Miami, Fla.

"Program has had a tremendous impact on the personnel here, the morale of the people, both old and new, has been improved greatly."
—Traffic Sales—Juneau, Alaska

These portents of a new and healthier employee attitude towards PAA and their own position in it were visible after only a brief period of the program’s operation. They resulted chiefly from conference courses built around the motion picture New Horizons—an historical film dealing with the growth and development of the airline as seen through the eyes of its operating personnel. Under preparation now is the follow-up—a motion slide and sound slide series on the philosophy and organization of PAA which, it is hoped, will strengthen employee understanding, and help individuals to orient themselves in the vast and complex PAA system.

Improvement of Customer Relations
Having established a good foundation and a receptive climate, PAA and Henry Strauss & Company took aim at the next vital target. This was to improve service, and consequently sales, by motivating employees to understand passengers as human beings rather than as “animated cargo”. Media produced to sensitize passenger to passenger problems, and to give them a feel-

(Continued on the following page)
Sample of "Grass Roots" Opinion

"The employee thinks at home . . . he thinks on the job . . . and when he comes to the next session, he's prepared. He's armed with his own problems, his own bottlenecks . . . he throws them on the table for discussion and together we usually arrive at a satisfactory conclusion . . . or at least something that the employee can take back to the job and try out."

"... nobody at nothing was able to arouse interest and develop thinking the way the conference method did ... an old dog has certainly learned a lot of new tricks and was reminded of many old ones long forgotten."

Preparing the Trainers for the Field

What about the trainers—how did they feel about their own indoctrination and the materials they were given to work with? Called together early in 1953, a group of hand-picked men was assembled from all over the world. They met in Rome, Frankfurt, Beirut, Bermuda, Chicago, Honolulu, Tokyo, London, Rio, New York, Miami and a score of other key spots. These were non-professionals—the men who were to be entrusted with translating the program to personnel throughout the fleet. They were shown a special sound slide-film to indoctrinate them with the program's philosophy, give them an insight into various teaching techniques, and impress upon them the importance of the conference method in helping people to arrive at their own constructive solutions. The various tools to be put at their disposal were outlined to them and through carefully worked out sessions, they began using these tools among themselves. When the clinics ended, they sailed forth to do their job professionally armed with a 105-session trainer's guide that laid out for them the day-to-day and week-to-week methods for the most effective use of their material.

Reaction Can Be Evaluated in Action

The reaction of this 340 man cadre was expressed in action as well as in words. Typical of what they said was:

"... with this new experience, plus the knowledge of the proper handling of the tools . . . the aid received . . . and the big dose of enthusiasm injected, I feel like transmitting this experience to the people for the purpose of changing their attitude to the bigger picture of the company and ourselves. Cheers to the program." And typical of what they did was their establishment, on their own initiative, of a system-wide magazine, "Trainer's Talk." Through this medium they exchange ideas, results, and conclusions they've discovered on their own stations; they trade tips for new ways to use the films, slides, booklets, posters, and displays.

Concrete results, as well as words, are also available to establish a standard for evaluating the program to date. Such facts as these point up their own conclusions . . .

A 29% reduction in absenteeism has been reported by the Director of U. S. Sales, together with a 17% reduction in personnel turnover. In the eight months since the program was inaugurated in the field, the ratio of complaint letters to those of commendation has been reduced by more than 50%.

The grass roots comments and the statistics would seem to indicate that the System Training Program is reaching both its targets—the people who keep PAA flying and the people who fly via PAA. A final quotation is in order:

From a Latin-American Division Employee—

"It is hard to sum up impressions in a brief paragraph. However . . . things have emerged: (1) a rebirthed enthusiasm for the company; (2) a realization of the inadequacy of my previous knowledge and handling of sales and training; (3) a desire for greater personal adequacy in all aspects of company activities; (4) a desire to influence new enthusiasm into all departments at my station."
Return to “Service” Selling

Production ingenuity has brought America's new car buyers the ultimate in value, horsepower and styling as the '53 models make their challenging bid to maintain the automotive industry's record 1953 sales year.

The task of matching that record performance in new car sales goes beyond the efficient factory production lines . . . its success depends on the spirit, imagination and skill of the men on the dealer's sales floor . . . the man whom a new Ford Division motion picture appropriately nominates as The Man of the Year. This picture is intended for and used solely among members of the company's dealer organization, but its theme could well be emulated by other U. S. companies.

Selling As a Career

The basic point in Man of the Year is that making and keeping friends is the best way to build a clientele as a career salesman. It harkens back to basic principles that were practiced and worked at when selling was an accepted necessity of the automobile business.

Dealer "Tom Gordon" is the host at the annual party where members of his dealership family are gathered to honor one of their associates. The "Man of the Year" in this case is "Jack Lawton," a salesman who has learned the importance of giving his customers personal service beyond the ordinary routine of his selling assignment.

Through the experiences of fellow guests at the dinner, prominent citizens in the town where Jack has worked and served, the film visualizes how its successful salesman worked out his career of friendly service. It shows how he gave each of his customers extra service and attention and how he became interested, through them, in various civic activities.

Remember Pre-War Days?

This Wilding Picture Productions, Inc. film assignment goes a little deeper than its surface plot of friendly, believable incidents which lead to a typical salesman's success story. A flash-back sequence to pre-war days for example, reminds its audiences that these principles of friendly service, of customer confidence gained and kept by thoughtfulness and follow-through, were basic to the success of the industry more than a decade ago. The need for a return to these principles is shown by examples which set up a chain reaction of contacts in the selling cycle . . . for the dealer who was a salesman in prewar days and, in recent months for young Jack Lawton, the "Man of the Year."

There's a pleasant tie-in to Ford's important Driver Training Film Series as one of the Jack Lawton's customers, the local high school principal, learns about these valuable films for showing to his teenage students. Another strong sequence ties in the problems of the dealer's service department as it shows how a successful career salesman balances his selling against all the needs of the dealership. In this case, Jack Lawton broadens his activities to sell service and parts when a need for volume in that phase is indicated.

Depends on Proper Use

Properly used among Ford dealerships, Man of the Year can be an inspirational material. Its proper use implies good timing of the local dealer showing with the proper emotional and physical "set" among the dealers' salesmen. Proper utilization of a good inspirational film is as important as good production and this one deserves the best . . . to get the most out of its many good ideas for better salesmanship in 1951.

Service department cooperation is one of the items which helped Jack Lawton win his "Man of the Year" award.
Mr. Botts Speaks for the Post

Title: The World's Greatest Salesman Looks At Advertising, 15 min., b/w, produced by Transfilm Incorporated.

*The World's Greatest Salesman,* needless to say, is the inestimable Alexander Botts, who has proved his right to the title these many years in Clarence Buddington Kellogg's stories in the *Saturday Evening Post.*

Botts, in this film episode of one of his many sales adventures, is played by Stuart Erwin. The plot revolves around the appointment of a new “efficiency expert” to handle the advertising affairs of the Earthworm Tractor Company.

As various and conflicting memos reach Botts while he is out on the road, it develops that the new efficiency man is determined to cancel all Earthworm appropriations in television, or local newspapers, or that advertising should be eliminated because it costs too much.

Botts, a firm believer in magazine advertising, rises to the defense of his beliefs and in a series of searching memos dictated in hotel rooms, trains, sunning on a beach, etc., points out what every advertiser should know about magazine advertising, and particularly—the Saturday evening post.

He points out that despite the rise of television as a potent advertising force, 165 million copies of the Post were published last year as against 131 million in 1946, and that 82% of American homes read national magazines as against only 50% with television sets.

Erwin, who makes a good Alexander Botts, goes through practically all points of the Post’s advertising sales pitch, convinces Earthworm Tractor president Gilbert Henderson to squelch the efficiency expert, send him on the road to learn about people.

The Saturday evening post will use the film as a part of its sales campaign before advertisers and agencies all over the country.

CASE HISTORIES OF SIX SPONSORED PICTURES

Joining the Crusade Against Fire

Title: Crusaders Against Fire, 14 min., Kodachrome, produced by The Jan Handy Organization.

*Fire takes 30 American lives and two million dollars worth of property every 24 hours. Nearly half the number of business firms which are razed never re-establish themselves. Three thousand schools burn each year.*

Dramatizing these and other staggering facts, *Crusaders Against Fire* shows the unpredictable circumstances which kindle this destructive menace: the inevitable oil rag, the watchman who is in another part of the warehouse just at the critical moment, the cigarette butt trod upon but not put out.

Using this film, which combines the techniques of animation and real photography, the Association demonstrates its answer to fire hazards: fire control by automatic sprinkler system.

Completely automatic, the sprinkler system is designed to extinguish the fire while it is still small. During the time it takes for help to reach the scene, the automatic sprinkler system contains the fire or extinguishes it completely.

Figures show that not a single life has been lost through fire in buildings adequately protected with sprinkler systems. Seventy per cent of all fires require only one sprinkler to check the blaze completely. By re-enactment of actual case histories, the film documents the remarkable success of this modern weapon in the battle against fire.

Prints for 16mm projectors may be obtained by writing to the sponsor’s headquarters at 205 East 42nd Street, New York City, N.Y.

A Film to Aid Recruiting of Nurses

Sponsor: Committee on Careers of The National League for Nursing.
Contributed by Lederle Laboratories.
Title: When You Choose Nursing, 20 min., b/w, produced by Willard Pictures, Inc.

*As the health needs of the nation continue to increase, the shortage of nurses is causing some concern among medical authorities. Last year, some 43,000 students were admitted to nursing schools—six girls out of every hundred graduating from high school. The League for Nursing hopes to encourage more girls to enter the profession—enough so that nine out of every hundred will become nurses, a better proportion in view of the rising demand for well-prepared nurses.*

As a part of its recruitment campaign this year, the League for Nursing is using a new film donated by Lederle Laboratories. *When You Choose Nursing* is based on the experiences of Betty Bowles, pediatric nurse at the Mary Hitchcock Memorial Hospital in Hanover, N. H. It stresses the professional status of nursing as a career, shows the work and play opportunities of four nurses in the fields of pediatrics, teaching, industry and public health.

Distribution plans for the film call for showings arranged through the 53 state and regional Careers Committees. On a local basis these committees will show the film to audiences in high schools, club meetings and civic organizations as well as over television stations and in local theatres. The 16mm film film can be purchased for $35 or rented for $1 for three days through the Committee on Careers, National League for Nursing, 2 Park Avenue, New York.
"The Magic Pathway" to Better Vision

Sponsor: The Better Vision Institute.

Title: The Magic Pathway, 21 min., color, produced by Proser-Barnes Productions, Inc.

What actually happening when the doctor examines a patient's eyes? What does he look for when he directs a needle of light into them? How does he arrive at the proper curves and powers of lenses to correct the patient's particular visual errors? To answer these and many other questions, a new film, The Magic Pathway, sponsored by The Better Vision Institute goes behind the scenes with the eyesight specialist and dramatizes the highlights of a visual examination. Not only that, it gives a glimpse into the specialist's education and training, uses cartoon treatment to portray the complex structure of the eyes and the intricate brain and eye teamwork that makes vision.

Westbrook Van Voorhis narrates the film, which has been planned as a companion piece to an industry documentary, Wonderland of Vision, which is now in its third year and has already been shown to a million and a half viewers.

The Magic Pathway is being distributed by Movies U.S.A. to educational, professional, business, social and civic organizations. B/W prints are also available for television showings.

A Pleasant Half Hour Tour of Jamaica

Sponsor: Jamaica Tourist Trade Development Board.

Title: Discover Jamaica, 27 min., color, produced by Dr. Herbert Millington.

To thousands of audiences across the country, a travel film is just about as possible as any kind of screen fare available. In most travel films the format is very simple—the visitor is seen arriving by ship, plane or train, and from then on, off screen—he narrates the wonders and beauties of his trip while the camera focuses on a succession of picture postcard views.

Discover Jamaica differs not a whit from the prototype. But the island is a pretty place, the locally recorded Calypso music is interesting, and 27 minutes pass quite pleasantly.

Movies U. S. A. will distribute the film. First call will go to travel agents, tour operators, airlines and ship companies. Then to community groups, t.v. stations.

American Airlines' Tribute to Manhattan

Although the story of one of the world's largest cities has been told and retold in a variety of ways, New York always seems to offer a challenge for film makers.

As a special tribute to New York for its 300th year, American Airlines has just released a beautiful new color film, Invitation to New York, produced by Dynamic Films, Inc.

Although it might seem at first that an attempt to include all the major attractions of New York, as well as present the city in a variety of moods, in a 15-minute film would trip even the most expert film makers, this difficult task has been accomplished quite well. In fact, it does a good deal to refute the old phrase, "It's a great place to visit, but I'd hate to live there." Direction's director, Lee R. Bohler, does live there, and is one of the big town's most enthusiastic boosters. His part in making the film might well be called a real avocation.

Revealing Urban Portrait

This film on the great metropolis is more than a mere photographed tour as a sightseeing bus might do it. It says much about the subject and reveals the city as it has seldom been seen before. Ralph Schoedel's moving script is particularly notable in the very few locations or tourist symbols are named, but rather shown on the screen as they reflect the mood of the city.

New York is seen through the eyes of four people whose emotions and reflections are handled through the skilled narration of Conrad Nagel.

For a pretty girl, the city is a beautiful one, filled with radiance and vitality. She sees the beauty of a museum garden, of Sunday afternoon in Central Park, of Fifth Avenue on a busy shopping day, beauty in the models as they head for their jobs, the beautiful store windows, and the elegance of a (continued on next page)
birthday tribute to manhattan

(CONTINUED FROM PREVIOUS PAGE)

Hansom cab ride through the park.

For a little boy, the city is a magic one, a fairyland of excitement as he feeds the animals or rides a camel at the Bronx Park Children's Zoo. For the boy, New York is a city where he can sail a boat on a lake in Central Park or watch the planes taking off at the world's busiest airport. For heroes he can pick Mickey Mantle of the Yanks or a lifeguard at one of the city's beaches, or he can pilot his own planes at Coney Island, the world's largest amusement park.

—of Human Interest, Romance

Another New York—that of an old man—is one of human interest. It is the New York of the Greenwich Village art show, of Third Avenue, of Little Italy or a New Year's celebration in Chinatown. It is the New York that is reflected in the faces of its people and it is the United Nations where people from every land on earth now have seats.

And finally, New York is a romantic city and is seen through the eyes of a honeymoon couple as they watch the city from the Rainbow Room atop Rockefeller Center at twilight. For them New York can be a café in Venice, a bistro on the Seine, old Japan, a café in Baghdad or Madrid as they dine in a variety of fine foreign restaurants (Villa Camillo, Café de la Paix, Miyako, La Zambra). New York offers the romance of Broadway at night and the excitement of the night clubs.

Conrad Nagel Is Narrator

Between each of these capsule-studies of a city the narrator, Conrad Nagel, draws a picture of the varied moods of the city and at the end of each interlude he finds one of the central characters participating in a characteristic activity.

Within the framework of this structure a fascinating portrait of New York has been drawn. American Airlines' advertising head, James A. Dearborn, initiated and controlled the project as he had with American's other films (including Big Victory and Viva Mexico) also produced by Dynamic Films, Inc.

Although Invitation to New York was originally filmed as a 16mm Kodachrome production, it was decided to switch to Eastman 35mm negative-positive because of the greater range and latitude of the new film.

About a month ago, American ran the first official premiere of Invitation to New York at Toots Shor's, a showing that was attended by some 200 people including press, city officials and airlines people. 35mm prints are being used in special premiere and promotional showings and 16mm color prints are already enjoying widespread distribution through Association Films.

Through the sponsor's forethought theatrical release may be obtained for Invitation to New York since American Airlines' limited client

The New Victor...

IT'S SMARTLY STYLED
IT'S EASY AS

It's an open-and-shut case—the new Victor is efficient and beautiful. Fashioned in Forest Green plastic fabric, trimmed with satin chrome. When you use your beautiful new Victor, it gives you a lift.

Superb Sound and Picture Quality—Always!

3 models—one for every audience and budget.
1. CLASSMATE 4
   for small audiences
2. ASSEMBLY 10
   for medium-sized audiences
3. SOVEREIGN 25
   for large audiences

ANOTHER OF A SERIES OF GREAT PROJECTS
FROM VICTOR
“City of Yesterday & Tomorrow” Shows Boston’s Past, Future

Visitors are customers, conventions have become an industry. Aware of these facts, the Convention & Visitors Bureau of the Greater Boston Chamber of Commerce has sponsored a 12-minute color film, “City of Yesterday & Tomorrow.”

Last there remain those whose impression of Boston is a vague

neverland of broad ’a’s,” baked beans, and Back Bay, this Kodachrome film brings the modern city before the potential visitor.

Historic Sites Revisited

After visiting Bunker Hill, going aboard “Old Ironsides” and following Paul Revere’s route to Lexington and Concord, the viewer finds that much of our country’s early history was made in and around Boston. He discovers fine museums, theatres, concerts and “one of the greatest concentrations of schools and colleges in the world.” He also finds that Bostonians are truly friendly people who love the fun that can be had at sporting events, amusement parks, beaches, race tracks and in good restaurants.

Prologue to the Future

The film suggests that people come away from Boston on speaking terms with Pilgrims and Minute Men, feeling they have relived some of our country’s past but also feeling they have caught some glimpse of our unexplored future.

Produced by Martin Bovey Films, “City of Yesterday & Tomorrow” is available from the sponsor at 39 Federal Street, Boston, Mass.

* * *

Browning Presents Film Shorts to Modern Art Film Library

Irving Browning, founder of the Society of Cinema Collectors and Historians, recently presented two film shorts to the Museum of Modern Art Film Library.

One is a two-reeler he produced and photographed in 1930 titled “City of Contrasts.” The other, a one-reeler titled “Master of the Camera,” is a film report of the work of Edward Steichen, head of the still photography collection and exhibition at the Museum of Modern Art.

Mr. Browning is president of the Camera Mart, Inc. in New York.
The Johnson film was produced primarily for home economics classes in high schools and colleges. It will also be available without charge through Modern Talking Picture Service, Inc. to girls' and women's clubs, employee groups, adult education classes and to other groups who request it. The film is also available to TV stations for sustaining use (Johnson has already received a number of these TV requests). There will be 200 prints of the film for use in the educational field. The first year's audience forecast indicates that the film will be booked 6,500 times and will be seen by more than one million people via 16mm showings alone.

**Home Economics Slant**

The Johnson film was released in the new Eastman Color Process. To promote the film the Johnson Company is using double page spreads in major magazines in the home economics field. A special direct mailing which includes a leaflet prepared by Modern Talking Picture Service, Inc. is being made by Johnson to 10,000 home demonstration agents, home service agents, colleges and others. A special feature ran in the company's employee magazine, the **J WAX JOURNAL**.

**Employees Via Theatre**

Employees in Johnson's main plant in Racine, Wisconsin, are seeing the picture at one of the city's major movie theatres. The film will run for one week along with the regular features of the theatre. Two tickets are being purchased by the Johnson Company for each of the employees who can visit the theatre for any performance during the week. District offices and salesmen will see the film at special showings.

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**from the Woman's Viewpoint**

**New Johnson Wax Picture Filmed in Eastman Color**

Sponsor: S. C. Johnson & Son, Inc.
Title: *Beauty and the Bride*, 27½ min., color, produced by Wilding Picture Productions, Inc.

In this pleasing "boy meets girl" story, the Johnson Wax Company is showing tomorrow's homemakers easier methods of housekeeping with wax products and dramatizing the effectiveness of simple home decoration techniques.

*Beauty and the Bride* is unusual in a number of ways. First, much of the script is in verse form. It's the story of April Green, about the nicest girl you've ever seen. Pretty, too . . . or could be if she wanted to. April leaves the farm for the city, becomes beautiful, and winds up as a secretary in the office of a young architect named Bob Deering.

**Design At Its Best**

Bob, interested in viewing an outstanding work of architecture, takes his secretary on a tour of the famous Johnson Wax Administration and Research Center designed by Frank Lloyd Wright. In this portion of the film are breathtaking interior and exterior views of the modern Johnson buildings.

They also learn some fundamentals of wax and wax products from Margaret Scott, Johnson's Consumer Education Director. A visit is made to the Johnson factory where high speed filling machines whirled in front of the camera and to the Johnson "Hello Lab" where Johnson's chemists are shown at work developing new products for the home, industry and agriculture.

**Home Economics Slant**

The Johnson film was produced primarily for home economics classes in high schools and colleges. It will also be available without charge through Modern Talking Picture Service, Inc. to girls' and women's clubs, employee groups, adult education classes and to other groups who request it. The film is also available to TV stations for sustaining use (Johnson has already received a number of these TV requests).

There will be 200 prints of the film for use in the educational field. The first year's audience forecast indicates that the film will be booked 6,500 times and will be seen by more than one million people via 16mm showings alone.

**Shown to 4 Million**

Johnson's previous picture *Beauty for Keeps*, a B&W film made in 1912, was shown 50,000 times and seen by nearly 4,000,000 persons.

Script for *Beauty and the Bride* was written by James Prindle, Lucile Bush, Johnson's Consumer Education Director, served as coordinator and special consultant for the film. Johnson's Photographic Director, H. Q. Lundgren, was also on hand to consult with the cameramen and Johnson's technicians. Director was Edward Gruber. Photography by Jake Laffey. Sets were designed by Edward Jewell.

The cast features Naomi Rierian as April Green, Gene Blakely as Bob Deering, Nancy Sheridan as Margaret Scott, Alma Dunas as Bob's mother, John Olson as April's brother, Norman Gottschalk as the handyman, and Vaughn Taylor as commentator.

**Pictorially Excellent**

The Johnson film was released in the new Eastman Color Process. To promote the film the Johnson Company is using double page spreads in major magazines in the home economics field. A special direct mailing which includes a leaflet prepared by Modern Talking Picture Service, Inc. is being made by Johnson to 10,000 home demonstration agents, home service agents, colleges and others. A special feature ran in the company's employee magazine, the **J WAX JOURNAL**.

**Employees Via Theatre**

Employees in Johnson's main plant in Racine, Wisconsin, are seeing the picture at one of the city's major movie theatres. The film will run for one week along with the regular features of the theatre. Two tickets are being purchased by the Johnson Company for each of the employees who can visit the theatre for any performance during the week. District offices and salesmen will see the film at special showings.
PREMIUM RECORD: potent sales tool
—complete service from idea to prospect offered by Columbia

A couple of years ago, scientists at Cornell University’s Division of Tropical Medicine discovered that if the mating call of the mosquito could be made to sound natural enough and loud enough the pests would come from miles around to investigate the fascinating whine. Once gathered together, they could be electroplated en masse on an electric grill. To capture this sound on record, Cornell turned to Columbia Transcriptions, a division of Columbia Records, Inc. The records are now in active service demolishing mosquitoes in Cuban swamps.

Transcriptions Business Going Up

This unusual job is just one of many recording and pressing operations that make the wheels go around at Columbia Transcriptions, and enough of them are constantly in progress to make the Division responsible for about 20% of the total sales volume of the company. Considering the size of Columbia’s popular and classical sales, in which several million-record hits each year is not unusual, it can be seen that transcriptions are big business.

To most film producers, Columbia Transcriptions is the company that makes slidefilm recordings, and supplies thousands of them each week to large industrial slidefilm users, through producers.

The Transcription Division, paradoxically, also presses records for dozens of labels actively competing with Columbia in the retail record market. Notably, Julius La Rosa’s big hit “Et Cumpari” on the Cadence label was pressed by Columbia Transcriptions, only to go on and outsell all of Columbia’s own popular hits for weeks.

’53 Big Year for Premium Records

But the big news in the transcriptions business, at Columbia and other companies in the field, is the tremendous rise in the importance of the premium record. After the biggest year in the division’s history in 1953, Columbia is aiming to double it in 1954. As the division’s manager, Gilbert S. McKean, recognizes, “the facilities to handle this business have always been here, but we’ve never before gone after the premium record field aggressively with completely packaged ideas.”

Follow Through Right to Customer

This year, Columbia will offer premium record users far more than just a recording and pressing service. The company is prepared to originate premium record ideas, sell them to advertisers and merchandisers and handle the whole deal through label and jacket design, scripts, talent and distribution of the product. When required, Columbia can arrange for record-

Rosemary Clooney makes General Foods’ Sugar Crisp announcement record for national distribution to retailers.

Liberace records a promotional record at Columbia Transcriptions’ studios.

Liberace fans become Denver bank depositors as the star hands out premium records.

ing division to insure exact scheduling and prompt delivery of commercially sponsored records. Important considerations in Columbia’s bag of tricks for promotion record customers are the company’s three manufacturing plants in Bridgeport, Conn., Terre Haute, Ind., and Hollywood, which insure that shipping costs to almost any point in the country will be the lowest.

A good example of Columbia Transcription’s commercial service is a recent promotion put on by General Foods. To introduce a new “Sugar Crisp” cereal, G. F. arranged to have every retail grocer in the country receive a record of Rosemary Clooney singing about Three Little Bears, Handy, Candy and Pandy. In the maze of new cereal brands being introduced every month, General Foods found the records to be an announcement that did not go in the retailer’s waste basket, and insured that not only the grocer, but his family, were aware of that there was big news coming in the cereal market.

Denver Bank Scores a Million

Liberace’s television show, now appearing on 110 stations on a locally sponsored basis, offered a special Columbia transcription to sponsors as a giveaway with the sponsor’s own label. Dozens of them used the records. One, The Denver National Bank, offered the Liberace record for every $10 account opened in the savings department and the popular pianist appeared to hand out the records. Liberace’s fervent admirers stormed the doors with a million dollars of deposits before the supply of records ran out.

Tinden Roller Bearing Company sent, as its Christmas Card, a special record of

(continued on the following page)
Atlantic Refining Premieres a New Gasoline With 3-D Film

Completion of the studio's first sponsored 3-D motion picture production, *Premium on Parade*, has been announced by Louis W. Kellman Productions, Philadelphia.

Sponsored by the ATLANTIC REFINING COMPANY, also of Philadelphia, the 11 minute, 16mm color sound film was designed to introduce Atlantic's new platinum catalyst premium gasoline to the sales staff, service personnel and dealers.

Premiered in 51 sales meetings from Boston to Miami, *Premium on Parade* was produced by the studio in 17 days so that the picture would break with Atlantic's special ad campaign introducing the new gasoline.

Corelli-Jacobs Completes Scores for Two New Television Series

*CORELLI-JACOBS FILM MUSIC, INC.* is completing the music scores for two series of 26 films each, produced by Thomas Carven Films Corporation. One series, *The World Through Stamps*, tells the story behind the postage stamps of the world. The other series is *The World Around Us*.

"Public Relations—Its Story" New Alcoa Color Slidefilm

*Production of Public Relations—Its Story*, a new color slidefilm for the Aluminum Corporation of America has been completed by King Studios in Chicago.

Public Relations—Its Story employs a new art technique. Through the use of art abstractions, this technique illustrates ideas and thoughts with bright colored figures against a black background. Because of the use of sharply contrasting background and objects, it was necessary to plan the film with a frame-to-frame picture continuity that would not disturb the seeing pattern of the viewer's eye.

Eleven minutes in length, the film is fully narrated with musical background. Alcoa will use the film as part of their sales training program to illustrate to sales personnel the function and advantages of the Public Relations Department of Alcoa.

The production assignment was placed with King through Fuller and Smith and Ross, Inc. of Cleveland.

Curtis Visualizes Post's Role in Auto Industry


*Title: The Story of Magazines in the Automobile Industry, 12 min., color, produced by Robert Lawrence Productions, Inc.*

This clever slide-motion film is a sales promotion presentation of the Saturday Evening Post to be used among advertisers and agencies in the automotive field.

It points out that the Post has grown up with the automobile over the past fifty years, has been and remains a potent force in automobile merchandising.

The film presents to people its statistics through moving drawings (by Wayne Colvin) which resemble the usual and effective style of telephone pad doodles.

Introduce New Product to Retailers Via Film

*Sponsor: Curtis Publishing Company.*

*Title: Customagic, the Cover Story of the Year, 12 min., color, produced by Dynamic Films, Inc. (through the Joseph Katz Agency).*

This new sales film will introduce a new furniture slip cover to retailers all over the country. The covers, which look custom-made, are actually manufactured in just four styles which ingeniously fit hundreds of types of chairs.

The film demonstrates how the covers are fitted to different types of chairs, points out that retailers can stock more colors and patterns instead of having to stock dozens of different styles.
GM Films the 1954 Motorama for National Theatre Release

* General Motors Corporation is preparing a new film on the 1954 Motorama which is expected to play to over ten million theatregoers in the next few months. The show, itself, has travelled to four cities (New York, Miami, San Francisco and Los Angeles) across the country; the film, photographed recently in Miami by Sound Masters, Inc., will "fill in" for complete coverage of the rest of the country.

Photographed in 35mm Eastman negative-positive, the 1954 Motorama film, tentatively titled Going Places, features scenes at the big Dinner Key Auditorium in Miami, nearly 200 "extras" recruited from the Miami area, and two "stars" played by an 8-year-old Miami boy, Stevie Mackauf, and his "father," played by Dr. Charles Philhour, a University of Miami professor.

The film shows Stevie watching the caravan of big Motorama trailer trucks heading for the Auditorium; hustling home to tell his father...

On location for GM at Miami were (l. to r.) Harold Wondsel, president of Sound Masters; John K. Ford of GM public relations (arm raised) and Frank Donovan, director of new Motorama film about it and finally making the rounds of the exciting show.

At one point in the picture, Stevie gets lost and is taken under the wing of GM President Harlow W. Curtice until his Dad finds him.

John K. Ford, General Motors' motion picture chief, on hand to supervise the film in Miami, estimated the 10-minute picture would cost between $35,000 and $50,000 to produce. He and Harold E. Wondsel, Sound Masters' president, decided to film the Motorama in Miami instead of its opening in New York (although full newsreel-type coverage was made by Sound Masters on the earlier New York show) because "everyone favored making it in Miami where we have a bigger show, more working space, a more colorful setting and more to show in the color sequences."

The Motorama caravan rides into town.

Meet America's Future Farmers

Their Silver Anniversary Convention Makes a Memorable Picture

EVERY YEAR, thousands of delegates of the Future Farmers of America come to the Municipal Auditorium in Kansas City for their annual convention. Last fall, in honor of the F.F.A.'s 25th Anniversary, the Firestone Tire & Rubber Company, one of the donors to the F.F.A. Foundation, arranged to cover the Convention with a filmed newsreel of the various events. Owen Murphy Productions, Inc., was selected to make the film.

What has emerged, however, from the 20,000 feet of film shot at the convention is far more important than just a film of record. As a "newsreel" should, the film covers the activities of the convention, but it is also a first class documentary film which does not depend on timeliness and the straight depicting of events for its appeal. This is all the more unusual, for the production staff arrived in Kansas City with no script of the picture to be made beyond just "shooting the show." Perhaps it was the "look" on the faces of the Future Farmers, or the good feeling that prevailed, for Owen Murphy and his staff quickly found a story idea on the spot and shot the film around it.

Highlights a Typical Boy's Visit

Simply, the 35mm, b/w film, titled The Future Farmers of America's Silver Anniversary, is based on a visiting F.F.A. member from Nebraska who writes to his friends back home what he sees and does each day during the meetings.

Beginning with the scenes of the boys arriving in Kansas City—from all the states, Hawaii and Puerto Rico, the film shows the highlights of each day and some of the fun the boys have visiting the stockyards and the big American Royal livestock and horse show.

President Appears in Moving Sequence

The highlight of the film is the appearance of President Eisenhower as he spoke to the closing session of the convention. Speaking very naturally, without obvious teleprompter or studied facial expressions, the President has rarely appeared in a better light. Some of the telephoto shots of Mr. Eisenhower, Secretary Hobby and other officials taken during the singing of the national anthem are tremendously moving.

If anything can be selected as outstanding in this film of all-around merit, it is the sound track. Recorded under actual conditions in the Auditorium, it is a true, meticulously constructed and balanced as if made under the very finest big studio conditions. In fact, being "live," it is better, it is alive and thoroughly stirring.

Premiere Showing at the White House

First showing of the film was held at the White House for President Eisenhower. It was later officially premiered for the Chamber of Commerce and invited guests in Kansas City.

Now under way is nation-wide distribution of 600 of the 16mm sound prints, aimed first to reach all of the 365,000 members of the Future Farmers of America, and later to civic and other groups all over the country. In addition, 50 prints of a shorter t.v. version are now in circulation.
"Candid Camera" Looks at Selling
—and sponsors report some remarkable training results

ALEX FUNT’S well known Candid Camera programs, which began with a radio show called Candid Microphone and mushroomed into such other projects as television, a continuing series of movie shorts shown in 3,000 theatres last year, a series of Columbia LP records, and a book on the subject called Exhausted at Large, has now branched out into the field of sales training and industrial films.

Candid View of Customer Reactions

Made according to the same techniques used in the Candid Camera television programs, concealed cameras and microphones capture the real life reaction of every day people - the customers - in situations determined by the goal of the sponsor. The results, in believability and impact, are said to be likened to statistics established by Scherlin Research Corp. which state that Candid Camera Philip Morris commercials scored 200 to 300% higher than any other cigarette commercial tested.

An example of how the Candid Camera sales training films are put to work in the field can be found in the experience of the Simmons Mattress Company. It wanted to prove to dealers that a relatively expensive “X-Ray” mattress display was actually worth the cost as a sales aid. So the Candid Camera was hidden on the sales floor in Mary’s Department store and by picturing actual sales transactions with and without the mattress Simmons achieved its purpose. To what extent the goal was reached is best expressed in this comment from John W. Hubbell, vice-president of the company:

Succeeds Where Print and Talk Fail

“Our movie showing your activities as a salesman in Mary’s Bedding Department was an overwhelming success. We tried to visualize the relationship between a prospective customer and a salesman in penetrating terms.

“We succeeded in getting our point across in this particular venture, although we have been trying to visualize this situation in vain for twenty years.

“The twenty-two minute film accomplished something where scores of printed messages and hundreds of talks failed.”

For Nash-Kelvinator the problem was different and, therefore, the resulting production was not typical of the other Candid Camera industrial films.

It was planned only to be shown at one of their own dealer meetings; to demonstrate vividly how and why Kelvinator had been losing sales to other manufacturers who had many features not found in its product before 1952.

The Candid Camera, located at the point of sale, found out from the customers themselves what people were looking for in a refrigerator.

Nash-Kelvinator thus could check off the things its product lacked, and portray dramatically why the firm was losing sales.

The film concluded by introducing the new Kelvinator refrigerator, designed to meet the demands of the consumer, as he had indicated his preferences to the Candid Camera.

When Seagram Distillers Corp. found consumer resistance to “Ancient Bottle Gin,” a premium gin with a golden color, the Candid Camera got right behind the counter of a liquor store to make secret films of actual customers - BUYING the product after the proper sales technique had been used.

The Camera had to show the salesmen how to make a virtue of the color, how to get around its comparatively high price and handle thrift conscious customers.

The resulting film, made under actual working conditions faced by the average liquor clerks, showing the same customers liquor clerks must face, proved once again that the right kind of salesmanship sells products.

A Candid Camera film for Ronson showed once again the adaptability of this technique.

Ronson Verifies Brand Preferences

The problem, in the case of Ronson, was this: Since the Ronson Company had lost the basic patent right for the mechanical principle that had made its lighters unique, the company felt certain that the industry could expect a great invasion by competitors and imitators.

The task for Candid Camera, therefore, was to show that the years of Ronson supremacy in product and in advertising had built a tremendous consumer acceptance of its products; that Ronson, in spite of cheaper imitations, would still be the preference of buyers.

The Ronson company believed, as Allen Funt did, that there was no better way to prove its points to dealers than by showing actual people (CONCLUDED ON PAGE SIXTY-TWO)

Fortune Shows the Light Touch
in "Memo to a Salesman"

* The humorous side of that often "deadly" serious institution, the sales convention, has been disposed of in last year’s widely-shown short 16mm sound film The Salesman, Information Productions, Inc., have turned out an equally enjoyable sequel on the too-familiar "inter-office memorandum."

Highlights of Memo to a Salesman, sponsored by Fortune, are provided in the pictorial review page opposite. This 10-minute sound film, also available in 16mm, has been shown at meetings sponsored by the magazine. The pictures speak for themselves and if the need arises for a slight deflationary touch to the forthcoming sales gathering, contact Information Productions, 5 East 55th Street, New York City 22 for details and terms on how the film can be obtained.
"Oliver (who has been out in his territory) can quickly and easily catch up on all major policy changes that have taken place during his absence."

"Usually the subject is either too important to be conveyed except in writing, or too trivial to be conveyed except in writing."

"As you know, my wife Lucy is National Vice-Chairman of the 'Preserve Our Trees and Flowers' Fund. I hope your contribution... will be larger than ever this year."

"About this year's bonus—as a result of the recent board meeting held on the executive yacht, the sales department bonus plan has been... cancelled."

"The four new executive assistants will report to me, but will also report to their immediate superiors. In other words, they will act as liaison men between executive assistants, executive assistants' superiors, their own superiors, and myself."

"In fact, I don't think it's putting it too strongly to say we've given the whole kettle of fish a new perspective and that the competition will need a better can of worms than he's ever had before if he expects to hit the comeback trial."

"It has space for every kind of information we want, worked out under just 66 scientific headings for each call."

"From now on I am personally going to check expense accounts in each and every salesman's case and with no exceptions."

"In reference to the upcoming sales meeting, we've always felt it was perfectly ok to get in a certain amount of fun and relaxation along with the serious business..."

But this year we've really got to tote that barge. Please report at 7:30 each morning with breakfast already behind you."

"Dear Oliver, with personal appreciation for all you've done this year... you've been given a new assignment and will be in full charge of territory between Mauch Chunk, Pa., and Nineveh.

"This sales staff is spending too much time in the office with paper work. Let's spend more time selling, and less time on these memos. So get in there men. And sell!"
Film and the Director by Don Livingston. Published by The Macmillan Company, New York, $1.50.

* * *

"The abilities of a good film director result from experiences and talents impossible to transmit. No book can teach a person to direct motion pictures; it can only explain basic principles and outline some of the problems" With these words Don Livingston, an experienced professional director, begins, "Film and the Director."

Developed in this modest, candid vein, the book is directed not only at the director-minded but all who would work with the director. Because the director unifies the work of the many specialists required to make a film and because their problems are his, this book becomes his book as well.

Although he speaks sparingly of art and much of mechanics, art is Livingston's concern. He tentatively defines it as "creative work which influences the emotions." To achieve this influence, it is his conviction, films must "live." To weld the crafts and subordinate the techniques that make a film is the director's task if he would make his art live.

In primer fashion, with line illustrations matching floor diagrams and film frames, the techniques of joining scenes and transition by subject and camera movement are discussed. Other drawings, photographs and charts complement chapters on visual technique, camera abilities, problems in sound and the network of production detail.

By fully defining the jobs, the equipment use and the terms and phrases which make up the language of film production, the author provides the principles he has promised: by examples and qualification, he keeps the principles from becoming a formula—emphasizing always that feeling and experimentation are necessary to make the film come alive.

There is no comfort here for the prize pupil who thinks mastering jargon is learning the trade. There is repeated caution for the technique expert: "In balancing the crafts he should never allow the desire for mere technical perfection to mar the story, the action, or the reality of the scene."

Mr. Livingston has directed more than 60 films. He supplies practical information on every phase of film production in a text applicable to both theatrical and nontheatrical enterprise. He keeps one eye cocked on economy and he tries to separate his facts and principles from his opinions.

* * *

Weirton Steel Tells the Story of Its Prize Film in New Booklet

*Weirton Steel Company, whose film Weirton U.S.A., was a recent Freedom Foundation Award winner, has made up a 28-page booklet to describe the production of the movie by RKO Pathé.

Weirton officials were so impressed by the film that they ordered the booklet printed, showing just how their firm was made. It is a comprehensive treatment of RKO Pathé's operation, illustrated with pictures of Pathé executives and specialists at work. The bottom of each page is devoted to the narration of the film.

Business firms interested in the booklet may get them from Sidney Kramer, RKO Pathé, 625 Madison Avenue, New York 22.

* * *

Revised Labor Film Catalog Published by A.F.L. Bureau

* A revised and enlarged edition of "Labor for Labor," a catalog of films and slide-films on labor and related subjects, has been issued by the Workers Education Bureau of the American Federation of Labor.

The new 41-page catalog contains a listing of over 100 films and slide-films available through the bureau and other sources. It also includes a description of a "film-a-month" plan and information on new posters designed to aid unions in publicizing their film showings.
Bring your products to your prospects...
WITH DRAMATIC IMPACT!

in full size 3-D

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The Compco-Triad is as simple to operate as any ordinary projector because it has all these exclusive features:

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For showing life-sized three dimension views of complete installations, heavy equipment or extensive lines at sales meetings, prospect's offices, conventions, training sessions...this new, truly practical stereo projector does a superb job! It shows three-dimension pictures in full color as big as life to one or one hundred people at the same time. No more need to take prospects out to the job or the factory. No more expensive transporting of heavy products from city to city. No more selling from flat photographs or small pictures. The Compco Triad Stereo Projector has been tested and adopted by leading companies. Check into this—and see how it fits into your selling plans.

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Without obligation send me prices and details on how the Compco-Triad Stereo Projector stimulates selling.

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Mail Coupon Today!
“Seven Keys to Power” Takes Massey-Harris Products Abroad

* Seven Keys to Power, a 25-minute industrial color film for the Massey-Harris Company of Racine, Wisconsin, has been completed by KLING STUDIOS in Chicago.

The new film is unique in that it is done in four languages: French, Spanish, Portuguese and English. Because of lip sync sequences throughout the film, Seven Keys to Power became four separate motion pictures. Solution of the language problem was achieved by filming all lip sync sequences in each film with a rotating brace of actors, each proficient in a particular language.

Shot on location in Canada and the United States, Seven Keys to Power tells the story, by demonstration, of the seven models of Massey-Harris tractors.

Jack Fenimore directed the film.

Story of Delaware River Bridge Assigned to Kellman Productions

* LOUIS W. KELLMAN PRODUCTIONS, Philadelphia, has been assigned production of A Bridge Is Born, a color sound documentary covering the construction of the new Delaware River Bridge being built between the cities of Philadelphia and Gloucester, New Jersey.

To be filmed over a three year period, the production will be sponsored by the Delaware River Port Authority, sponsors of Short Cat to World Markets and another soon-to-be-released production on the activities of the Port of Philadelphia. Direction will be by Paul Wendkos.

Note of Correction: Production Review Listing of National Video

* In the 1954 Production Review Issue of BUSINESS SCREEN, two television film series for which National Video Productions, Inc., of Washington, D. C. provided production facilities were listed under that firm's "recent productions and sponsors." Because of space limitations, the names of the actual producers were omitted.

The television films and their producers are: The Drew Pearson Series, produced by Milton Hammer for Motion Pictures for Television of New York city, and The Fulton Lewis, Jr. Series, directed and produced by George F. Johnston, Jr. of Washington Video Productions for William Dolph and Mr. Lewis.

Canadian Pacific Railway Shows New Picture on “Trail Riders”

* The annual adventure of the Trail Riders of the Canadian Rockies, who gather each year at Banff to invade the high country nearby, has been filmed in a new Canadian Pacific 16mm color and sound film Riding High.

The 25-minute film, produced by Davart Corp., Toronto, has been placed in all U.S. and Canadian film libraries maintained in Canadian Pacific general offices and is available from agents on a free loan basis.

* * *

Two McGraw-Hill Pix in Scripts

* DYNAMIC FILMS, INC. has completed two on 15-minute films for McGraw-Hill's Text Film Department. Correlated with Consumer Living, a popular text concerned with orienting teen-agers into various concepts on 20th Century living, the two films relate to Leisure Time and Baymanship. Lee R. Bobker will direct; scripts are by Abu Stora.

* * *

Georgian Bay Line Sponsors Film on Lakes Passenger Ship

* The Magic Visitor, an 11-minute black and white film, has been completed for the Georgian Bay Line and is offered on free loan to groups.

The film documents the arrival in Chicago of the S.S. North American, Great Lakes passenger ship. Scenes show looking, turning around with the help of a tugboat, a bridge opening, backing up the river, docking, loading supplies, sailing at twilight.

Wharton College minority students are shown as cabin boys, Don Harmony prepared the script and photographed the scenes from many vantage points over a period of six arrivals. Charles Flynn does the narrating.

The Magic Visitor is available from Don Films, 223 E. Huron St., Chicago 11, Ill.

* * *

Formation of Langlois Filmusic, Inc. Provides a Major Music Source

* The combined music scoring facilities and all sound track of FILMUSIC COMPANY and LANGWORTH PUBLICATIONS, INC. have been merged under the new name of LANGLOIS FILMUSIC, INC., with headquarters in the Warner Brothers Bldg., 619 West 54th Street, New York 19.

The merger of two of the largest companies in the field of picture scoring makes available a service to film producers that provides the largest library of sound track in the world, produced specifically for television, theatrical, industrial and sound slide film use.

Jack Shaidlin, formerly operator of Filmusic Company, has withdrawn from active participation in picture scoring from library track to devote himself to original scoring with "live" musicians. He has turned over all customer accounts and facilities to Langlois Filmusic, Inc. Mr. Shaidlin will continue to serve the new corporation in an advisory capacity for "live" picture scoring.

C. O. (Gy) Langlois, Jr., formerly general manager of Langworth Publications, Inc., is president of the new corporation.

ANGELO Rossi, formerly with Filmusic, is in charge of all production and editing of the new corporation. The editing department also includes Frank Lewis, Robert Velazco and Paul Peterson.

The Hollywood office, at 6060 Sunset Boulevard, is supervised by Roberta Adye and maintains a full library of Langlois Filmusic sound track together with audition and editing facilities.

In Canada, the company is represented by S. W. Caldwell, Ltd., 447 Jarvis Street, Toronto.

Jumping off to a fast start, Langlois Filmusic furnished music scores for over five hundred film productions, including business motion pictures, t.v. films and commercials and slide films during its first month of operation in January.
NOTHING'S CHANGED

BUT THE NAME!

The m-geary-smith laboratories, inc. of Washington, D. C.
announce the adoption of a new name—
CAPITAL FILM LABORATORIES, INC.
We feel this name change is consistent with our
policy of expansion . . . It clearly points out
our convenient location in the NATION'S CAPITAL . . . and it defines
an EXCELLENCE OF SERVICE that has always been our maxim.

We invite you to write today for our new brochure that explains in detail
the completeness of our services.

CAPITAL FILM LABORATORIES, INC.
1905 Fairview Ave., N. E., Washington 2, D. C.

PRINTING • PROCESSING • SOUND • RCA SYSTEM • EDITORIAL SERVICES
Among the more spectacular innovations envisioned in Aldous Huxley's novel, "Brave New World," was a sensational form of entertainment known as "the feelies." The "feelies" were our present-day movies carried several steps and several senses further. The viewer not only saw and heard, but (through the use of special paraphernalia attached to his seat) he also could taste, smell, and feel various elements of the story being projected on the screen. A character in the novel in describing a production titled, "Love on a Beardskin Rug," remarked excitedly to a friend: "It's wonderful, you can feel every hair in the rug!"

Anything Likely in This Eventful Era

Fantastic? You can call it that if you like, but in my 15 years in the movie business I've seen so many "fantastic" ideas take factual shape that I refuse to scoff at anything. If someone had told me 15 years ago, for instance, that within my lifetime I'd be able to go into a theatre and watch a full-color, three-dimensional motion picture with stereophonic sound on a cylindrical screen, I would have considered it a very amusing story. After seeing the progress that's been made in the art of moviemaking over the past half-century, I'm willing to believe anything is possible, even the beardskin rug.

The development of the motion picture over the past four or five decades is a fascinating subject. But I don't intend to devote this article to the history of the art itself. Volumes have been filled on the subject by qualified historians. Instead, I'd like to reminisce a little in a field with which I am somewhat more familiar—movies in industry, or even more specifically, movie making at the General Electric Company.

Edison's First Ad Films in 1888

To most people, the advertising or public relations film is thought of as a sort of by-product or outgrowth of the theatrical entertainment movie. The fact is, however, that the American businessman realized the value of the motion picture as an advertising medium long before it became a popular theatrical attraction. Some of the first pictures from Thomas Edison's laboratory were produced for advertising purposes as early as 1888, and since then nearly every major industry in the country has used the motion picture at one time or another as a means of communication.

I had my first taste of celluloid back in 1907, while assisting with the Dibble "World of Tomorrow" show after school and evenings. I've been a confirmed addict ever since. At that time the moving picture had just taken its first flickering evolutionary step out of the peep-show era and the whole idea was still considered to be pretty much of a novelty. Movies were used in fact as "chasers," to clean out the theatre between vaudeville shows. Nobody believed that the magic lantern would ever amount to much more than a curiosity. I was just as skeptical as anyone else.

My first assignment after joining General Electric in 1909 was in the Standardizing Laboratory. The company's Photographic Section, however, owned a Bausch & Lomb slide projector (which is still in good working order) and the demand for its use became so great that I was transferred to that department to handle it. To my surprise, they also had a 35mm Standard Master Model movie projector, and these facilities were the beginning of the company's present Motion Picture Production Unit.

Essanay Made First GE Film in 1909

That same year a forward-looking advertising executive in the Appliance Department of General Electric commissioned the Essanay Motion Picture Company in Chicago to produce an advertising motion picture to promote the sale of electrical appliances. It's always dangerous to claim a first on anything: someone is bound to come up with something earlier.

But I am sure that the production of this film in 1909 established G.E. as at least a pioneer in the industrial-sponsored film field.

The picture, a one-reeler titled Every Husband's Opportunity (the art of title writing was even less advanced than the art of movie making in 1909) was released that year. By present-day standards the picture was something less than an epic, but at the time of its release it was a comparatively well-produced film.

Unfortunately, however, Every Husband's Opportunity had very limited distribution. Theater owners were disinclined to use it because of the advertising content and the inconveniences of projection hindered dealers in showroom screenings. It was many years before the 16mm film and projector were introduced to solve the problems of non-theatrical showings.

GE Began Film Production in 1912

It was three years after the Essanay picture that we entered the production field ourselves. It undoubtedly would have happened anyway, but I enjoy thinking that it was all the result of an experiment carried on by Ed Jones and myself. Ed was head of the still photo unit then, and I was his chief cook and developing tray washer. Quite by accident one day in the spring of 1912 we came across an old Williamson movie camera tucked away in the corner of a dark closet in the photo house. It was a single lens, hand-crank model which had been purchased several years previously for experimental purposes and then put aside for more important things.

Ed and I thought it would be fun to find out
how the thing worked, so we managed to get our hands on some film and spent our spare time during the following two weeks shooting moving pictures of every animate subject in the area, including each other.

Shortly after our first prints were returned from Edison Labs where we had sent them for processing, C. F. Batheholts, then manager of the section, learned of our experiments and came over to have a look at the results. He was impressed with the possibilities, and decided to buy six open-arc Bogue lights for indoor movie photography. We were in the movie business.

Film Rail Electrification Project

It was nearly a year later before an opportunity arose to put our new-found art to work. The Butte, Anaconda and Pacific Railroad was electrifying its entire line and the G-E Transportation Division had the contract to supply the equipment. The event which took place early in 1913 in Butte, Montana, was the subject of our first moving picture.

We managed to convince the manager of the Transportation Division that a motion picture account of the installation of this equipment would make an excellent sales promotional tool and he agreed to foot the bill. We exposed about 4000 feet of film on the job and sent it off to the lab for developing. Surprisingly enough, the results were quite good; we had passed our first test with honors. However, we were shortly to learn that there was something more to this film production business than sighting through a viewfinder and turning a crank. We were now faced with the problem of creating a finished motion picture story from 1000 feet of meaningless pictures. Charlie Batheholts, Ed and I proclaimed ourselves joint chiefs of a three-man editing-and-titling department and, with no small degree of apprehension, set out to tame our celluloid monster.

Theatres and Schools Welcome Picture

Although the film was little more than a pictorial record of the event in Butte, it turned out to be much more successful than we had hoped. There was virtually no direct advertising in its content and theatre owners, skeptical at first, exhibited the film willingly when they realized that their audiences were genuinely interested.

There was also a demand for the picture from those colleges and universities throughout the country that had installed projection facilities and were eager for films that might be used for educational purposes. It was obvious that educational pictures of this type presented an excellent public relations opportunity but we never guessed the proportions to which this concept was eventually to grow.

From that encouraging beginning we began to spend more time with motion pictures. In 1914 we turned out a couple of films of "trip-through-our-plant" variety, a little tribute to this time perhaps, but at the time such a treatment was received with a great deal of enthusiasm.

The first dealt with the manufacture of electric motors in the company's Lynn, Massachusetts, plant and the other took the form of a guided tour through the G-E lamp factory in Harrison, New Jersey.

The following year we put a documentary together on the building of the Panama Canal, using footage supplied by the government from its official library and a few scenes of our own showing the operation of the lock controls which the company had built in Schenectady. This film, incidentally, is still in circulation. It was made in 1915 and it looks it, but schools are still asking for it because of its historical value.

"Home Electrical" Promotes Appliances

Another production of that general period was called Home Electrical. It leaned a little more toward the promotional side than any of our previous productions but even at that it was pretty well received. We produced the film, under (continued on page sixty-seven)
First Supplementary Listings

The 1954 Fourth Annual Production Review

of Business & TV Film Producers

Having compiled with minimum prerequisites—listing facilities, sponsors and recent films—these companies have qualified for 1954 Production Review reference.

Frink Studios
1414 Thornton Street
Elkhart, Indiana
Phone: 3-0274
Date of Organization: 1951
Maurice Frink, Jr., Owner

SERVICES: Slideshows and motion pictures; color and black and white; TV commercials.

FACILITIES: Sound stage, animation, 16mm camera, double-system sound, magnetic and tape recording, screening, cutting.

Recent Productions and Sponsors

Slideshows: Is This Me? (Miles Laboratories, Inc.); ABC Power Brake Story (Bendix Prod. Div., Bendix Aviation Corp.).


Holland-Wegman Productions
233 North Street
Buffalo 1, New York
Phone: Elmwood 4600

OFFICERS AND DEPARTMENT HEADS
Sheldon C. Holland, Partner
Edward J. Wegman, Partner
James L. Allan, Editorial Chief
Albinon E. Ende, Art Director
Robert E. Flynn, Writer-Director
Nancy A. Getman, Production Coord.

SERVICES: Sales, sales promotion and instructional films for business and industry; medical, educational and scientific films; slideshows; commercials and programs for television.

FACILITIES: Sound stage, blimped studio camera, 16mm magnetic and 1/4 inch magnetic lip-sync recorders, animation stand, art department, creative staff, music library, film vault.

Recent Productions and Sponsors
Motion Pictures: Col-O-Sorb, the Surgical Sponge (O & G Div., General Mills); Prattle's Grindling & Sawing; Abrasive Workshop; Cash in on Coal (Carborundum Co.); Modern Medicine Looks at the Heart (Western New York Heart Assn.).

Slideshows: The Bill White Story: 1951 (National Sales Meeting (Carborundum Co.).


Mercury International Pictures, Inc.
6611 Santa Monica Boulevard
Hollywood 38, California
Phone: Hollywood 5-5101
Date of Organization: 1948
Phone: Delaware J-7031. (Tempo.)

OFFICERS AND DEPARTMENT HEADS
V. E. Eilsworth, President
David L. Monahan, Vice President
G. C. Cable, Secretary
Robert W. Larsen, Production Head
Gertrude Bennett, General Manager

SERVICES: Creation and production of motion pictures, TV commercials, and sound slideshows for industry, public and civic relations; sales, training, product promotion, etc. Script to finished film, 16mm & 35mm color, b&w.

Facilities: Studio, sound stage: 16mm and 35mm Mitchell and 16mm Cine Special cameras; are and incandescent illumination, grip, interior and exterior production; 16mm and 35mm projection; projection and rehearsal rooms; scenic design and set construction; art department; story boards, mockups, miniatures and special effects, fully equipped cutting rooms, dressing and makeup rooms; adjoining mixing booth, commentators’ booth; 35mm sound recording; Still department.

Recent Productions and Sponsors
Motion Pictures: The Expanded Compass (Masonic Homes of California); Pattern for Progress (Holman Radio Corp.); By An Emperor’s Quill (Western Beet Sugar Producers); Climate as You Like It (Hustlation Board Institute); Aroski Ski Holiday (Hemke Ski Boots—Specialty Importers, Inc.); Meet John Gardner (Rose Hills Memorial Park Assn.).

Sound Slideshows: 4 sales subjects for Hoffman Radio Corp.

Television Films: Tim McCoy Show series.

——CANADA——

Rapid Grip & Batten, Ltd.
Motion Picture Division
1610 The Queensway
Toronto, Ontario, Canada
Phone Clifford 1-5291-2

Date of Organization: 1953

OFFICERS AND DEPARTMENT HEADS
R. A. Batten, President
J. H. Batten, Vice President
F. E. O’Byrne, Manager
C. G. Batten, Office Manager
A. Cullimore, Production Supervisor
Joe Grimaldi, Sound Dept.
C. Slagter, Camera Dept. Head
B. Hunder, Laboratory Supt.

SERVICES: Complete facilities for 35mm and 16mm productions.

Facilities: 16mm color and black and white printing and processing. Complete editing 35mm and 16mm, Western Electric recording, Stancil-Hoffman magnetic recording facilities.

Recent Productions and Sponsors
Motion Pictures: Wraps Off English version: L’Autre Cloch French version; Imperial Oil Ltd.; Nassau Island—Barbados (Trans-Canada Airlines); The Canada Cup Golf Tournament (Rapid Grip & Batten, Ltd.)

——BUSINESS SCREEN MAGAZINE——

58
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

Has substantial shoe and spur
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.

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 numerals 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

$450

$95

$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.

16mm or 35mm models— for perforated film.

$547.80

GRISWOLD HOT FILM SPICER

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.

PACKAGED LIGHTING WITH

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.

Write for COLOR-TRAN Catalogue.

Senior Kit

$237.50

Other style kits available.

Camera Equipment Company Offers Folding Dolly for Travel Ease

* A new collapsible three-wheel dolly is announced by CAMERA EQUIPMENT COMPANY, New York. Designed in response to requests from cameramen who wanted a dolly that is easily transportable for field and location jobs, this model folds into the compact size of 10” x 12” x 36” and fits into a handy carrying case. Assembled, it measures 48” wide by 16” long.

The dolly is equipped with a wheel in the rear for easy steering. Write for full details.

* * *

Du Pont High-Speed Films Under Wollensak Co. Label

* Two Du Pont motion picture films, performed for high speed use, are to be offered through Wollen- sak Optical Company of Rochester, N.Y., under Wollensak labels. The two films announced recently.

High speed motion picture cameras require specially perforated film. The Wollensak Company manufacturers “Fastax” high-speed motion picture cameras. Standard movie cameras shoot 24 pictures per second; “Fastax” cameras shoot from 150 to 16,000 pictures per second.

The two films involved are the Du Pont “Superior” 3, type 927, and High Speed Rapid Reversal, type 931, both very fast films widely used in newsreel and TV work. They will be sold under the “Fastax” label.

“Superior” 3 negative film (125 daylight, 100 tungsten) will be sold in 35mm size only. High Speed Rapid Reversal (160 daylight, 125 tungsten) and negative stock (50 daylight, 64 tungsten) will be available in 35 and 16mm sizes.

John H. Wardell, manager of the “Fastax” Division, will have charge of the sale of the Du Pont film. Sales of “Superior” 3 and High Speed Rapid Reversal film manufactured for use in standard speed motion picture cameras still will be handled by the Du Pont Photo Products Dept. The films are suited for use in standard cameras for the photographic analysis of motion and instrumentation as well as for high-speed motion picture photography.

* * *

Simplified 16mm Sound Projector Designed by Victor Animatograph

* A new Victor 16mm Sound Projector was announced by Sam G. Rose, president of VICTOR ANI- MATOGRAPH CORPORATION at a national distributors sales meeting recently. Highlighting a new simplicity is a 3-spot threading system. The film is placed over the sound drum, through the film gate, and onto a single sprocket.

Featured also is a softly illuminated finger-tip control panel. Three-spot safety film trips at the sprocket, upper loop, and lower loop are designed to prevent film damage.

Other characteristics of the new Victor include: lubricating oil system, reservoir for controlled lubrication; air-conditioned lamp enclosure; Hi-Lite Optical System with a Mark H Shutter; compensating film shows of stainless steel which automatically adjust to varying film thicknesses and splices; sapphire-tipped paws; air-conditioned film gate; a flat field lens for sharp-to-the-corner clarity.

Fashioned in forest green plastic fabric, the Victor is trimmed with satin chrome. The new styling and engineering are incorporated in three models: Classmate 4 for small audiences; Assembly 10 for medium-sized audiences; Sovereign 25 for large audiences. A free folder on these models may be obtained from the manufacturer, Davenport, Iowa.

The New Victor Simplified 16mm sound motion picture projector just announced (see above). It features a 3-spot threading system for easy field use.
Kodak Transparency Illuminator 10 x 10 Announced by Eastman Kodak Co.

A new Kodak Transparency Illuminator 10 x 10, which features rigid spectral and luminance characteristics, has been announced by the Eastman Kodak Company.

Both color and brightness characteristics in the illuminator have been held to firm standards, the company states, to achieve proper color balance for viewing color transparencies.

The new illuminator is made of deep drawn, high impact, Styron plastic sheet with white translucent Plexiglass and a special blue glass filter for proper color correction. It can be used for viewing all size color transparencies up to and including 8 x 10 inches. It is designed to accommodate a standard 60-watt tungsten lamp.

With six-foot cord and plug, ready for immediate use on 110-220 volt AC or DC, the Kodak Transparency Illuminator 10 x 10 will be priced at $11.50 list.

3-D Color Values Preserved by Stereo Vuers, Manufacturer Says

Polacoat-Polarized Stereo Vuers for viewing stereo projection have been announced to industrial producers and industrial audio-visual dealers by Polacoat Incorporated, a Cincinnati firm.

The new viewers are made with the Polacoat process, invented by John E. Drewry, president of the firm. The viewers are said to be an improvement in polarizers in the way the light rays from wide angles are fully polarized. Polacoat-Polarized Vuers are the only viewers which do not change picture color value, it is claimed.

The low cost paper-frame viewers are supplied with a special Vuers-Keeper envelope for 22 cents and a deluxe Permanent Vuer with shutterproof glass lenses and modern styled metallic color frames are supplied for $3.95. A plastic carrying case is supplied with this model for 25 cents.

The firm also manufactures the new polarized Daytime Screen, available in cut-to-order sizes up to 21” x 36”. Easy to install in a display or advertising projector, the screen is ¼” thick and is of the dark screen type.

The polarizing coating enables the screen to absorb the disturbing front light that normally “washes out” the contrast of the picture projected under daylight conditions. Control of the picture contrast is obtained by rear projection, when there is ambient front light.

ARRIFLEX 35mm Model 11

A TRULY GREAT CAMERA for TV, Newsreel and commercial films

For tough and trying assignments, ARRIFLEX 35 is in a class by itself. Reflex focusing through photographing lens while camera is operating—this is just one outstanding ARRIFLEX feature.

Equipped with bright, right-side-up image finder, ½ X magnification. Solves all parallax problems. 3 lens turret. Variable speed motor built into handle operates from lightweight battery. Tachometer registering from 0 to 50 frames per second. Compact, lightweight for either tripod or hand-held filming. Takes 200’ or 400’ magazine.
Making Optical Effects in 35mm Eastman Negative-Positive Color Films Using Only Original Negative

by Paul Kaufman, Vice-President, Tri Art Color Corporation

and numerous other effects can be incorporated in any production in a similar manner.

Three Advantages Are Cited

Experience with this method has indicated the following distinct advantages over the so-called conventional method of making optical effects:

1. Photographic quality of the scenes involved in the effects is equal in every respect to the quality of the rest of the picture, since original negatives are used exclusively.

2. The time required to get the negative matched and into the laboratory for an answer print is considerably reduced.

3. Changes in effects, involving type, speed, design or length of effect can be accomplished with ease, even after viewing the answer print, without altering or disturbing the negative in any way.

If 16mm reversal prints are required, a low contrast 35mm color print can be made by the above described method. Since all the effects are incorporated into this 35mm print, it is a relatively simple matter to make 16mm reduction prints of high quality on Kodachrome or other reversal material.

For Few or Many Prints

In spite of the fact that one of the advantages of this method is its adaptability to low print requirement, superiority of print quality over any other method makes it attractive for any number of prints. The slight increase in print cost, due to the double printing operation is more than compensated for by the high standard of quality maintained. The cost of making up the traveling masks is more than offset by the savings incurred in avoiding the expense of pan separations, internegatives and optical charges.

Was An Emergency Measure

Finally, the quality of the optical effects themselves, from the standpoint of smoothness of operation, and general overall professional appearance, leaves nothing to be desired. This method, being inaugurated primarily as an emergency measure, to provide optical effects in a production for which sufficient time was not available for conventional optical internegative. Now it has developed into an important factor, having been adopted by many producers for the reasons outlined above.

It should be understood that the purpose of this article is not to discourage the use of the conventional internegative method of making optical effects, but to report the development of an alternate method to meet a current and specific need.

CANDID SALESMAN:

(continued from page fifty)

does that question throw your salesman for a loop?

is price objection their favorite alibi for lost sales?

if so, you can squelch that with . . .

“pride in price”

“Pride in Price” is only one of the eight outstanding sound slidefilm subjects in our aggressive selling program . . . a program designed specifically to aid management in developing the attitudes and techniques that salesmen must have to succeed in today’s competitive market.

Write for details of how you may obtain a preview

ADDRESS REQUESTS TO:

Rocket Pictures, Inc.

6108 Santa Monica Blvd, Hollywood 38, California

B U S I N E S S S C R E E N M A G A Z I N E
The Use of Films for Job Description: (continued from page fourteen)

somewhat related field in which relatively little use has been made of films is the task of job description.

People who are concerned with the selection and training of personnel, with environmental conditions of work, with physical requirements of workers, with safety planning, with job classification, and with the provision of tools and supplies, require an accurate and detailed knowledge of a job and the relationship of the worker to it. This kind of information is customarily collected by the personal observations of a job analyst who record data on printed forms.

Words Alone Are Not Enough

Both the user and the job description data, and the analyst himself have felt that purely verbal methods of recording and communicating relevant information leaves much to be desired in many instances, and the question has arisen as to whether the sound motion picture might not be used to record, and present to users, those aspects of job description which are not adequately handled at present by purely verbal means.

The film has the ability to record faithfully, both in picture and sound, many of the aspects of a job situation, and it would seem that if the camera could be used conveniently and cheaply, it might make a valuable addition to the methods of job description. In addition to being useful for job description, it was thought that such sound films might also, with minor modification, be suitable for use as training film loops and as proficiency test instruments.

During the past year, at the request of the Bureau of Naval Personnel, the Instructional Film Research Program has been developing and testing methods of using the film for this purpose, and in so doing it has placed emphasis on (1) developing flexible film production methods adaptable to a variety of purposes, and (2) developing low cost methods, to the extent that these are consistent with the results desired.

Among the methods which were tried out for filmically recording job data, were the following:

Method 1—Memo-Motion Photography

Memo-motion photography is a special variety of time-lapse photography in which photographs are taken at a rate of one frame per second. This means that job activities lasting more than an hour can be recorded on 16mm film, resulting in considerable economy of film, and storage space. Such a film record is designed primarily for study one frame at a time so that a rather detailed descriptive analysis of a job can be made.

While memo-motion is a very useful technique for extensive coverage of a job, it suffers from the disadvantage that if the film is projected at 24 or even 16 frames per second the action generally occurs too quickly to be meaningful. This precludes the use of a sound track on the film.

Camera Setup Is Described

The equipment used for memo-motion recording was a Cine-Kodak Special 16mm Camera equipped with a synchronous electric motor which drives the camera through a Geneva movement at the rate of one frame per second. Closing the camera shutter to 1/5 or 1/10 opening gives exposures of 1/25 or 1/50 of a second which are adequate to "freeze" most human movements.

Lighting consisted of eight PAR 38 internal reflector lamps constructed of pyrex glass and operated through "Color Tran" lighting transformers. These transformers boost the voltage, thereby increasing the light output with some shortening of the life of the lamp.

A projector with remote control and a daylight rear projection box (continued on following page)
Offering Producers...

- THE LARGEST LIBRARY OF MUSIC SOUND TRACK IN THE WORLD
- MUSIC SCORING AND EDITING KNOW-HOW RESULTING FROM YEARS OF ACTIVE EXPERIENCE IN THE FIELD
- SCORING FACILITIES OF THE HIGHEST ENGINEERING STANDARDS ON FILM AND MAGNETIC TAPE.

Langlois Filmusic, Inc.
619 W. 54th St.
New York 18, N.Y.
JHdson 6-4155

THE LEADING USERS OF FILMS AND AUDIO-VISUAL EQUIPMENT READ BUSINESS SCREEN AS THEIR PREFERRED BUYER'S GUIDE

PROJECTOGRAPH CORP. EXPANDS SALES

with the New POLACOAT® POLARIZED

DAYTIME-SCREEN

FOR REAR PROJECTION

SAM GORWITZ SAYS . . .

"Thanks to the inclusion of the POLACOAT POLARIZED DAYTIME SCREEN in all our Projectograph models, customers' acceptance of Projectograph has made possible our company's expansion in recent years, into nationwide, yes, worldwide marketing.

With the POLACOAT SCREEN, we find 35MM 2:1 slides can be shown with absolute clarity and brilliance under the most difficult conditions. No longer does the user have to darken the room. Slides can be seen clearly from any angle. Our first models, using an acetate translucent screen, had use limitations which the POLACOAT DAYTIME SCREEN corrected."

QUOTATION FROM LETTER BY MR. SAM GORWITZ EXEC. VICE-PRES., PROJECTOGRAPH CORP.

WRITE FOR DETAILS

POLACOAT INCORPORATED
BLUE ASH OHIO (Cincinnati area)

The Use of Films for Job Description:

(CONTINUED FROM PRECEDING PAGE)

were used for viewing and analyzing the "memo-motion" films.

Method 2 —Photography at 8 frames per second — Sound recorded and reproduced at 16 frames per second

• In order to conserve film and at the same time make possible a useful study of the movements involved in performing a job, film recordings were made at 8 frames a second. When projected at 16 frames a second, the movement, though twice as fast as normal, is often satisfactorily recorded for many kinds of observations to be made from the films. Projection at 16 frames per second permits the recording and reproduction of a sound track on magnetically striped film, with a quality which is quite satisfactory for reproducing speech.

Testing Procedure Noted

In this method the worker is asked to go through the job under study as he normally performs it, to describe what he is doing. The action is then filmed at 8 frames per second (with the Cine-Kodak Special Camera). After processing and magnetic striping, the worker is shown the film several times, and then his description of critical aspects of the work is recorded on the film which is run at 16 frames per second. A Bell and Howell Magnetic Recording Projector was used for this purpose.

A film made at 8 frames per second can contain much valuable data about a job, and it is relatively cheap and simple to produce. However, since the motions of the worker are speeded up when the film is projected, this type of job record may have disadvantages for certain purposes.

Method 3 —Photography at 16 frames per second — Sound at 16 frames per second

• A minor variation on the method just described is to make the film record at 16 frames per second and to record and reproduce the sound.

Daylight projection box and projector used for analysis of film records of job performance.

on magnetically striped film also at 16 frames per second.

This method has several advantages over the normal procedure of making sound films at 24 frames per second:

1. There is an appreciable saving of film costs. 2. If an electric drive motor is not available for the camera, a considerably longer run can be obtained from the spring motor of the Cine-Kodak Special Camera.

Method 4 —Photography at 24 frames per second — Sound recording at 24 frames per second

• It is obviously possible by using a camera and a tape recorder each driven by synchronous motors to record picture and sound synchronously in the usual way and when this is necessary. However, this method presents problems of re-recording and matching picture and sound, and its use was abandoned for job analysis purposes in favor of the simpler single-system sound recording camera.

The Aurion Pro 16mm sound camera was used, and our experience has shown that with very little training, intelligent individuals can operate both the camera, and sound controls, and obtain acceptable results. The use of such a camera makes possible the recording of sounds which are indigenous to the job, as well as the comments of the worker or job analyst. Suspending the microphone around the neck of the worker eliminates the need for a "boom", and simplifies the sound recording.
job. Single perforated 16mm film is used, and this is developed to a negative, and printed in the usual way.

It has been found practical to magnetically stripe such a sound film with a half width stripe thus permitting two sound tracks on the same print—one optical and one magnetic. This opens up considerable possibilities for adapting the same visual material to two purposes; for instance, as a job record, and for training or testing operators.

Method 5—Slow Motion Photography

One of the areas where the written record is least adequate, and the camera is most capable as a recording instrument is in the observation of work situations where complex activity occurs at a rapid speed. In such situations slow motion film records made at 48 or 64 frames per second have proved very revealing. The Cine Kodak Special Camera has proved satisfactory for this purpose also.

Method 6—Simplified Lighting

As was mentioned previously, eight portable lighting units were used for most of this work. However, in an effort to simplify procedures still further, some job recording was done using four internal reflector photo-floods mounted on the camera. A simple attachment is available which consists of two flexible arms, such as are used in "goose-neck" reading lamps, mounted on a bracket. Each arm carries two lamp sockets, and the bracket at the bottom carries a four-position switch. This arrangement permits the lamps to be operated either in parallel, in series, or two on and two off. The camera mounts on the bracket, which can be hand-held or tripod mounted.

Such a lighting unit is as simple to operate as a flash attachment. A guide number is worked out for the particular kind of lamps and film in use, and exposure is simply and quickly calculated by dividing the distance from lamps to subject into the guide number. Such a simple lighting unit, though considered non-professional, does provide adequate lighting for many subjects, where the areas to be filmed do not exceed about 12' x 8', and where considerable depth of field is not involved.

General Comments

The exploratory work of the Instructional Film Research Program in the field of recording job information would suggest that the camera is a very flexible tool, which could be used by job analysts, with a relatively short training in film techniques.

Film records appear to have advantages over written reports for use in describing job situations for analysis, and for communicating information about jobs to other people, particularly where the jobs involve teams or complex interactions between people. Such film records may also be valuable as instructional materials in the form of film loops, and as proficiency testing materials in training courses.

SUMMARY

In this paper we have tried to suggest some additional uses for the sound motion picture in industry. Many of the film techniques we have described are perhaps not new, but the applications which we have discussed may open up some new uses for films in industrial training, personnel selection, and job description.

Hub Distributors Will Handle New England Sales for Ampro

Appointment of Hub Distributors Inc., 591 Commonwealth Ave., Boston, Mass., as New England distributor for the Ampro Corporation, Chicago manufacturer of tape recorders and motion picture projectors recently was announced by Howard Marx, Ampro vice president and general sales manager.

Initial sales and promotion plans were outlined in a day-long meeting with Hub executives at Ampro's eastern headquarters in New York.
A L O N G  T H E  E Q U I P M E N T  L I N E S

Reeves Soundcraft Offers Trial Package of Its “Lifetime” Tape

Reeves Soundcraft Corp., has added a trial package, to sell for less than two dollars, to its line of Lifetime magnetic recording tape. The introductory package consists of 150 feet of tape on a 3-inch plastic reel. Other standard packages are 600, 1200 and 2100 feet reels and a 2100-foot package on a hub only.

The new tape is unconditionally guaranteed never to break or curl under normal conditions of recording and playback. Its break strength is said to be 21.5 times greater than standard cellulose acetate base tape, and its flex life 500 times greater. Mylar polyester film, a Du Pont product which is a sheet or tape version of Duaron, forms the base of the new tape.

Norpak Line-Voltage Booster Helps Even Projector Performance

Norpak Sales Inc.’s new 1500 watt line-voltage booster, V.75, is designed for areas where line voltage fluctuates or is below normal.

This compact unit provides full rated 105 to 125 volt 50-60 cycle AC to any electrical equipment or appliance consuming up to 1500 watts. The meter reads line voltage as well as output from the booster for constant monitoring of voltage applied to the device being operated. The switch increases five volts per step.

The unit is especially suited for sound motion picture projectors, to maintain optimum light intensity, motor speed and sound clarity. Photographers doing color work will find it useful in maintaining proper color output of incandescent lamps.

Model 477-R is Ampro’s new single-case 16mm sound film projector.

Ampro Uses Transistor in New Single-Case Projector Model

The use of a transistor in an Ampro motion picture projector was announced recently by the Chicago corporation. Employed in a “playback” projector, it is a new development in the field of magnetic recording on 16mm film.

The transistor, no bigger than a dime in circumference, is built right into the projector, making possible the first single-case unit of its kind. Called the “477-R,” it is primarily designed to play back film with magnetic sound tracks recorded by the film user. It also can project standard silent and optical-sound films.

Ampro was one of the first in the industry to produce a magnetic projector, the “177,” with which nonprofessionals could superimpose their own sound track on silent or sound film. The recording equipment of the magnetic projector has been eliminated for the playback unit, making possible wider use, at lower cost, of magnetic film recording by schools or businesses.

The transistor, which gives full sound-range amplification, substitutes for a bulky transformer which would necessitate separate housing in a unit remote from the projector to avoid magnetic noise pickup.

Transistors are considered among the most revolutionary electronic devices in recent years. Already used in hearing aids and a few sound transmitting devices, they are expected to replace vacuum tubes, rectifiers, and transformers in countless sound and electronic devices because of their “magic-like” qualities as shockproof, heatless, semi-conductors.

The projector operates at both sound and silent speeds, with optical or magnetic sound tracks. It provides protection for the sound track because the film surface touches no stationary parts throughout the entire threading path.

Priced at $725, the projector is distributed by Ampro’s audio-visual dealers throughout the country.

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**3-D Theatre-on-Wheels Touring With 16mm Sponsored Picture**

The Rambaud-Victor 3-D system has been installed in what is believed to be the first mobile three-dimensional theatre in the world. The 16mm projectors, made by the Victor Anamorphograph Corporation, Davenport, Iowa, are being put to work for industry by the Cincinnati Lathe and Tool Company for the showing of its 15-minute 3-D film, A Way of Thinking.

Produced by Floyd Rasmussen, of Worchester Film Corporation, Worchester, Mass., the film dramatizes production methods of C.L&T, and is being shown to metalworking shop operators, vocational school leaders and industrialists.

Two mechanically linked Victor 16mm motion picture projectors are installed behind the driver’s seat of the “Magic Carpet” 11-ton coach. The theatre seats eight.

Theatre-on-Wheels of the Cincinnati Lathe and Tool Company is taking 3-D motion pictures to field groups.
45 YEARS IN BUSINESS FILMS:

(CONTINUED FROM PAGE FIFTY-SEVEN)

the sponsorship of our Publicity Department as a means of illustrating the advantages of owning modern, up-to-date electrical appliances and the vivid contrast between these fashionable new conveniences of 1915 and the old obsolete electrical appliances of 1909.

In spite of the success of these pictures, however, our production activities were, up until this time, little more than a part-time side line connected with the principal function of the section, which was blueprint-making and still photography. It was later that same year that we produced the film that resulted in the establishment of a separate motion picture production section in the company. The film were another railroad picture called King of the Rails, a historical dramatization of the development of land transportation from the Indians dragging their packs to the latest electrical locomotive of the day. It was an ambitious undertaking for an outfit of our size, but we eventually came up with a three-reeler which we were sure would be a smash-hit, and as it turned out our enthusiasm was justified.

Audience Response Leads to Section

King of the Rails had its premiere at the Mark Strand Theatre in New York (now the famous Warner Theatre), at that time one of the country's finest motion picture theatres. The audience reaction was extremely favorable and this, coupled with an abundance of excellent reviews by the press, brought an unprecedented demand for the picture from theatres all over the country.

Company executives were sufficiently impressed by this response to create a new section under the Publicity Department for the exclusive purpose of producing motion pictures. More space was made available, a developing laboratory was constructed, the latest types of cameras and auxiliary equipment were purchased and several people were added to the operation.

30 Films Created for PR Program

During the next ten years we turned out some 30 educational subjects under a long-term public relations program designed to create a greater awareness of the role of electricity in industry and agriculture. Typical of these were such films as Cuba, the Island of Sugar, which explained the process of sugar growing and harvesting; A Woolen Yarn, which illustrated manufacturing methods in woolen mills; and Conquest of the Forest, a story of the lumber industry. Such pictures, free as they were from direct advertising, and interesting and educational in content, proved quite popular with motion picture audiences and enjoyed wide theatrical distribution.

The introduction, in 1923, of the revolutionary

(continued on the following page)
45 YEARS IN BUSINESS FILMS:

(continued from the preceding page)

16mm film size and equipment brought about an expansion of our activities and some significant changes in our objectives. Since the complicated problem of non-theatrical screening before select groups had been solved, it was now possible to make full use of the motion picture medium as a direct sales tool, and as a result we concentrated a major portion of our efforts for some time on production of such sales promotional films.

16mm Advent Increases School Demand

It was not long possible, however, to overlook the rapidly growing demand for motion pictures of educational value. In the days of 35mm film, only the larger universities and colleges had been able to afford to install projection facilities. With the advent of 16mm, however, more and more smaller colleges, high schools, and even grade schools began to acquire these less expensive and more convenient projectors.

This situation, of course, created an appetite for educational 16mm films that was virtually insatiable. We were faced with a dilemma. Our production facilities were taxed to their limits by the growing need for sales promotional films which were proving to be extremely valuable sales tools, and yet the tremendous opportunity for a profitable public relations program through educational pictures could hardly be passed by.

Need for Specific Subjects Indicated

For a short time we coped with the problem by the reduction printing from 35mm to 16mm of those films in our library which we felt would meet the needs of educators. We realized, however, that the only real answer to the problem was to expand the scope of our production activities to serve all three of the distribution opportunities—theatrical, sales promotional, and educational—with current, up-to-date subjects.

This expansion was precipitated even sooner than we had anticipated by the results of experiments being carried on in a small laboratory in the building adjacent to ours; experiments which were to put our film production group on the ground floor of one of the most significant developments in the history of motion pictures.

Hoxie Experiment—Lead to Sound-on-Film

In 1919 a young General Electric engineer named Charles A. Hoxie had developed equipment which he called the "Palophotophone" for the purpose of recording transatlantic radio signals on moving photographic film, and in 1921 he applied for a patent on the idea. This development, coming at a time when the film industry was anxiously searching for a practicable method of producing synchronized sound motion pictures, led naturally to further experiments with the Palophotophone in an attempt to apply it to this purpose.

During the early and mid-twenties, our section worked closely with Hoxie in the development of this idea, and by 1926 had produced several experimental reels of synchronized sound-on-film motion pictures. Eventually, when this system was perfected, Hollywood recognized its value and began to apply it to theatrical entertainment features. Although various other meth-
Rolland Barrett, Army Pictorial Chief Heads Atlas' Washington Branch

Rolland Barrett recently was appointed to head a new Washington D.C. branch office for Atlas Film Corporation of Oak Park, Ill. His offices are at 913 Warner Building in the nation’s capital.

An aerial photographer in the Army during World War I, Barrett later commanded the Signal Corps photographic laboratory of the Army War College.

During World War II, his service as commanding officer of the Signal Corps Pictorial Center won him the Legion of Merit.

Named RKO-Pathe Account Exec.

Alan Hartman has been appointed an account executive and assistant to Sidney Kramer, RKO Pathe general sales manager.

Mr. Hartman, formerly with MCA, Frederic Ziv and Official Films, has had nine years experience in various phases of television sales.

James Mitchell Named Detroit Representative for Fairbanks

James Mitchell has been named as a sales representative in Detroit by Jerry Fairbanks Productions, Hollywood. His offices are at 165 Murray Hill Street, Mitchell, formerly in charge of International Business Machines' film division, will operate under the direction of Fenton McHugh, sales manager for Fairbanks with offices in Chicago.

Louis W. Kellman Productions Names Vogt Production Manager

Howard Vogt, a member of the staff of Louis W. Kellman Productions, Philadelphia, for the past 21 years, has been named the firm’s manager.

Mr. Vogt’s promotion was announced by Louis W. Kellman, president, at a staff reorganization meeting. At the meeting, Mr. Kellman also announced that Morris Kellman, another veteran member, had been advanced to the post of control manager.

Edwin T. Morgan is Appointed Director of Production at Kling

Edwin T. Morgan has been appointed director of production for Kling Studios in Chicago.

Mr. Morgan joined Kling two years ago as an assistant director in the production division. He was promoted to director and specialized in directing t.v. show series.

At JU. 6-0853 you will discover the superior quality, service and reliability that your color production should have. That controlled method of scene to scene color correction is your assurance of complete color fidelity.

Yes, our modern laboratory, our skilled technicians and our research department guarantees you of the finest color prints in 16mm color, Eastman and Ansco 35mm neg. pos.
### EASTERN STATES

- **CONNECTICUT**
  - Rockwell Film & Projection Service, 182 High St., Hartford 5.

- **DISTRICT OF COLUMBIA**
  - The Film Center, 915 12th St. N.W., Washington.

- **MARYLAND**
  - Howard E. Thompson, Box 204, Mt. Airy.

- **MASSACHUSETTS**
  - Cinema, Inc., 234 Clarence St., Boston 16.

- **NEW JERSEY**
  - Slidecraft Co., 142 Morris Ave., Mountain Lakes, N.J.
  - Association Films, Inc., Broad at Elm, Ridgefield, N.J.

- **NEW YORK**
  - Association Films, Inc., 347 Madison, New York 19
  - Buchan Pictures, 122 W. Chippewa St., Buffalo.
  - Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.
  - Comprehensive Service Co., 245 W. 55th St., New York 19.
  - Crawford & Immig, Inc., 265 W. 14th St., New York City 11.
  - The Jam Handy Organization, 1775 Broadway, New York.
  - Ken Killian Sd. & Vis. Pd., 17 New York Ave., Westbury, N.Y.
  - S. O. S. Cinematograph Supply Corp., 602 W. 52nd St., New York 19.
  - Specialized Sound Products Co., 551 Fifth Ave., New York 17.
  - Training Films, Inc., 150 West 51st St., New York 19.
  - Visual Sciences, 5090 S. Suffern.

- **PENNSYLVANIA**
  - The Jam Handy Organization, Gateway Center, Pittsburgh 22.
  - J. P. Llilley & Son, 928 N. 3rd St., Harrisburg.

- **WEST VIRGINIA**
  - Haley Audio-Visual Service, Box 703, Charleston 23.
  - Pavis, Inc., 427 W. Washington St., Phone 2-3311, Box 6065, Station A, Charleston 2.
  - B. S. Simpson, 813 Virginia St., W., Charleston 2. PH 6-6731.

### SOUTHERN STATES

- **ALABAMA**
  - Stevens Pictures, Inc., 217-22nd St., North, Birmingham.

- **FLORIDA**
  - United World Films, Inc., 1311 N. E. Bayshore Drive, Miami.

- **GEORGIA**
  - Colonial Films, 71 Walton St., N.W., ATLwood 7588. 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 Company, 119 Roach St., Jackson 110.
  - Jasper Ewing & Sons, 227 S. State St., Jackson 2.

- **TENNESSEE**
  - Tennessee Visual Education Service, 416 A. Broad St., Nashville.

- **VIRGINIA**
  - Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8. Phone 51371.

### MIDWESTERN STATES

- **ILLINOIS**
  - American Film Registry, 24 E. Eighth Street, Chicago 5.
  - Association Films, Inc., 79 East Adams St., Chicago 3.
  - Atlas Film Corporation, 1111 South Boulevard, Oak Park.
  - Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.
  - Midwest Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

- **INDIANA**
  - Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 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, 2821 E. Grand Blvd., Detroit 11.
  - Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

- **OHIO**
  - Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.
  - Academy Film Service Inc., 2112 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 Talmont Building, Dayton 2.
  - Twinman Films Inc., 400 West First Street, Dayton.
  - M. H. Martin Company, 1118 Lincoln Way E., Massillon.

### WESTERN STATES

- **CALIFORNIA**
  - Donald J. Clausenthue Co., 1829 N. Craig Ave., Altadena.
  - Ralke Company, 829 S. Flower St., Los Angeles 17.
  - C. R. Skinner Manufacturing Co., 239 Grant Ave., San Francisco 3.
  - 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, 38 N. 9th Ave., Portland 9, Oregon.

- **TEXAS**
  - Capitol Photo Supplies, 2428 Guadalupe St., Phone 8-5117, Austin.
  - Association Films, Inc., 1915 Live Oak St., Dallas 1.
  - George H. Mitchell Co., 712 N. Haskell, Dallas 1.
  - United World Films, Inc., 2227 Bryan Street, Dallas.

- **UTAH**
  - Deseret Book Company, 44 E. 50th St., Salt Lake City 10.
45 YEARS IN BUSINESS FILMS:

I continued from Page Sixty-Eight:

agent, to undertake the active promotion and booking of our films in theatres.

Initially, this activity was confined to the New York City area but it was gradually expanded until today Mr. Bandy handles the booking of General Electric reels in theatres throughout the United States, Alaska, and Hawaii.

Since 1935 these reels have been known generally as the "Excerpts in Science series with such individual sub-titles as Crystal Gazers, Metal Magic, and, the most current, A is for Atom."

In time, General Electric's Film Production Unit and today many G.E. films are produced by outside film companies. Our own production facilities are still in full-scale operation, however, producing motion pictures, slides, and recordings for the Apparatus Sales Division, which sells the company's capital-goods products.

30 Million Saw 36 Films in '52

Today General Electric is distributing over 35 different educational pictures, on subjects ranging from home economics to atomic energy, to schools, clubs, church groups, and civic organizations; 11 35mm titles are being exhibited regularly in theatres and some 40 sales promotional and product information films are in active use. During 1952, these films were seen by over 30,000,000 people.

It gives me something of a Dr. Frankenstein complex to look at the scope of our activities today and then in retrospect to that day 41 years ago when Ed Jones and I began cranking pictures for fun with our old Williamson box camera. As I said before, it undoubtedly would have happened anyway, but it's exciting to think that Ed and I had a part in starting the ball rolling.

I shall retire from the company this year after 45 years of service, practically all of it in the business of motion picture making. It has been a fast 45 years not only for me but for the motion picture industry. During these years we have seen the development of talking pictures, full-color photography, and now, three-dimensional pictures, stereophonic sound, and cyclicronic screens. I have even heard some talk of adding various odors to the theatre's air-conditioning system to lend realism to stories. Who knows—perhaps that bearskin rug is not as far off as we think.

Before the "Home Electrical" (GE film made in 1916) this was a familiar chime.

Rapid Prescription

makes old films like new

Are some of your films showing their age? Scratches, "rain," and other surface imperfections can spoil the effect of even the finest motion picture—and make "shut-ins" of valuable prints that could have years more useful life in the field. Our exclusive process actually removes these telltale signs of wear and handling, and brings back the natural clarity and beauty of your film.

Our two exclusive processes:

RAPIDWELD:

We remove scratches, fingerprints, oil stains from both sides of film, restore flexibility to brittle film and repair faulty splices.

RAPIDTREAT:

We coat the emulsion side of new film to protect against scratches, staining and brittleness that occur through handling and projection.

Among our many satisfied customers are: Eastman Kodak Co., E. I. du Pont, U. S. Steel, General Motors, American Can, American Cyanamid, Pan American Airways, Jam Handy Org., CBS-TV, NBC-TV, Santa Fe R.R., State Dept. of Education, Ohio, Georgia, Conn., Maryland, 16 and 35 mm.

originals • negatives

*KODACHROMES • PRINTS

rapid

FILM TECHNIQUE INC.
EST. 1919
21 WEST 46th STREET • NEW YORK 36, N. Y. • JS 2-2446

specialized laboratory services

35mm Color Theater Prints from 16mm Color Originals...3 methods: Ansco Direct Reversal, Eastman or Ansco Color Negatives, Three-Separation Negatives.

16mm Kodachrome Optical Printing Masters with Special Effects

Special Photographic Effects for Television Producers

16mm Kodachrome blown up to 35mm Eastman Color 3D Negatives

NEW

Unsurpassed separation positives and Color Inter-negatives with Effects, made on our New Precision Contact Printer

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NEW

Unsurpassed separation positives and Color Inter-negatives with Effects, made on our New Precision Contact Printer
Nationwide Family of Audio-Visual Dealers Serves Needs of Industry

An Introduction to the NAVA Directory

An Industry Request Is Fulfilled

Two years ago, the publisher of BUSINESS SCREEN helped bring together a joint panel of members of the Industrial Audio-Visual Association, representing some of the nation's largest specialized film users, and leading members of the National Audio-Visual Association, representing this nationwide dealer family.

One of the recommendations made by the NAVA group was this "keyed" listing of the special services available on a local basis to industry from these NAVA dealers. NAVA's headquarters office has done an exemplary job in conducting the extensive and tedious surveys of services and facilities which we now reprint.

An Industry Request Is Fulfilled

The audio-visual dealer offers many other services which can be of value to business film users. For example, his rental or free loan film library offers interesting titles for program fill-in and for noon-hour showings; he will inspect and recommission your and your salesman's films and filmstrips; his projection room may be of use for special screenings, and he will gladly advise and consult with your local offices, help them with their audio-visual problems, and make sure that your program works at the local level.

Margins Your Consideration

All the dealer asks in return for his making available these specialized services is that he be given reasonable consideration in your equipment purchases, that he be given a chance to supply it on the local level where he will furnish the service you most assuredly will need. By including the NAVA dealer in your program, you will find him a helpful and willing partner, for in the long run his business will stand or fall on the quality of products he offers and his ability to deliver service to you.

The audio-visual dealer is in business to serve. Business clients who are concerned with the effectiveness of their programs at the local level, throughout the country, are learning that his services can contribute greatly to local success. If your objective is a thoroughly effective and workable audio-visual program, one of the surest and easiest ways to get it is to work closely and cooperatively with audio-visual dealers.

A MARKET BUILDERS PRESENTATION

A BUSINESS SCREEN SPECIAL SERVICE FEATURE PRESENTATION

BUSINESS SCREEN MAGAZINE
## KEY TO SPECIFIC SERVICES LISTED BY A-V DEALERS

Numbers following each dealer's listing refer to products and services offered as of January 1954, when the information in this directory was completed. Individual products and services to which the numbers refer are as follows:

### SALES
1. Audio-visual equipment and accessories sales
2. Sales of used equipment
3. Filmstrip sales

### SERVICES
4. Equipment repair service
5. Projection service
6. Projection room available

### FILMS AVAILABLE
1. Educational and informational films for rental
2. Educational and informational films for purchase
3. Religious films for rental
4. Sponsored (free) films available
5. The number of film titles available for loan is indicated at end of each listing, e.g. "1200m" indicates that the dealer has 1200 film titles.

### RENTAL EQUIPMENT AVAILABLE
11. 10mm optical sound projector
12. 10mm are projector
13. 16mm magnetic sound projector
14. 16mm continuous or repetitive projection equipment
15. 35mm filmstrip projector
16. Slide projector
17. Slide continuous or repetitive projection equipment
18. Opaque projector
19. Overhead projector
20. Sound slide equipment
21. Stereo projector
22. Record and transcription
23. Tape recorder
24. Public address system
25. Projector screen and dimensions of largest screen size available for rental is indicated in feet (e.g. 8' x 8')
26. The number of film titles available is indicated at the end of each listing, e.g. "1200m" indicates that the dealer has 1200 film titles.

### SPECIAL NOTES
Postal zone numbers are given in parentheses following the street address.

An asterisk (*) indicates a branch office of a dealer's firm. The name of a city indicates the headquarters office is given in parentheses following the address of the branch.

In a few cases, NAVA was unable to get to the dealer information on projection equipment and services he offers. In those cases only the name and address are given.

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(See Details on Final Page)
PACIFIC NORTHWEST REGION
OREGON
Portland
Audio-Visual Supply Co., Mr. Willard Sanzenbacher, 428 S. W., 12th Ave., Portland 3, Or. (5) McGraw-Hill 2-3456 1 - 2-3 - 4 - 5 - 5 - 7 - 11 - 13 15 16 19 - 20 21 - 22 23 24 - s8x10' - 3000
Christian Supply Center, Inc., Miss Alice E. Case, Audio-Visual Department, J. S. W. 4th Ave., (4) BEacon 5339 1 - 2-3 - 4 - 5 - 5 - 9 - 10 11 15 16 18 - 20 21 - 23 - 3000
Cine Craft Co., Mr. Roland Dunn, 1611 L. W., Stark St., (5) ATwater 1201 1 - 5 - 6 - 8 - 11 - 15 - 16 - 20 22 - s8x3 - 7000
Davis Audio-Visual Service, Mr. Leslie M. Davis, Terminal Sales Bldg., (5) JAMESTOWN 6850 1 - 3 - 4 - 5 - 6 - 11 - 12 - 13 - 14 15 16 - 17 - 18 - 19 - 20 - 21 - 22 - 23 - 24 - s8x3 - 9000
*Ideal Pictures, 915 S. W. 10th St., ATwater 6570 (Branch of Northern Supply Co., Chicago, Ill.) 1 - 2-3 - 4 - 5 - 6 - 7 - 8 - 9 10 11 - 12 - 13 - 14 - 15 - 17 - 19 - 20 - 22 - 24 - s8x3 - 12000
*Northern School Supply Co., 2603 First Ave (1) SENECE 1100 (Branch of Northern School Supply, Portland, Ore.)
Raging Motion Picture Co., Mr. Max H. Karrig, 5115 University Way (5) Kenwood 1976 1 - 2 - 1-5 - 6 - 7 - 8 - 9 10 11 - 12 - 13 - 14 - 15 - 16 - 18 19 - 20 - 22 - 24 - s8x2 - 11000
Spokane
Western Graham Co., Mr. Fred Heimann, P. O. Box 1465 (10) MADison 2211 1 - 2 - 4 1-5
Inland Audio-Visual Co., Mr. John C. Ellingson, N. 2325 Monroe St., (5) MADison 7732 1 - 3 - 4 - 5 - 7 - 8 - 9 - 11 15 - 16 - 18 - 19 - 20 - 22 - 23 - 24 - s5x7 - 4500
*Northern School Supply Co., Box 2140-10 (Branch of Northern School Supply Co., Portland, Oregon)
Yakima
AWM Hassell Electronics, Mr. Wm. H. Hassell, 417 W. Yakima Ave., phone 2-2563 1 - 2-3 - 4 - 5 - 6 - 7 - 8 - 9 10 11 - 14 - 15 - 16 - 17 - 18 - 19 - 20 - 22 - 24 - s8x4 - 7000

FOREIGN
CANADA
B:ULBISH COLUMBIA
Vancouver
Associated Visual Services, Ltd., Mr. W. H. Faulkner, 2234 Granville St., (9) Bailey 2550 1 - 2 - 3 - 4 - 5 - 6 - 9 - 10 11 - 15 - 16 - 18 - 19 - 20 - 21 - 22 - 24 - s8x10 - 3500
*General Films, Ltd., 737 Hamilton St., Tattlow 2654 (Branch of General Films, Regina, Sask.) 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 11 12 - 15 - 16 - 18 - 19 - 20 - 22 - s8x2 - 12000
Viewsound Supplies, Rev. Peter Altinger, 181 W. Broadway (10) Fairborn 6000 1 - 2 - 3 - 4 - 5 - 6 - 7 - 9 - 10 11 - 12 - 13 - 15 - 16 - 17 - 18 - 19 - 20 - 22 - 23 - s8x2 - 3000

MONTANA
Winnipeg
Audio Visual Supply Co., Mr. Marvin Mehry, 380 Ellis Ave., phone 3-5633 1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 10 11 - 14 - 15 - 16 - 17 - 18 - 19 - 20 - 22 - 24 - s8x4 - 7000

U. S. POSSESSIONS
AKALI:
Anchorage
Kohl Motion Picture Service, Mr. Fred G. Kohl, P. O. Box 2079, phone 2-2625
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10 11 - 15 - 16 - s12x12 - 15000
Pictures, Inc. Mr. Robert E. Rentsch, P. O. Box 2034, phone 4-7804 1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10 15 - 16 - 17 - 18 - 19 - 22 - 23 - s8x7 - 1000

NEW BRUNSWICK
Monton
*General Films, Ltd., 212 Lutz St., phone 4985 (Branch of General Films, Regina, Sask.) 1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11 15 - 18 - 19 - 20 - 22 - s8x2 - 1000

ONTARIO
Toronto
Audio Visual Associates, Mr. H. R. Helm, 61 Charles St., West, KIsgladale 8471 1 - 2 - 3 - 4 - 11 - 15
Evangelical Publishers, Mr. A. J. Stewart, 366 Bay St., Empire 3-6391 1 - 2 - 3 - 4 - 5 - 6 - 9 - 10 - 11 15 - 16 - 22 - 23 - s8x3 - 5000
*General Films, Ltd., 16 Bredaile St., Princess 2186 (Branch of General Films, Regina, Sask.) 1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11 15 - 16 - 18 - 19 - 20 - s70x70 - 5000

QUEBEC
Montreal
*General Films, Ltd., 263 Craig St., West (Branch of General Films, Ltd., Regina, Sask.)

SASKATCHEWAN
Regina
*General Films, Ltd., Mr. O. M. Paul, 1534 13th Ave., phone 5411 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 11 - 13 - 14 - 15 - 16 - 18 - 19 - 20 - 21 - 22 - 23 - s8x2 - 15000

INDIA
Madras, South India
Presidency of India Pictures, Mr. K. S. Srinivasan, 12 Narasingapuram St., Mount Road, 2 Madras 50001 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 11 15 - 23 - s8x5 - 5000

MEXICO
Mexico, D.F.
Casa Edison, S. A., Mr. William A. Sheridan, Insurgentes 83, phone 11-97-40 1 - 4 - 5 - 100.
How movies help GULF dealers
make service-selling a big success

When your products are sold through thousands of outlets throughout the country, keeping dealers up to date on product improvements and selling methods can be expensive and time-consuming. The Gulf Oil Corporation, however, has found that this problem can be easily and economically solved through movies.

Easier, faster, cheaper

"Since we switched to movies, training our dealers is easier, faster, and cheaper," says a company executive. "And attendance at dealer meetings has increased.

"Movies make our training program more effective, too. Sales points are neatly tucked into the script so that they are convincing and easy to remember. And the movies graphically demonstrate how the dealer can make service pay off in profits. As a result, our customers get better service . . . and product sales are increased."

Trouble-free projection

Kodascope Pageant Sound Projectors help to assure the success of this film program for Gulf. Gulf merchandising managers like Pageants because of their trouble-free performance, lightweight portability, and easy operation.

Pageants deliver more dependable service because they are designed to eliminate the chief cause of projector breakdowns—improper lubrication. They are permanently pre-lubricated right at the factory. And only Kodascope Pageant Sound Projectors have this important feature!

Ask for a demonstration

Every day, progressive companies like Gulf switch to movies to increase selling efficiency. The chances are that they can mean added sales power and lower selling costs in your business, too.

To meet your most exacting requirements, there are six Kodascope Pageant 16mm Sound Projector models—priced from $375. Ask your Kodak Audio-Visual Dealer for a free demonstration or mail the handy coupon for full details.

Price subject to change without notice.

JOHN DEERE solves engineering problems with aid of High Speed Camera

An experimental sugar-beet harvester made by the John Deere Company ran into a snag during field tests. Spinning spring teeth which remove the beet tops failed to function properly.

John Deere engineers took movies of the teeth in action with a Kodak High Speed Camera. Photographed at speeds up to 3000 frames per second, the action was slowed down in projection as much as 200 times for study . . . helping the company to pinpoint the problem and provide a quick solution.

How CORNING GLASS teaches cooking on retail counters

To stimulate sales, Corning Glass Works' home economists tell store customers and sales people the advantages of cooking with PYREX® ware. Instead of cumbersome demonstration kits, each carries a Kodaslide Table Viewer and 80 full-color slides of the PYREX ware line in use.

This unique display method helps sell thousands of PYREX dishes every week. Perhaps it can help to make your product move faster.

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Please send name of nearest Kodak Audio-Visual Dealer, complete information on equipment checked:

☐ Kodascope 16mm, Pageant Sound Projectors ☐ Kodascope Table Viewers ☐ Kodak High Speed Camera.

NAME

TITLE

COMPANY

STREET

CITY (Zone) STATE
Skillful use of color makes Campbell Soup Company's new motion picture, "The Magic Shelf" look good enough to eat.

It is designed to show the housewife, as well as the home economist, the quality and versatility of Campbell Soups.

To demonstrate how quickly and how easily delicious meals are prepared with Campbell Soups, "Magic Shelf" is filmed in natural taste-tempting color — color so real that audiences can almost taste the flavor.

If your company requires fidelity of color in a motion picture to show your product effectively, let us help you. Call . . .

The JAM HANDY Organization
The Attention Hour Factor in Advertising Media... see page 35
WHERE COLOR ACCURACY IS IMPORTANT...

Pathé Color

CANNOT BE SURPASSED!

Today color film accuracy reaches a new high with amazing Pathécolor. Because Pathécolor shoots what it sees, it is fast becoming the standard of the industry. Foods, packaging, brand identification and human skin tones can be photographed with astonishing reality. And all this is possible without special camera equipment and complicated lighting. Once you see what Pathécolor can do for your productions, you'll never accept a substitute.

FOR FAST PROCESSING AND PRINTING

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The use of Pathécolor has an added big advantage...Pathé service. Now you can get negative reports in 24 hours and answer prints within 48 hours. This cuts production time and saves money in many ways. Quantity Pathécolor print orders also are handled with the same exceptional speed for which Pathé is famous.

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GREAT MOTION PICTURES ARE PROCESSED BY Pathé
THREE REASONS WHY CARAVEL-PRODUCED SLIDE-FILMS YIELD IMPORTANT RESULTS...

In recent years, Caravel has produced slide-films for over 40 major companies—used mainly in direct sales presentations, promotion, and sales training. Again and again, our clients tell us of impressive results obtained from these films.

We think we know the reasons:

1. EXPERIENCE IN MARKETING

Caravel executives are trained to think in terms of the real marketing problems confronting the client, and Caravel scripts are tailor-made to meet those problems. Resulting in comments like this one from Touch Silversmiths:

"—a top-quality job—we are proud to show it to our dealers."

2. CREATIVE CRAFTSMEN

Caravel's creative production staff knows how to emphasize the key ideas that the client wants to get across. Thus, Towmotor Corporation writes of a Caravel-produced slide-film:

"I want to compliment you... congratulations are especially due for the photography and art-work... enthusiastic acclaim."

3. DELIVERY AS PROMISED

Caravel's technicians set and keep schedules that enable the client to show the film at the optimum time for his marketing needs. Calvert Distillers is a case in point:

"Working for you are some fine people with a high sense of responsibility... To each individual craftsman who helped us reach the deadline intact, my admiration and warm thanks."

If you use slide-films as a sales tool, you will be interested in seeing some of Caravel's productions. With the permission of our clients, we will be glad to arrange a showing for you, without charge or obligation.

CARAVEL FILMS INCORPORATED
730 FIFTH AVENUE • NEW YORK
PHONE CIRCLE 7-6111

FREE...write for the new Caravel brochure, THE MOTION PICTURE AS A SALES TOOL.
"Our sound movie is full of 'corn'... but it really sells seeds!"

FUNK'S "G" HYBRID PRODUCERS

With Sound Movies your message really sinks in!

Funk salesmen find it's easy to sell their superior hybrids when prospective buyers see the remarkable sound movie, "Research Acres." This movie, the third of a series produced by Funk "G" Hybrid Producers, shows micro-photo shots of pollen grains fertilizing corn silks, tassel development, and other amazing glimpses into the growth of corn.

Only sound movies could tell this dramatic story... and do it at such a low, low cost. It's a powerful tool for their salesmen, and it's especially helpful to growers, 4-H Clubs, Granges, and other farm groups to whom it's available on request.

Today, more and more sound movies are used by business, industry, church, school, and farm groups to solve heretofore difficult and costly educational and sales problems.

Bell & Howell offers the finest motion picture equipment to help you do the best job at lowest cost.

Bell & Howell
makers of the world's finest motion picture equipment

"Research Acres shows how we've developed our hybrids. Bell & Howell equipment helps us in showing our movie all over the country."

R. J. LABLE
Agricultural Agent
FUNK BROTHERS SEED CO.
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New Magnetic Filmosound 202 16mm recording projector lets you add that professional touch to your movies easily, inexpensively add sound to old silent films, change sound to fit specific needs...show any 16mm movie. From $99. Filmosound 285 shows optical sound or silent films. Brilliant pictures, full, natural sound at all volume levels. From $489.55.

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Please send me, without cost or obligation, complete information on sound movie equipment for use in: □ Industry □ Home □ Church □ School

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ORGANIZATION..........................

ADDRESS..............................

CITY......................................

COUNTY....................STATE....
No product, new or old, can gain public acceptance unless it is first accepted with enthusiasm by the dealers and salesmen who must sell it. Before they can present it to the public with confidence and conviction, they must learn what the product is and what it will do.

Experience has proved there is no better way to impart this motivation and knowledge than by the use of various audio-visual media.

For thirty years, Wilding has written and produced integrated programs to introduce products into competitive markets:

...Stage shows with actors, sets and props.
...Motion pictures, black-and-white, color and CinemaScope.
...Slidefilms, silent and sound, color and black-and-white.

Any Wilding office will counsel with you on devices that will motivate your dealers and salesmen toward more effective selling.
BUSINESS SCREEN
MAGAZINE
[combined with See & Hear Magazine]
No. 3 • Volume 15 • 1954
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Edmund Ker, Western Manager
3035 Beverly Boulevard, Los Angeles 4
Telephone: DUnkirk 5-0613

YOUR 1954 CALENDAR OF AUDIO-VISUAL EVENTS
Film Festivals, Workshops and Meetings of Interest to Film Sponsors and Users

JUNE
June 2-4: National Sales Executives convention and sales equipment fair, Conrad Hilton Hotel, Chicago.

June 16-17: Seventh Annual Cleveland Film Festival, Carter Hotel, Cleveland, Ohio, sponsored by the Cleveland Film Council. Categories: arts & crafts, experimental, gardening, general health, human relations, industrial relations, industrial research, music, public relations, religion, sales training, teaching & classroom, travel, international, medical & dental education training. Awards: Cleveland "Oscars" presented to top film in each category as judged by audience.

AUGUST


August 22-September 12: Eighth International Edinburgh Film Festival, A meeting of directors, producers, writers, film society officers and film users in every field; three weeks viewing of quality film treatments of entertainment, scientific and instructional subjects, realism drama, comedy, experimental, scientific and instructional subjects. Certificates granted films selected for screening.

August 22: The Fifteenth International Venice Exhibition of Cinematographic Art. An awards competition of selected films. (Entries for the Edinburgh and Venice Festivals are submitted through the Film Council of America, 600 Davis Street, Evanston, Ill.)

August 30-September 1: 11th Annual Audio-Visual Workshop, American Baptist Assembly. Green Lake, Wisconsin. Registration fee, $20.00. Theme: Functional Use of Audio-Visuals. Purpose to provide time and resources, both of materials and leadership, for all who are seeking to use new and better tools for achieving the Christian mission. For further information: Miss Pearl Rosser, National Council of Churches, 79 E. Adams Street, Chicago 3, Ill.

NOVEMBER
There's only one color-correct* process...

...only Byron has it!

...and only Byron can give you all these 16mm production facilities on one order:

- script
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- sound effects
- animation
- recording
- complete black-and-white laboratory facilities
- music library
- sound stage
- location photography
- titling

Want guaranteed satisfaction for your color film? Demand Byron color-correct prints, the film industry's highest standard of color duplication. Byron service is dependable — prices are the lowest in the industry — quality the best. Call today for our illustrated brochure and price list.

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Picture and sound results are held
to the closest limits by automatic
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humidity controlled air in the dry-
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baths, Thyristor motor drive, film
waxing and others. The exacting
requirements of sound track develop-
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special developing machinery.

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BETTER 16mm PRINTS

16 Years Research and Specialization in every phase of 16mm processing,
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the highest quality.

Individual Attention is given each film, each reel, each scene, each frame—
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the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-
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Newest Facilities in the 16mm field are available to customers of Precision,
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ment—your guarantee that only the best is yours at Precision!

Precision Film Laboratories—a division of J. A. Maurer, Inc., has 16
years of specialization in the 16mm field, constantly meets the latest de-
mands for higher quality and speed.

IN THE NEWS OF BUSINESS FILMS

THE UNITED STATES CHAMBER OF COMMERCE
has moved into the forefront as one of the
nation's leading users of factual motion
pictures. Thousands of local chambers and in
dividual company members of the organization
will join hands this year in helping to show and
discuss one or more of the motion pictures
being publicized.

Big picture in the Chamber program is "Every-
bodv's Business" (produced by John Suther-
lund Productions) and local promotion is sched-
uled to begin very soon on this topflight pictur-
ization of America's productive resources. "Act-
io

Graded," produced for the Chamber by Naphe-
G. Wolf Studios will play a key role in that
organization's membership drive. Finally, there's
the national discussion film program on "Films
to Help Explain American Business," on which
the Department of Education is furnishing Dis-
ussion Leader's Guides to carefully selected
films available from a variety of regional and
national distribution sources.

Carl Foster, who heads the Visual Education
activities for C.S. Chamber, has a big job on
his hands but one in which all the organized
resources of the factual film industry will join.

Film Judging Events Roll Along and
Honors Go to Sponsored Pictures

★ This past month, groups in Stamford, Conn.,
Columbus, Ohio and New York City added to
the growing parade of film award ceremonies.
The Manhattan events included the annual
acknowledgements of the National Visual
Presentation Association (see page 241) and on
the Scholastic Teacher magazine (see page
301). We also report audience sentiments at the
Stamford Film Festival (page 203).

Sponsored motion pictures took high honor at
all these places and we might consider con-
paring comparative budgets and the colorful, inter-
esting subject matter of these pictures. What's
the public relations value of these events to
sponsors and producers?

Truth is that top management is often puzzled
by the significance of what they consider "at

CONTINUED ON PAGE SEVENTY-ONE

WORLD FAMOUS

S-5
synchro-magnetic
film recorder for
motion pictures
and television.

STANCI-L- HOFFMAN
921 N. Highland, Hollywood 38, Cali.
The most important thing to successful business and a healthy economy is the salesman. Selling is our number one job, requiring the best of tools, the most skilled craftsmen and the latest techniques.

One of the greatest salesmen of all time is the motion picture . . . delivering its message clearly, logically, forcefully, without distraction or interruption.

An award for outstanding salesmanship has been given one of our recent films by the Sales Executive Club of New York and the National Visual Presentation Association. “This Is Progress,” a 3D color motion picture made for General Motors was awarded first prize, a noteworthy honor in this age of selling.

Raphael G. Wolff
STUDIOS
HOLLYWOOD • NEW YORK • CHICAGO • DETROIT • CINCINNATI
ELECTRICALLY OPERATED REMOTE CONTROL 35MM FILMSTRIP ADVANCE MECHANISM

Don’t be Chained to Your Projector!

Strip-O-Matic frees you from sitting next to your Projector... allows you to control projection from the front of your classroom or audience, and be guided by their reactions... lets you walk among the audience... or stand at the screen. Just a touch of the hand-held button changes the picture on the screen with perfect framing each time... changes it quickly, surely, smoothly... and... quietly. Designed by Viewlex engineers for use only with Viewlex, the world’s finest projectors. A most wonderful accessory... just slips in any Viewlex V model combination filmstrip and slide projector.

ONLY $39.50

Any accredited Viewlex educational dealer will be happy to give you a demonstration.

or... write Dept. AB3 for free literature

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INC. Long Island City 1, N. Y.
You Can't Haul a Horse in a Handcart...
And You Can't Hold An Audience With a Dim Picture

Inadequate equipment can ruin the success of any undertaking.

16mm film showings are no exception... particularly where 100 or more persons make up your audience. With present screen-sizes and projection-throws, the clear, brilliant, evenly-lighted pictures assured by carbon-arc projection are more than ever a "must" for successful auditorium screenings.

Today, with record numbers of business and educational films competing for viewers' time and attention, you can't afford to neglect the important element of screen lighting — its influence on attention, interest and impact.

Many new model lamps designed for "National" carbon-arc projection of 16mm films are now available. See your supplier for a demonstration as soon as possible. You'll find them simple, safe, and four times brighter than the next best source.

The term "National" is a registered trademark of Union Carbide and Carbon Corporation

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Camera Eye

YOUTH MUST BE SERVED
AND VISUALS CAN HELP

One look at the enormous U.S. population increases these past five years shows the millions of youngsters growing toward maturity and certain to have a profound effect on the economic and social future of this nation.

In the aftermath of war and the subsequent shadow of world unrest, juvenile delinquency is of major concern: what of education, health, citizenship? How can we best communicate with our young people?

We do not think the mass media such as television can help much in this area. There is little evidence that teenagers will tolerate programs via an entertainment medium; neither do they look to newspapers and magazines for other than recreation.

Most apparently our best chance is within the formal curriculum. Our schools and the unfinished task of visual education combine to offer a great potential for communication. Let's look to the screen and to better films for youth!

Safety Education for Very Young Is Goal of New Chevrolet Film

As adult and adolescent motorists continue to pile up sequels to "—And Sudden Death," safe-driving experts are turning their efforts progressively to children.

In Phoenix, Arizona, kindergarteners are learning the correct traffic attitudes in a realistic, far-sighted program. This program, its exemplary little stars and large object lessons, are introduced to the nation in Tomorrow's Drivers, a 10-minute motion-picture produced for the Chevrolet Division of General Motors Corporation by the Jam Handy Organization.

Produced in cooperation with the National Safety Council, the film's premiere was viewed by Gov. Howard Pyle of Arizona and Mayor Frank Murphy of Phoenix, and traffic and safety leaders as guests of the Phoenix Chamber of Commerce.

Narrated by James Stewart, the black-and-white documentary shows how Phoenix is setting out to curb motor mayhem. From first grade to first license, Phoenix teaches by demonstration.

Punctuation begins around a table-top with painted streets and crosswalks. Thumb-sized autos help the tots discover the rights of others the whys of rules. Graduating from the table course, the pupils are seen playing roles as pedestrians, motorists, traffic cops, driving midget cars with real tires, headlights and fooling horns, these "tomorrow's drivers" trace a safer future.

Violators are ticketed and tried before their classmates. Guilty ones often lose their licenses and temporarily are reduced to pedestrians.

Beaming on this incubator of good conduct, the film illustrates how courtesy, cooperation and sportsmanship become a habit.

Tomorrow's Drivers is available to P.T.A.'s, civic and service groups through Chevrolet dealers.

* * *

Evans' "King Richard" Filmed for Educational Distribution

* High school students, long alleged to be bored with text versions of "the Immortal Bard," may now get a good look at Shakespearean art in action. They can see and hear Maurice Evans in his widely praised two-hour television production of King Richard II—in 16mm sound motion pictures.

This educational experiment is the result of cooperation between the National Broadcasting Company, the sponsor, Hallmark Cards of Kansas City, together with Mr. Evans, the cast, musicians, stagehands and others who waived additional fees and rights for these subsequent school showings.

The early willingness of the production groups to lift their claims has allowed for the first clearance of a major "live" television show for such free distribution, according to William J. Ganz, president of the Institute of Visual Training, Inc. who will distribute the film.

Citing King Richard II, the Eighteenth American Exhibition of Educational Radio and Television Programs at Ohio State University in April gave the Hallmark TV series a first award for the effective presentation of one of the great pieces of dramatic literature of our time.

King Richard II has been divided into three sections of 10 minutes each. No fee is required to show it in schools beyond the usual agreement that borrowers will pay parcel post (film rate) shipping charges both ways. These will be negligible, Ganz said, because although all reservations must be made through his New York office on East 9th Street, N. Y., 171, shipments will be made from the nearest of 23 shipping centers across the country.

Film Editing Made Easy with NEW professional film viewer for 35mm and 16mm

Every film editor will appreciate a viewer that enables him to view his film from left to right—on a large, brilliantly illuminated screen.

The Professional Film Viewer makes film editing a breeze. Easy threading, portable, will not scratch film. Put this viewer between your rewinders and speed up your editing. Size of Viewing Screen 5⅝ x 4⅝.

35mm Model $375
16mm Model $350

Frank E. Zucker

Camera Equipment

1626 Broadway New York City
Our sincere appreciation to General Electric for the privilege of writing and producing A IS FOR ATOM, an animated cartoon which dramatizes information about atomic energy. Since its release in March 1953 A IS FOR ATOM has played to millions of people and has won eight awards.
BIG SCREEN MOVIES
16mm MOVIES

...with the RCA PORTO-ARC PROJECTOR

Now ... for industry, business, and education ... for indoor and outdoor events ... here's powerful, new equipment for BIG-SCREEN 16mm showings.

RCA's Two NEW PORTO-ARC Projectors now offer you the "Thread-Easy" film path and RCA sound ... AND the power of RCA's new arc lamps.

The 10-ampere lamp delivers 750 lumens of light ... gives brilliant pictures on screens up to 12 feet wide ... requires no venting ... and runs a complete two-hour show without changeover.

The 30-ampere lamp delivers 1600 lumens ... projects theatre-quality pictures on screens up to 18 feet wide. One set of carbons projects a full 2000-foot reel.

COMPLETELY NEW DESIGN of the new RCA Porto-Arc Projectors has taken into account your demands for a truly portable arc projector. The RCA Porto-Arc is self-contained in five easy-to-handle cases—can be set up or prepared to travel in a few minutes.

CHECK with your RCA Audio-Visual Dealer on the NEW RCA Porto-Arc Projectors ... or MAIL COUPON NOW.

Sponsored Pix Honored at 6th Annual Canadian Film Awards

* Industry-sponsored films stole the show at the sixth annual Canadian Film Awards recently.

Imperial Oil Company won the "Canadian Film of the Year" award for the third time with The Seasons, produced by Chris Chapman, Toronto. Imperial previously won this honor with The Loon's Necklace and Newfoundland Scene, both produced by Crawley Films, Limited.

A Crawley production, Episode In Patadouli, sponsored by Manitoba Pool Elevators, won first prize in the Industrial Film class.

Honorable Mentions were accorded Polymer Corporation's Polysar, another Crawley production, and King-Necked Pheasant, a wildlife Productions' film for Carling Breweries.

Special Mentions went to 1953 Grace Cup Final (Davart) produced for James Lof Large On Song Canadian Pattern (Associated Screen News, Ltd.) produced for Canadian Pacific Railways; Prelude to Kitimat (Lew Parry Film Productions) for the Aluminum Company of Canada and Brazil (Crawley) sponsored by Brazilian Traction Light and Power Company.

The National Film Board of Canada won first prize for theatrical shorts with Father's Oak Street and the Board's World at Your Feet, filmed for the Canadian Department of Agriculture was judged the best government-sponsored film.

The Canadian Film Awards are sponsored by the Canadian Association for Adult Education, the Canadian Film Institute and the Canada Foundation.

* * *

Associated Screen News, Ltd. to Discontinue Film Rentals

* Service of the films rental libraries in four major cities across Canada will be discontinued by ASSOCIATED SCREEN NEWS, LTD. This will affect operations of the film's distribution facilities at Montreal, Toronto, Winnipeg and Vancouver.

A service will continue on free sponsored films to self-equipped audiences. The company's service is the only commercially-operated system for the distribution of sponsored films on a nation-wide basis. Information and public relations films are handled for leading industrial organizations in Canada.

By this means clubs, schools, church and community groups are kept informed of films currently available for free showing. The service includes the mechanics of film shipping, return and protection, as well as a reporting system.
"LIFE-LIKE COLOR," the ultimate in the reproduction of color film, is now available to all producers of 16mm motion pictures. Now you can have your exposed film duplicated with perfect blending and balancing of tones. Your release prints will have a sensitive living quality... surpassing anything you have ever seen in clarity.

This is "Life-Like Color," the result of fifteen years of exhaustive research by the country's outstanding color engineers and technicians. It is now available to you exclusively through the laboratories of Telefilm Studios.

With "Life-Like Color," Telefilm Studios again contributes to its primary objective... to help the 16mm producer make better motion pictures. Telefilm's modern facilities and equipment for color printing... high fidelity sound recording (your choice of optical or electronic sound printing)... editing... titling... special effects... and the skill and the know-how of the finest technicians in the industry are at your command.

for complete information, visit Telefilm Studios, or write for a descriptive brochure.

TELEFILM STUDIOS INC.
Estab. 1938

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HOLLYWOOD, CALIFORNIA
Telephone HOllvood 9-7205

"copy of the famous poster, "La Goulue" by Henri Toulouse-Lautrec, pioneer of commercial color"
Sight & Sound

FILM DISTRIBUTION FACTS

The Sponsor's Mail Box is getting a good share of direct mail promotion these days from individuals who are trying to make a fulltime business out of the modern miracle of free, sustaining TV distribution.

Now it's perfectly true that public-spirited sponsors with genuinely interesting films have had their wares welcomed by many of the nation's television stations who play these pictures on a free, sustaining basis, when time and the absence of sponsoring advertisement permits. These stations have found it helpful to work with some of the established sponsors and their recognized 16mm distribution companies. While the resulting audience figures are pretty intangible, they can be safely assumed to be fairly large.

But sustaining TV is not a medium anybody can honestly sell. As a bonus for intelligent production, the use of these films is a credit to both stations and sponsors. As a sales package, in which definite audience size and coverage is offered as "regularly scheduled engagements" at a stated price, the offering is little more than a racket.

Equally important, the most valuable segment of the sponsored film audience must not be ignored in favor of this easy-come, easy-go outlet.

Hundreds of thousands of projector-equipped schools, clubs, churches, factory groups, etc., may take a little more time and effort to reach but the amazing success and growth of these selective and well-established audiences has brought to the rear per viewer well below five rents a head and that is still worth many times more than a mass showing of any film to an unaccountable audience via TV.

We continue to believe that selected groups of both adults and young people reached in these self-equipped 16mm audiences is the bedrock of the sponsored film medium.

**Box Car Figures Aren't Needed to Prove Value of Good Film**

It was estimated last month that United Aircraft Corp.'s feature-length documentary film We Save It Happen, which depicts 50 years of powered flight, had been seen by more persons than any other motion picture in television history. According to a press release received, the film had been seen by "a minimum of 70 million persons." The release went on to say that 276 stations had played the film, some of them more than once.

Let's review these figures for a moment. According to Television Age's latest station and set count, based on station estimates and you can bet they're on the optimistic side, there were 50,5 stations on the air in February 1951 and they reached 20,101,000 sets.

Thus, even if all television stations on the air had played the film, more than the 276 which did play it, every single set must have been tuned on at exactly the time We Save It Happen was being programmed, and 242 persons were looking in, which is preposterous on the face of it.

Even the big Rodgers & Hammerstein show played by six out of seven New York stations on a Sunday night only reached 63.1% of the sets in the New York area, according to Trendex figures.

Yet we are expected to believe that a documentary film, scheduled only in time otherwise unsold, i.e., certainly not the best time available, has reached almost one out of every two men, women and day-old children in the United States.

Before dashing into print with such blue-sky figures, it might be wise for film distributors to reexamine their statistics and realize that station estimates must be taken with more than a few grains of salt.

It is suggested here that if We Save It Happen played 75% of the stations on the air and a potential of about 22 million sets, that would be a respectable figure well worth boasting about. And if the firm brought in an average rating of 10% of the sets in each area tuned in, it could be called a phenomenal response.

Thus, 2.2 million sets reached, at 3 or 4 viewers per set, and we might estimate a maximum of 3,300,000 viewers reached, a far cry from the 70,000,000 minimum claimed. Let the distributors put away their cloudy crystal balls!

---

**TEWE MOTIVEFINDER** is a wizard that solves scores of set problems. This Director's Zoom-type Finder reveals the most suitable focal length, the proper camera position, the effects of dolly shots, etc. It is invaluable to a creative Director who likes to plan optical tricks and special effects. Combination Finder zooms from 25mm to 135mm for 35mm Motion Picture and zooms from 28mm to 150mm for TV. Complete with leather carrying case and neck band. Only $75

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A motion picture may have every other quality that makes for successful presentation, and yet if in its development it fails to establish and hold pace, it can become tragically dull and unconvincing.

Sound Masters gives careful attention to maintaining the right pace for a picture, in accordance with its structure and purpose. Oscars, awards of merit and the expressed appreciation of sponsors indicate our success.
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OVER SOUND DRUM
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ON TO SINGLE SPROCKET

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START MOTOR
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NEW LUBRIMATIC OIL SYSTEM — Reservoir for controlled lubrication
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NEW HI-LITE OPTICAL SYSTEM — 56% more light on screen with Mark II Shutter.
NEW COMPENSATING FILM SHOES OF STAINLESS STEEL — Automatically adjust to varying film thicknesses and sprockles.

National Audio-Visual Convention
Features 9th Annual Trade Show

* A close look at the latest in 1954 lines of materials and equipment will be afforded dealers and business A-V specialists attending the 1954 National Audio-Visual Convention and Trade Show to be held August 1-4, at the Conrad Hilton Hotel in Chicago.

The ninth annual Trade Show is designed as the main event, say NAVA officials. More than 125 displays of new and standard audio-visual materials and equipment will be featured as the numerous booths turn the hotel's exhibit hall into an "idea bazaar."

**Predict Larger Attendance**

An estimated 1,800 people visited last year's convention. Even larger attendance is predicted for this year. Those attending the meeting include audio-visual dealers and salesmen, audio-visual specialists from industrial, educational, religious and governmental fields, and film librarians.

The show will open at 12 o'clock noon, August 1 and close at 1 p.m., August 4.

Separate conventions and meetings of six national organizations participating this year include the Industrial Audio-Visual Association (NAVA), the Educational Film Library Association (EFLA), the Catholic Audio-Visual Educators (CAVE), the Association of Chief State School Audio-Visual Officers, the Audio-Visual Conference of Medical and Allied Sciences, and the National Audio-Visual Association (NAVA). Annual dealer sales meetings of more than 25 audio-visual equipment manufacturers and materials producers also will be held.

First Convention in 1946

The National Audio-Visual Convention began in 1946 as a trade convention of audio-visual dealers, equipment manufacturers and materials producers. With the addition of separate concurrent meetings of other national organizations, the convention has become a major assembly in the audio-visual field.

The National Audio-Visual Association is a trade association of some 150 dealers and 150 manufacturers of audio-visual equipment and producers and distributors of 16mm films, slide films and other materials.

***

Seltzer Does a Guest Lecture

* Leo Seltzer, head of Leo Seltzer Productions, New York, and former Academy Award winner for his direction of the documentary film, First Steps, was a guest lecturer last month at the New School of Social Research.
THIS IS A SPROCKET. It is a piece of precision machining done in the shops at Consolidated Film Industries. Part of a new type of color printer that provides the right printing light hue and intensity for each scene. Another example of advanced engineering from Consolidated.

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Dr. Brodshaug Named Dean of Boston U. Communications School

* Dr. Melyn Brodshaug of Wilmette, Ill., has been appointed dean of the School of Public Relation and Communications, Boston University, by the trustees. University president Harold C. Case announced recently.

Organized in 1947, this school comprises four major divisions and several departments. The division of public relations offers a comprehensive program leading to a degree. The division of journalism includes a department of photo journalism.

The division of communication includes departments of radio, television and motion pictures. The division of opinion research is primarily a research unit. The current enrollment is about 700 full time students. There are more than 30 instructional staff members.

Dr. Brodshaug is a former vice-president and member of the board of Encyclopaedia Britannica Films, Wilmette, Ill. In 1930 he joined Erpi Classroom Films, a subsidiary of the Western Electric Company. When Erpi established a close working relationship with the University of Chicago, Dr. Brodshaug represented Erpi in a film development program.

The dean has practical experience in market research, public opinion polling, market analysis, product evaluation, and public relations. He has a wide acquaintance in the non-theatrical motion picture field and in audio-visual education.

MOTION PICTURE PRODUCER, DIRECTOR Available Soon

Employed at present time in charge of motion picture production for leading oil company. 15 years experience in production, script, direction, motion picture photography, editing, scoring and recording of industrial, sales training, educational, travel and theatrical motion pictures.

Highly experienced in low budget productions for industry. Will be available in near future. Desire change to better position. My employer has been notified of this advertisement.

Please address all inquiries to:

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Woven With Safety  Sawmill Safety  Production With Trouble

The Fire Thief  Production With Trouble  What's Your Safety I.Q.

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Pilots of the Highway

SARRA, Inc. are pioneers in Visual Aids ... producers of outstanding award-winning safety films for 15 years ... for industry, government, public safety organizations. Creative skill and long safety experience combine to deliver the full impact of a safety message in audio-visual terms of the average individual's everyday life.

This expert know-how, applied to your next safety film, can tell your story for maximum lasting effect. Your consultation is invited.

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SPECIALISTS IN VISUAL SELLING
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TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS

NUMBER 3 • VOLUME 15 • 1954
$45,000 Budget Provides Films to Recruit Medical Technicians

- Two motion pictures will call young Americans to lives in medical research as the result of recent grants to the National Committee for Careers in Medical Technology. This organization is sponsored by the American Society of Medical Technologists, the American Society of Clinical Pathologists, and the College of American Pathologists.

A $30,000 grant from the American Cancer Society will pay for the production of the films. A grant of $15,000 from the United States Public Health Service’s National Cancer Institute will make it possible to purchase prints of the films for use by schools, educational guidance groups, and rural audiences.

Two Pictures Are Planned

A 20-minute color movie for classrooms and group meetings and a 15-minute black and white film for television will be produced. Both will dramatize the training and work of the medical technologist on whom clinical pathologists rely for assistance in performing tests on body fluids and tissues.

The premiere of the color film will be held in Washington, D.C., in September at the first American meeting of the International Society of Clinical Pathology.

Lives Can Be Safeguarded

Presenting the American Cancer Society award, Dr. Charles A. Camerson, medical and scientific director, said, “The lives of thousands of men, women and children would be more effectively safeguarded, if there were more clinical pathologists and medical technologists to make the necessary laboratory analyses, in the search for early cancer that so often means the difference between life and death.

Dr. William O. Russell, chairman of the Committee, said that there are nearly 20,000 medical technologists registered with the American Society of Clinical Pathologists but that it is estimated that a total of 70,000 could be used in all phases of medical and scientific work.

Cities Growth of the Field

Another Committee member, Miss Ruth Havde, said the need for technologists stems from the growing number of general hospitals, public health laboratories, clinical laboratories, and research activities in industry, universities and other institutions.

Church & Weidler of Los Angeles will produce the films.

Pictures Careers in Nursing

- Spearheading a current campaign for more nurses is a 20-minute black and white film, When You Choose Nursing. The film, produced by Willard Pictures, was donated to the League for Nursing by Lederle Laboratories. The film emphasizes the professional status of the nurse and illustrates opportunities in pediatrics, teaching, industry and public health.

Continental Can Shareholders See Annual Meeting on TV

- ABC television cameras attended the annual stockholders meeting of Continental Can Company last month with representatives of the company’s approximately 30,000 stockholders, making the first time that any corporate annual meeting will be televised on a national basis.

The Continental Can Company’s annual meeting was photographed in its entirety by ABC-TV for a subsequent filmed presentation by John Daly during one of his Thursday night Open Haring telecasts which are designed to present significant issues and background on vital current topics. The Continental Can coverage will become a report on “How Democracy Works in American Industry.”

During the annual meeting Gen. Lucius D. Clay, Chairman of the Board of Continental Can Company, made public his company’s first quarter earnings report and, together with Hans A. Eggerson, president, and Thomas C. Fogarty, vice president in charge of the Metal Division, answered questions from the assembled stockholders.

Premiere of “The Builders” Held for Press May 20 in N.Y.

- A press premiere showing of The Builders, a new color motion picture sponsored by the Wire Reinforcement Institute, Inc. will be held May 20 at 4 o’clock at the Johnny Victors Theatre, RCA Exhibition Hall, 40th West 90th Street, New York City.

The Builders, a 30-minute sound film with a professional cast tells the story of modern building and construction—from farm to skyscraper and superhighway.

It is aimed at general audiences.

Boston Film Incompletely Titled

- The complete title of a new Martin Scorsese Pictures production, reviewed in the No. 11 issue of Business Screen, is Boston: City of Yesterday and Tomorrow. The word Boston was omitted.
What a difference **skill** makes!

Columbia's slide film records are made with a **skill** that just can't be matched. Columbia's skill—in everything from creative ideas to the final pressing of the record—makes it a whale of a lot easier for you as a slide film producer to sell your product.

Columbia works hand in hand with slide film producers everywhere, offering the **fastest** and most **complete** service in the business. Call any member of Columbia's new sales team for facts on our new slide film "package" rates.

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Anyone Can Distribute Sponsored Films!

Yes, anyone can distribute sponsored films! All you need is a small office, some paper and basic supplies, the simplest kind of rewind and splicer (some programs have been known to operate without the last).

But suppose you want your distribution to be the best in every way—to match the quality of your products and the reputation of your company.

Suppose your distribution objectives included such important things as reaching only the audiences that benefit you most; keeping your prints always in tip-top condition; making the most of the available print supply; obtaining complete and accurate management reports; and, doing the most effective, most efficient job of sponsored film distribution that could be done.

In that case we think you would want your distribution to be the same as Modern distribution—and so you would need:

**Audience Knowledge** • You would want to know where the thousands of audiences for 16mm films are located, who is in charge of film programming, what the interests of those audiences are. You would have to do constant research to locate the thousands of new audiences that are added each year.

**Addressing Facilities** • Once collected, your audience knowledge would have to be recorded on adressograph or similar plates so that you would have the facility for using this information. And you would have to have the capacity to expand this file by 15 or 20 thousand audiences each year to keep up with the growing market for your films.

**Promotion Knowledge** • You would have to know the best times of the year to promote the use of your films and how to design and write your promotion to appeal to the people you want to have see your film. If you were big enough (as Modern is) you could have a full time staff working on advertising and promotion alone.

**Audience Confidence** • This is a tougher thing—an intangible—that you might have to build up over many years. It results when your audiences have actually learned by experience that you are a reliable and convenient supplier of sponsored films. In many school systems, to gain this, you might have to make personal visits to supervisors and administrators and you will always have to work cooperatively with all educators and all audiences.

**Film Exchanges** • For audience convenience and to make the most efficient use of your print inventory, you would need a decentralized network of film exchanges. These exchanges would have to be strategically located in major cities and should be placed in those cities that are easily accessible. A good store-front premise would be a definite plus value for you. We've found that 28 such exchanges constitute the most efficient network.

**Personnel** • To staff your 28 exchanges you would need capable people specially trained in the problems of sponsored film distribution. These people would truly have to be specialists because you would learn that the job of distribution of sponsored film cannot successfully be mixed with the jobs of distributing rental films or equipment or any other job.

**Equipment** • To give your people the right tools to work with you'd need the best of office equipment and you would find (as we have) that special items like electric typewriters would increase their efficiency. Your films, if they are to be kept in the best possible condition, demand professional film room equipment which of course, would include electronic film inspection machines. This equipment would be a good investment because you would protect the money you have spent for prints.

**Management Reports** • If you want to keep management fully informed about the results of your distribution efforts, you would want the facility that is only provided by IBM key punch and tabulating machines. They will enable you to prepare regular reports of results by state, type of audience, marketing areas, and other vital information.

**Administration** • To effectively manage and plan for future growth and development you would require capable administrators who have had many years of experience in sponsored film distribution and who can devote every minute of their time to your objectives.

This isn't all but it will give you some idea of what is involved in this business of distribution of sponsored films. If you expect your distribution to be the best in every way. You can readily see that this is a full-time job for a lot of people.

The point is this... Modern has this know-how, these facilities, and capable personnel NOW. And Modern has the experience—23 years of it—devoted exclusively to the distributor objectives of 150 major sponsors of public relations films.

Why be satisfied with less than the best, when the best cost no more... and often costs less? Phone or write any of the offices listed below.

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Outstanding Contemporary Styling

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EXPERIENCE IS IMPORTANT:

Illustravox produced the industry's first sound slidefilm machine twenty-one years ago. Many thousands have been produced since then.

This experience coupled with advances in electronics and optics has resulted in an outstanding new design.

Automatic and manual models are now in full production.

Check the Illustravox advantages — Write for full information.

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EXCLUSIVE MAGNAX LICENSEE

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National Visual Sales Presentation Award
Goes to Wolff Studios for "This Is Progress"

WINNERS OF SECOND ANNUAL COMPETITION ANNOUNCED

* Films produced for two automobile manufacturers and a public utility company won honors at the second Annual Awards for Visual Sales Presentations sponsored by the National Visual Presentation Association, Inc. and the Sales Executives' Club of New York in April.

This Is Progress, produced by Raphael G. Wolff Studios for General Motors Corporation, won top honors.

Out of the Darkness, produced by the March of Time for the General Electric Company, won the second place award, and The Studebaker Story, produced by Screen Gems, Inc., for the Studebaker Corp., was third.

Brunauer Makes Presentation

Walter E. Brunauer, president of the National Visual Presentation Association, presented the awards.

This Is Progress, a 3-D color film, was premiered as an entertainment highlight at the opening of GM's Motorama in New York. It features the XP-21 Firebird, experimental gas turbine-powered motor car.

Out of the Darkness is used by General Electric to sell good street lighting, telling the job it does preventing crime and accidents.

The Studebaker Story, a dramatized history of the Studebaker Corporation, was used to help celebrate the corporation's 101st year.

Slidefilms Share Honors

In the slide and slidefilm classification awards went to the Reardon Co., for The Dramex Story, a slidefilm on water paint, and to Metropolitan Sunday Newspapers and the Kidder Peabody Co., for special visual presentations.

First place in combined presentations was won by General Electric for a sales kit on "Tri-Clad Motors." It combined a motion picture, flip charts, cutaway motor models and scientific devices demonstrating various product qualities.

Nearly 600 people attended the luncheon ceremonies at Manhattan's Hotel Roosevelt.

* * *

26 Million Germans Meet U. S. Via Information Agency Films

* An estimated total audience of 26,273,328 persons viewed United States Information Agency films shown at 295,000 nonteatrical performances in the Federal Republic of Germany during 1953.

This meant an attendance of almost 72,000 daily, according to figures tabulated by the Film Division of the Office of Public Affairs.

The 26 million Germans who watched these films in schools, public centers and social meetings became acquainted with the real character of America, the agency opines.

"It's like meeting President Eisenhowcr personally," one Berliner is quoted as saying after he had seen the USIA film, The Life of President Eisenhower.

Some 50 thousand copies of other documentaries gave Germans answers to such puzzles as: What are Americans really like? Is jazz the only American music? How do Americans solve their community recreational, juvenile delinquency, public health and housing problems? How are government officials elected?

Over 100 USIA film shorts project the "free role that the Republic of Germany can play in its relationship with her sister democracies of Western Europe," Typical of these films are The Changing Face of Europe and its anti-communism companion, Without Fear.

* * *

Luncheon ceremony at N.Y. Sales Executives' Club saw Dican Film's Nahligian (center) receive first award on behalf of R. G. Wolff Studios, with John Dostal, RCA Victor Division executive (left) and association president Walter E. Brunauer (right) looking on.
Top Business Men who know
Say:
"Jerry Fairbanks
Makes Great
Movies!"

THE GENERAL TIRE & RUBBER COMPANY
AKRON, OHIO
March 9, 1954

Mr. Jerry Fairbanks
Jerry Fairbanks Productions
6052 Sunset Boulevard
Hollywood 28, California

Dear Jerry:

General Tire Dealers use motion pictures to make sales. As a matter of fact, General has found motion pictures and television among the best media for demonstra

ting why Genrals are worth more and why they cost

more. It is with motion pictures that we can dramati

cally show the quicker stopping power and extra strength of our products.

The management and the entire sales force of General Tire are exceptionally well pleased with the new General safety film, WE TAKE A CHANCE, produced by you. It has received the most enthusiastic dealer response we have ever received from a motion picture. In our opinion, WE TAKE A CHANCE does a better job of combining a strong selling story on safety and Generals than any other film we have ever seen.

Yours truly,

W. O'Neill
President
General Tire & Rubber Co.

"WHY TAKE A CHANCE," made for General Tire & Rubber Co., is another powerful sales film from the experienced Jerry Fairbanks Productions. General Tire has ordered over 1,000 prints for point-of-sales showings and finds that 3.6 PERSONS OUT OF EVERY 10 WHO VIEW THIS FILM BUY GENERAL PRODUCTS. Films with a IMPACT and low cost per viewer are available to you, too, at the Academy Award winning Jerry Fairbanks Productions, creators of the patented MultiCam System of simultaneous photography and sound recording, owners of the finest sound and film libraries in Hollywood, the newest and best in equipment, their own studios and camera plane. WHY TAKE A CHANCE on anyone less qualified than
As the result of a highly successful advertising campaign carried out by Leather Industries of America a new, more appreciative attitude toward leather is being created.

An integral part of this campaign is an exciting new 25 minute film, photographed in 35mm color and presenting a dynamic new concept in industrial promotional films.

"Leather In Your Life" will be seen by over 40 million people in the coming year. This effective film was conceived and produced by Dynamic Films, Incorporated . . . another example of how creative thinking adds an all important 4th dimension to the successful sponsored motion picture.

Please send me:
☐ a 16 page illustrated booklet on the motion picture "Leather In Your Life"
☐ a 16mm color print of "Leather In Your Life" for screening purposes
☐ A new 16 page illustrated booklet on Dynamic Films, Inc. . . .

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"Creative Thinking on Film"
new! FOLLOW FOCUS ATTACHMENT for Mitchell Cameras
one hand control of both Picture Framing and Lens Focusing

Read what cameraman Michael Slifka says about the new Follow Focus Attachment—only mechanism designed for Mitchell Cameras which couples the finder directly to the lens....

Michael Slifka, member of International Photographers of the Motion Picture Industry, Local 644, shown with his Follow Focus equipped Mitchell 35mm NC Camera.

The Follow Focus Attachment shown assembled here is easily installed and readily removed. Follow focusing control is quickly and smoothly accomplished through the use of the single follow focus control knob.

This long-awaited Follow Focus Attachment permits NC, Standard and 16mm Mitchell Cameras to be used for action shots moving toward or away from the camera. It assures full control of picture framing and lens focusing—particularly at close, critical ranges. Light-weight, the Attachment does not interfere with the use of any standard accessories and is supplied complete with bracket for mounting the matte box. Two models are available: 1, for use with the 16mm Professional; and 2 for use with the 35mm Sound Model (NC) and Standard Cameras. Write today for complete literature and prices.

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85% of the professional motion pictures shown throughout the world are filmed with a Mitchell
Six Sponsored Motion Pictures Win Awards at Fifth Annual Stamford Film Festival

650 ATTEND SCREENING EVENTS WITH EMPHASIS ON YOUTH

* Six business-sponsored motion pictures won awards at the Fifth Annual Film Festival presented in April by the Stamford Film Council. Stamford, Conn. The winning business films emerged from a main current of classroom film entries.

Business-sponsored winners of first awards were: Man With a Thousand Hands, sponsored by the International Harvester Company, produced by a unit of Associated Screen News, Ltd., of Canada with the assistance of Pat Dowling Pictures, and entered by Charles A. Palmer, its creative director; A Is for Atom, produced by John Sutherland Productions, Inc., and entered by its sponsor, the General Electric Company.

General Electric scored again with Out of the Darkness, produced by The March of Time, which won an award of merit. Two entries by Frederick K. Rockett Co. also won merit awards. They were The Talking Car, sponsored by the AAA Foundation for Traffic Safety, and Oklahoma and Its Natural Resources, sponsored by Sinclair Refining Company. An award of merit was won by Leather In Your Life, sponsored by Leather Industries of America and entered by its producer, Dynamic Films, Inc.

This year's Festival was Stamford's largest, attracting about 650 visitors. A strong trend in the direction of educational films was indicated by the predominance of awards to educational film sources.

The emphasis on youth and the family approach was typified by a new category of entertainment films produced specifically for children. One hundred and fifty-five students from the fourth and fifth grades of Stamford's schools were invited. Accompanied by adults, the children were restricted to their own section. They were given special ballots and reported back to their classmates on the films. The Council credited this innovation as an "important factor in the success of this year's event."

A section on child care and family living proved so popular that the Stamford staff divided it into two sections, shuttling films from one audience to the other.

The Festival is the chief project of the Council, aiding the film work of the public library is one of its goals. The library already has acquired four of the films shown and reports a step-up in its film service activity.

Other Stamford winners included:

Shyness, Stars In Stripes (first award), Frustrating Fours and Fascinating Fives, Meeting the Needs of Adolescents, Social Sex Attitudes of Adolescents (award of merit), entered by the McGraw-Hill Book Company; Rope of the Ancient Mariner (first award) and The Woodcutter's Willful Wife (award of merit), entered by the University of California.

Additional awards of merit went to: Roots of Happiness, entered by International Film Bureau; Journey into History, entered by British Information Services; Flower Arrangements of Williamsburg, entered by Colonial Williamsburg; Conspiracy in Kyoto, entered by University of Indiana; Hawaii, U. S. A. and Story of King Midas; entered by Bailey Films, Inc.; Wonders of Plant Growth, entered by Churchill-Weaver Film Productions; Goldilocks and the Three Bears, entered by Coronet Films; Ali and his Baby Camel, entered by Atlantic Productions, and Ugly Duckling, entered by Encyclopaedia Britannica Films, Inc.

International Harvester Documentary Honored as "Man With a Thousand Hands," dramatic story of Kitimat construction project wins audience approval at 5th Annual Stamford Film Festival described above.
Every print's a "live" salesman when you specify Ansco Type 238 Color!

The best sales force you can put in the field are color prints which give prospective customers a fair and favorable picture of your movie-making skill.

That's why it's so important for you to request release prints made on Ansco Type 238, the 16mm color duplicating film that truly duplicates your original. Type 238 stands alone in its ability to duplicate color faithfully and give you prints with high-fidelity sound, cleaner, whiter whites, crisper definition.

Take a giant stride toward building your reputation and gaining new customers. Instruct your laboratory to print one of your films on Type 238. You'll never again be content with any other color duplicating film!

People Who Know Buy Ansco

ANSCO Binghamton, N. Y. A Division of General Aniline & Film Corporation. "From Research to Reality."
Ten Sponsored Motion Pictures Share
Scholastic Awards for Educational Value

**MERIT CERTIFICATES PRESENTED BY SCHOOL MAGAZINE**

- Awarded classroom films included:
  - Adolescent Development Series, produced by the McGraw-Hill Book Company
  - The American Revolution, produced by Encyclopaedia Britannica Films
  - The Baltimore Plan (EBF); A Citizen Participates, produced by Young America Films
  - Frustrating Fours and Fascinating Fives, (McGraw-Hill); Insects. (EBF); Man Without a Country, (Young America); Seal Island, Walt Disney Productions
  - Shyness (McGraw-Hill—National Film Board of Canada); Skipper and the Three K's, produced by National Education Association

- Slidefilms selected were:
  - The Dark Continent Awakens (New York Times); Folk Tales from Many Lands (Young America); Great Explorers of America (Society for Visual Education); The Incas (Life Filmstrips); Mapstrips—Age of Discovery and Exploration (The Jam Handy Organization); Marriage and Family Living (McGraw-Hill); Music Stories (Jam Handy); Popular Sovereignty—USA (Heritage Filmstrips); Prehistoric Life (Encyclopaedia Britannica Films); Writing and Printing in America (Museum Extension Service)

**5th Year of Recognition**


The awards were presented at Town Hall Club in New York City. Ten awards were made in each of three classifications: for classroom informational films; for industry-sponsored films, and for slidefilms. This was the fifth year of such recognition to sponsors, producers and distributors of 16mm educational films.

58 Titles Nominated

Sponsored winners were picked from a final ballot of 58 titles nominated from 150 eligible films. Classroom winners were chosen from a final ballot of 79 titles selected from some 360 eligible films. The films were judged first in regard to their school value but production excellence also was considered. Other awards are noted.
RKO PATHE knows, from 31 years of successful film making, how to put that all-important entertainment quality into films for business—motion pictures designed from script to screen to sell an industry, an organization, a product, an idea ... to a specific group or to America's millions at large. . . .

RKO PATHE is equipped with the most modern facilities ... is ready with the know-how, the showmanship and the advertising-promotional grasp to take full charge of your particular film requirements—from TV commercials to full-length features in color. . . .

RKO PATHE invites inquiry from organizations and/or individuals of modern thinking ... who might be interested to learn—as many of America's most important industrial organizations have learned—of the power of motion pictures to promote ideas and to sell products.
With the new Model IIA, the Arriflex 35 attains undisputed first place among all 35mm hand cameras in the professional field. Easily convertible into an efficient studio camera, its versatility is amazing. In addition to the many features which made the earlier model a favorite among top-ranking cameramen, the improvements and engineering advances embodied in the new Model IIA, make the Arriflex 35 greater than ever.

FAMOUS ARRIFLEX FEATURES IN THE NEW MODEL IIA

- Mirror Reflex Shutter for through-the-lens follow-focus and viewing even during actual shooting.
- Bright, uninverted viewing image on ground glass, magnified 6½ times.
- Eliminates parallax and the need for accessory finders.
- Quick-change, geared Film Magazines (200 and 400 feet). No belts used.
- Variable-Speed DC Motor mounted in Grip Handle . . . operates from 6-8 volts.
- Tachometer — registers from 1 to 50 frames-per-second.
- Matte Box-Filter Holder — quickly and easily detachable.
- Three-lens revolving Turret.
- Perfect for tripod and handheld filming.

THE NEW ARRI SYNCHRONOUS MOTOR UNIT

for ARRIFLEX 35

A smooth-running, constant-speed hysteresis motor for 115-volt, 60-cycle AC operation. Motor is mounted on base-plate housing containing the gear mechanism which connects directly to the main drive-shaft of the camera. Motor Unit has a built-in tripod socket and a built-in footage counter. A safety slip-clutch automatically disengages the motor should the film "jam". The Synchronous Motor Unit is easily and quickly attached to the camera without the need for special tools.
The new ARRI®

Sound-Proof Blimp

for ARRIFLEX 35

Designed for the Arriflex 35 with 400-foot Magazine, and Synchronous Motor Unit. Blimp housing is cast magnesium alloy, finished in black crackle. The most advanced acoustical damping techniques have been employed. Internal walls are lined with corduroy velvet over six alternate layers of foam plastic and lead. For complete soundproofing, all door members are sealed with foam rubber gaskets, and close by means of heavy, "knee-action" amp locks. Camera is cushion-mounted.

Blimp Doors Open
Showing easy access to camera, lenses, and magazine.

Rear View
Showing convenient controls.

The important reflex-viewing feature of the Arriflex 35 is still retained while it is used in the Blimp. The regular cover and optical system is removed from the camera and replaced with a special cover which connects to the optical viewing system built into the Blimp. Follow-focus is then accomplished by means of either of two controls...located at the front side and in the back of the Blimp. These controls connect directly to the focusing mount of any lens in taking position, equipped with Arri Follow-Focus Grips. No gears are required around the lens mounts.

An oversize focusing scale for any lens in use can be set behind, and viewed through the control window located over the focusing knob. Other observation windows are conveniently located to permit viewing the footage counter and checking the tachometer. The lens window is made of optically flat glass, shielded by a detachable matte box.

Two heavy-duty handles facilitate lifting and carrying. A Fingerfip Dial permits shutter to be "turned over" manually for preliminary focusing. A hook is provided in the exact film plane for attaching a measuring tape. A pulsating pilot light indicates that the camera is in operation.

Weight of Blimp with Arriflex 35, lenses, Synchronous Motor Unit, and 400-foot Magazine is approximately 55 pounds.

Write for Complete Details to:
KLING PHOTO CORPORATION

238 Fourth Ave., New York 3, N. Y. • Gramercy 5-1120
7303 Melrose Ave., Hollywood 46, Calif. • Wyoming 9026
Farm Pictures by Audio

"PROGRESS IN PRODUCTS" 22 mins.
The facts about Modern Margarine's food value, ingredients, manufacture and many uses.

"JUST A FARMER" 21 mins.
A dramatised account of the varied skills practised by the American farmer.

"OUR MILKY WAY" 10 mins.
Our first in Technicolor on the value and importance of milk in everyone's daily diet.

"THIS IS OUR LAND" 30 mins.
The importance of Soil Conservation, and how it affects the health and economic welfare of every citizen.

"PATTERN FOR PROGRESS" 28 mins.
The evolution in American agriculture through the introduction of mechanical power, told in color.

"YOUR APPLE ORCHARD" 14 mins.
In color, from winter preparation through apple bloom, picking and packing, the treatment contains an animation sequence on pollination by bees.

"AT YOUR COMMAND" 30 mins.
A promotion of the services made available to American farmers since the founding of the Department of Agriculture.

"FIRST IN THE HEARTS OF FARMERS" 22 mins.
"ANOTHER FIRST" 10 mins.
The story of modern foods and land management shown around some of the agricultural experiments of George Washington.

"MASTERS OF THE SOIL" 10 mins.
A film story covering some of the many research accomplishments of American farmers.

"TWIN-POWER" 10 mins.
A instructive film on the features of the new M-1 tractor.

"WAR ON WEAR" 30 mins.
An instructional film for farmers on the importance of lubrication and maintenance of farm machinery.

"THE CHICKEN OF TOMORROW" 16 mins.
In color, describes the efforts to breed a better chicken embryo.

"IT'S UP TO YOU" 20 mins.
A film on tractor maintenance and correct servicing procedure, with trouble shooting sequences presented in animation.

"YOUR FARM WORKSHOP" 30 mins.
In color, shows need for good workshop on mechanized farm.

"MAGIC IN AGRICULTURE" 20 mins.
A two-reel film showing the importance and efficiency of mechanization.

"OLD MACDONALD HAD A FARM" 20 mins.
A story treatment which demonstrates for farm men a variety of new and additional tractor uses which can replace or exceed the shortage of man power on the farm.

Send for "A FEW FACTS ABOUT AUDIO"

AUDIO PRODUCTIONS, INC.
PRODUCERS OF MOTION PICTURES
630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK.
THE SPONSORED MOTION PICTURE, most complete and compelling of all media for communication of ideas and information, is slowly but steadily winning its battle for recognition in the family of advertising and sales promotion media.

Here are some of the facts which advertising men can no longer ignore in selecting media for important tasks in the selling era now predominant:

1. Over $50,000,000 was expended in 1953 for basic production alone of sponsored motion pictures for selling, training and public relations. Another $5,000,000 was expended for projection equipment and accessories bought by sponsoring companies and by those who comprise group audiences of these films. Other millions expended for prints, distribution services, postage and promotional literature related to films brought this medium near the $100,000,000 mark reported for national outdoor advertising.

Four Channels of Film Distribution

2. Sponsored film audiences available in four principal channels included the owners of more than 500,000 16mm sound projectors (largely in the hands of clubs, churches, schools, factory groups, etc.); more than half of the nation's theatres accepting short commercial subjects; 16mm rural road-show operators in small town and farm areas; and more than 300 television stations accepting public interest films on a free, sustaining basis.

As evidence of the power of these channels, a single sponsor reported theatrical audiences alone of 30 million persons in 1952; a major sponsored film distribution company handled one million bookings of films in 1953, reaching 150,000,000 persons on 16mm showings alone. Another sponsor reported a record-breaking 13,762,500 attendance on films loaned out during 1953. An additional 130,000,000 persons watched 2,600 tv presentations of this company's films on a sustaining basis.

3. A national advertiser survey of 67 companies using films showed a cost per viewer on all film showings of only $.046 per showing, including all costs of original production, prints and distribution service.

These costs "per viewer" were lower in many instances, depending on original production expense and whether all forms of distribution were taken into account. Theoretical showings, for example, brought the totals down for all sponsors utilizing this channel.

"Attention Hour Factor" Is Defined

But the most important factor of all was a hitherto uncalculated figure of comparative audience attention and interest. In Chicago last month the president of the American Association of Film Producers, L. Mercer Francisco, presented an interesting challenge to media experts and researchers in what he termed "the attention hour factor."

Taking a leaf out of advertising's own book, Mr. Francisco reviewed the readership studies of Daniel Starch and others who have measured the amount of total reading, listening and viewing time given to magazines, radio and television. Readers of LIFE, he found, spend varying amounts of reading time per advertising page. A generous estimate would give a total 3,212,500 seconds of attention from among the 5 million readers of LIFE or approximately 9,000 "attention hours." At a page cost of $30,000, the advertiser has paid about $.36 for each hour of attention that his ad was given.

Similar comparisons of radio and tv commercial listening and viewing (and these media are beset by distractions and purposeful interruptions) showed equally high costs for the "attention hour" among these media.

Comparing a typical sponsored motion picture program, which reached a total of 12,190,000 people at a total outlay of $290,000 for a 30-minute color motion picture, Mr. Francisco's comparative study showed that the picture received a total of 6,075,000 hours of attention. Its cost to this sponsor was only $.053 for the full attention hour.

Media Not Competitive But Comparative

These figures merit closer study and review. The media are, in fact, not competitive at all but their comparative powers of disclosure and information to the consumer are vitally important to all business.

It is even more significant to consider these key points in Mr. Francisco's thoughtful study:

"The film can make the viewing audience participants, not spectators, in real life drama when it presents its story in the words and actions of screen characters.

"Educators aver that the instrument of communication is most effective which presents learning materials most closely to the experience of reality." Similarly, sales points have most meaning to prospects when they are closely related to real life problems.

"The polarization of the attention of the screen audience profoundly affects the memory. The screen medium makes a deep impression; that is, it reaches the subconscious mind. It therefore sticks in the mind for a long time afterward as numerous studies have shown.

"Furthermore the drama of the film provides a wealth of associated materials which aid immensely in the recall and recognition of screen-presented materials long after exposure to them in the film. The sound motion picture therefore enhances the effectiveness of advertisements in all media of communication."

"Each ad seen or heard after exposure to the film has more meaning and makes a greater impact because it recalls the meaningful film-presented material. Since most printed ads and most radio and tv commercials are little more than "reminders" they should be preceded and complemented by a film presentation which gives the consumer audience the complete product story to be reminded of!"

These paragraphs are a preface to an important editorial program now being prepared for subsequent issues of BUSINESS SCREEN. The complete text of Mr. Francisco's interesting thesis on "How Much Must Attention Cost" will appear in an early issue and will be followed by other editorial research on media comparatives, costs and "attention hour" values.

The Film's Role in Merchandising

One of the most significant areas of film utilization by sponsors is in merchandising. Used in the initial stages of a product promotional effort, a well-produced picture can, as Mr. Francisco points out, "make even apathetic wholesalers and sophisticated chain store buyers sit up and take notice."

"They look at the picture story of the product through their customers' eyes," he says, "they experience the impact of its message as consumers and they become just as excited about it and impressed with it as the audiences for whom it was meant."

In this phase of distribution, printed media, radio and tv are partners with the film medium. (continued on the following page)
BUSINESS SCREEN

PEOPLE AND EVENTS IN THE NEWS OF THE PERIOD

Honored by the Freedoms Foundation with his fifth George Washington honor medal award was producer Raphael G. Wolff (right) who received a 1954 citation for his motion picture "All But a Few" from Don Bolding, Foundation executive (left), at a luncheon of the Advertising Club of Los Angeles on March 30. Film was produced as a contribution to the Shriners Hospitals for Crippled Children.

RCA's new 3-Vidicon color tv film system, scheduled for fall deliveries, promises to make possible a high definition of color from color motion picture films and slides to color receivers. Basic simplicity of the "3-V" camera is shown in the scene at right which demonstrates how lens mounts swing out to allow for convenient pickup tube replacement. Executive vice-president W. Wolter Watts told SMPTE convention guests in May that "3-V" system will require only modification of standard 16mm television film projectors rather than purchase of separate color equipment.

General Motors' famed Motoreama show was filmed by Sound Masters at Miami, Fla., recently and is already getting nationwide theatrical showings. Shown at that spa during production phase were (l to r) in scene at left: script writer Fred Frank, former DeMille staff; Harold E. Wondsel, president of Sound Masters, Inc.; Frank Donovan, director (standing); and Sheelagh D. Clark, technical advisor on the picture. (See Business Screen, No. 2, Vol. 15)

Ford showed Cinemascope motion pictures to visiting throngs at the Chicago auto show earlier this year. The well-designed exhibit theatre shown in the picture (right) was the setting for continuous performances of the Wilding Picture Production wide-screen subject previously used for product unveilings among the Ford dealer organization in nationwide theatrical showings when new models appeared.

THE ATTENTION HOUR FACTOR

(CONTINUED FROM PRECEDING PAGE)

They are, in fact, wise users of motion pictures and slides and for their own forceful promotional efforts where a complete and interesting market story needs to be told. Again, the media of communication are not competitive but comparative equals with specific tasks to accomplish.

Longevity Works in Films' Favor

With the recent disclosure that 41% of more than 180 sponsored motion pictures in current use by 67 companies have been in active circulation from two to five years' duration, advertisers were again reminded that long life in circulation is one of the primary advantages of this medium.

Another 10% of companies surveyed by a major advertising association were in use from five to ten years' time. A national film distributor estimated that five years is average for a well-produced motion picture and while replacements of footage are necessary in that time, "print life" is estimated to be that long for such films. 16mm distribution really starts going after the first year of showings and momentum increases sharply in subsequent years.

Alcoa Subject Is Setting a Record

There are some notable films in distribution after a full decade of useful service. The Aluminum Company of America has a legendary favorite among both adult and youth audiences in Unfinished Rainbows, Technicolor saga of aluminum research. The first version of this film was made by Wilding Productions, Inc., in the early 30's and a currently-revised version is still

This Alcoa color picture is setting a record for total audience coverage and sustained public interest in its well-produced inspirational message.

in strong demand among audience groups of every size and description.

The Weyerheuser film, Green Harvest, dealing with forest conservation is a similar example of long life-interest among audiences and the list of other favorites is seemingly endless.

Subsequent "chapters" in this story of the film medium will deal with distribution costs, further definition of the "attention hour" and other positive advantages of the film medium for advertising and public relations. The searching light of inquiry is long overdue on this most powerful of all communication media.

B U S I N E S S  S C R E E N  M A G A Z I N E
right off the reel

PROGRESS REPORT ON COLOR TV

NEVER UNDERESTIMATE the power of competition backed by the might of modern electronic research and production. Despite the pessimism of radio-TV manufacturers on color receiver production, this coming fall may become a battleground of color TV sales promotion. RCA will shortly launch an ad campaign on its color sets; DuMont will match with a larger tube; Paramount's Chromatic Television Labs at Emeryville, Calif. anticipate a step-up in the output of compatible 21-inch and 21-inch color TV tubes, utilizing the Lawrence single-gun cathode-ray tube.

Network plans for full color programs took a temporary backseat to station WKY-TV, Oklahoma City, which became the first independent station in the nation originating color programs since the FCC gave compatible color the green light. On April 8, WKY televised a five-minute insert in a newscast and on April 23 provided its viewers with a half-hour variety show followed by a "Sooner Shindig" revue on April 22. Current schedule calls for 16 color programs a week.

While there are few color sets (about 60) in the area, future sales are expected to match the production ingenuity of set makers now promising long-awaited larger screens.

Top news of color film production was made at the 75th semi-annual convention of the Society of Motion Picture and Television Engineers when a Pall Mall cigarette commercial, made in Pathecolor and processed by Pathe Laboratories, was projected in brilliant hues on the new Xenon arc-lamp 16mm projector.

Briefs About Pictures and Producers:

The March of Time has closed its production offices in New York, effective the first week in May. The NBC film division has taken over the MoT film library consisting of 15,000,000 feet of historical, scenic and other stock footage to be made available to other producers. The 16mm prints of MoT short subjects now being distributed by McGraw Hill Text Films division are not affected by the closing.

First place in the motion picture segment of the annual Better Copy Contest conducted annually by the Public Utility Advertising Association (oldest ad competition in the field) will go this month to Freedom Valley, produced for the Philadelphia Electric Company by Louis Kellman Productions of that city.

Other films cited by the awards committee which include O. H. Coehn, publisher of Business Screen, were Ill Line, Ho, a basic report on utility construction operations, and Trouble Man, a short film sponsored by the Pacific Gas & Electric Company.

For the first time in the century-old history of the Salt Lake City Mormon Tabernacle, its world-famous choir was seen and heard on Ed Murrow's, "See It Now" television program. A Sound Masters' production crew shot and recorded the "capsule documentary" on the Tabernacle as a commercial tv spot for Alcon.

Swank Show: Gateway to Industry

RAY SWANK, sales-minded chief executive of Swank Motion Pictures, Inc., visual educator dealer and film distributor of St. Louis, Mo., was the recent sponsor of a one-day visual sales demonstration program for business and industrial executives. Superbly staged in the 27th floor Tiara Room of the Park Plaza Hotel, displays and demonstrations of a wide range of audio and visual tools attracted a top flight audience of some 300 interested executives. Showings of sales films in a nearby (26th floor) theatre also had excellent attendance. The ingenuity and showmanship of this event set a notable example of regional tv sales promotion which other leading dealers might well emulate for local business people.

A complete showing of latest audio-visual techniques was featured in these Tiara Room exhibits.
It's Springtime Across the Land

Meeting Time for Texaco Dealers

Impressive Demonstration of Visualized Sales Training
as 55,000 Retailers Attend 700 Meetings on 1954 Program

Dealer Bud Nixon (played by Mike O'Shea) learns how to combine personal magnetism with good business methods in "The First Team."

IN THE SPRINGTIME of each year, the Texaco Company holds a series of 700 dealer meetings across the country at which time the Texaco sales program for the months ahead is presented. An average of 55,000 dealers and their assistants attend these meetings, and they are a tremendously impressive demonstration of the power of the sales training film.

Texaco uses films for this purpose extensively, and does it for one main reason; dealers say they like them better than any other kind of presentation.

A Picture for Each Specific Task

This year, the Texaco spring meetings are based entirely on films; five motion pictures are used, each designed to do a real job on one particular subject. All in color, the films start out with Sell More in 54, 15 minutes, a wonderfully jazzy preview of Texaco advertising plans (produced by John Sutherland Productions) and featuring the Firehouse Five Plus Two band.

The second film (also by John Sutherland) is called Take a Look, George, 5 minutes, and it points up the importance of "Registered Rest Rooms" in making and keeping steady customers.

It's Mighty Cheap Insurance, 15 minutes, (produced by Audio Productions) tells how "the little old maid school teacher who never drove over 25 mph on her way to school and back" is harder on a car than the speedly long trip driver. It shows that stop-and-go driving is rough on cars, "so keep your customers' cars protected with Advanced Custom-Made Hayoline."

How to Make "The First Team"

The Texaco feature film, an annual event at the dealer meetings, is The First Team, with a running time of 35 minutes. First Team was produced by Joseph Rothman. This picture stars Michael O'Shea who really looks like a guy who could do a hard day's work in a service station. O'Shea plays the part of Bud Nixon, a dealer who thinks he's on the "Third Team" because he doesn't have the right "setup."

Though he gets along all right and is popular with motorists, he just isn't a good businessman. Bud finally sees the light and wins the girl in the climax sequence at the movie.

A picture with a plot like this could be pretty corny, but happily The First Team escapes this fate. It's played for laughs as well as for pointing up good business techniques, and O'Shea is good enough to look and act like a real dealer.

The final film on the program is Yours, Exclusively!, 11 minutes, (by Audio Productions) which serves to announce "Top Octane Sky Chief Super-Charged with Petrox which will be a mouthful in any dealer's bag of selling tricks.

Organization Makes Meetings Effective

Texaco has found that to be really effective, the sales meeting must have a planned purpose -- it must be organized down to the last detail; it must be genuinely interesting; and it must be kept within a strict time limit -- no haggling orations by speakers who refuse to quit, and positively no irrelevant ad libs.

This year, the meeting lasts one hour and 31 minutes, and reports from the field indicate that meeting leaders are regularly hitting it right on the nose.

Texaco starts to prepare the annual meetings about a year in advance. They are based not only on new products and services the company wants to stress but on the accumulated experiences of progressive dealers from coast to coast. Texaco's Sales Promotion Division, which has the responsibility for the annual meetings, takes particular pains to talk to thousands of these dealers and incorporate their good ideas into the important spring meetings.

Veteran Dealer Cites Value of Idea

As one veteran Texaco dealer interviewed last year said, "I never miss a Texaco Dealer Meeting. I've been a dealer for over 25 years, and a certain amount of the information I'm exposed to at a meeting, I'm familiar with already. But even if I came away with only one new idea, I'd count the time very wisely spent."

To explain how the meetings will be conducted, Texaco's Sales Promotion Division, under Manager J. M. Gregory, prepares a 32-page Guide for Meeting Leaders which outlines the procedure with such detail that the meetings are practically bound to run off without a hitch.

In fact, it is planned that by using the guide as an agenda, and screening the films properly, any one of the thousands of Texaco men in any of the 48 states can put on a top-notch meeting.

The program has actually been so well organized that it has been charted second by second to 1118 seconds of verbal presentations and 5520 seconds of film.

Does Same Good Job Everywhere

If this might seem a mechanical method of creating an inspirational message, the answer is "yes." It is mechanical and purposely so. It is designed to do exactly the same job in
Texaco advertising and promotion gets attention from dealers when "Sell More in '54" hits the screen to the accompaniment of the Firehouse Five Plus Four band and this lovely lass pictured at right and below.

Maine as in California and to inspire equally well in either place.

The program is rehearsed dozens of times by management in New York before it goes out into the field. However, knowing that recitation by rote can destroy the spirit of any meeting, the leaders are instructed to read nothing "from the book" during the meetings.

Scripts Simply a Guide to Leaders

The verbal "scripts" which have been prepared for meeting leaders are sound and effective, but they are not for verbatim use. As a guide, they serve to keep the meeting true to its central theme and keep it within defined time limits, but leaders are instructed to phrase things in their own way.

Along with the five films and meeting leader's guide, Texaco supplies a complete kit of two banners, nine big posters, registration cards and name badges and invitation cards for the meetings. All these films and other materials are keyed to Texaco's business management theme introduced in the 1953 dealer meetings and then carried through last year in sales and service conferences.

Of course, the company is not content to merely set up meetings, invite dealers, present the sales campaign and sit back to count up results. Although most dealers attend the spring meetings, if weather or other conditions keep enough of them from attending, company zone managers will schedule additional meetings in order to get the men in.

The business management theme is developed in more detail at dealer conferences held 30 to 40 days after the meeting, and objectives are checked week by week throughout the year.

Effective Retail Sales Training Is Vital to Our Prosperity

This annual Texas Company dealer meeting program has set a noteworthy example in the completeness and interest of its motion picture phases, utilizing 65 minutes of its 95-minute total program to dramatize and visualize important facts delivered to its nationwide family of retailers.

Behind the scenes, of course, there is a vast accumulation of experience gained through years of similar effort by J. W. Gregory, sales promotion manager and his able staff. These professionally-produced pictures also reflect the ability and talents of several of the most experienced studios and individuals in the business film field. They had to be good to hold the sustained interest of the thousands of service station operators and their assistants seeing this program in more than 700 meetings across the nation.

Of course these experienced dealers know most of the techniques and other material thus presented to them. Often enough, as one dealer puts it, only one new idea is enough to make the whole effort profitable. These ideas plus the regeneration of sales effort, the feeling of teamwork and of closer cooperation between an interested national organization and its most distant member on the selling line are fundamentals in the Texas program.

Just as fundamental in other lines of products and services is a similar need for more effective sales training of every type of retailer and members of his staff. Too many sales, vital to our tremendous productive capacity, are lost through inefficient sales personnel, improperly informed and lacking the motivation and "drive" to win and hold the customer.

- OHC

Room Layout for Texaco Meeting:

a. "Sell More in '54" banner
b. Motion picture screen
c. Speaker's stand
d. T.B. A. display
e. Texaco product display
f. Rest Rooms' poster
g. Havoline poster
h. Tour service poster
i. Texaco road maps
j. Motor detergent poster
k. Theatre ad poster
l. Texamatic fluid poster
m. Texamatic market poster
n. Uniforms poster
plus 16mm projector.
Press and Dealer Showings
Are a Major Asset to Sponsor

in publicizing it sufficiently to attract the attention of consumers of processing equipment.

First step in the program was the New York press premiere of the film, which not only served to show the picture to a large number of editors but also to introduce the editors to the Lukens story—one which had changed considerably during the past decade without any appreciable recognition.

The premiere was held in the Hendrik Hudson Room of the Roosevelt Hotel. More than 125 editors—newspaper, business and financial, trade journals, weekly and monthly news and business magazines—attended the premiere.

Cocktails were served until the majority of the guests had arrived. As each appeared at the reception desk he or she was presented with an official Lukens "guest" badge carrying the visitor's name. These could also be used by the bearer in future visits to Lukens' Coatesville plant.

Roar of Mill Sets Mood for Film

Like MGM's Leo, the reverberating roar of Lukens' giant plate mill specially recorded on tape—growing continuously in volume—announced to the assemblage that the showing was about to

Premiere Event: a Promotional "Plus"

Lukens Steel Company Sets Example With Its Manhattan Press Showing

The months of preparation usually spent in producing an industrial film may seem like the major part of the job but it's really only the beginning of another task that's equally as important: getting the most for your money once the film is in the can!

Take, for instance, the case of the Lukens Steel Company of Coatesville, Pa., which last year sponsored a film, Equipping for New Profits, 30 min., color, produced by Robert Yarnall Richie Productions. Production of the film, which describes the making of and uses for stainless and other clad steel plates (Lukens originated these unique materials and is the world's leading producer of them), took just one year.

The purpose of the film was to help Lukens' customers—fabricators of processing equipment used in chemical, petroleum, paper, power and similar fields—sell the basic advantages of clad steels to the end users of equipment. This is essential since sales of Lukens' materials are completely dependent on the sales of fabricators' equipment.

The film was designed, therefore, to be used by fabricators of clad steel equipment as a sales tool in convincing end users of the advantages of clad materials in processing equipment.

Promotion Program Gets Under Way

Once the basic objectives had been met in the preparation of the film, the problem still existed in getting the fabricators to use it and, further, start. The group moved quickly from the reception room to the "auditorium" room where a full size reproduction of the world's largest ingot, glowing as if red hot, towered over the assembly and formed the background for the screen. The mill continued its thundering over the loudspeakers, interspersed with signal whistles and gongs that mark the movements of a plate being rolled, until all the guests were seated.

The roar was silenced. Brief introductory remarks by Charles Lukens Huston, Jr., president of the company, welcomed the editors to Lukens' "New York mill" and the premiere was on.

Following the half-hour show editors were provided with a vast assortment of packaged material covering all the ramifications of the Lukens' operation and had the opportunity of talking with officials responsible for each phase of the business. A buffet dinner was then served from long tables set on a full-sized replica of the largest steel plate ever rolled (some 60 feet long) from an ingot weighing 151,000 lbs.

Local Premiers Held for Fabricators

After the premiere came showings to fabricators who would be using the film themselves—under their own name if desired. A series of local "first nights" exclusively for fabricators were staged in nearly a score of major industrial areas in this country and Canada.

Invitations to the showings were extended to the following four groups of fabricating firms' (Concluded on Page Sixty-Nine)
While setting a trend in building construction the Aluminum Company of America joined the growing list of major business concerns recognizing the many advantages of permanent business theatre facilities. On the seventh floor of its well-known, silver addition to the Pittsburgh skyline is an audio-visual center as modern as the towering Alcoa Building itself.

Installations like the Alcoa theatre provide a convenient, always-ready place for screenings of company films, management meetings, training sessions and a variety of other uses. Typical of the best, Alcoa provides projection equipment for motion pictures, slide-films and slides, and in addition these facilities include a professional-quality recording studio.

**Five by Seven Projection Screen**

The Alcoa theatre provides comfortable seating for an audience of 71 before its attractive, well-equipped stage. For motion picture or slide projection there is a five by seven-foot matte screen flanked by 12-inch Jensen speakers. Along the front of the stage are outlets for a television antenna, inter-communications system and regular 110-volt electrical connections for use in other types of audio-visual programs.

A professional-like performance is made possible by remotely controlled curtains and lighting. From the projection booth both front and rear curtains can be opened and closed electrically, theatre side-lights can be operated, and top lights and stage spot lights may be controlled with individual rheostats.

**Inter-Com Serves Stage and Booth**

Communication between the booth and the stage is provided by a two-way inter-com and a signal bell.

The projection booth is equipped for almost any type of visual presentations. A deluxe "Jan" Special projector with a 25-watt amplifier handles 16mm sound motion pictures. Sound slide-films can be projected with a 1,000-watt DuKane projector, and both three and a quarter by four-inch and two by two-inch slides can be shown with an American Optical (Spencer) Delineo-

**Well-Designed 71-Seat Meeting Facilities Serve Pittsburgh Offices**

Additional equipment includes adjustable stands and a splicing table with rewind reels.

Two portholes in the front of the booth accommodate projectors, and two higher, hinged windows permit observation and checking the sound volume. The booth arrangement is a model of its own, with a dual-purpose setup.

Beyond a large window in the projection booth, through which the picture below was taken, is a recording studio for professional quality reproduction of sound and music. Equipment includes a Stancil-Hoffman custom built magnetic tape recording outfit and a portable Magnecord tape recorder and amplifier.

**Room Serves Many Business Needs**

The Alcoa theatre is typical of audio-visual facilities being installed by many forward-looking companies. Centrally located in this ultra-modern office building, it provides a show place where visitors may see the company's films, and a convenient spot for the meetings, conferences, screenings and other program demands of business, implemented by audio-visual techniques.

Theatre-type seating (below left) serves an audience of 71 with convenience and comfort when the room is used for projected visuals of various conference purposes. The projection room (right) is seen through its recording studio window, part of its dual-purpose arrangement providing for company transcription needs via either Stancil-Hoffman or Magnecord tape equipment.
Power Lines for Production

ROME CABLE FILM SHOWS MANUFACTURE AND TESTING

Sponsor: Rome Cable Corporation,
Title: Cable—Pathway of Power,
45 min. color, produced by
Loncks and Norling Studios, Inc.
★ Electric power is so common that we seldom think of the network of wires and cables through which that power is transmitted. Rome Cable Corporation decided it was time to remind people that production of these wires and cables requires complicated machinery and constant control.

Cable—Pathway of Power details the manufacture of wires and cables from copper bars and aluminum ingots. Manufacturing operations were photographed in the sponsor's plant. Narration is by Karin Evans, newscast commentator.

Animation illustrates such steps as the extrusion of insulating materials onto wires and cables and testing of high-voltage cables.

After an introduction emphasizing the necessity of cables for electric power transmission, the picture tells how 250-pound copper bars are rolled into long rods, cleaned and drawn into wires of various sizes. Stranding operations, in which many small wires are spiraled together to provide flexibility in large conductors are examined.

Various insulating materials and processes are pictured, including the mixing of rubber and plastic compounds, extrusion of the compounds onto wires and cables, braiding of fabric and paper coverings, and the impregnation of finished cables with asphaltic compounds.

The film shows how aluminum is continuously cast into a triangular strip which is fed directly into a rod rolling mill. This rod is drawn into wires and the wires stranded into cables, in much the same way as copper is processed.

Testing methods, by which quality is constantly checked, are viewed. These tests eye the quality of raw materials, experimentation to develop improved insulating compounds, and inspection of the finished wires and cables.

Prints are available for showing to interested groups from the Rome Cable Corporation main office in Rome, N.Y., or from branch offices in Atlanta, Chicago, Dallas, Los Angeles, Pittsburgh, St. Paul, San Francisco, and Seattle.

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An Historical Preface to First Aid

Sponsor: Johnson & Johnson,
Title: Bandages and Bullets,
20 min. color, produced by the Baldwin Organization.
★ Johnson & Johnson's new film Bandages and Bullets, (20 minutes, color, produced by the Baldwin Organization), is designed to dramatize first-aid in an "entertaining but instructive" manner for TV audiences primarily, but also, second-run, for groups in civic clubs, service organizations, schools and colleges.

The plot, a familiar treatment indeed, tells of a reporter in a front-line dressing station preparing to write a story of first-aid on the battle field and in the home. "This is a big story," the reporter says.

Dr. Lister explains a theory . . .

★ Here are two new films that are based on a simple premise. If you're building or remodeling a home, you'll be interested; if you aren't a home owner or prospective one, the films will have nothing for you. Rather than build up elaborate plots devoted to more audience-digesting hokum than information, Chase Brass has geared directly to the subject. As most people throughout the country are concerned with housing, and new homes going up at such a rapid rate, interest in these two pictures is bound to be high.

One film, Down the Drain, shows the advantage of copper tubing in modern drainage systems. Copper is not only strong and durable, but rust and corrosion proof. At the same time, it is light in weight so that long lengths can be handled by one man. The film shows plumbers doing the job of installing a copper drainage system on a new home site, points out that in the big housing developments at Levittown, New York and Levittown, Pa., where pennies saved in construction were very important, copper drainage tubing was used despite the slight added cost over other materials.

The Story of Radiant Heat, the second Chase film (both were made simultaneously) shows the firm's copper tubing being installed as conduits for radiant heating systems—in ceilings, cement slab floors, driveways and sidewalks. Animated sequences explain the principles of radiant heating.

Both Chase films, and others in the company's library of films, are available from Chase offices located in principal cities throughout the country.

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Chase Brass Films for Home Owners

Sponsor: Chase Brass and Copper Company,
Title: Down the Drain, 15 min. color; and The Story of Radiant Heat, 15 min. color, both produced by Science Pictures, Inc.
★ and copper for radiant heating, First aid begins at home.

According to Johnson & Johnson, "fool-hearty."

The film goes on to Dr. Joseph Lister's successful experiments in antiseptic in his Glasgow hospital, and to Robert Wood Johnson, who went into the making of standardized germ-free dressings and established a multi-million dollar business—now Johnson & Johnson.
New Voices for Better Business

A NEW YORK TELEPHONE PICTURE BY M.P.O. TO SHOW NATIONALLY

If renewed and energetic efforts by the Bell System companies prove successful, the era of the opening gambit to a great many telephone conversations, "Hello this is..." may some day come to an end. Aiming to hurried the day when the telephone will no more threaten the nation's sanity as an instrument of muttering misunderstandings and bellowing befuddlement, the New York Telephone Company is distributing a new color film, Your Voice Is You, 15 minutes, produced by MPO Produce-

On telephone film set are (l. to r.) Tom Wilson, N.Y. Telephone's Jack Berch and Victor Solow, M.P.O.; and Larry Rovin, chief of Voice and Courtesy Program, N.Y. Telephone Co.

© N.Y. Telephone Company

CASE Histories of Five Sponsored Pictures

Progress Report on the Modern Factory

Sponsor: National Association of Manufacturers.
Title: Good Place to Work, 111/2 min. b.w., produced by Arthur Lodge Productions.
★ This is the story of current and past achievements by industries to improve working conditions and to make factory employment more attractive. It was made at the suggestion of educators who called the NAM's attention to high school students' preference for 'white collar' jobs, regardless of their natural skills and interests. The picture is designed to remove ignorance of current factory working conditions, believed to be the chief cause of this preference.

Good Place to Work flashed back to early America, for a quick reminder of working conditions of those days. It shows everything, and as we're told of the early days, industrial research to widen product use, thereby helping to stabilize conditions, are reviewed in passing.

The film discusses the increasing efforts to keep employees informed of management's plans for the future, the trend toward recreation programs to include all employees. While showing individual case histories, Good Place to Work stresses that these and other company benefits, such as cafeterias with good meals at cost, the liberal retirement programs, are merely milestones in continuing efforts to make the factory a better place to work.

Good Place to Work is available for industrial, educational, and group use from the NAM Motion Picture Department, 11 West 99th Street, New York 29.

N.Y. Telephone Company personnel play roles in "Your Voice Is You."
**Anthracite Reports to the Nation**

**Sponsor:** The Anthracite Information Bureau  
**Title:** Black Diamonds, the Story of Anthracite. 27 min. color, produced by Paul Alley Productions.  
* Lowell Thomas sounds the keynote in this new public relations film. Photographed at Pawling, New York, against the same background with which he launched the story of Cineraama. Mr. Thomas lends his usual dramatic impact to a story that covers most of the coal-bearing areas of northeastern United States.  
Paul Alley, who wrote the film, has the famous news commentator "assign" a camera reporter to bring back the story of anthracite. Starting at Pennsylvania State University with professors who explain the origin, history and development of hard coal, the reporter then tours the picturesque anthracite region of eastern Pennsylvania.  
Covering a typical mining town, the camera records the voices of Welsh miners as they sing a modern folk song. Highlights of mining operations, both underground and top-side, are portrayed. The theme of the film is the future of anthracite as a heating fuel. Scenes of research and development of the mineral reveal the new modern equipment designed to make the burning of anthracite comparable to that of any automatic heat.  
Getting down to cases, the film stresses the necessity of conservation of our dwindling natural resources and the fact that fuel "close to home" (in the Northeast), such as anthracite, might better be used to heat homes, leaving so-called energy fuels for industry and national defense.  
**Distribution of Black Diamonds** is being handled directly by The Anthracite Information Bureau, 390 Madison Avenue, New York.

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**Production of Technical Ceramics Explained**

**Sponsor:** The American Lava Corporation (A subsidiary of Minnesota Mining & Manufacturing Company).  
**Title:** AlSiMag Custom Made Technical Ceramics, 28 min. color, produced by Continental Productions (Chattanooga, Tenn.)

* One of the most important, yet least publicized, of the basic industries is the manufacture of technical ceramics. In order to acquaint potential customers and the public with the specialized processes involved, this film goes into some detail to describe the production of AlSiMag technical ceramics.  
Electronic industries employ these ceramic parts as rigid insulation and dielectric materials. Ceramic thread guides find wide application in the textile industry. Ceramics are also used in industries with high temperature equipment, such as refractories, burner tips, filters and strainers.  
As the film shows, the production of technical ceramics involves the combining of earthy or inorganic materials into the basic "body" of the ceramic. These "bodies" are then pressed, extruded, and machined into the multiplicity of shapes required for various applications. The parts are then fired in massive gas-operated kilns, after which they become extremely hard and rigid. The ceramic is then ready for use, unless special surface finishes, such as glazes and metallic coatings, are required. Thorough tests and inspections are carried out during each stage of production.  
Although originally planned for showings to technically-minded groups, the film deals with its subject matter in such an understandable manner that it is recommended for showings to any audience, from high school grades up.
EXPERIENCED recording studios and record manufacturers are keenly aware of the part their records play in a good audio-visual program. Two major factors contribute to this awareness. They are: (1) the semantics employed in the preparation of the script; and (2) the physical and electronic equipment necessary to produce a thoroughly professional sound job.

Recording studios and record manufacturers seldom, if ever, get involved in the problems of point one. However, it may not be too far afield to make one or two observations which are based upon considerable experience at the listening end.

There are two good tests which should be applied to an audio-visual show.

Try it Without Sound

They are, first, to show the film without sound to a representative group and ask each to give his opinion as to what the show is all about, and specifically, what they may have learned. If their answers indicate recognition of the original problem and some awareness that the solution is being presented, then the producer may feel reasonably sure that he has devised a show which will accomplish his original intent.

Conversely, if the group reaction is way off the point, this is an indication that the pictures are not adequate for the job and serious review and some changes are in order.

Hear Sound Sans Visuals

The same test should be applied to the audio portion. This should be done after the recording session and editing has taken place. In other words, test the end product rather than an intermediate stage. Too often scripts are OK'd just from a silent reading by the person who must give that OK so the production can move ahead. In the process of making a record we hear a great many shows and, due to our objective position, we are automatically in the middle of the test mentioned above, and there have been many times when we were confused as to intentional meanings.

Now, we're not trying to tell other people how to run their business. We are, however, as vitally interested in the show as a whole as the producer or his client; consequently, we feel that any contribution which will help make slidefilm better is worthy of serious consideration. There is a great deal of honest thinking and objective evaluation in this field because it lies mostly in the realm of teaching. Here we must accomplish specific things rather than furnish relaxed amusement. In other words, people are expected to know how to do something either completely new or to do what they are already doing in a better and more efficient way after they have been exposed to a slidefilm program.

Tests of Proven Value

These observations are related to the subject at hand, and because we know the value of tests of this kind and recommend them for any slidefilm producer's consideration, we feel justified in taking the time to mention them. From the careful check given our test pressings, we know that our product must meet very high standards, both as to material and the way we have finally translated or recorded the script as to levels, equalizations and signalizing. If tests similar to the two suggested above are employed, we know the quality and effectiveness of the show will be improved.

Now, on the specific subject of recording, there is much that can be contributed to making the final record a better component of the program as a whole.

First, there is the recording session where actor and producer (and sometimes the writer) work to interpret the script so that ultimately, when the picture is on the screen, the narration or dialogue will be so integrated as to sound natural and have real meaning. The picture at that point must constantly refer to what is being said. Such correlated thinking is obviously necessary if the audio and the visual are to work together and to do a good job.

Second, after the show has been "edited down" to the size and pace desired, the work of making an acetate master is at hand. Very early in our experience of recording slidefilm shows, we recognized that a problem existed here which needed a good solution. We found that one of the most annoying problems to writers and producers of slidefilm programs had been the inexact phrasing of the timing signal, so that picture changes were not occurring exactly where and when preferred.

No Time for Pauses

This was especially true of the automatic signal for picture changes in fast moving, tightly knit shows where there was no place in the narration continuity for the usual slight pause for signal generation and picture change.

To overcome this problem and meet ever-increasing demands for closer tolerances, we decided to eliminate the human element of button-pushing, which at best was a variable magnitude, and to reduce the entire matter to electronic control.

And so we invented the Electronic Signal Inserter which uses an excitator element placed on the program tape at any desired point and then...
Industrial Audio-Visual Executives Attend Seventh Annual Meeting

Latest Audio-Visual Techniques Reviewed During Chicago Sessions; Elect Schieferly as President

The Seventh Annual Meeting of the Industrial Audio-Visual Association, held April 27-29 at Chicago’s Windemere Hotel, set some important precedents for its membership of business audio-visual executives and for the field at large interested in the progress of communication tools.

IAVA members and their guests reviewed a broad range of audio and visual techniques and equipment applicable to their company needs.

The national organization brought the important subject of qualitative film audience research to the attention of its member companies, both through the medium of a guest speaker and through subsequent discussions.

During its business sessions, the association adopted a constitutional limitation on its total membership, restricting its future size to not more than 100 individuals. While it was indicated that this limitation may be later interpreted to allow 100 companies to participate, a definite move toward better participation and continuing personal activity has been made. Other constitutional provisions limited the membership to males only and encouraged the active attendance at future fall and spring meetings of every eligible member.

Highlighting one of the best-attended and “most fruitful” annual programs in the organization’s history was the election of Joseph Schieferly (Standard Oil Company (N. J.) as president, succeeding Leo Beebe (Ford Motor Company), Fred Back (Remington Rand) and William Cox (Santa Fe Railway) were the newly elected first and second vice-presidents. Continuing the high tradition of loyal (Continued on page 48)

New IAVA members pictured at Chicago included (1 to r) Bill Buch (Lederle); Henry Strub (Aluminum Foundries); George Kennedy (U.S. Steel); Bob Williams (Ford Tractor); and Vic Johnson (Standard Oil, Ind.)

Newly-elected officers and board members are (front row, 1 to r) John Hawkinson, treasurer; Jos. Schieferly, president-elect; and Dan Steinke, secretary. Back row (1 to r) are regional directors C. T. Coneway, Michael Ritt, Ken Penney, B. A. Bailey, Frank Rollins and new vice-presidents Bill Cox and Fred Beach.
Something extra, something intangible. But you can SEE it on the screen in your film produced by...
Industrial Audio-Visual Executives Meet at Chicago:
(CONTINUED FROM PAGE 46)

service which they have given IAVA, were John Hawkimson, recently elected treasurer, and Don Steinke, re-elected secretary.

Announce New Regional Directors for Coming Year
Regional directors for the coming year are Frank S. Bills, (East-Western Minnesota) for the eastern region; Michael Ritt (Combined Insurance Co.) for the central region; Kenneth E. Penney (Minnesota Mining & Mfg. Co.) for the northern region; C. R. Coneway (Humble Oil & Refining Co.) for the southern region; and B. A. Bailey (Munster & Caswell) for the western region.

William H. Bach (Lederle Laboratories); Victor E. Johnson (Standard Oil Company (Ind.)); George M. Kennedy (U. S. Steel Corp.); John H. Wessman (International Harvester Co.) and Henry E. Strub (Aluminium Fabricates, Ltd.) who became the first Canadian member of the association.

Several other new members (CONTINUED ON PAGE 72)
How movies help Minute Maid warm up sales for frozen orange juice

Minute Maid Corporation uses two different types of movies to help promote its frozen products at both dealer and consumer levels.

**To put it on the shelf...**
Last year, Minute Maid's salesmen marched into meetings of wholesale grocers and chain stores, set up their Kodascope Pageant Sound Projectors, and presented "The Parade of Stars," a 25-minute film covering Minute Maid's consumer advertising and sales promotion program. The movie entertained and convinced. The use of film also helped to assemble all buying influences in a single room for the presentation, greatly reducing the selling time required.

**To move it off the shelf...**
To entice consumers, Minute Maid showed another movie, "The Marvel of Minute Maid," to home-economics groups, P.T.A. meetings, men's and women's club groups, and similar organizations. It tells the story of concentrated fruit juices from tree to table. Narrated by Bing Crosby, this film has played an important part in squeezing the orange juice out of the American kitchen. And it has helped to make the 6-oz. can of frozen concentrate one of the most common items in the housewife!s shopping basket.

**To keep salesmen moving faster...**
Minute Maid Corporation uses 8 Kodascope Pageant Projectors in its sales program. "The Pageant's easy portability makes it ideal for sales calls," says James Rayen, Minute Maid Advertising Manager. "It's easy to set up and operate, too. Yet it does a regular 'theater job.' What's more, when our salesmen are out on the road, their projectors have to take a lot of knocking around. But because of its pre-lubrication feature, the Pageant can take it... and without a bit of maintenance. We've never had a breakdown."

Like Minute Maid, you, too, may find the answer to your need for a dramatic sales tool in the Kodascope Pageant. Ask your Kodak Audio-Visual Dealer for a free demonstration or mail the coupon for full details.

---

**PROBLEM:** How do you sell weather?

**SOLUTION:** Put it on slides.

Weathercasts of America, with offices in St. Louis and New York, is a firm of-weather consultants providing forecasts and surveys to industry.

In selling its services, Weathercasts' salesmen use an easily portable Kodaslide Table Viewer. Slides show rudiments of meteorology and steps taken by Weathercasts to relate weather to client's own particular operation.

"We have found the Kodaslide Table Viewer helps us cut selling costs," says President William J. Harney. "Since the service we sell is rather complex, selling with the Viewers requires fewer call-backs. The potential customer gets a vivid Kodachrome Film story the first time."

---

**EASTMAN KODAK COMPANY**

Dept. B-V, Rochester 4, N. Y.

Please send name of nearest Kodak Audio-Visual Dealer, complete information on equipment checked:

[ ] Kodascope 16mm. Pageant Sound Projectors [ ] Kodaslide Table Viewers

---

**NAME**

**TITLE**

**COMPANY**

**STREET**

**CITY**

**STATE**

---

Kodak TRADE MARK

---

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**NAME**

**TITLE**

**COMPANY**

**STREET**

**CITY**

**STATE**

---

Kodak TRADE MARK

---
ALONG THE PRODUCTION LINES

Business film producers for over a quarter-century

Frederick K. Rockett Company

6063 Sunset Boulevard, Hollywood 28 • Hollywood 4-2181

ALASKA, HAWAII ARE TERRITORIES

As the current issue of Motion Picture Arts and Sciences covers the process of developing the Magna-Stripe Gateway for motion picture sound reproduction, it has been announced that the Magna-Stripe process will be used to produce the first magnetic sound filmstrip.

The process, which involves applying magnetic oxide to film, has been developed by Soundcraft, Inc., and will be used to produce the first magnetic sound filmstrip.

The filmstrip will be produced using the Magna-Stripe Gateway, a device that converts existing projection equipment to handle Magna-Stripe magnetic release prints.

In addition to the Magna-Stripe Gateway, Soundcraft has also announced the development of a new type of magnetic sound filmstrip, called the Soundcraft Filmstrip.

The Soundcraft Filmstrip is designed to be used in existing projection equipment and will be compatible with existing sound equipment.

The Soundcraft Filmstrip will be released in 1963 and will be available to motion picture producers at a cost of $50 per 1,000 feet.

The Soundcraft Filmstrip will be produced by Soundcraft, Inc., and will be distributed through the company's network of sales agents.

New Jam Handy Pittsburgh Offices in Gateway Center

New Jam Handy Pittsburgh offices for The Jam Handy Organization, Inc., were announced recently by the company.

The offices are located in the Colonial Henry Baudet building, Gateway Center.

Girl Scouts Campaign for Lighted Schools

Sponsor: Girl Scouts of the U.S.A.

Title: Lighted Windows, 20 min.

Distributed by the Girl Scout Visual Aid Service.

This film, based on actual Girl Scout experiences, tells how a group of teen-age Senior Girl Scouts instigated the opening of schools for after-hour activities.

The plot unfolds as the group of Girl Scouts, with the help of the National Audio-Visual Association, work to promote the use of after-school activities.

The film highlights the benefits of Girl Scout programs, such as leadership development, teamwork, and community service.

The film is distributed to Girl Scout councils throughout the country and is available to schools and other organizations.

The Girl Scouts Visual Aid Service is a cooperative program between the Girl Scouts of the U.S.A. and the National Audio-Visual Association.

The service provides educational materials and resources to Girl Scout councils and other organizations to support their programs and activities.
New PROFESSIONAL JUNIOR Adjustable wood BABY TRIPOD
— for Prof. Jr. friction and geared heads

FAMOUS "controlled action" SMALL GYRO TRIPOD
Has substantial shoe and spur Measured from floor to flange 25" extended — 17" collapsed. $75

SALES • SERVICE • RENTALS

THE WORLD'S MOST COMPLETE ASSORTMENT
OF PHOTOGRAPHIC EQUIPMENT FOR

T.V. and Motion Picture Studios

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. $450
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 numerals 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. $95
Single model, either 16mm or 35mm $45

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. $600

COLOR-TRAN
— studio lighting in a suitcase
Senior Kit $237.50
Other style kits available.

presto-splicer
GIVES PERMANENT SPLICE IN 10 SECONDS!
Especially good for splicing magnetic film. Butt Weld type for non-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.

what's new in business pictures

HOW FIVE CURRENT MOTION PICTURES SERVE INDUSTRY

This New U.S. Plywood Film Fails to Deliver
Sponsor: United States Plywood Corp.
Title: Seeing Is Believing, 22 min., color, produced by the Baldwin Organization.
★ Edwin Arlington Robinson would turn over in his grave if he could see what the U.S. Plywood Corp. has done with his brain child, Miniver Chevy.

Miniver turns up as the protagonist of a film that is designed to convince home-owners that “do it yourself” home-improvement is so easy anyone can do it. The theme is a good one. With more and more people beginning to help themselves in fixing up the house, good films on the subject are in big demand.

But with a ready-made audience waiting for well-made films on home improvement, it is difficult to see why the sponsors of this film have found it necessary to lad it so over-generously with ridiculous fantasy that would bring sneers from an audience of four-year-olds.

Can Plywood and its part in home modernization be so completely dull in itself that its story has to be fancied up with leprechauns and other preposterous hokum throughout the film?

The score winds up to be about 75% nonsense and 25% useful information. That ratio is not good enough.

Promoting Watch Sales
Sponsor: Swiss Federation of Watch Manufacturers
Title: Answers That Sell the Fine Swiss Watch, 15 min. b/w, produced by Transfilm Incorporated.
★ In this year of increased emphasis on the importance of real selling, as against the too-long customary retail order-taking, the Swiss Watch Manufacturers are urging jewelers to sharpen their techniques in order to move goods faster.

This film, laid in a typical American jewelry store, poses a series of sales situations and by demonstration provides the best answers to make the sale. It covers not only the verbal techniques of salesmanship, but display and other points as well.

Answers... will be shown at jewelers' trade meetings, conventions, and similar jewelry trade functions.

Jobs for Handicapped
Sponsor: National Association of Manufacturers
Title: Opportunities Unlimited, 1½ min. b/w, produced by Arthur Lodge Productions.
★ This film, produced in cooperation with the President's Committee on the Employment of the Physically Handicapped, tells of the dramatic strides made by persons with physical handicaps in winning acceptance by industry in competition with the able-bodied. It points out that every person is handicapped in some respect, that in the individual case it is a matter of degree. The film traces the tremendous efforts exerted by many with severe handicaps to overcome them during medical treatment and the process of rehabilitation.

Individual success stories dramatize how careful job placement overcomes physical handicaps often resulting in outstanding attendance and production records. Some handicaps can even be turned to advantage, the film shows.

Opportunities Unlimited was produced in a large measure from footage taken originally for NAM's weekly television newscast, Industry on Parade. It is available from the NAM Motion Picture Department, 11 West 59th Street, New York 20.

Film Libraries
SUMMERTIME IS THE RIGHT TIME for PEERLESS TO PUT YOUR PRINTS IN CONDITION FOR FALL USE

Every summer, film libraries all over the country entrust their prints to us for PEERLESS-SERVICING which includes:
✓ Inspection ✓ Scratch Removal ✓ Replacements
✓ Repairs ✓ Cleaning ✓ Rehumidification
✓"Peerless Treatment" to resist future damage

Cleaned up and rejuvenated — back the prints go to you, ready for hard use again in the fall.

Cost? Surprisingly low... Write for price list!

What makes customers buy? (below)

Human Side of Selling
Sponsor: Mullins Corporation
Title: This Thing Called Salesmanship, 34 min., black/white, produced by The Ham Handy Organization.
★ Because buying behavior is human behavior, effective sales stimulation must be based on a clear knowledge of human behavior.

To re-emphasize this fact to its advanced sales force, the Youngstown Kitchens Division of the Mullins Corporation presented This Thing Called Salesmanship.

Designed for group sales training, the film argues intelligently for a total approach in selling modern kitchen equipment. This Thing Called Salesmanship bids salesmen to learn well what people buy, how they reach their decisions to buy, and why they are moved to buy.

The human inclinations and habits which motivate original desire, contemplation and final purchase of an item, large or small, necessity or luxury, are exemplified as the film takes its audience behind the scenes of sales situations.

Introducing a Product
Sponsor: Scott Paper Company
Title: In These Hands, 11 min., color, produced by Willing Picture Productions, Inc.
★ A new industrial paper wiper recently introduced by the Scott Paper Company may some day make a thing of the past of the time-honored system of wiping down oily machine tools and parts with rags. Scott's industrial wiper, which has been under test for over a year, is a tough lint-free paper embossed with thousands of little dimples to increase absorption and strength. It is said to be much more efficient and economical than rags for general industrial cleaning and wiping down machinery.

To introduce the product in the field, Scott is using a new film. In These Hands, which is shown in a continuous "suitcase" sound projector and taken right into the plant manager's office by Scott representatives. It is a straight selling film which effectively demonstrates the product "in action."
“Street Corner U.S.A.”

with Clete Roberts

...filmed for Television with the AURICON “Super 1200” 16mm Sound-On-Film Camera

Again, for the 4th consecutive year, Mr. Clete Roberts uses Auricon 16mm Sound Cameras to shoot his latest national television show “Street Corner U.S.A.”

On this National TV Poll, viewers can see and hear public opinion on the most interesting and provocative subjects in America today.

Clete Roberts, Commentator-Reporter, says...“Our Cameramen have shot over one million feet of Auricon 16mm Sound-On-Film and have used virtually every foot of film taken with our Auricon Cameras!”

Write for your Auricon Catalog, describing the “Super 1200”...a superb photographic instrument, sold with a 30 day money-back guarantee. You must be satisfied!

BERNDT-BACH, INC.
7387 Beverly Blvd., Los Angeles 36, Calif.
U. S. STEEL VISUALIZES STORY OF WIRE ROPE

A wire rope technician explains features in 'Speaking of Wire Rope.'

Value of Wire Rope Explained in United States Steel Film

The design and use of wire rope are pictured in Technicolor in the United States Steel Corporation's newly released motion picture, Speaking of Wire Rope, produced by Roland Reed Productions.

With the story of a young wire rope technician, the 33-minute production explains many types of wire rope design, stressing that proper selection of rope is all important to engineers.

Manufacturing sequences, tests designed to insure quality, and facts on maintenance have an important place in the film. Application scenes taken at Sun Valley, New York, New Hampshire, and in mines, quarries, fishing grounds and oil fields all over the country, show wire rope at work on all kinds of jobs to meet the needs of the home and industry.

Fun of Model Toys Portrayed in Color Film, "A Toy for Timmy"

Selling toys is a problem in selling Dads as well as little boys.

In A Toy for Timmy, a 15-minute color film, Charles William Doepke Mfg. Co., Rossomuc, Ohio strives to convince youngsters and parents of the values of its model toys.

A simple scenario written by Dick Ashbaugh, humorist, tells how one small boy learns about model toys, steel scale construction equipment and fire engines.

A Toy for Timmy, produced by Brown-Hilehbrand Productions of Cincinnati, replaces a film sponsored four years ago by the toy manufacturer. Potential Timmies will see the film in schools and on tv. Dads will view it at civic and other group meetings. Inquiries should be directed to the Doepke Co.

Pipe Manufacturer Tells Product Story in New 18-Minute Picture

A color documentary film, Pipe Dream Come True, has been completed for Orangeburg Manufacturing Co., Inc., Orangeburg, N.Y., manufacturer of underground electrical fibre conduit and high-mineralized fibre drain and sewer pipe.

An 18-minute Princeton Film Center production, Pipe Dream Come True recounts man's fight to control water. This leads into the specific manufacturing processes and applications of the Orangeburg product to non-pressure purposes.

The film plumbs Orangeburg's contribution to house-to-sewer and house-to-septic tank systems, basement flood prevention, and in various areas of farm drainage.

The company plans national exhibition of the film.

Medic to Learn Treatment of Chest Wounds from Navy Film

When a G.I. drops in battle, first aid must be swift and sure because evacuation is slow and uncertain.

Sucking Wounds of the Chest, a new addition to military training films, deals with an injury target area which provides one of the highest death rates among all combat wounds.

Sponsored by the United States Navy and produced by the Jam Handy Organization, the 112-minute sound and color film endeavors to improve the ability of company aid men and hospital corpsmen to treat perforated chest wounds.

The film systematically shows the rescuer-trainer how to recognize the nature of these wounds: one tell-tale signal is a sucking sound heard in the chest area of the wound. The sound of such a wound is reproduced as it would be heard in a combat situation.

A second symptom—the blue coloring of the lips and ear lobes—is rendered in color as it would appear in an actual injury.

Explanation of the causes of these symptoms are prefaced by animated studies of the normal actions of the diaphragm which make adequate breathing possible. The film shows how breathing fails when an opening through the chest wall and plural sac brings outside air pressure around the lung.

Quick performance of the five steps pictured in the film puts chance on the side of the gasping G.I.

By life-and-death-like instruction in every phase of first aid for chest wound injuries, Sucking Wounds of the Chest will prepare corpsmen to do their job effectively.

Coast Guard Gives Boaters More Lessons In Smart Seamanship

Safety on the Water, a new 16mm 28-minute film sponsored by the United States Coast Guard depicts maritime precautions for commercial and pleasure boat owners and operators.

The black and white film is a follow-up of You're Being Watched. It shows boaters the importance of providing equipment beyond legal minimums. It stresses the need for sound knowledge of seamanship and small boat handling, vital for the safe operation of such craft.

Safety on the Water has been cleared for television. It may be scheduled for showing upon request to: Chief, Public Information Division, U.S. Coast Guard, Washington 25, D.C.
One-Stop Source for Film Production Equipment

“The Department Store of the Motion Picture Industry”

The MOY 16 & 35mm Visible Edge FILM NUMBERING MACHINE

Fills the bill for orderly handling of negatives or prints—where edge numbering is a MUST. Guides projectionist in matching exact frames.

This non-intermittent unit has automatic metal numbering block, prints black or yellow. Film passes over drying rollers before being rewound—Central lubrication, 2000' capacity, speed 50' per min. 16mm model prints between perforations only—35mm prints between perforations or on outside edge as specified. Both negative and positive films can be numbered.

Most Recent Purchasers are:
Moody Bible Institute, Los Angeles
American Optical Co., Buffalo, N. Y.
Cinematography Productions, New York

With new, improved inking system
$2,250

Bardwell & McAlister MULTIPLE FLOODLIGHTS

For indoor and outdoor use. 3 BOXES EACH WITH SOCKETS to hold four 150W R40 lamps. Overall size 62"x30"x30". Tripod stand has two folding 11/4" tubular steel arms 28" long, to which lamp heads are attached. Detachable head 2" long x 21/4" x 3" high. Has 3—4" RUBBER TIRED CASTERS.

Government Surplus. New Condition
$29.50

SAME with one box to hold 4—150W projector lamps, $22.50

Multiple Lamp Heads only ...........................................$4.95

Telescopic Tripod Stand only with 3 brackets .............19.95

May be used with Colortron Converters

S. O. S. CINEMA SUPPLY CORP.

BRIDGAMATIC 470C— one of 12 models, including color machines.

BRIDGAMATIC JR. $1095
Fine for TV Stations, pos. speed 600' per hr.
Compact—occupies little space.
Durable—all stainless steel tanks.
Economical—costs less than 1/24 per 16mm ft.
Low Upkeep—simple design, trouble-free.
Performance—proven in hundreds of installations.

Differential Rewind Gimmick
Rewinds 16 & 35mm Reels Simultaneously

Guarantees absolute uniform “take up”

- Simply slide “Gimmick” on any KEYWAYED rewind spindle. You NEVER throw slack—regardless of varying sizes of rolls or widths of films (16 or 35mm).
- With this clever Differential Rewind Gimmick on each rewind spindle you can go through the synchronizer backward and forward at will.
- Film cutters and editors can save its cost on a single editing job.

$37.50 Each - $69 Pair

DEPT. H, 602 WEST 52nd ST., NEW YORK 19, N. Y.
Phone: Plaza 7-0440 - Cable: SOSOUND

Few of the users:
American Broadcasting
Consolidated Films
General Film Lab
Houston Color Lab
Paramount
Pathe Lab
20th Century Fox
Ford Film, "One Out of Seven
Notes Jobs in Auto Industry

* One out of every seven Americans makes his living in some section of the motor vehicle transportation industry.

Ford Motor Company gives this job-word-to-the-wise in One Out of Seven, a new 20-minute black and white film which had its premiere in Buffalo, New York recently at the annual convention of the American Personnel and Guidance Association.

Produced with the aid of Michigan school and college guidance counselors, One Out of Seven informs its audience that whatever kind of work Americans want to do they can find it in the automotive business.

Automotive manufacturing alone employs more than 900,000 people in more than 5,250 job classifications, the public relations and recruitment film states. Nearly another two million people hold jobs in the retail and servicing end of this business.

Scenes of many men and women, young and old, testing, welding, engineering, managing, selling, and designing document the talents this industry puts to work.

Pictorial descriptions of apprentices, foremen and management training programs point to advancement avenues. Ford "factories of tomorrow" encourage future workers with a picture of brain and button-pushing labor.

"Mighty Miniatures" Describes Manufacture of Minute Bearings

Mighty Miniatures, a new 15-minute, 16mm sound film in full color, offers practical information to engineers and instrument designers. It was produced by Miniature Precision Bearings, Inc., of Keene, N.H.

The film describes the manufacture and inspection of miniature bearings and their application in precision mechanisms. It shows in detail how bearing rings are machined and polished, and the completed assembly is tested for concentricity, torque, ring diameter and other dimensions and characteristics. Footage is devoted to the manufacturer's quality control program and packaging methods.

Prints are available for showing before technical societies and engineering groups. They may be obtained by writing the Engineering Department, Miniature Precision Bearings, Inc., Keene, N.H.

** Film Shows How Insurance Helps Towns Recover from Tornadoes

After the terror of a fierce wind-storm subsides, torn communities face the tough challenge of rebuilding. The greatest single aid these communities have in rebuilding is the payment of losses by insurance says The Wind and the Fury, a new 16mm color film, sponsored by the National Board of Fire Underwriters.

The 15-minute film documents its theme with footage shot in the debris of last year's tornadoes in Waco, Texas, Columbus, Ga., and Worcester, Mass.

Hard realism sounds from a narration by voices of actual tornado survivors. These tape-recorded "voices in the wind" and scenes showing how the communities were rebuilt tell the insurance story.

The Wind and the Fury was written and directed by George P. Johnston of Washington Video Productions, Inc., Washington, D.C. The production was supervised by J. Wendell Setcher, NBFI public relations manager.

The film is available in black and white to TV stations. Color prints are available for schools, clubs and civic organizations. Booking requests should be made to the Bureau of Communication Research, Inc., 13 E. 57th Street, New York 16, N.Y. West of the Rockies, the address is The National Board of Fire Underwriters, 465 California Street, San Francisco 4, Cali.

** American Bakers' Assn. Film Stresses Importance of Bread

Bread's importance as one of the seven necessary foods is reiterated in Keep Your Balance, a new film, sponsored by the American Bakers' Association.

The first in a series produced for the Association by Klang Studios, Chicago, the public relations film features Dr. Norman Jolliffe, author of the book, "Reduce and Stay Reduced."

This series is planned for showing on TV and to civic organizations, schools and at food shows.

"New Frontier in Wall Paint" Shown by O’Brien Corporation

* Twelve years of research and development — 1572 experiments were required to successfully combine alkyds with thermolyzed oils in a flat wall paint, O’Brien Corporation, South Bend, Indiana, is telling its audiences this product story with a 25-minute color 16mm sound film, Aki-Therm, New Frontier in Wall Paint.

The sales promotion film shows how the corporation finally managed to blend the alkyds with their patented thermolyzed oils — an achievement it calls revolutionary in the paint industry. Paint-making scenes move through the scientific development story.

Produced by the Frink Studios of Elkhart, Ind., the free loan film can be obtained by contacting any local O’Brien dealer or by writing the corporation at South Bend 1, Ind.

** Antenna Seen as "Vital Link" in Channel Master Corp. Film

* Learning only 11% of the nation’s television set owners know that antennas are complex devices that largely determine the quality of the TV picture. Channel Master Corporation recently prepared The Vital Link, a 13-minute sound film.

The Vital Link describes the function of antennas, why different antennas are necessary and how they reduce "snow," "ghosts," and other reception flaws. The antenna is seen as the "vital link" between the station and the set.

Free 16mm prints are available from Association Films exchanges.
COLOR SLIDEFILMS
FOR INDUSTRY
COLOR FILMSTRIPS
FOR EDUCATION

Specialized equipment and the know-how of a group of specialists who have produced over 350 color films. If you have a production problem, contact Henry Clay Gipson, President...

FILMFAX PRODUCTIONS, 10 E. 43, N.Y. 17, N.Y.
Eight Edinburgh Film Festival
Scheduled for Aug. 22-Sept. 12

Facing its audience "towards new and living cinema," the Eighth International Edinburgh Film Festival will be held August 22 to September 12.

Enlarging on a seven-year history of motion picture cultivation the 1951 Festival will celebrate films which "by their originality and imagination, by their quality of truth and their sense of revelation reach out towards...a cinema that is both personal and fresh, that is close to the people and the authentic drama of our times..."

By selecting films of quality from any source supplying entertainment, realism, comedy, experimental, scientific or instructional films the Festival is planned to reassert a belief in the virtues of the moving picture on a new era of new techniques and multiple competition.

Films from the United States are submitted to the Festival through the Film Council of America, 600 Davis St., Evanston, Ill.

Because the selection board associated with the festival will have only those films selected by the selection board and that no film be accepted until near the opening dates, four issues of a "Magazine Programme" will be issued during the Festival.

With its first curtain at 7:15 p.m., Sunday, August 22, the Festival moves into three weeks of afternoon and evening performances in Edinburgh's Cameo cinema. Programs will be repeated so that visitors not present for the entire Festival will have a chance to see most of the films.

The Festival bequeaths directors, writers, film society officers and film users in every field to its annual international get-together at Film House. Motion picture pioneers and leaders will at tend a special performance celebrating 25 years of the documentary film. The International Federation of Screenwriters will hold a conference during the third week of the Festival.

Other highlights: The Scottish Educational Film Committee's international conference on Films in Religion, held in the Gateway Theatre, September 1. This meeting will feature a showing of religious films.

The British Film Institute-Scottish Film Council two-week Film School. A course on the art and history of the film, held the week prior to the Festival, will prepare students for attendance at Festival performances and lecture sessions.

Two programs of selected films

ATITUDE!!

Now you can show each of your sales men how to develop the right mental...

Attitude toward his PRODUCT

Attitude toward his SERVICE

Attitude toward his COMPANY

Attitude toward his CUSTOMERS

Attitude toward his PROSPECT that will increase his SALES...

In your next sales meeting, stop lost sales by showing the film:

"The Attitude That Gets Business"

one of eight sales training sound slidefilms from the...

"AGGRESSIVE SELLING PROGRAM"

★ ★ ★

Write for details of how you may obtain a preview

ADDRESS REQUESTS TO:

Rocket Pictures, Inc.

6108 SANTA MONICA BLVD., HOLLYWOOD 38, CALIFORNIA

Entry Rules for Edinburgh, Venice Festivals

- Regulations governing entry of 16mm films in the 1951 festivals at Edinburgh and Venice have been announced by the Film Council of America.

Briefly, the rules are:

VENICE: 1. All qualified films submitted by U.S. producers will be forwarded to Venice for selection since late notification precludes preselection. 2. Films will be shipped at entrant's expense, payable at time of entry. 3. Films must be in the Film Council of America's hands no later than May 21, 1951.

EDINBURGH: 1. All qualified films submitted will be forwarded to Edinburgh for their selection. 2. All films will be shipped at entrant's expense, payable at time of entry. Films must be in the Film Council of America's hands no later than June 7, 1951.

The opening date of the Sixth International Exhibition of Films for Children and the Fifth International Exhibition of the Documentary and Short Film at Venice is July 6. The Fifteenth International Exhibition of Cinematographic Art will open in Venice on August 22. Edinburgh dates are from August 22 to September 12. Because both festivals will be held at the same time, it is necessary for producers entering both exhibitions to submit a print for each.

Any producer wishing to enter these festivals who has not received information should write to FCA headquarters at 600 Davis Street, Evanston, Ill.
for children will be held in the
Gaumont Cinema, September 1
and 11, at 10 a.m.
Early application for hotel res-
ervations is urged. Reservations
should be made through the Festi-
val Society, Accommodation Dept.,
School Hall, Cashel Terrace, Edin-
burgh. 1.

Film Record of Construction
Posses Toronto on Subway
* Toronto tax payers didn't have
to risk their necks or muddy their
feet to find out what went on under-
ground while the city's Transportation
Commission dug their fifty
million dollar subway during the
past five years.
As each major stage of the con-
struction ended, a film report on
the subway's progress went to hun-
dreds of community groups in and
around Toronto. Many citizens
were able to see the entire story
in these "chapters."
The cameramen who filmed
this story finished five year roles as
"sandbags" recently when Asso-
ciated Screen News Limited com-
pleted shooting the operation.
Produced for the commission, the
on-the-scene record began in 1919
when digging started on the four-
mile tunnel. Thereafter, motion
picture crews walked, crawled and
flew to make a 12 thousand-foot
6mm color film of all stages of the
subway construction.
Filming early underground se-
quences was difficult because seep-
age impaired placement of the
heavy lighting cables required to
illuminate the first excavations. The
production crew had to use a port-
able generator which provided
enough electricity to supply five
Toronto homes.
Cameras followed the ballasters,
the power shovels and the dump
trucks. Later, tripods tagged after
carpenters, concreters and elec-
ctricians; then track-layers and a task
force of tradesmen who created a
bright, efficient, modern subway.
Subway cars disappeared under-
ground in late summer of 1953 for the
first test runs. Cameramen
from Associated Screen News went
along. Opening ceremonies this
spring played finale to the episodic
saga of Toronto's first rapid transit
(subway) system.
The job of re-editing film is
underway to make one story out of
the several installment films which
had been edited, titled, assembled
and circulated as a serial report to
the commuting public.
With the complete story, Toronto
will have a permanent record of
how this municipal improvement
was physically accomplished. Plan-
ners and engineers of other Cana-
dian cities will be able to use it as
a visual record.

Hollywood AFL Film Council
Pushes War on Foreign-Made Pix
* The Hollywood AFL Film
Council, composed of unions and
guilds with a membership of more
than 21,000 workers in Hollywood
studios, said recently that it will
continue to "oppose with every legal
means within its power 'runaway'
foreign production of films by
American producers who go abroad
to take advantage of cheap foreign
labor."
The Council also will fight
against foreign production of tele-
vision films designed for the Ameri-
can market," Carl Cooper, Council
president, said. "These video films
are used by American sponsors to
sell American products to American
workmen whose high standard of
living makes possible the purchase
of these products and it is unfair
and un-American to make these
films abroad in order to take ad-
vantage of lower wage rates of
workmen in other countries."

DuMont Steps Up Color TV
* Following the recent
announcement of a 19-
inch color tv tube, Dr.
Allen B. DuMont, presi-
dent of DuMont Labs,
indicates that WABD,
key station of the Du-
Mont Network, will
begin transmission of
color programs this
fall.
New DuMont color
sets will be sent to deal-
ers shortly with full
production later in '54.
The new tube is larger than competing 15-inch

• DOCUMENTARY • TRAVEL • SPORT • CONSERVATION • WILDLIFE

MARTIN BOVEY films
CHELMSFORD MASSACHUSETTS

"The Finest In Outdoor Films"

"To Conserve Our Heritage" (Minneapolis-Moline Co.)
1954 Freedoms Foundation Award

FILM STORAGE CABINET
ALL STEEL

MM-197
A practical storage cabinet for
the varied film library. Holds
400, 800, 1200, 1600 ft. reels;
100 film strips;
plus utility drawer in
base. Overall
sizes: 30" wide, 20" high, 16"
depth. Over 50
models to choose from.

RK-750
Ideal for School Film
Libraries. Seven tiers
of Separator Racks hold
250-400 feet 16mm reels.
Many models to choose

STORAGE CABINET

330 West 42nd Street New York 18, N.Y.

Neumade

PRODUCTS CORPORATION

TYPE TITLES
Produced up to a standard—not
down to a price

Knight Studio
159 E. Chicago Ave. Chicago 11

NUMBER 3 • VOLUME 15 • 1954
James S. Burkett Heads Western Sales for Pathe Laboratories

* James S. Burkett is in full charge of Pathe Laboratories West Coast Sales, replacing Charles Amory. Amory resigned as sales vice-president in April. Before coming to Pathe last December, Burkett was vice-president in charge of sales of Color Corporation of America. He’s been in the industry since 1914 and has worked for Monogram, Republic and Eagle- Lion studios.

Adams Joins Loucks & Norling

* Charles Adams has joined Loucks & Norling Studios, Inc., New York, as Manager of its newly created TV Film Department after five years of producing and directing TV shows over Dumont and ABC networks. Presently marking its 20th year in commercial film production, the company has decided to make its facilities and services available to advertising agencies for TV.

Mr. Adams has 15 years of experience as a writer-director-producer and is the author of the book, “Producing and Directing for Television.” His past associations include Ruthrauff & Ryan and the Detroit Dramatic Guild.

Heads Toronto Sales for Crawley

* John Stocks has moved into the Toronto office of Crawley Films as sales executive. He formerly was advertising manager of the W. C. Becker Equipment Company.

why take chances?

Your color production certainly deserves the best. Why take chances with unproved techniques of color printing when our specialized method of scene-to-scene color correction guarantees you duplications of remarkable fidelity?

Don’t take chances... get your next 35-16mm-colored balanced Eastman color neg. pos.—reversal color prints at

Three Regional Sales Managers Named by Victor Anamatorgraph

* Victor Anamatorgraph Corporation has three new regional sales-managers: Eastern Division—John F. Conlon, under the supervision of O. H. Jones, vice-president; Chicago Division—William G. Shuphart, who will work out of the branch office under A. J. McClelland, v.p.; Gulf Division—Verne W. Stone, appointed “in line with increasing domestic sales.”

Managers Conlon, Shuphart and Stone will coordinate the program between distributors and the company and represent the company at local trade shows and conventions.

Atlas Veep Authors New Book

* Lloyd Moran, a vice-president of the Atlas Film Corporation, Oak Park, Ill., is the author of a new book, “Humanism as the Next Step.” He believes that the scientific point of view can be applied successfully in matters of ethics and morals.

Color Expert to Merwin LaRue

* Arthur Becker, color photo specialist, is now on the staff of Merwin W. La Rue, Inc., Chicago producers of medical motion pictures. Trained in chemical and electronic engineering, Becker has had much experience in photographic research and the application of color photography.

Prior to the war, he was on assignment abroad for National Geographic Magazine and other organizations. During the war, he did color research for the medical and ordinance sections of the U.S. Army. For a time he was consultant to Dr. Lee de Forest.
REFERENCE SHELF

Catalog of U. S. Films for TV
Issued by Office of Education

† Seven-hundred, thirty-nine motion pictures are described in the 10th edition of "U. S. Government Films for Television" recently compiled and issued by the United States Office of Education, Visual Education Service.

Prepared by Sevlevl Reed, chief of the Visual Education Service, and Anita Carpenter of the VE service, the 106 page catalog contains film titles ranging from The ABC (advanced back door) to Zinc, Its Mining, Milling, and Smelting. Films which have implemented the programs of more than 20 government services are included.

Accompanying each title is the government department for which the film was made, the year of production, running time, black and white or color designation and order numbers. Code numbers are keyed to a directory of distributor sources. A subject index facilitates search for the "right film." An explanatory principles and practices qualifies the television use of government films, explaining that the primary purpose of these films was to expedite statutory programs of various government departments. As these films become non-classified, the Office of Education collects information about them.

There are approximately 5,000 government films available for public use in the United States. One-fourth of these may be used on television. The general conditions for use of these films is noted: 1. Films must be televised in their entirety and original sequences and without interruption (except routine "breaks" for station identification). 2. The films may not be cut, altered, or changed in any manner whatsoever. 3. The films may be used only on non-commercial, unsponsored programs (some agencies do permit use of their films on sponsored programs provided there is no advertising tie-in). 4. The films must be presented as a public service, so acknowledged by the telecaster.


Ford Catalog Features Eight New Films Among 30 Available

† Ford Motor Company's activity in film communications paces its enterprise in the automobile industry. This activity is newly capsuled in the 1951 catalog of Ford Films currently available from company libraries for free loan or cost-of-print purchase.

Eight new motion pictures are introduced in the small 65-page booklet, more than 125,000 copies of which have been distributed. A total of 30 Ford films, in black and white and color, are described.

The new motion pictures include the prize-winning documentary, The American Road: Technique for Tomorrow, the story of Ford's automated Ohio factory: American Farmer: One Out of Seven: Dearborn Holidays: White Thunder: Anniversary, and Highways by the Sea.

During 1953 more than 19,000,000 persons all over the world saw Ford films in various showings. Another 135,000,000 viewed them on television. The company's motion picture production dates from 1913, its current production and distribution program was reactivated in 1917.

Ford films may be obtained without charge from Ford libraries at 16100 Michigan Ave., Dearborn, Mich.: 5 East 53rd St., New York City, or 1500 S. 26th St., Richmond, Calif.

To add SPARKLE & ENTERTAINMENT
...to those special screenings of your new sponsored film for employees, their families, community groups and for other important community relations screenings...

Use Walt Disney CARTOONS

COLOR BY TECHNICOLOR

One or more of these world famous Donald Duck and/or Mickey Mouse shorts added to your sponsored picture insures a complete film program rich in audience interest and acceptance.

In addition to above mentioned cartoons, ask about...

• SEAL ISLAND (Academy Award winning nature film)
• MOTOR MANIA (Refreshingly different safety film)

Address all inquiries to...

WALT DISNEY PRODUCTIONS

16mm Division, Dept. 16, BURBANK, CALIF.

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improved Vu-Graph Accessories Announced by Charles Beseler

A case for storing slides transparencies and marking pens are offered as improved accessories to Vu-Graph opaque projectors by the Charles Beseler Company, manufacturers.

The metal case, equipped with a locking catch, is provided to protect slides against dust and scratching. Cataloged as No. 3271, the $9.00 case is designed to be used with Beseler mounts indicated by catalog Nos. 2264, 2261, 2263, 2266, 2267.

The new pencil which "will not crumble or stick," is said to afford faster, easier Vu-Graph operation. Cataloged No. 1532, it is priced at 20 cents.

Maurer Model F Prime Combines Positive, Negative Recording

A recent advance in the Maurer Model F Prime recording system is a new dual track unit which combines positive or negative recording in a single mechanism.

The new unit produces a dual bilateral (double-edge) variable area sound track with noiseless recording when a bias current of 30 to 35 milliamperes is applied to the voice unit of the galvanometer.

The galvanometer element requires approximately 15 milliwatts for 100% modulation, equivalent to 1.2 volts across a 50 ohm circuit. The input impedance of the electrical circuit is 50 ohms. There is a flat response from 0 to 7,000 cycles, plus or minus 1 db, with a peak of approximately 3.3 db at 9,000 cycles. The dual track is a rugged unit that can withstand short loads as great as 200%,- the company reports.

Variable density is available to meet specific requirements and laboratory facilities. A blue filter is standard with the dual track but a clear glass filter is furnished as in accessory for those who prefer to record with white light. It can be installed in any film recorder or camera.

The negative-positive dual track optical recorder sells for $1,950.

Maurer Model F Recorder

with three 90-watt focused exposure lamps. The Maurer Company is offering trade-ins on earlier model F Prime units. J. A. Maurer, Inc. is located at 37-31 31 St. Long Island City, N.Y.

Slides Magnify Uranium Search During Geological Convention


The AAPG meeting, held in conjunction with the annual meetings of the Society of Exploration Geophysicists and the Society of Economic Paleontologists and Mineralogists, drew thousands of geologists to St. Louis.

The slide projector was made by the Strong Electric Company to illustrate lectures at the convention. Convention officials said the projector is one of the first to be especially designed for magnifying almost microscopic material for use on huge screens.

A company spokesman said the new projector will adequately cover screens up to 50 feet in width and may be used in difficult-to-darken rooms. The machine also can be successfully used in projecting pictures up to 12 feet in width under daylight or artificial lighting conditions where a darkened room is not desirable.

Fairchild Motion Picture Sound Division Readies Interconverters

A new theatrical motion picture sound division has been established by the Fairchild Recording Equipment Company of Whitestone, Long Island. The new division is not delivering the company's Perspect Stereophonic Sound Interconverters for 35mm theatre installation. This unit is described as the firm's first compatible theatre sound system producing three-speaker stereophonic sound from a single optical sound track. Metro-Goldwyn-Mayer and Paramount have announced plans to release all films with the new system, invented by C. Robert Fin, president of Fine Sound, Inc.

Ray Crow, vice-president, directs the new division. Fairchild Recording Equipment Company has been producing professional sound equipment for over 20 years.

S.O.S. Offers New Tilter and Special Effects Kit Models

S.O.S. Cinema Supply Corp. is currently offering a new tilter and a special effects kit for producing wide range of titles, trick films cartoons and animation. The kit which comes in three models, takes most types of movie cameras, has horizontal and vertical operation adjustable table and front and rear illumination.

Model S.O.S. TG II, for 16mm cameras, is priced at $159.50 and features title card frame with plate on top and bottom, distance scale to obtain correct setting of camera lens, climbing title device for producing any desired number of titles, running title device with roller for making single line titles of any length, turntable for rotating titles and small objects and ring clamp for holding supplementary lenses. Model TG IH has the same design and features but has dual lamped reflectors and a larger title board. Model TG IH sells for $193.50.

Model TG IV, for 16mm and 15mm cameras, has these added features: horizontal and vertical adjustment of camera carriage and keyways, built-in spindle, crank and hand wheel for zoom and adjustment purposes, a counterbalance to facilitate vertical operation. Model TG IV is priced at $295.00.

Buyers Read Business Screen
Rear-Projection Even-Vu Screen
Designed to Play to Full House

Made of translucent "Krene," a new screen for rear-projection is said to permit effective use of all the seating area in an exhibition room.

The Even-Vu Screen, produced by Commercial Picture Equipment, Inc., 1902 W. Columbia Ave., Chicago 26, has a specially embossed surface which diffuses light passing through it. This diffusion eliminates the hot spot of brighter light in the center of the projected picture, the manufacturer says. A brilliant picture is in sharp focus from "almost any angle."

The screen may be folded for carrying with a portable frame of lightweight aluminum tubing. A nine by 12-foot screen and accompanying frame fit into a carrying case six by eight inches and four feet long. The frame can be set up at the desired tilt and the screen quickly attached by strong snap fasteners.

The surface of the screen stretches flat without lacings or springs. The new rear-projection screens, in standard sizes from 10 by 10 inches to 10 by 11 feet, are available with or without the portable frames at audio-visual equipment and stage equipment dealers.

Draper Offers Skylight Shades

Businessmen whose film showings are paled by plastic domes, glass block or panel skylights are advised of the "Lite-Lock" skylight shade, manufactured by L. O. Draper Shade Company, Spiceland, Indiana.

Full daylight control and protection are provided since this shade may be adjusted for complete or partial darkening, the manufacturer says. The shade may be rolled up completely clear of the skylight opening.

The "Lite-Lock" shades are self-contained as a unit to be mounted against the ceiling and around the skylight opening. The shade is enclosed in a hinged cover roller box for access to shade or window. Steel side channels support the shade and prevent light leakage. Pulley-controlled, the shades work manually or with the aid of a window pole to engage a ring at the end of the hinging cord.

Steel stays, encased in pockets running parallel with the roller, help to stiffen the shade, rolling up with it. "Lite-Lock" shades are available in black or tan and black duplex materials. For skylights exceeding 18 inches in width, a special supported shade is available.
People who make Pictures

* Multi-camera shots captured the antics of 26 TV hillbilly variety programs in the filming of the "Town and Country Time" series by Byron, Inc., Washington, D.C. Produced for Official Films, Inc., the series is being filmed on Kodachrome. Recording is on Reeves magnetic tape.

* The 26 films are the first group of 52 half-hour films in full color which will be produced for television sponsorship in regional and local markets. June 1st is set as the starting date.

* Connie B. Gay, hillbilly impresario produces the original television version of his radio show currently transmitted weekly over 1000 radio stations as a three-hour daily show. The cast of 40 includes some of the nation’s top country music artists.

* Perry Thomas Heads Sales of Vogue Wright Special Services
  * Perry M. Thomas has been appointed sales manager of the special service division of Vogue Wright Studios. He will supervise sales and account servicing in motion pictures, television, slide films and specially developed programs for training and business communications.

  He formerly assisted director for broadcast operations at Foote, Cone & Belding. Prior to that he was associated with the Bell & Howell Company.

  During the last war Mr. Thomas was chief of the photographic engineering division of the U.S. Army Air Force. Later he served as chief of staff of the technical photography unit at the Bikini “A”-bomb test.

* Klang Studios Places Five in Sales and Creative Divisions
  * Two appointments in sales activities and three assignments in film creation at Klang Studios, Inc., Chicago, were announced by Fred A. Niles, vice president recently.

  Burt Neuberger was appointed director of the national sales division of the studio’s motion picture and television operations. As director of the division, he will have responsibility for further development and the coordination of Klang’s national sales force.

  Heading a newly opened district sales office in Dallas, Texas, is John W. Lowery. A specialist in creative film sales, he has been an independent representative in Texas and New York for three years.

  J. Edward Bickell was named director of the scenario division where he will supervise the preparation of scripts for TV, commercials, industrial films, sales training films, public relations, and slide films.

  Directing the slide film division is H. Grant Atkinson, Mr. Atkinson joined Klang two years ago as a writer in the creative department.

  Newly associated with the firm, Bruce McGuiness has begun work as a script writer. He comes to the organization from Franciscan Films, Chicago.

* Radio-TV Execs Elect Shupert
  * George T. Shupert, American Broadcasting Company’s vice president in charge of film syndication, has been elected president of the Radio and Television Executive Society.

* Rotary Int’l Film to Fairbanks
  * Rotary International, Chicago, has signed Jerry Fairbanks Productions to produce a 30-minute institutional motion picture to be exhibited throughout the world in connection with the service club’s 50th anniversary.

  Fairbanks’ story editor, Leo Rosencrans, is now preparing the script which will call for foreign as well as domestic footage. A substantial budget is set up for the film.

* Karp Named Associate Producer in Sturgis-Grant Expansion
  * Theodore B. Karp has been appointed associate producer by Sturgis-Grant Productions, Inc. This appointment facilitates expansion of the company’s range of activities. Previously medical and scientific films formed the bulk of its production.

  Now the firm plans to produce films in the fields of general education, teacher training, mental health, as well as other informational and documentary subjects.

  Mr. Karp’s background includes motion picture production and teaching. He served as film consultant for the U. S. Public Health Service and was project supervisor for war training films with the U. S. Office of Education.

  He has been associated with Carnival Films and also taught motion picture production in New York and California.

* Academy Productions, Inc. Opens Studio-Offices in Manhattan
  * Academy Productions, Inc. of Hollywood, has opened New York offices at 538 Fifth Avenue. The firm, which specializes in animated cartoons, is currently producing TV commercials and longer films for L. Walter Thompson, Young & Rubicam, N. W. Ayer, McGraw-Hill and the United States Navy among others.

  Present plans call for live filming and animation to be done both in New York and at the west coast studios, the latter under the direction of Vice President Moray Fauzit, where Academy’s award-winning U.S. Navy training film of the 1953 Venice Film Festival was made.

  President Edward L. Gerseman, who has spent the past 15 years in the field of animation and film making, part of it with Disney, announced that William Yields, also a Disney alumnus, has been placed in charge of creative work.
PRODUCTION LINES

Dynamic Films Again Assigned Auto Race Classic by Firestone
• For the second year, Dynamic Films, Inc., is preparing a special version of the dramatic story of the Indianapolis 500 mile race, The Hot Rod, for the Firestone Tire & Rubber Company.

Les Becker of Dynamic who wrote the original script on the 23-minute-color film and Les Coldwell of Firestone have prepared the new script which puts emphasis on the strain tires must take throughout the grueling 500 mile grind. Art Weitzel of Firestone is supervising the preparation of the film and Russ Hodges is narrating.

* * *
William L. Sprague Appointed Telecine Production Manager
- William L. Sprague recently was appointed production manager for the Telecine Recording Studios, Inc., Park Ridge, Ill. The announcement was made by Byron L. Friend, president.

Mr. Sprague formerly was assistant director for the American Broadcasting Company station, WIRK, in Chicago. In his new position, he will coordinate the production activities of the various departments in the organization.

* * *
Lawrence Doing Shell Commercials
- Robert Lawrence Productions, Inc., is producing a third series of television film commercials for Shell Oil Company's TCP gasoline—through J. Walter Thompson. These commercials will be filmed on location in New York and New Jersey.

ARRIFLEX

New 35 mm
Model 2A
With 180° Shutter

A TRULY GREAT
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For tough and trying assignments, ARRIFLEX 2A is in a class by itself. Reflex focusing through photographing lens while camera is operating—this is just one outstanding ARRIFLEX feature.

Equipped with bright, right-side-up image finder, 4½ x magnification. Solves all parallax problems. 3 lens turret. Variable speed motor built into handle operates from lightweight battery. Tachometer registering 2 to 20 frames per second. Compact, lightweight for either tripod or hand-held filming. Takes 200' or 400' magazine.

FRANK C. FUCKER

CAMERA EQUIPMENT

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Keep a spare lamp handy at all showings

Nothing will ruin your film presentation faster than a projector blackout. So why take chances? Stock extra Sylvania projection lamps now.

Sylvania projection lamps give you the bright, life-like pictures you need to attract and hold attention because their filaments are especially coiled to give a more solid mass of light. Sylvania lamps last longer, too.

Special shock absorbers protect the longer filaments of larger lamps from projector vibration. There are sixteen different Sylvania projection lamps for all standard projectors from 100 to 1000 watts. So order Sylvania and use Sylvania and see the bright difference in your screenings.
Perfection Holds Key to Stereo's Future

* There's stereo—and there's "Cock-eyed Stereo."

The only danger to the future success of 3-D is that the public may confuse the two and come to regard "Cock-eyed Stereo" as the real thing.

That, in the opinion of Herbert C. McKay, probably the world's leading authority on stereo, "is something the photo industry must not allow to happen."

Known universally as "Mr. Stereo" because of his many years of pioneering effort to popularize stereo, McKay is a fellow in both the Royal Photographic Society of Great Britain and the Photographic Society of America. In 1952 he received the first Photographic Society of America medal to be awarded for contributions to the stereoscopic arts and sciences. He has published 21 books and has written for magazines in all parts of the world. His work has been translated into five European and two Asiatic languages.

"Stereo pictures," McKay declares, "can't be 'almost' perfect. In stereo your viewing and projection must provide positive alignment of the two images being observed. Where positive alignment doesn't exist, acceptable stereo cannot exist!"

Stereo—which McKay points out, is actually older than photography itself, has been killed off in previous decades due to a general indifference on the part of the manufacturer to the all-important principles of positive alignment. "The consumer," he says, "didn't actually know what was happening, but he did know there was something amiss. So he stopped buying stereo—or rather, he stopped buying 'Cock-eyed Stereo.'"

"Cock-eyed Stereo," McKay believes, is the only factor that could prevent a general acceptance of stereo on the part of the public. "When views are not positively aligned for viewing or projection, and each individual picture has to be compensated for misalignment," he explains, "the effect, though not discernible to the eye, is an 'invisible motion' that causes distinct discomfort. This 'invisible motion' is a companion to 'Cock-eyed Stereo.' It is particularly disturbing in projection and can cause acute physical illness (nausea, headaches, etc.)"

"The stereo field owes a distinct debt of gratitude to everyone, manufacturers and researchers alike, who help eliminate 'Cock-eyed Stereo,'" McKay declares.

The development of top quality equipment is just one plank in McKay's never tiring campaign to make better stereo available for the amateur photographer. "Never forget for a moment that you're catering to one of the biggest markets in America," he told his audience.

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NAVA Manual Tells Dealers How to Recruit Good Salesmen

* "Recruiting Audio-Visual Salesmen" a manual prepared for the National Audio-Visual Association, Inc. by Lincoln V. Burrows—has been published for use by NAVA dealer members.

In 20 letterhead-size pages, the manual discusses methods and offers screening forms to aid in the recruiting of good salesmen. It states that the most difficult recruiting problem is to attract people who meet the requirements of a particular selling operation.

The dealer is reminded that recruitment should be a continuous operation even though sales positions may not be open. The list of likely prospects can be used when needed.

The manual's practical aids to recruitment are simple outlines on what types of men to look for, recruitment sources, and examples of recruitment methods.

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dime

dime

dime

dime
Modern Techniques for Slidefilm Recording:

(CONTINUED FROM PAGE 15)

Master tape is prepared, it can be run and checked, or an acetate dub can be made and checked on a projector and final O.K. given immediately with the assurance that the pressings will be just like the master tape:

1. Spot checking of tripping locations can be done while the master tape is being prepared; and

2. A standard slidefilm projector is attached and operated in conjunction with the signal inserter so that, if one wishes, filmstrips can be checked with narration for coordination, thus the producer knows how the film and record will work together before the records are made.

Precise Feeling of Assurance

Experience with the inserter has proved all the advantages mentioned above, plus the feeling of assurance which always accompanies working with precision devices.

Third, the processing and pressing of the record is nearly always on an "hours" schedule.

In other words, at this point the producer and client are just waiting to see and hear the show as a whole and to meet previously announced shipment dates; consequently, we have become accustomed to supplying test pressings within 10 hours from the time we finish recording a show or from the time we receive the tape from out of town.

Depends on Skills, Equipment

In view of the fact that good metal masters, mothers and stampers cannot be made in less than six to eight hours for each plate, this kind of service depends upon thoroughly experienced technicians and well designed equipment, to say nothing of efficiency of operation.

As a major recording studio we are expected to meet those requirements and to have the background of that priceless ingredient—experience, which enables us to know how to attack a problem, what troublesome elements to look out for, and with experience and proficiency to produce a top product within minimum time limits. The fact that there is no substitute for experience carries the further realization that such devices as the Electronic Signal Inserter are born out of the necessity to operate with greater efficiency and precision.

"Audio-visuals" are a big and important business and we enjoy our part in their creation. From the standpoint of recording and the manufacture of the record, we intend to make constant progress. Such determination creates excellent competition and this results in benefits to everyone, including ourselves.

* * *

Optical Effects from First Neg Possible in Consolidated Process

A method for making optical effects in 35mm color prints on Eastman color positive from Eastman color negative has been announced by Consolidated Film Industries, Hollywood.

The new CFI system, particularly adapted to t.v. production, enables lap dissolves and fades to be produced from original negatives without the use of duplicate negatives as has been necessary.

Optical effects thus obtained have the same quality as the running footage, the company says. As a result of this new process, developed in cooperation with Bob Yamin of the Ziv TV Company, no extra charge for lap dissolves or fades need be made. Consolidated states that the process will be available to its customers this month.

A Script Every Week!...

"Catfishin' Is For Saturdays," just released by the Georgia State Chamber of Commerce, is one of the 361 successful motion pictures produced from scripts written by our staff.

Film planning and writing is all we do and for the seven years we have been in business, the demand for our work has averaged one completely detailed shooting script every week of every year.

The reason simply is, we take pride in doing good work. We'd like to show you... on your next film.

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The Magazine Business Users Depend Upon!

Since 1938, BUSINESS SCREEN has served the key men who buy and use audio-visual programs and equipment. Over 8,000 copies sold out on the last two issues! Annual subscription only $3.00.
National Tuberculosis Assn.
Premieres 50th Anniversary Film

One of the most ambitious motion picture productions ever attempted in Washington, D.C., is now being completed in a one-time neighborhood movie theatre in southeast Washington.

Combining European, Hollywood, New York and local talent in an elaborately staged costume picture, the new film, Within Man's Power, is being produced for the National Tuberculosis Association to commemorate its 50th Anniversary. Capital Film Studio, operated by National Video Productions, Inc., is the locale of the production which is bringing Washington further along the road toward becoming a major motion picture production center.

A cast of more than 60 persons including many well-known Hollywood, Broadway and Washington actors is taking part in the picture. While a few of the important roles were filled by actors brought to Washington from New York, the bulk of the cast was recruited from among the constantly-increasing colony of professionals who make the capital their home.

Scheduled for both theatrical and television release, Within Man's Power will have its national premiere at the NTA convention in Atlantic City on May 17 and will then be released in both 35mm and 16mm versions.

The film tells the story of man's long fight to bring under control a disease which each year kills more than 20,000 Americans—a story graphically told by the employment of unique scenic and lighting techniques.

It deals mainly with the vigorous fight of Philadelphia's late Dr. Lawrence F. Flick to convince the medical profession and the public that tuberculosis is contagious.

The movie portrays Dr. Flick's attempts, lasting decades, to persuade Philadelphia medical men that tuberculosis was a preventable disease rather than hereditary. As the founder and president of the Pennsylvania Society for the Prevention of Tuberculosis, Flick argued, debated and fought for this medical cause. Among the proofs that Dr. Flick presented, and which are described in the movie, is his now-classic house-to-house survey of Philadelphia's fifth ward.

Once Dr. Flick was well on the way toward obtaining medical acceptance of his doctrine in Philadelphia, and the message was spreading throughout the nation, the traditional means of raising money for combating tuberculosis in America, the Christmas seal campaign, originated in Philadelphia. The first sale in 1907 was confined to the Philadelphia area. The following year it became nationwide.

Tom Craven says:
"I have just finished the mix on our film India Art Exhibition and I want to let you know that I thought the music excellent. You may be sure the pains you take with your work will not fall on deaf ears."

CRAVEN FILMS CORP., N.Y.
World's first nickel-clad tank car is featured in recently premiered Lukens Steel Company motion picture.

Lukens Premiere Sets Example: *(continued from page forty)*

executives: President, Sales VP or Manager, Purchasing Executive and Chief Engineer.

Fully detailed kits were distributed, outlining how the film could be used to help fabricators' sales efforts and describing all the steps in setting up a movie showing for maximum effectiveness. Slow talks were given by Lukens' sales and marketing executives, underlining the fact that the steel firm's marketing policy is geared to aiding fabricators' efforts.

It is too early yet to evaluate fabricators' results in using the film. Lukens, however, feels the film has strengthened fabricator/Lukens relationships. It has convinced fabricators that the steel firm is sincerely doing its utmost to aid their sales efforts. And even if this result is the only payoff, Lukens is convinced that the time, effort and money involved in producing and merchandising the film is more than worthwhile.

Additional Listings of National Audio-Visual and Trade Groups

BIOLOGICAL PHOTOGRAPHIC ASSN.
Office of the Secretary: 533 West 57th Street, New York City, New York.
Officers: President: C. Graham Eddy (Medical Illustration Division, Veteran's Administration). Vice-President: Warren Sturgis (Sturgis-Grant Productions). Secretary: Jane H. Waters (Pavelle Color, Inc.)

MOTION PICTURE INDUSTRY CREDIT GROUP,
National Association of Credit Men
Headquarters: 229 Fourth Avenue, New York City, New York. Telephone: ORegon 4-5100.
Officers: Walter S. Prusiewicz (Pathé Laboratories, Inc.) and Samuel Shapiro (Deluxe Laboratories, Inc.), co-chairmen; Joseph A. Tanney (S. O. S. Cinema Supply Corp.), vice-chairmen; Leo Levy (Film Opticals, Inc.) and Kern Wyse (Peerless Film Processing Corp.), committee chairmen; W. W. McAdam group secretary.

NATIONAL TELEVISION FILM COUNCIL
Headquarters: 1501 Broadway, New York City, N. Y. Telephone: LONGacre 4-8234.
President: Melvin L. Gold.
Executive Secretary: Sally Perle.
A NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES

- CONNECTICUT
  Rockwell Film & Projection Service, 182 High St., Hartford 5.

- DISTRICT OF COLUMBIA
  The Film Center, 915 12th St. N.W., Washington.

- MARYLAND
  Howard E. Thompson, Box 204, Mt. Airy.

- MASSACHUSETTS

- NEW JERSEY
  Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.
  Association Films, Inc., Broad at Elm, Ridgefield, N. J.

- NEW YORK
  Association Films, Inc., 347 Madison, New York 19
  Buchan Pictures, 122 W. Chippewa St., Buffalo.
  Charles J. Giegerich, 42-20 Kiesena Blvd., Flushing.
  Comprehensive Service Co., 245 W. 55th St., New York 19.
  Crawford & Lunnig, & Landis, Inc., 265 W. 14th St., New York City 11.
  The Jam Handy Organization, 1775 Broadway, New York.
  Ken Killian Co., Sd. & Vis. Pdx., 17 New York Ave., Westbury, N.Y.
  Mogull, Film and Camera Company, 112-114 W. 48th St., New York 19.
  Specialized Sound Products Co., 551 Fifth Ave., New York 17.
  Training Films, Inc., 150 West 56th St., New York 19.
  Visual Sciences, 5998 Suffern.

- PENNSYLVANIA
  The Jam Handy Organization, Gateway Center, Pittsburgh 22.
  J. P. Liley & Son, 928 N. 3rd St., Harrisburg.

- WEST VIRGINIA
  Haley Audio-Visual Service, Box 703, Charleston 23.
  Pavis, Inc., 427 W. Washington St., Phone 2-5311, Box 6095, Station A, Charleston 2.
  B. S. Simpson, 818 Virginia St., W., Charleston 2, PH 6-6731.

SOUTHERN STATES

- ALABAMA
  Stevens Pictures, Inc., 217-22nd St., North, Birmingham.

- FLORIDA
  Norman Laboratories & Studio, Arlington, Jacksonville.
  United World Films, Inc., 1311 N. E. Bayshore Drive, Miami.

- GEORGIA
  Colonial Films, 71 Walton St., N.W., Atlanta 7388, Atlanta.
  Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

- LOUISIANA
  Stanley Projection Company, 2111½ Murray St., Alexandria.
  Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

- MISSISSIPPI
  Herschel Smith Company, 119 Roach St., Jackson 110.
  Jasper Ewing & Sons, 227 S. State St., Jackson 2.

- 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 51371.

- ARKANSAS
  Grimm-Williams Co., 115 W. Sixth Street, Little Rock.

MIDWESTERN STATES

- ILLINOIS
  American Film Registry, 24 E. Eighth Street, Chicago 5.
  Association Films, Inc., 79 East Adams St., Chicago 3.
  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.

- INDIANA
  Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 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
  Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.
  Academy Film Service Inc., 2112 Payne Ave., Cleveland 14.
  Fryan Film Service, 1310 E. 12th St., 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
  Donald J. Clausenthue Co., 1829 N. Craig Ave., Alhambra
  Ralke Company, 829 S. Flower St., Los Angeles 17.
  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
  Capitol Photo Supplies, 2423 Guadalupe St., Phone 8-5717, Austin.
  Association Films, Inc., 1915 Live Oak St., Dallas 1.
  United World Films, Inc., 2227 Bryan Street, Dallas.

- UTAH
  Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.
Don't scratch your film
BECAUSE OF SCRATCHES

Let RAPID remove them! Many a fine movie print or negative is sent to the glue factory when it gets a few unsightly scratches. Wouldn't it be kinder to your film and you to send it to us for a thorough reconditioning? Our exclusive process removes all scratches, dust and other surface imperfections from old or damaged film. And best of all, it costs so little. That's how more and more users of film keep their film running — and winning the race against time.

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We remove scratches, fingerprints, oil stains from both sides of film, restore flexibility to brittle film and repair faulty splices.

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- 3 D
16mm Kodachrome blown up to 35mm Eastman Color 3D Negatives

- NEW
Unsurpassed separation positives and Color Inter-negatives with Effects, made on our New Precision Contact Printer

TRENDS IN BUSINESS FILMS:
(CONTINUED FROM PAGE SIX)

(Continued from page six) competitions which honor their films. Many have indicated to BUSINESS SCREEN their appreciation of the local promotional opportunities thus afforded among community film users but that they would definitely prefer to see their pictures judged by either advertising or business groups. Ideal situation is certainly the annual judging of the National Committee on Films for Safety, wherein qualified leaders in the field of safety education take time and effort to judge the relative merits of specific titles. Their final judgment really means something, sponsors say.

One fact of importance is that the growing number of such events is taking too many valuable 16mm prints out of circulation at a time when influential audiences, can be served. Consensus of opinion (via the heaviest mail on a single topic yet received by this publication) was that the No. 1 example of all that's had about film festivals was the Chicago decalogue of the Film Council of America and its ill-fated Golden Reel Film Festival.

Academy Award "Oscar" to Bell & Howell Climaxes Long Overdue Recognition

★ When Charles Brackett, president of Hollywood's Academy of Motion Picture Arts & Sciences, presented the 1951 "Oscar" to the Bell & Howell Company the event climaxed long overdue recognition for that company's 47 years of pioneering efforts.

As Mr. Brackett said, "the movies of today would still be the dummies of yesterday." To H. W. Rengerscheid, western vice-president of B&H who received the statuette at the recent ceremony, the event had other personal satisfactions for he is a veteran of the company and shared many of the pioneering efforts which brought this belated recognition.

Personalities in the News:
★ Sam G. Rose, president of the Victor Ani-
matograph Corporation, returned this month from an extended European trip with Mrs. Rose and their daughter, Mary. Mr. Rose attended the International Photo Show (Photokina) at Cologne where the new Victor 16mm sound projector was introduced to overseas markets.
★ At least one major national business maga-
azine is preparing a feature section on business films. Complete files of BUSINESS SCREEN have been supplied to help researchers by request.

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Presidents exchange notes at retiring IAVA banquet. Leo Beebe (left) gives some useful tips to president-elect Joseph Schieferly at IAVA annual meeting.

(continued from page 18)

brought the total up to near the constitutional maximum adopted at Chicago. These were M. Stephens Miranda (Dresser Industries); Max J. Hanke (Cleveland Elec. Illum. Co.); H. Le Roy Vanderford (American Tel. & Tel. Co.); M. A. Nagent (Southern Pacific RR); Wallace B. Curtis (General Petroleum Corp.); and Robert M. Wilson (Indiana Steel Co.).

Powers Is Program Chairman

The full, yet well-paced, three-day meeting program arranged by chairman John Powers and Chicago members of his program committee brought many interesting topics to the rostrum. An historic “first” with far-reaching implications for film projection was the demonstration of the new Bell & Howell DeVry “Xenon” illuminated 16mm sound projector with its widely-heralded “xenon gas” quartz-enclosed lamp.

E. W. D’Arcy, now heading an engineering group at Bell & Howell and in charge of this IAVA demonstration, was active in the development of this equipment with the cooperation of Navy Engineers. Not yet available for consumer markets and with no formal date of release as yet contemplated, the Xenon-Arc equipment nevertheless performed brilliantly with both standard and wide-screen 16mm lenses.

Two Aspects of Wide-Screen

Two aspects of wide-screen cinematography and projection were demonstrated during the program. In early demonstration, Carl Dudley, president of Dudley Pictures and founder of Vistarama, showed 16mm examples of recent theatrical productions and explained the problems and opportunities inherent to wide-screen production.

Bell & Howell engineers, headed by George Oakley of that company, appeared in another 16mm wide-screen demonstration. The 16mm Cinemascope lens was explained and illustrated by recent experimental films taken in the nation’s capital.

“Controlled” Stereo Shown

Controlled three-dimensional motion pictures occupied another prominent spot on the program as Raphael G. Wolf’s recent award-winning General Motors 3-D film This Is Progress was screened. This producer’s evolution of special stereo equipment and techniques was discussed by Harecki Troy, Detroit representative of R. G. Wolf Studios.

While member presentations arranged by Chicago, Minneapolis, West Coast and Eastern delegations occupied a large part of the well-planned agenda, an invited guest speaker with many good ideas was Dr. Nicholas Rose, University of Southern California who discussed “Audience Research and Film Evaluation.”

Stressing pre-production testing of sponsored films to assure their future success in field operations, Dr. Rose called attention to the needs and interests of the film’s intended audience.

“In the creative process,” he said, “we tend to lose sight of the audience. We make basic assumptions in communication and if they hold we succeed but they may fail when words don’t register or through wrong assumptions of attitude on the part of listeners or viewers.

“Good communication takes place when content symbols stand for the same experiences for both communicator and the interpreter.”

Twin Cities Member Program

During the series of membership programs, a group from the Twin Cities region presented a wide range of subjects. Ken Penney (Minnesota Mining & Mfg. Co.) reviewed the swift progress in magnetic tape equipment and processes, stressing the consciousness of sound equality which is dominating present reproducer developments. The advantages of magnetic striping of films when only a single print (or a very few prints) is to be employed were illustrated on a budget basis.

Joining Fred McMullen (Hardware Mutual Ins. Co. of Minn.) in this demonstration program was Charles A. Fox (Brown & Bigelow) who showed sound-slide film techniques developed for his company’s field sales operations.

Eastern Group Takes Over

A program contribution arranged by Eastern delegates was the demonstration of Ozalid process techniques for transparent slide production. Midwestern members scheduled demonstrations of Prototype Film, a new film treatment material developed by the Harwald Company, to Panascope rear-projection equipment created by Optics, Inc.; the Message Repeater, demonstrated by Bernard Schwartz of Michigan Electronics, Inc. and an audio demonstration “Binaural Hearing” made by Mr. Carrington of Allied Radio.

From the Western region came a member demonstration by Harvey Bailey of Mytinger & Casserley, makers of Nutfilite. He showed a color slide and recorded program based on the famous presentation of E. N. Chapman, titled Your Attitude Is Shouting.

“Mystery Night” a Feature

Rounding out the many-sided program was the featured evening event billed as “Mystery Night” and arranged by O. H. Peterson, Standard Oil of Indiana, a pioneer member and a past-president of IAVA. Chicago members joined with "Pete" to dedicate the company’s new audio-visual “Committee Room” in the headquarters’ building at 910 South Michigan Avenue.

Utilizing nearly every audio-visual device available to business (and easily accessible in this model presentation room) the entire Chicago membership presented a highly-informed playlet which could have been titled “The Perils of Ava.” With Vic Johnson playing a typical business audio-visual executive and John H. Hawkins his “eager-beaver” assistant, the drama reviewed the trials, tribulations and triumphs of a hard-pressed a-v man. Bill Rastall (Swift & Company) played the omnipresent “Veeb” in a role mindful of Executive Suite.

The annual dinner featured the presentation of the Past President’s Plaque given to retiring president Leo Beebe by another past president, R. P. Hogan (Kraft Foods Co.). In his presentation remarks, Mr. Hogan reviewed the early formative years of IAVA, beginning with the informal luncheons and dinners of the little Chicago group brought together by the publisher of Business Screen.

Gates Need Leadership

The closing program event brought a ringing challenge from Ott Coeln on the theme “Where Do We Go From Here?” Stressing the vital need for management evidence of solid progress being made within audio-visual programs, the Editor of Business Screen called for accurate and available statistics on all phases of film showings, for a broad approach to audio-visual application within companies, “using the proper tools for specific tasks” and for the careful evaluation of experimental techniques to avoid wasteful spending.

The impending perfection of color television techniques was also cited as a further stimulus to visual communications development within companies, both internal and external. The role of the audio-visual executive in such a future of “unlimited opportunity” was strictly up to the individual’s professional initiative and real knowledge.

“Your company’s stake in better communications is currently vital in the area of better salesmanship. Your skills and techniques are the hope and the key force in aiding management to achieve its goals and to help insure our nation’s economic future,” he declared.
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**BUSINESS SCREEN**  
**MAGAZINE**  
(combined with See & Hear Magazine)  
No. 4 • Volume 15 • 1954

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**YOUR 1954 CALENDAR OF AUDIO-VISUAL EVENTS**

**JULY**

**AUGUST**
August 16-20: University Film Producers Ass’n. Annual Meeting, Ohio State University, Columbus, Ohio.
August 25-27: Biological Photographic Ass’n. Annual Meeting, Chalfonte-Haddon Hall, Atlantic City, N. J.

**AUGUST 22-September 12:** Eighth International Edinburgh Film Festival. A conference of directors, producers, writers, film society officers and film users in every field; three weeks viewing of quality film treatments of entertainment, realist drama, comedy, experimental, scientific and instructional subjects. Certificates granted films selected for screening.

**August 22:** The Fifteenth International Venice Exhibition of Cinematographic Art. An awards competition of selected films.

**August 30-September 4:** 11th Annual Audio-Visual Workshop, American Baptist Assembly, Green Lake, Wisconsin. Registration fee, $20.00. Theme: Functional Use of Audio-Visuals. Purpose: to provide time and resources, both of materials and leadership, for all who are seeking to use new and better tools for achieving the Christian mission. For further information: Miss Pearl Rossen, National Council of Churches, 79 E. Adams Street, Chicago 3, Ill.

**OCTOBER**
October 26, 27, 28: Industrial Audio-Visual Ass’n. Annual Fall Meeting, New York City area.

**NOVEMBER**

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TRENDS

IN THE NEWS OF BUSINESS FILMS

* The missionary effort on behalf of business-films has taken BUSINESS SCREEN’s publisher out
along the circuit these recent weeks and this magazine’s bound volumes are being well
thumbed by other researchers for at least three
major business publication features articles soon
to appear.

Visits to Kansas City and St. Louis included
appearances at a dealer-sponsored business dem-
stration program in the Municipal Auditorium
at K.C. and before the St. Louis Chapter of
the Public Relations Society of America in a
very pleasant dinner program in that city.

In Chicago on Wednesday afternoon, June 16
an historic “first” was registered at the 1951
Midwestern Regional Meeting of members of
the Association of National Advertisers. Joining
a panel of well-known media executives, O. H
Corelli, Jr. of BUSINESS SCREEN made a progres-
report on sponsored films. This presentation was
part of a panel discussion of media trends, in-
cluding newspapers, magazines, television, radio,
outdoor, etc.

Earlier in the month, members of the Chicago
Chapter of the Public Relations Society of
America, meeting at the Tavern Club, also heard
Ott Corelli describe the role of films in company
public relations.

On September 16, members of the American
Chemical Society will review the communica-
tions tools available to their companies and profes-
sional organizations and the publisher of BUSI-
NESS SCREEN has been invited to do a presen-
tation on audio and visual media during that
annual program.

Now if the national magazines and financial
journals with whom we have cooperated on the
(continued on page ten)

Konstantin Kalser says:

"Thanks for the wonderful music
score for THE MAILED FIST . . . Even
people in the business think this is
an original score and can hardly be-
lieve that it was edited from your
library tracks . . . .

"You always do more than what
we pay for . . . and there is always
that certain something—call it talent,
call it conscientiousness—that sets
your work apart and makes it a
pleasure to work with you . . . ."

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TRENDS IN BUSINESS FILMS:

(Continued from page six)

vital statistics and other pertinent data affecting this field fulfill some of their current feature assignments during coming months, the public relations of the sponsored film will also have taken a real spurt in a well concentrated period of time.

Early History of Business Films Dates Implement Company Sales (ix to 1911)

- The earliest application of motion pictures to sales promotion and other business purposes dates back to Thomas Edison’s “Black Maria” and certainly the first public manifestation of moving pictures was in the 1890’s when Dewar’s Scotch, Columbia Bicycles and Maillard’s Chocolate were advertised in flickering shadows along Broadway.

Scotchmen who danced the Highland Fling for Dewar’s in one of these early films made their projected appearance on the wall of a Broadway office building in Manhattan. Then, as now, they stopped pedestrian and vehicular traffic as only films can in these outdoor showings, thus earning the ire of New York’s “Finest” which ended the performance.

Through the first decade of the 1900’s, the record of motion pictures is illuminated with noteworthy sponsor efforts in which pioneers like Porter took some part. The Lackawanna Railroad, the Northern Pacific and others got into the medium but not until 1911 does the record show an organized creative effort. In this year, International Harvester featured Bey-

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The Nation's Foremost Laboratory Service
SMPT Honors Rose

Victor Animatograph's President Is One of Industry's 30-Year Veterans

* For his more than 30 years of service to the audiovisual industry, S. G. Rose, president of Victor Animatograph Corporation recently received a Pioneer Award from the Society of Motion Picture and Television Engineers. As a member of this organization since 1918, Mr. Rose is one of 26 members of the original Society.

Regarding the award, Mr. Rose recalled the struggles for a standard in safety film.

"The extreme fire hazard of cellulose nitrate film made it impossible to use this type for anything other than theatrical where fireproof projection booths existed. Rigid fire and insurance regulations wouldn't permit it. Movies then were excluded from schools, churches and the home. To eliminate the interchangeability of safety film with 35mm inflammable film, a separate standard size was desirable."

"As early as 1918, Victor proposed, before S.M.P.T.E., a non-inflammable (cellulose acetate) film standard for the non-theatrical world. We succeeded in getting the standard of 20mm adopted. This became possible following an agreement by the film manufacturers to use only cellulose acetate as the new safety standard."

"But it was soon evident that 20mm film was becoming impractical because of the high cost of raw material. The fact, too, that the 'print method was expensive was a contributing factor in the decision for a change."

"In 1925, 16mm was established as the safety standard. With the introduction of the reversal process (reversing the exposed original eliminating prints) the quality of reproduction was superb, and, more important, cost was greatly reduced over 20mm prints. This economic factor was a great step forward."

"Looking back," Mr. Rose concludes, "it seems inconceivable that a proposal that developed the 16mm industry, as we know it today, could meet with as much opposition. Fortunately, the right way prevailed to the ultimate benefit of all."

Protestant Chaplains Receive Film to Unify Worldwide Sunday Schools

* United States Protestant Armed Forces Chaplains, all over the world, can now make use of a new 15-minute motion picture recently released by the U.S. Navy called The Unified Sunday School Curriculum. The film, produced by Trans Film Incorporated, explains the method by which children of Armed Forces personnel can maintain their Sunday School curriculum despite repeated transfers to different bases.

A lack of world wide similarity of Armed Forces Sunday School curriculum has found most children of Sunday School age repeating lessons three and four times when transferred to areas where Chaplains inevitably established their own methods of teaching. Now, with the aid of the Protestant church-owned Publishers' Association in Nashville, Tenn., Chaplains throughout the world can avail themselves of a standard Sunday School curriculum. Such studies are available in eight different age groups including one for adults.

The major reason for unifying the curriculum is symbolized by the statement of an Air Force Sergeant's son who, in a period of four months, made three moves to different areas. Each time, his studies dealt with Moses. After the third repetition of the series of lessons, the boy remarked, "I haven't anything against Moses, but there must be somebody else in the Bible for me to learn about."

Betzer Resigns Post as Sarra's Director of Film Planning

* The resignation, effective June 1, of Joseph G. Betzer as director of film planning for Sarra, Inc., Chicago has been announced by that studio. Mr. Betzer, who joined the organization in 1912 is entering the merchandising field. He has also been secretary of the American Association of Film Producers.

Type Titles
Produced up to a standard—not down to a price

Knight Studio
159 E. Chicago Ave. Chicago 11

BUSINESS SCREEN MAGAZINE
Something to sing about...

We have just opened a New York Studio as part of our expansion program and now provide our clients with the nation's finest creative and production staffs dedicated to making better films for business.
Sight & Sound

Sinclair Film Joins Battle on Insects in "500,000 to One!"

★ Bugs victorious - a threat often reported by authors and scientists - are dealt with effectively in a new Sinclair Refining Company film which uses as its title the ratio of the insect population pitted against the human population: 500,000 to One.

A public service presentation, the 25-minute color film and a supplementary 31-page booklet were produced in association with the Department of Agriculture Bureau of Entomology honoring the 100th Anniversary of Professional Entomology in the United States.

Model war propaganda, 500,000 to One surveys the insect peril with atomic statistics and close-up reconnaissance of man's ancient enemies in action. The foe's appalling potential ability to multiply, their tactics, their widespread areas of invasion, their adaptability to change and tenacity under fire are observed.

Ceaseless, Bugdom devours man's food, shelter, clothing and bearing disease, man himself. The average annual U.S. "Bug Bill" is at least $4,000,000,000.

The film warns of the imbalance in favor of insects created by the habits of civilization. Its blueprint for preserving the balance of power in favor of man includes recognizing the friendly underground troops among the insects.

Ag Barae Head the Fight

The Bureau of Entomology and Plant Quarantine is termed the General Headquarters in the anti-pest struggle. Methods of mechanical, chemical, biological and quarantine warfare are outlined. Detailing these tactics, weapons and strategies, the mobilization message works in Sinclair's entomological laboratory ("Fly Farm") and red and green ants labeled Insect Spray, Surface Insecticide and Stock Spray.

Atlas Film Corporation, Chicago, produced 500,000 to One and it is accompanied by a booklet. Location shots were made in 23 states.

The film is available through Public Relations, Sinclair Refining Co., 600 Fifth Ave., New York 20. Agricultural colleges have been sent prints and other copies have been forwarded to the Bureau of Entomology.

Outdoor Themes a Tradition of Kiekhaefer Corp. Color Pictures

★ Boating for bear in Alaska, water skiing in Florida and an outboard marathon in Wisconsin are the summer adventures depicted in three new movies sponsored by the Kiekhaefer Corporation, Fond du Lac, Wisconsin.

Spurred on by the success of its 1953 award winner, Keys to Adventure, Kiekhaefer has its promotional motor wide open this year with:

Cheeclako, titled with the Alaskan name for its greenhorn hero who learns about hunting vicious brown bear with Ralph Young, well known northern guide. Julian Gromer, world traveler and lecturer plays the greenhorn. Traveling in their 14-foot boat, the pair skirt icebergs, run rock-walled channels, battle in trout and salmon streams, then head for the virgin forests of Admiralty Island to hunt bear with their camera.

Gromer graduates from the greenhorn tag in a daring encounter with a burly bruin. Earl Ohmer, Alaska game commissioner, who suggests Dan Board, authenticates information on United States fish and wildlife activities. The journey's sponsor-moral: you need a durable, versatile craft for fun in a rugged country; film shows how Mercury outboard motors have helped to open up this country to vacationers.

Learn Water-Ski Technique With Ski Attaches, sponsored in cooperation with the National Association of Engine and Boat Manufacturers, is said to be the first instructional film on the aqua-skiding sport. Champions demonstrate skiing styles as they ski in, retrieve behind Mercury horsepowered craft through the waters of Florida's Cypress Gardens.

Winnebagoland Marathon, sparked by the speed of Mercury outboard motors as they perform in the 1953 Winnebogoland Outboard Marathon held at Neenah, Wisconsin, under the sponsorship of the Milwaukee Sentinel, Aerial shot frame the surf shooting demons en masse as they drone down Lake Winnebago and up the Fox River.

Ask Your Mercury Dealer Kiekhaefer films on fishing, travel, boat jumping, and other white water adventures are available to clubs, church and civic groups. They are offered free loan from Mercury outboard motor distributors or dealers.

MOTIVEFINDER

—like a "right arm" for the creative MP and TV-Director

TEWE MOTIVEFINDER is a wizard that solves scores of set problems. This Director's Zoom-type Finder reveals the most suitable focal length, the proper camera position, the effects of dolly shots, etc. It is invaluable to a creative Director who likes to plan optical tricks and special effects. Combination Finder zooms from 25mm to 115mm for 35mm Motion Picture and zooms from 28mm to 150mm for TV. Complete with leather carrying case and neck band. Only $75

Other Versatile Viewfinders—each a honey for the money!

ZOOM DIRECTOR'S FINDER for 16mm and 25mm. . . . . 16mm zooms from 12mm to 75mm. 35mm zooms from 25mm to 60

WATSON Director's type finder, pocket size, with entire from 20mm to 100mm for 35mm cameras. Also for 16mm cameras. $35

ZOOM Finder for Auzion Cine View... zooms from 15mm to 12". $60 Available for photo, film and eyepiece. $19.50

ZOOM Finder for Cine Kodak Special . . . . . zooms from 15mm to 150mm, with parallax adjustment. $75 Template supplied for mounting finder on magazine. Additional brackets for magazines available at $7.50 per set.

CAMERA EQUIPMENT CO.
Originality is the forerunner of progress in every field of human endeavor, and through creative skill successfully attains its objective. In so doing, it avoids the stereotype, the formulated and the cliché manner of thinking.

Sound Masters, adhering to these principles, is so organized that it offers originality and creative thinking in both script treatment and production. Thus it assures its clients a film that will attain its objective with eminent success.

SOUND MASTERS, INC.

165 WEST 46TH STREET, NEW YORK 36, N.Y.
DIFFERENT FROM ANY OTHER

Just as thumbprints have distinctive characteristics, so do film duplicating services differ in important ways...

For example, because Color Reproduction Company has specialized exclusively in 16mm Kodachrome duplications, it offers unique advantages to 16mm film producers.

Producers can always count on finest quality duplications. Only technicians with many years of this specialized work handle film to be processed.

Producers can always count on fast service. 24 hour service on Work Prints and Answer Prints. Release Prints delivered on date promised!

Combine the finest quality work, fast service with guaranteed satisfaction, and a record of dependability that is unsurpassed in the industry... and you have the answer to why more and more 16mm producers use Color Reproduction Company!

\[Image of Color Reproduction Company logo\]

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

**FINEST QUALITY PRINTS**

**DEPENDABLE FAST SERVICE**

**ALL COLOR PRINTS GUARANTEED**

---

**"Passing Fancy," Safety Film Added to GM's Loan Library**

*Passing Fancy,* a 13-minute black and white picture, sponsored by General Motors, dramatically tells women that thinking ahead is required for safe passing on highways. This film and *ABC of Jet Propulsion* are the most recent additions to General Motors film library. *Passing Fancy* was produced by Robert Davis.

These two pictures have been added to a library of about 60 non-theatrical films. The company lends them without charge to such groups as schools, colleges, churches, civic and social organizations. Both are available for tv.

Last year GM films, prepared under the guidance of the public relations staff, were viewed by more than 13,000,000 persons in addition to those who saw them on tv. Most of the showings are before grade and high school students.

The free loan films may be obtained through GM's public relations department in Detroit. Groups in greater New York and Long Island may secure the films from GM's New York office.

Another recent GM film addition to its nationally distributed library of sound films is *The ABC of Jet Propulsion,* an 18-minute color film.

---

**WANTED MOTION PICTURE DIRECTOR**

For staff of a leading national producer of sponsored motion pictures. To direct pictures and assist sales and contact men in the presentation and sale of dramatic productions.

One who knows from actual experience all phases of film production from script to finished negative and has had extensive Hollywood experience and training.

Writing ability desirable but not essential.

Submit outline showing experience, education, age, past earnings and your special qualifications.

Address inquiries to:
Box 54-6B
BUSINESS SCREEN
7064 Sheridan Rd. Chicago 26
What a difference skill makes!

Columbia's slide film records are made with a skill that just can't be matched.

Columbia's skill—from initial planning to the final pressing of the record—makes it a whole of a lot easier for you as a slide film producer to sell your product.

Columbia works hand in hand with slide film producers everywhere, offering the fastest and most complete service in the business.

Call any member of Columbia's new sales team for facts on our new slide film "package" rates.
BIG SCREEN 16mm MOVIES

...with the RCA PORTO-ARC PROJECTOR

Now... for industry, business, and education... for indoor and outdoor events... here's powerful, new equipment for Big-Screen 16mm showings.

RCA's Two New Porto-Arc Projectors now offer you the "Thread-Easy" film path and RCA sound... And the power of RCA's new arc lamps.

The 10-ampere lamp delivers 750 lumens of light... gives brilliant pictures on screens up to 12 feet wide... requires no venting... and runs a complete two-hour show without changeover.

The 30-ampere lamp delivers 1600 lumens... projects theatre-quality pictures on screens up to 18 feet wide. One set of carbons projects a full 2000-foot reel.

COMPLETELY NEW DESIGN of the new RCA Porto-Arc Projectors has taken into account your demands for a truly portable arc projector. The RCA Porto-Arc is self-contained in five easy-to-handle cases—can be set up or prepared to travel in a few minutes.

CHECK with your RCA Audio-Visual Dealer on the New RCA Porto-Arc Projectors... or MAIL COUPON NOW.

Audio-Visual Products, Dept. F25
Radio Corporation of America, Camden, N.J.
In Canada: RCA VICTOR Company Limited, Montreal
Please send me information on the new RCA 16mm Porto-Arc Projector.

Name_________________________Title_________________________
Organization__________________________
Address________________________
City__________Zone____State__________

RCA
AUDIO-VISUAL PRODUCTS
RADIO CORPORATION
of AMERICA
ENGINEERING PRODUCTS CAMDEN, N.J.
In Canada: RCA VICTOR Company Limited, Montreal

SCENARIO
WRITER WANTED

We need an experienced, professional scenario writer, with knowledge of industry, willing to live in Pittsburgh, Cleveland or vicinity.

We do NOT need a director, writer, producer-writer, speech writer, proposal writer, or outline writer, but a man who can set picture and sound down on paper in a way that will play.

We are an old, well-established, well-financed company, giving our customers the top quality of the industry, and we will pay top money to the right man. All our people know of this advertisement.

Write Box 54-6A
BUSINESS SCREEN
7064 Sheridan Rd., Chicago 26
“selling” COMMERCIALS

When Sarra’s specialists produce your TV commercials, you may be sure they’ll be “selling” commercials, for Sarra’s video and audio experts are advertising men first. They offer an unsurpassed combination of creative imagination and technical skill, and . . .

They always shoot to Sell!

SARRA COMMERCIALS ARE NOW SELLING Scores of famous products like these:

- Cats-Paw Heels – Cat-Tex Soles
- Salada Tea • Hoffman Beverages
- Rainbo, Fair-Maid and Colonial Breads
- Schick Electric Shavers • Sylvania TV
- Northern Tissue • Kraft Cheese
- Braun’s Town Talk Bread • Stopette
- BC Headache Tablets and Powders
- Pet Milk • La Choy Chinese Foods
- A&P • Evinrude Outboard Motors
- Herbert Tareyton Cigarettes

SARRA INC.

SPECIALISTS IN VISUAL SELLING
New York: 200 East 55th Street
Chicago: 16 East Ontario Street
COLOR ON TELEVISION

★ Seeing the red, blue and green glasnost signal for color tv glow strong in current weeks, a variety of sources were offering pertinent comment:

• General Electric in "Steps to Color": "Advertisers appreciate the value of color in merchandising. Their packaging, whether of soaps or automobiles, testifies to this. With widespread color television, there will come new advertisers whose products demand color in their advertising—paints, floor coverings, fabrics. National and local advertisers will want slide and motion picture spots."

• Stan Parkham, NBC color film consultant: "Although each film presents its own specific problem, there are certain general suggestions which can be offered on the making of color films for television. Use flat lighting with plenty of full light in the shadow areas. Avoid large dark areas in the scene. Use plenty of closeups and avoid sustained long shots. The color system is extremely effective on closeups.

Avoid the use of optical effects as much as possible. Use complementary colors in achieving color harmony and positive color separation between foreground objects and their backgrounds. The color print for broadcast should have a relatively low maximum density to achieve what might be described as a rather 'light' or 'thin' print."

• ZTV TV, West Coast tv show packager: "Shooting in color adds roughly 30% to costs."

• Television Magazine: "Agencies have already discovered that their experimental color film commercials, when integrated on a live color show, can have a much different color balance than that of the program itself. The commercial-to-program variance will be far more noticeable in color than it ever was in black and white."

(To which we might add a quote:) An all-filmed show will solve that problem handily.

★ ★ ★

National Engine & Boat Mfrs.
Release Two Recreational Films

★ The National Association of Engine and Boat Manufacturers has released the 8th and 9th of a series of films devoted to recreational boating. Titled Fishing U.S.A. and Water Ski Antics, the 13½ minute films are available in b/w for TV and in color for group showings.

Fishing U.S.A. demonstrates the taking of lake trout, muskie, black bass, sailfish and salmon in five sequences photographed at different places around the U.S. Funny animated passages form transitions between each expedition.

Water Ski Antics was shot in Florida's Cypress Gardens and shows a family learning to water ski.

Both the new films, and three previous releases (all produced by Victor Kayfetz Productions) are available from the National Association of Engine and Boat Manufacturers, 420 Lexington Avenue, New York 17.

★ ★ ★

Nation's TV Growth Reflected in Network Membership, Audience

★ The current size and strength of television's growing web is indicated in the following recent statistics:

The 300th station, WKNY-TV, Kingston, N.Y. was connected to the Bell System's nationwide network of tv facilities via local installation provided by the New York Telephone Company. The interconnection brought the total of network tv service to 219 cities.

More than 51,000 channel miles of coaxial cable and radio relay facilities are being used to provide these cities with network television.

There are now about 370 tv stations on the air, located in some 250 cities and broadcasting to an estimated audience of 109,000,000.

Sixty more stations are expected to be added to network facilities this year.

NOW SERVING:

N. W. AYER & SON • GENERAL PETROLEUM CORPORATION INTERNATIONAL HARVESTER COMPANY • SOCANY-VACUUM OIL COMPANY, INC. • STROMBERGER, LAVENTE, MCKENZIE ROY ROGERS ENTERPRISES • UNION PACIFIC RAILROAD YOSEMITE PARK AND CURRY CO. • UNITED AIR LINES

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Films for Industry

1521 CROSS ROADS OF THE WORLD
HOLLYWOOD 28, CALIFORNIA
TO FILM
A SUCCESSFUL SHOW...

It takes more than just a good script to insure the success of a top-rated network program. The on-stage performances of the stars and supporting cast must be outstanding, carefully timed, superbly directed. And the camera must perform flawlessly in its vital role of recreating the superior quality of the show for millions of TV viewers.

Mitchell cameras—internationally famous—provide the matchless photographic performances so necessary to the successful making of the finest theater quality films. That is why, wherever top quality filming is the foremost consideration, Mitchell Cameras are to be found... bringing success into focus.

MITCHELL The only truly Professional Motion Picture Camera
SPONSORED FILMS CLEARED FOR VIDEO

* A wide variety of sponsored films are being made available for sustaining use on television.

The following check-list is a sampling of film titles currently offered by business and industrial organizations.

BUSINESS SCREEN will continue to list such films in future issues. For your quick information, the list simply states: sponsor, address, shipping and booking conditions, title, length.

These films are available without charge except for shipping or special distribution costs. Further details regarding clearances, etc., may be obtained from the sponsor or distributors noted below.

ARMOUR AND COMPANY:
Film Supervisor, Union Stock Yards, Chicago 9, Ill. Also available from Modern Talking Picture Service, Association Films, Inc. Loan Condition: stations pay return charges and insure films. Booking: one month in advance.

ABC's of Beef Cookery—13 min.

Better Bacon—12 min.

Can You Carve—14 min.

The Clean Look—30 min.

Easy as Pie—15 min.

Festive of Cheese Recipes—20 min.

The Gentle Art of Meat Cookery—23 min.

Let's Talk Turkey—22 min.

Margarine Makes Good—22 min.

Pantry Meal Magic—27 min.

Spring Chicken Year Round—12 min.

GENERAL MOTORS CORPORATION:
Dept. of Public Relations—Film Section, General Motors Bldg., Detroit 2, Michigan. Loan Condition: user pays transportation to and from Detroit and insurance. Booking as far in advance as possible.

ABC's Of Hand Tools—33 min.

An American Miracle—35 min.

Caught Napping—10 min.


Doctor In Industry—60 min.

The Easier Way—13 min.

Experiment—12 min.

Frozen Freshness—30 min.

How To Get The Most Out Of Your Refrigerator—30 min.

Man On Horseback—10 min.

Micro Instrument Ball Bearings—40 min.

Their Care And Handling—22 min.

On To Jupiter—20 min.

On Two Wheels—11 min.

Quality In The Making—23 min.

Safety Patrol—10 min.

Strange Interview—55 min.
To New Horizons—24 min.
Where Mileage Begins—19 min.

UNION PACIFIC RAILROAD:
Motion Picture Bureau, Union Pacific Bldg., Omaha 2, Nebraska. Booking: 2 to 3 weeks advance notice.

ABC of Ski—14 min.

Championship Skiing—14 min.

Sun Valley Snowtime—13 min.

OLIVER CORP.:
Merchandising Mgr., 400 W. Madison St., Chicago, Ill. Also available from regional branch offices.

Aces Of Power—26 min.

Neighbors Of The Land—23 min.

SOUTH BEND BAIT COMPANY:
Film Dept., 1103 High St., South Bend, Indiana. Booking: 4 to 6 weeks in advance.

Action, Power And Strength—45 min.

Big Tarpon On Bass Tackle—30 min.

Canoeing For Trout—12 min.

Fish Story—30 min.

Bebell & Bebell Color Labs in Larger New York Quartet

Bebell & Bebell Color Laboratories have moved from 2531 Church Avenue, Brooklyn, N.Y. to improved and larger quarters at 103 West 21st Street, New York City.

FOR SALE

(19) ILLUSTRAVOX (JUNIORS) MANUALLY OPERATED—SOUND SLIDE—EXCELLENT CONDITION—RECENTLY INSPECTED—CAN BE BOUGHT INDIVIDUALLY AT $5.00 EACH. SUBSTANTIAL DISCOUNT FOR PURCHASE OF ENTIRE LOT. CONTACT:

The Mengel Company
Furniture Division
4th & Colorado Streets
Louisville 1, Kentucky
Attn: Rob G. O'Brien

Third Annual Production Services Review Next!

The August, 1951 issue of BUSINESS SCREEN will feature the highly-useful and authoritative listings of film laboratories, sound, music, art, animation, script and other services.
JOSHUA USED A TRUMPET

BUT no single instrument can crumble the walls men build around their inner selves...
move them to new attitudes...
teach them new skills.

The films we produce for our clients create deeper, more lasting results because they are part of coordinated communications programs. Conference training courses, case-history recordings, booklets, role playing... these are some of the many integrated keys we develop with our films to unlock the heart and mind.

HENRY STRAUSS & CO., INC.
600 FIFTH AVENUE • NEW YORK 19 • NEW YORK
PLAZA 1-3290
The New Victor... IS NEW

IT'S SHORTLY STYLED IT'S EASY AS 1-2-3 TO OPERATE

The new Victor is efficient and beautiful. It's fashioned in forest green plastic fabric trimmed with satin chrome.

Here's the newest in 16mm sound projector engineering

NEW LUBRIMATIC OIL SYSTEM — Reservoir for controlled lubrication.
NEW AIR-CONDITIONED LAMP ENCLOSURE — 20% cooler for longer lamp life.
NEW Hi-LITE OPTICAL SYSTEM — 50% more light on screen with Mark II Shutter.

NEW COMPENSATING FILM SHOES OF STAINLESS STEEL — Automatically adjust to varying film thicknesses and sprocket sizes.
NEW SAPPHIRE-TIPPED PAWLS — For indefinite durability.
NEW AIR-CONDITIONED FILM GATE — 17% cooler for longer film life.
NEW FLAT FIELD LENS — For outstanding sharp-to-the-corner picture clarity.

Send for free folder today.

ANOTHER OF A SERIES OF GREAT PROJECTS FROM VICTOR

VICTOR ANIMATOGRAPH CORPORATION
DEPT. L-6, DAVENPORT, IOWA, U.S.A.
Branch Offices in New York and Chicago
QUALITY MOTION PICTURE EQUIPMENT SINCE 1910

EASIEST 3-SPOT THREADING...
Over sound drum
Through film gate
On to single sprocket

EASIEST TO OPERATE
(With finger-tip control panel, softly illuminated)
Start motor
Turn on lamp
Adjust sound

EASIEST ON YOUR FILMS — 3-SPOT SAFETY FILM TRIPS
At sprocket
At upper loop
At lower loop

All-Electronic Orchestra Plays Stereo Music at Chicago Show

Trumpet — sax — clarinet cued in from simulated separate places when the All-Electronic Orchestra, a stereophonic experiment, played for visitors to the Electronic Parts show in Chicago recently.

Reproduction of sound-in-perspective, the latest approach to audio "presence," was achieved by use of the Dynacord, a professional tape recorder manufactured by Pentron Corporation, and University Loudspeaker Systems.

To effect the presence of an actual orchestra, by separating each musical instrument and physically placing each sound source in proper position, six separate channels of high fidelity recording were made on 1-inch magnetic tape.

Recording was done under the direction of Bill Putnam, president of Universal Recording Company. Two mambro numbers, a slow blues, and a fast-paced instrumental were chosen. Arranging and conducting was directed by David Carroll, musical director of Mercury Records.

The recording was made with High Output Magnetic Tape, at a tape speed of 15-inches per second, making possible a frequency response of 50 to 15000 cycles per second. Exact recording was a challenge because six separate recording heads were used. In addition, six Pentron Tape Preamplifiers and six power amplifiers were used.

When the All-Electronic Orchestra was presented at the Electronics Show in the Hilton Hotel, each of the six University Loudspeakers reproduced a separate musical instrument.

Pentron plans to present the All-Electronic Orchestra in other cities.

Partner Wanted

Producer, Director and Camera man, residing in New York City, with the best possible experience in commercial motion pictures. Just finished projects for some of the largest companies in the United States. Would like to get in touch with salesman and executive with commercial contacts with a view to forming a partnership to produce commercial films. Partner able to contribute capital preferred but not absolutely essential.

Write to Box 441
BUSINESS SCREEN MAGAZINE
489 Fifth Ave. * New York 17, N.Y.
RKO PATHE, INC.
"The Professional Company"
625 Madison Ave., New York 22, N.Y.
Phone: Plaza 9-3600

RKO PATHE PUTS MORE "Theatre" INTO BUSINESS FILMS....

RKO PATHE knows, from script to screen, what it takes to sell an industry, an organization, a product or an idea through motion pictures....

RKO PATHE's professional picture-makers have been doing it for 31 years—with a degree of success that has drawn letters of commendation from sources like The Lionel Corp., Weirton Steel Co., Pennsylvania Railroad... U. S. Dept. of Justice... U. S. Military Academy... Madison Square Garden... Pinkerton Natl. Detective Agency and countless others.

RKO PATHE lends the rare touch of sound sense and good showmanship to every project it undertakes—from a single 8-second TV spot to a full-length feature in color.

RKO PATHE invites your inquiry for information as to the bonus values to be gained only from an organization equipped with the experience and physical facilities it takes to put more entertainment qualities—more "theatre"—into business films.
"Basic Aircraft Riveting" Film by Boeing to Train Beginners
- Between the dream cloud designer and the transcontinental pilot stands the sweating riveter. Without the good riveter, modern man would not fly as high, far and so safe for, thanks to the riveter, the airplane stays together.

The Boeing Airplane Company, which had sponsored earlier films, recently completed its own production of a film to train new employees to be riveters or riveters' assistants - "buckers."

The 25 minute film, Basic Aircraft Riveting, was produced as a low budget, single location effort. The script was written in the manufacturing training department. Shooting and editing were done by the engineering photo unit. Direction of the live action was handled jointly by these departments, Riveters portrayed riveters.

The film instructs the student that is "new here" by rapid hammering basic directions needed for efficient riveting.

Boeing will sell a print outright for $250. The film may be borrowed for previewing by contacting Mrs. Mary Harren, Dept. 404, E1-B10, Boeing Airplane Company, Seattle 14, Washington.

Latest Jets Star in BIS Film Record of Farnsborough Air Show
- Great Britain, jet age blue-blazer, celebrates aviation annually with the Farnsborough Air Show, attended by enthusiasts from 90 countries.

This Jet Age, a 132-minute British Information Services film, is bringing the show to thousands of fans unable to attend the original.

Among the stars of jet age achievement are the Vickers Viscount, the world's first turboprop airliner, the huge freighter, Blackburn Beverley, which carries over 20 tons of freight and can operate from small airfields with grass runways.

Also zooming across the screen are the Princess flying-boat; the "Olympus" Canberra, which holds the world's height record (63,666 feet); the D.H. 110, now under development for the Royal Navy, and the Short Sea-Mew, a turboprop, anti-submarine aircraft which can take off from small escort carriers.

A topflight thrill for birdwatchers, This Jet Age is offered for general audiences of all ages. A 16mm 1½ reel, the film rents for $2.50. The sale price is $35.00. The main BIS office is at 30 Rockefeller Plaza, New York 20.

BUYERS READ BUSINESS SCREEN

---

Does Your School have Enough VU-LYTES?

MODERN EDUCATORS have shown that the VU-LYTE Opaque Projector is as important in today's classrooms as chalk and blackboard were in past generations. Only the VU-LYTE can INSTANTLY communicate ideas and facts. It's no wonder that every Teacher wants a VU-LYTE for personal classroom use.

THE VU-LYTE fixes student concentration, impresses the mind, helps retain knowledge. With the VU-LYTE, no slides or preparation is necessary, Simply insert the original copy, Flick the switch.

HERE ARE just 3 exclusive, VU-LYTE features: Pointex*, the built-in Arrow Pointer; Vaccumatic Platen**, removes warm air, holds copy flat; Feed-O-Matic***, feeds copy continuously, eliminates light flash. Many other advanced features make the VU-LYTE one of the most efficient, effective teaching tools known.

FREE DEMONSTRATION

See how the VU-LYTE gives full expression to your Teaching potential. Write for a Free Demonstration, to be given at your convenience. No cost or obligation, of course.

*U.S. Pat. 2,555,402 other pat. pend. **Pat. Pend.

EDUCATIONAL DIVISION, DEPT. B-6
CHARLES Beseler COMPANY
60 BADGER AVENUE - NEWARK 8, NEW JERSEY
Top Business Men who know say:

"Jerry Fairbanks Makes Great Movies!"

The National Cash Register Company

Dayton, Ohio February 3, 1964

Mr. Jerry Fairbanks
Jerry Fairbanks Productions
6052 Sunset Biv.
Hollywood 28, California

Dear Mr. Fairbanks:

While I don't think my brief appearance in the motion picture, "THE MAGIC WHEEL", you recently produced for this company need cause any great concern to either Clark Gable or Ronald Colman, I want you to know I enjoyed it and my visit to your studio.

May I say how impressed I was with the unusual sets you constructed to show our installations in various parts of the world. I was impressed also with the vast amount of equipment you brought to Dayton to shoot the factory portion of our picture. I understand lighting and photographing in Technicolor our two block-long assembly lines constituted a major operation.

Thank you for a pleasant association. Our picture is all we hope it would be - and more!

Sincerely,

[Signature]

"THE MAGIC WHEEL", produced for the National Cash Register Co., is another in the long list of major films made by Jerry Fairbanks Productions for many of the world's most important concerns. Filmed in Technicolor at our Hollywood studios and at NCR's Dayton factory with complete Fairbanks facilities and personnel, "THE MAGIC WHEEL" is a potent international salesman for National Cash Register in English, Spanish, French, and German versions. The studio that has its own patent on MultiCam System of simultaneous photography and sound recording; its own private camera plane, sound and film libraries, experienced writers, animators and technical crews, can make your cash register ring, too!

Jerry Fairbanks Productions

OF CALIFORNIA

6052 SUNSET BOULEVARD • TEL. HOLLYWOOD 2-1101
HOLLYWOOD 28, CALIFORNIA

520 NO. MICHIGAN AVE. • TEL. WHItchell 4-0196
CHICAGO, ILLINOIS

THEATRICAL, COMMERCIAL AND TELEVISION MOTION PICTURES
The painter, the author and musician receive their due when their creative efforts are directly attributed to signed works but real genius in factual and sponsored film production is often obscured by the vagaries of fate (and sometimes by the sponsor's own public relations interests).

It is hard to conceive the equal of an Out of the North, sans the creative camera work of Madison; or the sweep of Man With a Thousand Hands without the imaginative "Cap" Palmer and the capable MacDougal. The familiar phrase "Script by Oveste Granducci" has come to be a hallmark of quality in sponsored films (yet we ourselves often miss it as the credit title roll swiftly by into the opening sequence).

In such a reflective mood, we find ourselves guilty of oversight in the first degree on last month's review of the topflight new production of the National Tuberculosis Association, Within Man's Power.

The hitherto unnamed, yetdecorate director-producer of this unusual 50th anniversary film of the NTA was Nicholas Webster, one of the directors of Cinerama and recently returned from a round-the-world assignment which included a year of film-making in Burma for Louis deRochemont. His film, Seizure, won first prize in the documentary class at the 1951 Venice Film Festival.

In the 17 years since Webster left Hollywood to work in documentary films, he has worked in 47 states and in 13 foreign lands. Five other pictures have been accepted by the Edinburgh and Venice festivals.

Since returning from the Orient, he has directed a sequence of the new Cinerama in New England, traveled to Havana to film President Batista and has just returned from Hollywood where he supervised the final touches on Within Man's Power.

But more than just an adventurous individual Webster sees his role in this medium and the scope of his efforts as further proof of the widening sphere of film-making in the whole non-theatrical field.

President of Paramount Pictures Gives View on Color Television

A remarkable and very illuminating statement on the development of color television was given the shareholders of Paramount Pictures Corporation by their president, Barney Balaban, on June 1. Mr. Balaban's views are worth quoting:

"The notion that color television pictures are limited to 121/2 inch or 15-inch picture tubes is completely erroneous. The 121/2 and 15-inch color tube is as obsolete as the 19-inch picture in black and white. 21-inch and 24-inch Chromatrons are now sufficiently developed to provide the popular-sized larger pictures, to which the public is accustomed, in high quality color.

"The prices presently being quoted for color TV receivers have no relationship to the mass product in prospect for the very near future. We believe that before the next year is over 21-inch sets will be selling for around $500.

"Let one enterprising manufacturer offer the public a 21-inch or 24-inch color receiver at a cost substantially below present quotations—and the TV set market will explode. Competition will force every other TV set manufacturer to hop on the color 'band wagon' as soon as one manufacturer comes forward with a product that is good enough and cheap enough for the public to buy in quantity. That day will be soon," he concluded.
What in the (motion picture) world does Modern Talking Picture Service do???

The answer is so easy that we find that many people do not understand it fully.

Modern has become the recognized leader in the broad promotion and general 16mm distribution of the sponsored film. It's no wonder that many people think only of that when they think of Modern. The only thing that is exclusive about us is that we are exclusively devoted to sponsored film-free-distribution.

Modern distributes sponsored films...that's the answer, plain and simple!

We mean that we handle every kind of sponsored film distribution—general 16mm, theatrical, roadshow, television. We also provide a regional library plan of distribution under which the sponsor does the promotion and we do the physical handling. You name it, we do it!

No matter what your film distribution objective is, Modern can help you. You can call on our experience—over twenty years—to give you the right answer for you.

Call or write any of the offices listed below for advice or help...there will be no obligation.

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The Chamber of Commerce of the United States believes

"IT'S EVERYBODY'S BUSINESS"

National Business Organization Sponsors a Motion Picture Program to Interpret
Benefits and Development of the American Business System Through Local Groups

Within the past year, another powerful U.S. organization has turned to the motion picture medium to help its members accomplish a nationwide educational task.

Throughout the U.S., in coming months, local business leaders, industrial plant executives, heads of retail and trade concerns and community leaders who comprise the memberships of over 6,000 chambers of commerce and similar regional business groups will join with the Chamber of Commerce of the United States in presenting the Technicolor sound motion picture It's Everybody's Business.

They will also look with direct concern to another Chamber-sponsored film Action Needed, which is destined to spur the membership drives of both national and local groups.

Finally, they will loan and rent some of the twenty or more 16mm sound motion pictures selected by the U.S. Chamber's Visual Education Department as part of its program "Films to Explain American Business" (Businees Screen, No. 7, Volume 14, 1953).

Key picture in this visual information campaign is It's Everybody's Business. This John Sutherland Production provides a 22-minute color animation exposition that makes clearly understandable and highly palatable the growth and development of the American business system. As Harry A. Bullis, chairman of the board of General Mills says, "it tells a story that needs telling... with consummate wit, unusual ingenuity and good humor."

Aimed at all age groups and occupations, the film illustrates how the freedoms guaranteed by the Constitution have enabled American business and labor to outproduce the world. It helps to correct general misunderstandings about business by explaining how profits and individual investments create jobs; how competition keeps values high and prices low; how advertising benefits everyone, and how government should function in a free economy to the best interests of all.

Everybody's Business should get cooperation from all who are intended to benefit, including its audiences, and those who distribute it. Showings will be arranged from prints rented by chambers of commerce, trade associations and individual business firms. Suitable for junior and senior high school classes in the fall, it will also interest PTA's, labor unions, farm and employee groups, fraternal organizations, women's clubs, service clubs, civic organizations and religious groups.

Prints may be rented at $15 for a full 30-day period or less from the Education Department, Chamber of Commerce of the U.S., Washington 6, D.C. They are also available from any of six division offices of the Chamber at New York City, Atlanta, Chicago, Minneapolis, Dallas, and San Francisco. Prints may also be purchased outright for $130 and many firms and trade groups will acquire them for local sponsorship and loan.

It's Everybody's Business was produced for the National Chamber in cooperation with the E. I. du Pont de Nemours & Co., Inc. The film was written and produced by John Sutherland.

Typical of comments made by preview guests was this statement by Marvin Hatley, executive vice-president of the Houston Chamber of Commerce: "One of the major responsibilities of a chamber of commerce is to develop a favorable climate in which business can operate. It's Everybody's Business is the best tool I've ever seen to do this job."

And George A. Cooper, secretary-treasurer of the Valve Manufacturers Association expresses the trade group's viewpoint this way: "It should be shown by trade associations all over the county... a 'natural' for annual conventions... dramatizes the vital role of competition... the place of government in a free economy."

Rounding out this program is the chamber organization motion picture produced by Raphael G. Wolf Studios. This 16mm sound and color film, Action Needed shows clearly and dramatically how the work of the national chamber aids business and the people. Watchdog on legislation, source of information and statistics, advisor on trade group procedures and practices... these are typical services.

To keep plant showing- and local community screenings on a continuous, active basis, the Education Department and its Visual Education Department at headquarters has developed a series of discussion guides for a recommended list of free loan and rental films already in the field. These include such titles as Big Idea, Inflation, The Legend of Dan and Gus, etc.

This information is provided on a subscription basis, conveniently bound in a loose-leaf manual and priced at only $2.50 for the package.

Altogether this top-flight American business organization has made a formidable entry into the film field. Through the cooperation of all elements of the 16mm industry and business in general, this program to bring about better understanding of the American business system appears destined for success.

Benefits of our business system are shown in "It's Everybody's Business.

A Business Screen Preface to This Program

With almost half the people in the world today living in Iron Curtain countries, their rights and freedoms shackled by dictatorial governments with no respect for human dignity, it's important and appropriate that our primary concern in the United States today should be the preservation of our precious freedoms.

The Chamber of Commerce of the United States has always placed paramount importance on the retention of our traditional individual and economic freedoms in a fully competitive system. These freedoms have enabled us to achieve greater spiritual and material advances than man has ever before experienced in all the centuries of his life upon earth.

Recognizing the proven effectiveness of motion pictures as a medium of communication, we are proud to be able to offer to the American people a moving dramatization of our freedoms in the film, It's Everybody's Business.

Clement D. Johnston, President
Chamber of Commerce of the United States
The U.S. Chamber of Commerce Presents: "It's Everybody's Business"

It wasn't so long ago in the history of man's voyager toward a better world that ships were carrying eager passengers toward the shores of a new nation that was just in the building.

Our forefathers were constructing the foundation of our political and economic freedom.

The way of life our forefathers established on this foundation of freedoms... drew people from the far corners of the earth... for the opportunity to build a better life.

Even young Jonathan, an unskilled lad from across the sea, hoped to find a job where he could progress according to his ability and enterprise.

Jonathan's earnings increased, it was about time for another raise... but sales and profit figures said "NO!" Jonathan figured he could run a business better than that, so he determined to open his own shop.

But starting a new business took money. Fortunately he was thrifty enough to keep a little nest egg... Well, the cost of the building took care of the nest egg.

Jonathan had big dreams of the wonderful rewards of being in business for himself...

But before he could buy what he wanted, his employee's wages had to be paid... he had to pay taxes... and his friends (who helped financed the business) had to be paid a return on their investment.

To meet competition, Jonathan had to plow part of his profits back into the business. If the customers approved the quality, style and price of his new designs, he might make his dreams come true.

With the passing years, the strong foundation of freedoms protected the dignity of the individual and his family... promised anyone with ability and enterprise the opportunity to participate in building...

People from all walks of life... workers, farmers, housewives... all of us... send our dollars to work in our business system... in the hope of earning dividends or interest on our investment.

Anyone who has an insurance policy, a bank deposit or a share of stock is helping to finance our business system.
A constant stream of savings dollars must flow into big and small business each year.

The goods... which our savings help to produce...

...are distributed to Main Streets all over the country.

While the Main Street of today doesn't look much like Jonathan's time, the principles of our business system remain the same... for businessmen still compete with one another for the consumers' dollars...

It was only a little more than half a century ago that the average worker had only inefficient tools to help him turn out a product.

This shorter work week gives us all more leisure time... to enjoy a standard of living... beyond the wildest dreams of anyone who lived a half century ago...

Our business system has continued to provide a better life... for our increasing population.

A half century later, we had invested enough in our business system to provide the average worker with efficient tools, enabling him to earn twice as much in a 40 hour week as the 1900 worker earned in 60...

Our taxes must be sufficient to pay for city streets, health, fire and police protection... state taxes help pay for highways, educational institutions... federal taxes pay for many other services...

But with our present tax load, we should avoid pressuring the government for any new services that aren't absolutely necessary.

As long as we keep the foundation of our business system strong, we shall be able to maintain and improve the way of life our forefathers conceived and established...

...a way of life which gave everyone the chance to progress according to his ability and enterprise. Our young people of today deserve the same opportunity to earn success and accomplishment...
Keys to a 15 Billion Dollar Market

Johnson Publishing Company Tells "Secret of Selling the Negro"

An estimated market of 15 billion dollars is waiting.

This is the news of The Secret of Selling the Negro, a new color motion picture sponsored by the Johnson Publishing Company, Chicago publishers of Ebony, Jet, Tax and Hue magazines, to increase their advertising sales and the measure of living of the people who read the advertisements.

Magazines Reach Third of Market

The Johnson Publishing Company entered the Negro market in 1912 with Negro Digest which was replaced in 1931 by Jet, a pictorial in pocket format. Its quick success led to sister publications: Ebony, in standard format in 1943, Tax in 1949 and Hue in 1953.

This family, aiming at various age and interest segments, currently reach, in combination, one third of the total Negro reader population. Jet jumped from a first year 200,000 circulation to a current 425,000, Ebony alone, with a two and one half million audience reaches one out of five in the Negro market.

The formula for this growth was to "show the brighter side." The publishers decided the Negro press, like its readers, had been too much on the defensive. Johnson publications in style and focus are up to the newsstand minute.

While not omitting hard news, they star features showing the active genius and talent which characterize the new Negro. By staying off the soap box, the magazines were able to attract large, conservative companies as advertisers.

In one aspect, this bright journalism used a psychology of reader morale. In development it spelled a new psychology in race relations. Not only could the reader appreciate what his potential really was, but by extension of the evidence——so also could the people who had not known him.

Previous Slidefilm for Ad Promotion

In 1949, the Johnson Publishing Company experimented with a slidefilm, "Gold in Your Back Yard," which was used to aid advertising salesmen. It dealt with the new Negro market theme. Its effect sold Editor and Publisher John H. Johnson on films.

With the vigor that brightens the magazines, the company launched a $22,000 production at Sarra, Inc. in Chicago. Produced under the supervision of Sarra's Joseph G. Betzer and Harry W. Lange, the film was directed by Wayne A. Langston with artwork by George DeBecker.

A probing 20-minute script was prepared by Helen A. Kranika.

The Secret of Selling the Negro is calculated to solve itself as the film unwinds before top sales management and their staffs throughout business and industry. Its first purpose is to introduce them to the people and purchase power that compose the new Negro market.

The Secret...is not whispered. The introduction is accomplished by U.S. Secretary of Commerce Sinclair Weeks, CBS Newscaster Robert Trout, and a good-sized contingent of the U.S. population. From Trout's first news-

Today's prosperous Negro market is reflected in this happy birthday party scene from the new Johnson motion picture.

flash narration, hot from a teletype, to the myriad market place, the film is fast, fact-filled documentation.

Mr. Weeks faces sales-alert executives and tells them how the buying power of this new market is strengthened by an increased earning ability and a new prosperity, a power that "cannot help but have a tremendous effect on our national economy and on business in general."

Broad Overview of These Consumers

The camera ranges across the life of hundreds of Negroes, professional people, office workers, students, housewives, people of all ages and interests. It shows how the new Negro family lives, how it makes its living, how and why it buys its goods and services. Sales psychologists underscore the market's habits, motivations. The film, like its magazine relatives, pushes the bright positive and plays it cool with name promotion. In the words of the company's advertising manager, L. W. Jefferies, it works for "race relations by accident."

The company's ad salesmen will carry this film into their prospect's office. It's showing will be followed by a question and answer period to resolve the introduction. A companion booklet will enlarge on techniques of market presentation, offering dos and don'ts on selling to the Negro. After the film has made the executive circuit, it will be used for wider sales audiences.

CBS newscaster Robert Trout (seated center) and John H. Johnson, editor and publisher (seated right), are principals in this market film, shown during production scene at Sarra, Inc. Chicago studios.
...a Timeless Saga of Earth’s History

IS BROUGHT TO THE SCREEN IN A NEW 28-MINUTE COLOR MOTION PICTURE

A Motion Picture without a star, without a cast, without a single living being has just been produced for the various members of the Socony-Vacuum family. The 28-minute sound-color film, In the Beginning is the most recent public relations picture to be placed in the film libraries for consumer distribution. Outgrowth of discussions between National Park Service, Socony-Vacuum, and General Petroleum officials at the Grand Canyon during the 1950 and 1951 Mobilgas Economy Runs, the film was finally taken on by General Petroleum Corporation in early 1952.

The original story idea proposed by Dr. Harold C. Bryant, Superintendent of Grand Canyon National Park, and Louis Schellbach, Park Naturalist, was simply for a short film to reproduce in motion pictures the popular daily lectures on the Canyon called the “Yavapai Story,” given by Schellbach or one of the other Ranger Naturalists at Yavapai Point. From this jutting promontory of the South Rim of the Canyon, the various rock strata and other significant points of interest were pointed out and their background history told.

A Re-Creation of Prehistoric Eras

General Petroleum’s Public Relations Director, W. B. Curtis, and John J. Hennessy, who supervises the Company’s film production, decided to go considerably beyond the Yavapai Story. They developed a story theme based on an attempt to re-create the cosmic importance of the facts revealed in the Canyon’s walls, a theme that would be as challenging to man’s imagination and intellect as were the beauty and magnificence displayed there so lavishly.

For in this open Book of the Ages was written the history of the formation of the Earth’s crust—a story originally conceived... “in the fire of the volcano—in the Rock of the Ages—in the fves of the oceans—in the endless flow of the rivers—and the whirling spaces of the Universe... when Man was still some three billion years away in that long-ago beginning.”

To take that beginning, re-create it as though there had been cameras turning then by using color photography of comparable scenes existing today, and thus to present the magnificent Eras of the Earth’s history just as they must have occurred and looked through the Ages—that became the project!

Challenges Scope of Visual Medium

It was a challenge which was to call for photography seldom seen in a sponsored film, or in any other kind of motion picture. Volcanoes represent the world of three billion years ago; vast and lonely plains with no sign of life of any sort, lush and verdant; glaciers whose gigantic movements would make the Ice Ages live again in film; and throughout some kind of spectacular camera wizardry that would convey a continuous concept of the endless and seemingly infinite passage of time that has no parallel in our normal daily sensibilities.

With this basic theme in mind a writer was necessary who could transform into almost Biblical overtones the combination of somewhat prosaic geology and cosmic happening that would run interleaved throughout. Charles L. Tedford, a Warner veteran of many years writing shorts and documentaries, was selected. And the producing firm of Cate and McGlone, already working on the Mobilgas Economy Run picture, caught the spark of enthusiasm that seemed to be inherent in the subject and were chosen as the producers.

Careful Research to Document Facts

Curtis conducted several research meetings at the Canyon; others were held in Flagstaff with Edwin D. McKee, then head of the Department of Geology of the University of Arizona. (CONTINUED ON THE FOLLOWING PAGE.)

The Sponsor Expresses an Enlightened Viewpoint

AT THE start we had a number of what we thought were sound business reasons for the production of a picture about the geological history of the Grand Canyon area.

Our company, because of running the Mobilgas-Economy Run to the Grand Canyon for two years, has a natural interest in the Grand Canyon.

The Grand Canyon and the Santa Fe Railway are closely associated in the public mind. Our company has supplied practically all of the fuels used on the Coast Lines of the Santa Fe since 1912.

So we thought that the picture might encourage more interest in and travel to the Grand Canyon, which would be good for our business and also for the business of a valued customer of ours.

We had the idea that if we could work into the picture some of the romance of geology, we might interest students in the pursuit of an activity upon which we are dependent.

Finally, we expected that some place in the picture we might appropriately mention the benefits motorists visiting the Canyon would enjoy if they used Mobilgas and Mobilfoil.

I haven’t worked out that way. Apparently we have produced something in which a commercial tinge would be as inappropriate as putting a Mobilgas pump in a picture by Raphael or da Vinci.

I suppose that we now must say that the picture has been produced in the public interest. I am not disappointed in this result. I am very proud of this picture and of the people who made it.

Robert L. Minckler, President General Petroleum Corporation

COLOR PHOTOGRAPHS BY LOUIS SCHELLBACH
“in the beginning…”

Continued from the preceding page)

Arizona, and considered to be the leading geological authority on the Grand Canyon region.

In the meantime, Ted Phillips, former world-traveling cameraman for Burton Holmes and a master of spectacular color work, had begun to cover the river at flood time. To the footage thus taken, he also added several magnificent sequences on the Canyon with the Colorado River in flood taken earlier when he had gone down the river and through the Canyon with Norm Nevills.

For months cameras covered the Canyon and the surrounding area from every aspect. Late and Phillips chased sandstorms at Kanab, sea-scapes, sunsets, and stop-motion clouds from California beaches to the sheer cliffs of Toroweap, McLeod and Hemenway, with a single engine Minson as a camera plane, worked the Canyon from the air, down four thousand feet below the rim and into the Inner Gorge where the rocks are among the oldest known to Man. The whole area as far south as the cinder cones and the San Francisco Peaks was covered by air.

Out on the desert or high on the Rim, other cameras waited for clouds, searched for lifeless vistas or sought in slow-moving rivers for algae that resembled the fossils of Earth’s first recognizable life. One expedition by launch up through Lake Mead and into the lower reaches of Grand Canyon ended with Phillips and Hemenway drifting motorists through the desolate canyons from Sunset to sunrise.

Mule back, airplane, boat and foot to Phantom Ranch and Badger Rapidis. Lake Mead and the San Francisco Peaks, under water and in the air, for the star and the shooting stage were the same, the Earth itself.

The story line being developed for the film was flexible—and constantly changing; at first, the old Indian legends about the origin of the Canyon and of the Earth seemed to be the logical framework upon which to build the picture. Another approach suggested evolved around the traditional Canyon mules, the long-eared taxis. Another blended the Ranger and the Havasupai and the Geologist. But it became evident early in the planning that there was no room for mere man or his creatures in the story of the Ages—man was too newly come to the scene to be featured here.

Personal contacts with Yale’s Peabody Museum, the Chicago Museum of Natural History, the Museum of Northern Arizona, the Buffalo Museum, and the American Museum of Natural History added greatly to the research files. Eventually the story and the film began to emerge, after months of editing and re-editing, as an amazingly authentic representation of what the Earth actually looked like through the billions of years of geologic time, as far as Man is able to determine from the evidence that the Geologist evaluates.

Only one painting, of dinosaurs, was photographed, and only one diorama of the trilobites and other undersea life. All other scenes in the film were photographed “live” as they occur today, such as the awesome erupting volcano shots made by Phillips in Mexico.

In late 1953 the story of the Earth was ready for its final checks, and, though the Bible had used it first (and many others since), only one title was ever considered: In the Beginning. Several showings were made before various General Petroleum and Socony groups, including many company geologists, and Ed McKee gave it a final screening. A number of suggestions which came from these previewing audiences were then incorporated into the final version.

In early 1954, two years after the project began, In the Beginning was premiered at the Grand Canyon on the occasion of Dr. Bryant’s retirement as Superintendent, and the first print of the film was presented to him with a special dedicatory title, Clarence S. Beesemyer, Consultant and former Executive Vice-President of General Petroleum, acted as host to Dr. Bryant, Governor Pyle of Arizona, E. D. McKee and the many other guests who came to the Canyon for the occasion.

As a company film, In the Beginning will be distributed by Modern Talking Pictures Service for the General Petroleum and Socony-Vacuum film libraries. Magnolia’s distribution will be handled directly. The film has already been commended by the Southern California Film Council (which normally evaluates only theatrical films) and has received one of the only two awards that Council has ever made to a business-sponsored motion picture.

Earth’s history is inscribed in the geological formations of the Grand Canyon... illuminated in its majestic panorama of color.
Top Honors to 10 Pictures at Boston

Fourth Annual Boston Film Festival Audiences Cite 51 Pictures as Outstanding; Announce Two Pioneer Awards

Boston Festival juries were generous in their praise of this year's crop of outstanding motion pictures as a total of 51 films received first and second place awards as well as nearly 30 Awards of Merit going to films selected for final showings. Alan F. Lydiard, John Hancock Mutual Life Insurance Company executive, was chairman of the Fourth Annual Boston event, sponsored by the Boston Film Council, Edward W. Palmer, New England Telephone & Telegraph Co., presided over the annual awards dinner as president of the Council.

Newly-created Pioneer Awards were presented to Lang S. Thompson, vice-president of Wilding Picture Productions, Inc.; and to Robert F. Leonard, district sales manager, Ford Division, Ford Motor Company, for the first Home Cinemascope production, Introduction of New Models for 1954. The General Motors Corporation and Raphael G. Wolff Productions also received similar Pioneer Awards for the 3-D color film production, This is Progress which helped introduce the new GM models earlier this year.

The competition's six classifications were: Adult Education, Arts, Classroom, Religious, Industry—Public Relations, and Sales Promotion.

Among the right first award winners were three business and industry sponsored pictures:

- Champion of the "industry" group was Farm Petroleum Safety, sponsored by the American Petroleum Institute and produced by Colburn Film Service, Inc.
- First Award scholar in the Adult Education group was To Conserve Our Heritage, sponsored by Minneapolis-Moline Company, produced by Martin Bovey Films.
- Number one in Sales Promotion was World in a Week—California, a United Air Lines picture produced by Cate and McGloin.

Two first awards in the religious group went to:
- Solemn Pontifical Mass, sponsored by the Archdiocese of Boston Radio and TV Apostolate, produced by Bay State Film Productions, Inc.; and
- Men of the Wilderness, produced for syndication by Cathedral Films, Inc.

Tie first awards in the Classroom contest were won by Wonders of Plant Growth and Wonders of the Desert produced by Churchill-Wexler Film Productions for syndication.

Hats for You, produced by and for Wayne University, took top place in the Arts section.

Three sponsored winners of the nine second awards included: (Industry) In the Beginning, sponsored by General Petroleum Corporation and produced by Cate and McGloin; (Religion)

Village of the Poor, sponsored by the Broadcasting and Film Commission of the National Council of Churches of Christ, produced by Alan Shilin Productions, Inc.; (Sales Promotion) Convertibility Features of the RT-1-X-12 e Super Constellation, sponsored by Lockheed Aircraft Corporation.

Thirty-four Awards of Merit were divided among sponsored, syndicated, government and university produced films.

More than 200 attended the Festival and ballyhooed on the films. Most of them went to the noon luncheon to hear Joseph McKrae, manager of Film Library, New York and assistant to the film manager of General Motors Corp.

This year's Film Festival chairmen was Alan F. Lydiard, Film Council Vice President and director of photography for the John Hancock Mutual Life Insurance Company. The new slate of officers and category chairman named at the Festival were: Film Council President, Edward W. Palmer, New England Telephone & Telegraph; Muriel Javelin, Secretary, Boston Public Library; Eugene F. LeVin, Treasurer, United States Department of Justice.


George E. Rugharan, Bell & Howell Company distributor and president of New England Film Service, Inc., was Chairman of the Exhibits.

Award recipients at Boston were (l to r.) Hugh H. Sharpe, representing Oil Industry Information Committee; John E. Colburn, exec, vice-pres., Colburn Film Services; Rev. Walter Flaherty, Radio and TV Apostolate, Archdiocese of Boston; Martin Bovey, president, Martin Bovey Films; David Doyle, v.p., Bay State Film Productions; Alan Feldman, festival chairman; Martin Bovey, Jr., Martin Bovey Films; Walter Neff, asst. to president, United Air Lines; and Sherman A. Wilkens, sup., films, Wayne University.
16 Get “Oscars” at Cleveland Festival

130 Titles Screened at Seventh Annual Event With Films Showing Two Consecutive Days; Wagner Addresses Banquet

The Presentation of 16-shining statuettes, emblematic of the highest honors awarded by audience juries during two successive days of screenings at the Seventh Annual Cleveland Festival, was the concluding event at the annual awards banquet in that city on Thursday evening, June 17. Presentation of the awards was made by Arthur F. Spaeth, film critic of the CLEVELAND NEWS, Lowell O. Mellen, president, Training Within Industry, Inc., served as master of ceremonies.

Over 300 participated in the film selections during the festival. 136 titles were offered during the program with heaviest entries in the “teaching and classroom” group where 30 different films were pre-screened to bring the final 11 pictures before the festival jury.

Helen Harp, Ohio Bell Telephone Company film supervisor, was chairman of this year’s festival, aided by Elizabeth Hunady, Cleveland Public Library film bureau, as general screening chairman. Margaret D. Saylor is the retiring president of the Cleveland Film Council, sponsors of the annual event.

“Overcoming Objections” Best Sales Film

Seven business-sponsored motion pictures received Cleveland “Oscars” for top honors. In the category of “sales training” films, Overcoming Objections, a 30-minute film produced for the Darnell Corporation by The Jam Handy Organization, was first choice of that jury.

Two films shared first place in the “public relations” film class. These were The Needleworker Story, a 29-minute color film for that auto maker, produced by Screen Gems, Inc., and Telephone Goes to Camp, an 11-minute picture sponsored by the American Telephone & Telegraph Co., produced by John Sutherland Productions.

In the class of “industrial and general safety” pictures, The Gamblers, a 20-minute color film of the Caterpillar Tractor Co. won first place. It was produced by the Calvin Company.

Under “medical and nursing education” a 23-minute color film, Patent Doctor Aristoc, won an “Oscar” for E. R. Squibb & Sons, the sponsor, and for its maker, Sturgis-Grant Productions.

Sinclair Picture First in “Gardening”

The “gardens and gardening” film group was headed by “Oscar” winner 500,000 to One, a 10-minute color picture on insect control sponsored by the Sinclair Refining Company and produced by the Atlas Film Corporation.

The final sponsored film winner was Dynamic Measurement, 25-minute color picture for the Consolidated Engineering Corp., produced by Jack L. Copeland & Associates. This was entered in the “industrial research” film category.

An unprecedented honor was paid Wilding Picture Productions, Inc., for the pioneering effort of that company in the first commercial 16mm Cinemascope production of the Ford Motor Company’s Introduction of New Models for 1954. This film was ineligible for competition but a special showing was held on the evening of June 17 and the producer awarded a certificate of Special Recognition of Achievement.

Winners in non-sponsored or non-commercial groups included Man to Man, which earned an “Oscar” for Affiliated Film Producers, creator of the picture for the Mental Health Film Board. This was the winner in the field of “general health” films.

Britannica Films Gets Two “Oscars”

Encyclopaedia Britannica Films, Inc., received two Festival “Oscars” with winners in the industrial relations group (Competition and Big Business) and in the “arts and crafts” group (Painting Trees With Eliot O'Hara). Both of these pictures are distributed on a rental and outright print sale basis by the producer-distributor.

In the group of “music” films, Coronet won an “Oscar” for Beethoven and His Music. Family Films, Inc., received the top award in the “human relations” category for That They May Hear and in the “teaching and classroom” group, Young America Films received an “Oscar” for A Citizen Participates, produced by the Centron Corp.

Other Award-Winning Pictures Noted

Best “travel” film in the festival was Paul Hoefler’s production of East Africa; the “experimental” film group was topped by Jasper Wood’s Street Car and the outstanding religious film selected was Egypt, Escape to Egypt, produced by Cathedral Films.

Dr. Paul J. Wagner, president of the Film Council of America, was the featured speaker at the annual award banquet. Dr. Wagner called attention to “6,000 producers of 16mm films with a production last year of over 4,500 titles.” Undoubtedly, he included a majority of the sponsors of 16mm motion pictures in his sweeping statement. He urged a “frontal attack on the popularization of our field.”

Editor’s Note: Pictures receiving 1954 awards and showings are reviewed alphabetically on page 56, 19.

Helen Harp, chairman of the 7th Annual Cleveland Film Festival and film supervisor, Ohio Bell Telephone Co., Cleveland.
Films of the Month:
Recent and Noteworthy Business-Sponsored Motion Pictures

"The Mailed Fist" & ACF
Sponsor: American Car & Foundry Corp.
Title: The Mailed Fist, 13 min., b/w, produced by Marathon TV Newsreel.

This is another in Marathon's series of public service films designed primarily for television, but with regular non-theatrical distribution to follow. As in previous films, the sponsor's name is kept quietly in the background while the action and commentary concentrates on the company's work for Army Ordnance.

The film points out that production for peacetime industrial use is a basic factor in preparedness for defense. Producers of heavy machinery and equipment for industry, such as ACF, busses, tank and passenger railroad cars, plane fuselages, etc., are always ready to convert immediately to all-out ordnance work, meanwhile constantly maintaining stock piles of such basic weapons as shells, tanks and cannons, including 200mm guns—the "atomic cannon."

Scenes show these in production, and in action at ordnance testing grounds. Most impressive is a sequence, photographed with an ultrafast camera, that shows Nike, the Army's newest supersonic anti-aircraft guided missile, seeking and striking a four-engine bomber. The quiet, sincere voice of George Hicks adds much to the film, as does the dramatic, tailor-made score of Cordell Jacobs.

The Mailed Fist was accepted so quickly by television that over 150 stations played it within three weeks after it was released. That many more have requested it for future scheduling. In keeping with a good policy of not publicizing blue-sky, ultra-million audience figures, ACF and Marathon are content to know that a whole lot of people must have seen it.

On location at Certain-teed, Richmond (California) roofing plant.

Certain-teed's Case for Quality Roofing
Sponsor: Certain-teed Products Corporation.
Title: A Case of Protection, 20 min., color, sound film, produced by Pearson & Luce Productions.

* An undercover man is the logical choice of a hero for this dramatized exposition of roofing products. In a modest detective story format, the narrator-lead, Frank Wilcox, uses his skill as a special investigator to solve his personal "case of protection."

The Certain-teed Products Corporation case its sales pitch this way to make people up to the sponsor's ideal that shingles of a certain sort were the solution to the often ignored mystery of roof decay.

A house or building is no better than its roof. The film tells dealers, contractors and home owners why Certain-teed roofing products provide the best shelter is the mystery solved by the special investigator. A curious night watchman plays Watson to the modern Sherlock. Working late at his desk, explains odd bits of evidence which prove Certain-teed points.

As the investigator tells what he is looking for to protect his own home, the film illustrates his deductions with sequences showing raw material sources, manufacturing processes, etc. The sponsor's specialty—Millilizing—is treated in animation.

Shingle types, testing methods and color blends displayed on many homes and buildings help clinch the "shingle's case."

Prints of this film are available from the sponsor at Ardmore, Pennsylvania and Richmond, California.

Daily Management of the Salesman's Time
Sponsor: Dun & Bradstreet, Inc.
Title: Of Time and Salesmen, 32 min., b/w, produced by Wilding Picture Productions, Inc.

* This new picture is probably the first film to be made dealing with day by day management of the salesman's selling time. Although a sales firm in its own right—promoting the use of Dun & Bradstreet's reference books—it will have some application for sales training generally, and will be offered for showing free of charge to sales managers, service and educational groups from any of Dun & Bradstreet's many offices throughout the country.

The theme is sales planning to make each call count. The story is told through a young salesman who finds himself running hopelessly behind schedule because of time he loses calling on "leads" who have liquidated, moved away, changed their lines, or become dead ends because of any number of reasons he did not know about in advance.

At the hotel, he meets a seasoned old pro who listens to his tale of frustration with understanding, and offers to show him how to make his time pay. "Each call I make costs my company $17," says the older salesman, "and I can't afford to miss very many."

After several coaching sessions, the young salesman learns how to plan his calls, using the five basic tools of the trade—catalog, read map, telephone directory, customer and prospect lists, and, of course, the Dun & Bradstreet State Guide. He regains his morale and sales begin to climb.

The film employs fantasy and through a symbolic dancing figure turns time from master to servant of the young salesman.

BUSINESS SCREEN MAGAZINE
GM Releases the "ABC of Jet Propulsion"

Sponsor: General Motors Corporation.
Title: ABC of Jet Propulsion, 12 min., color, produced by Sound Masters, Inc.
* ABC of Jet Propulsion is the fourth in a series of "ABC" lessons on how engines operate. It outlines the principles of jet engines, gas turbines and rockets.

From the old jet-pump idea expressed by the double action of air spurting from a toy balloon, the film moves to modern applications.

About the new metals and engineering these applications demand, the film describes the typical aviation jet engine as having parts working at 900 miles an hour and operating at temperatures above 1,500 degrees. The last engine consumes enough air every 10 seconds to fill an ordinary home.

The film explains why man will have to take a rocket-jet on his first trip to the moon.

In cartoon animation, the ABC series primarily are for school use. They all have been produced by Sound Masters, Inc. Sticklers for accuracy, GM brains spend over a year on each of these brief pictures.

A contingent of automotive engineers confer with the New York production department. The dimensions of all drawings are checked and rechecked for complete exactness. This care pursues every step: Black and white story board, public relations, technical check, how work print, complete check, revision, color story board, first version color print.

Once, a whole series of drawings were rejected because the proportions of a cylinder head were not exact. Engineers from GM's Allison division labored on ABC of Jet Propulsion during the past year. Expert heads wagged "try again" until even the jet exhaust color blew true.

The film is on free loan from GM's public relations departments in Detroit and New York.

Matson Lines Premiere "Destination Hawaii"

Sponsor: Matson Lines.
Title: Destination Hawaii, 30 min., color, produced by Alfred T. Palmer Productions.

* Green and golden in the trade winds of the Pacific, the Territory of Hawaii seems to many a faraway tropical fantasy where leis are dropped on visiting necks and children of the sun eat poi, twang guitars and dance the hula. So it is.

But it also is a collection of prosperous mounds upon which has been built a modern civilization. How this combination developed is told in Destination Hawaii.

Aimed at Freight Trade

Sponsor Matson steers the film toward the shipping public on the mainland and in Hawaii to repeat to the commercially interested that Matson freight carriers have played and continue to play a major role in developing this over ocean market.

Previews were held in the principal cities where Matson Lines maintains either a freight office or an agency—New York, Chicago, Los Angeles, San Francisco, Portland, Seattle, Honolulu, Kahului, Hilo and Lahaina.

Ocean — and other — shippers, transportation executives and government officials were invited to the preview parties. More than 1,600 accepted invitations to the film showings.

Tourists Aid the Economy

Destination Hawaii goes ashore to see the Territory's main industries, its sugar canes, pineapple fields and coffee plantations. It looks over (often Matson horse) wallet-bearing tourists who not only buy the scenic beauty but help create new urban demands which the freighters serve.

Alfred T. Palmer Productions, San Francisco, began reeling Destination Hawaii in mid-January 1954. The film was previewed at a Matson annual stockholders' meeting on March 26th. Locations included principal ports on the mainland and in Hawaii.

RENAISSANCE in Religious Films for Protestantism

Dramatic Story of the Bible, Success of "Martin Luther" Followed by New Methodist and Presbyterian Programs

The Second Assembly of the World Council of Churches, representing over 158 Anglican, Orthodox and Protestant denominational bodies in 43 countries throughout the world, opens in Evanston, Illinois, on August 15. On the eve of this important gathering, the 29 major U.S. churches with a total membership of over 30,000,000 Americans who are members of the World Council, may well reflect on the current Protestant renaissance in religious films.

Within this past year, Protestant America has seen the overwhelming box-office triumph of Martin Luther. It has witnessed the arrival on these shores of a British-produced film, John Wesley. The recent premieres of the broad-gauged American Bible Society film thesis Our Bible—How It Came to Us have been greeted with enthusiasm. The Presbyterian Church in the U.S.A. has launched a drive for greater individual participation in its affairs through the program centered around a film, Stranger in the House.

As the Lutherans, Methodists and Presbyterians rally around these denominational efforts, the inter-denominational work of the Broadcasting and Film Commission of the National Council of Churches of Christ in the U.S.A. continues to help unite the common efforts of Protestantism in many areas of lay education, especially in the field of missionary study. Most recent of the Commission's work is the motion picture on India, Village of the Poor, which aids the church-wide program of study on India and Pakistan.

Not to be overlooked in this broad effort, affecting millions of Americans in church, club and other community group audiences, where the 16mm sound projector has become a vital force for better understanding of Christian ideals and the fellowship of man, are such programs as Moody's "Sermons from Science" films and the annual Audio-Visual Workshops held at Green Lake, Wisconsin.

Altogether, these important new films (and those of other denominations unnamed) are the substance of a genuine renaissance in religious interpretation and lay education through which the Protestant Church will reach into the minds and hearts of Americans, both young and adult.

A scene from the J. Arthur Rank production of "John Wesley."
In this scene from "John Wesley," King George II ponders a weighty decision. The Quaker, Beaumont, reports the persecution of John Charles Wesley. The king's decision: "I shall give an order to all my justices, that so long as I am on the throne neither the Wesleys nor any man shall be persecuted for their conscience' sake."

The Life of John Wesley

The Radio and Film Commission of the Methodist Church Shows a Biographical Color Picture About the Founder of Methodism

Sponsor: The Radio and Film Commission of The Methodist Church.
Title: John Wesley. 77 min. color, produced by the sponsor in cooperation with J. Arthur Rank and Religious Films, Ltd.

* Church organizations, in recent years, have produced motion pictures of a remarkably high quality. This film has been designed to take its place with the notable output of the Lutherans, the Congregationalist-Chris- tian group, the Jesuit Society and others. The 10,000 Methodist churches in the U.S. will hold "pre-miere" showings because each contributed $100 to the production budget. It will be available to the rest in the fall.

A Major Color Feature
John Wesley is a "big" picture. It has speaking actors by the score, hundreds of elaborately costumed extras, handsome sets and many fine location scenes. It could easily have cost $750,000 if made in Hollywood at prevailing rates.

Actually, it was made in England at cost (about $200,000) by J. Arthur Rank, the film producer and outstanding Methodist layman.

John Wesley's life does not offer the dramatic possibilities of Luther's but the film makes him seem real and understandable. It is not a complete biographical picture but episodic in form. It shows his inward struggle to achieve a satisfying personal religious experience, and his outward struggle through which he communicated that experience to others so effectively as to help change the moral climate of England and America.

Stresses Spiritual Aspects
The film delineates his concern for personal religious discipline through methodical habits of study and devotion, and his wide social concern which led him to found schools and orphanages, clinics and social services, Sunday schools and organized societies for religious development, the lay preaching movement and evangelical revival which swept England and colonial America.

The Methodist Church, the largest Protestant denomination in America, made the film for use in the churches as a teaching film. Through local arrangements only, it may be shown in many theatres, though no organized effort to promote this will be carried on.

Revitalizes Personal Faith
Despite the film's obvious technical faults, it should nevertheless serve to make vivid for people today the tremendous contribution of the 13th century founder of the Methodist movement, to give wider present-day expression to his "heart-warming" and soul-satisfying personal religious faith, the uncompromising social applications of the Christian gospel, and the thorough-going educational approach which have been at the heart of Methodism's wide influence and success.

"Stranger in the House"

A Motivating Force Behind the Program of the Presbyterian Church

STEWARDSHIP, the full participation of the church member in Christian life and practices, is the current goal of the Presbyterian Church in the U.S.A., exemplified in its 1955 Stewardship Advance Program, the Challenge of Christian Living.

The motivational punch behind this broad program, affecting 3,500 Presbyterian churches, is carried by the new stewardship motion picture Stranger in the House, produced by The Jam Handy Organization. This inspiring film is but one phase of a "package program" which includes a turn-over chart and a proposal form which invites personal response to the 1955 Benevolence Program. The picture itself also contains a six-minute trailer by Dr. Eugene Carson Blake, Stated Clerk of the General Assembly of the Presbyterian Church.

Today's Increasing Needs
In the trailer sequence, Dr. Blake builds on motivating principles laid out in the film and spells out the need for the Church to increase its Benevolence giving in 1955 from $13,000,000 to $15,000,000, to enable the Church to meet today's needs.

The story of Stranger in the House begins with the arrival in the quiet mid-western town of Evandale of Gary Walker (Glen Langan) and his new "home" with the Caldwell family as their star boarder. Mrs. Caldwell (Evelina Ivescott), a widow, transforms what might be a mere boarding house for Gary into a Christian home environment. Gramps (played by Victor Moore), and Vic (C. G. Norman), Mrs. Caldwell's 12-year-old son, share leading roles with Will White (Marshall Thompson), a missionary and Burt, the cab driver, (Harvey Dunn).

These Fundamental Truths
As a result of a year with the Caldwell's, Gary comes to recognize in their lives and actions that the Christian motivation which is theirs can also be his. The picture comes to a conclusion in his commitment to Christ in a simple but moving confession. This photoplay has three fundamental Christian truths embedded in the story.

1. Christ is the joy of all life.
2. The Church is God's instrument for salvation.
3. The greatest joy in life is to give freely of one's self and possessions in willing service to God.

Visit 8,500 Churches
Promotional use of this film started in May with the training of 1,200 teams of visitors who will visit the key offices in each of the 3,500 Presbyterian churches in June. These visitors to the local church officers carry the "package program" noted.

Arthur M. Byers, Jr., secretary for audio-visuals in the Presbyterian Church, reports early and enthusiastic response from evaluation cards received at advance film showings in all parts of the country.

The warmth and spirit of the Caldwell family is so engaging in "Stranger in the House" that Glenn Langan, the stranger, unwittingly feels at home. The film will be seen by 3 million.
"Martin Luther"

Lutheran Church Productions Sets Benchmark in Religious Films

The Lutheran church in America has a long record of successful use of the motion picture medium. The Missouri Synod pioneered with The Power of God in 1911, followed by Reaching From Heaven. The Lutheran Laymen's League made five features over a period of six years and a dozen or more films were produced for mission work and Sunday School teacher training. The Lutheran TV film program has been shown weekly over nearly 100 stations, on a free public service basis.

But the monumental project of Lutheranism has been its bold sponsorship of the nearly half-million dollar production, Martin Luther, Louis de Rochemont Associates produced, Houston, New Orleans, Denver and Philadelphia. Variety estimated that "Martin Luther's U.S. and Canada gross will reach $3,500,000."

As theatrical distribution continues in the months ahead (plans for 16mm church showings having been deferred by the film's continuous boxoffice draw) Martin Luther has proved its point.

Behind this courageous effort is Lutheran Church Productions, Inc., formed after joint consultation by the National Lutheran Council and the Missouri Synod. Its chairman, Dr. Paul C. Empie and executive secretary, Henry Endress, have the able assistance of Melvin Schlake, assistant executive secretary. To this

The title role of "Martin Luther" is played with integrity and sincerity by Niall MacGinnis, shown at center above.

Lutheran Church, 635 S. Dearborn St., Chicago, Ill., has been doing literature for church use. Undoubtedly this is a major venture in our times. A major undertaking of the task of the church is as a medium of communicating the message of the Gospel. The Church must provide a place where the message of the Gospel may be communicated. The Church must provide a place where the message of the Gospel may be received. The Church must provide a place where the message of the Gospel may be studied. The Church must provide a place where the message of the Gospel may be practiced.

It is with this in mind that the Lutheran Church has produced Martin Luther. The film is a dramatic presentation of the life of the great reformer, Martin Luther, and his struggles with the Roman Catholic Church. It is a story of faith, courage, and perseverance.

The film is produced by Rochemont Productions, Inc., and is distributed by the Lutheran Church. The film has been well-received by audiences and critics alike.

The film begins with the youth of Martin Luther and his studies at the University of Wittenberg. It shows the conflict between Luther and the Roman Catholic Church over the sale of indulgences. The film continues with Luther's teachings and his eventual excommunication by the Pope.

The film is a powerful and moving portrayal of the life of Martin Luther. It is a film that will be remembered for generations to come.
And Jesus came to Nazareth where he had been brought up; and, as his custom was, he went into the synagogue on the Sabbath day and stood up to read. And there was delivered unto him the book of the Prophet Isaiah.

The letters of the Apostle Paul—probably the earliest part of the New Testament—came into the keeping of the churches which treasured them greatly.

Above: "With the passage of time, differing accounts and traditions began to appear. Theophilus, a Greek Christian, puzzled by the varying accounts of Jesus' life, prevailed upon Luke—companion of Paul—to draw together the differing traditions . . ."

Below: "Luke set himself to the task. He worked from the book of Mark, the first of the gospels, a swiftly-written account of the life of Jesus according to Mark.

Above: "The Emperor Constantine, in the 4th Century, called upon the greatest Christian scholar and historian of the time—Eusebius of Caesarea and ordered him to assemble an edition of the complete Bible in Greek and to have 50 copies made."

Below: "Pope Damascus commissioned Jerome to make an authoritative version in the Latin language. It took him more than twenty years to complete his famous translation. known today as the Latin Vulgate . . ."

Our Bible: How It Came to Us

One of the most extensive religious film projects in recent years has just been completed for the American Bible Society by Caravel Films, Inc. Titled Our Bible—How It Came To Us, the motion picture is 53 minutes long, uses 300 actors—a good many with speaking parts—and has 65 elaborate sets.

In preparation for the picture, the American Bible Society did much research on historical settings in the transmission of the Bible and consultations were held with leading Biblical scholars, historians and numerous church leaders. It is expected to prove a landmark in encouraging the reading of Holy Scriptures. Release of the film coincides with the observance this
year by Bible societies all over the world. The 150th anniversary of the founding of the first Bible society in Britain and the 500th anniversary of the completion of the first printing of the Bible by Johannes Gutenberg.

Our Bible—How It Came To Us differs to some extent from other recent religious films in that its main purpose is to be educational rather than to propound a dramatic version of the founding of a denomination. This is not to say that the film is not dramatic; for it is—many scenes are thrilling. But the story proceeds at different levels of tension and accuracy is never slighted in favor of dramatic license. Its purpose is clearly to motivate reading of the Bible and to show the great sacrifices that have been made to bring the Book to all of us.

For details regarding the lease and or outright purchase of prints of Our Bible write Mr. Henry H. Ragatz, American Bible Society, 440 Fourth Avenue, New York City.

"DIGNITARY: We cannot have every clerk and farmer going to the Scripture of God to look and try therein whether the church believe aright or not!" William Tyndale:

"The people have a right to know whatsoever is promised in the Scripture, to them that believe and obey God. That is right, holy, just!"

"The need and desire of the people for a vernacular Bible became so great that soon many notable scholars and churchmen were moved to champion this cause and to challenge the authority of the Church. In England, one of the most brilliant of these was John Wiclif—to whom we owe the first complete English translation.

"Miles Coverdale, a fellow scholar, completed Tyndale's work. The church finally yielded to the overwhelming desire of the people for acceptance of the Bible in their own language, and Coverdale was appointed to prepare a new edition to be placed in every parish with the King's most Gracious License."

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"'In the year 1516, Erasmus issued the first printed Greek New Testament. In a parallel column was his own Latin translation...'and I would desire that women, too, should read the Gospels and Paul's letters!"

"Martin Luther claimed the right to interpret the Bible for himself, against any interpretation or rules made by his superiors. Outlawed by the Emperor, he threw his energies into a new translation of the Bible into German.

"And by this order, King James set into motion a work that was to produce the greatest translation of the Bible in any language."

"And so the great task was done. It took some years of effort on the part of the most notable group of scholars that had ever assembled to work jointly on a single project. Far more copies of the King James' Version have been printed than of any book in the world's history."
Wire for the Fabric of U.S. Construction

Sponsor: Wire Reinforcement Institute, Inc.
Title: The Builders, 31 min., color, produced by Industrial Motion Pictures, Inc.

* Much of the body of material civilization is made of concrete. How the continent-wide limbs and towering bulks of this body were made to stand and endure is the story of The Builders.

It is a story the Wire Reinforcement Institute understands. It is eager to tell. The members of this Washington, D.C., trade association jointly manufacture and produce over 95% of the welded wire fabric used in this country for reinforcement of highways, buildings and concrete pipe.

The Builders shapes its story around the men whose ideas welded to make modern construction possible. It uses the simple image of an impatient architectural student deadlocked with a text-book professor—and his rescue by a far-seeing dean—to place its biography in a progressive context: contemporary man must continue with bold ideas if he means to continue to build.

The Electrotype Industry Shows Its Wares

Sponsor: International Association of Electrotypers and Stereotypers, Inc.
Title: The Electrotype, 27½ min., color, produced by Farrell & Cage Films, Inc.

* More than 200 independent electrotypers and stereotypers, affiliated with the I.A.E.S., have cooperated in the production of this documentary movie showing the multiple stages in the production of an electrotype. While equipment and procedure vary from plant to plant, the electrotype process is essentially the same as recorded in the film.

Scenes show some of the 30 basic steps in the actual production of an electrotype, but first, the historical background of printing is explored quite extensively from Egypt hieroglyphs to the illuminated manuscripts of the middle ages to Gutenberg. The film covers the invention of the electrotyping process in 1840 and cites its use in modern printing as not only a necessity for many types of printing, but as the best possible insurance for the printer and for users of printed matter in all types of letterpress printing.

Resins' Role in "A New World of Chemistry"

Sponsor: Reichhold Chemicals, Inc.
Title: A New World of Chemistry, 50 min., color, produced by Science Pictures, Inc.

* Just three years ago, Reichhold Chemicals, Inc., was practically unknown to the general public, and, in fact, little known to a great many businessmen. Yet, Reichhold is one of the world's leading chemical companies with sales last year of $100,000,000 and with 13 plants operating in the U.S., three in Canada and 21 in other parts of the world. It specializes in resins and allied products.

The reason for this seeming anomaly of such an industrial giant is that Reichhold sells no products directly to the public: (2) the company had done practically no advertising and very little in public relations to inform the public or general industry about its activities; and (3) it is one of the unusual large concerns in American industry that is privately held, being owned by Henry H. Reichhold, who founded the company as a young man in Detroit in 1925.

Serves Widening Market

For many years, Reichhold was active in only one major industry—the paint business (or, the "protective coatings" industry), as it prefers to be called in order to include other coatings—lacquer, varnish, etc.—other than paint—to which Reichhold sold over 90% of its output of resins. But in recent years, the company has found itself ready to serve a great many industries whose eyes had been opened to the value of resins and plasticizers.

In order to let people know what Reichhold does, and to make its name more widely known in industry, Reichhold has lately embarked on a large and successful public relations campaign, and one important part of this is the new film, A New World of Chemistry.

This picture, almost entirely institutional in nature (just one brief mention of Reichhold in passing) is designed to show what resins are doing in modern industrial processes. Animated scenes show how resins are manufactured in theory and later sequences demonstrate the actual large scale processes in detail and in live action. In the finished form, resins become an important part of the baked enamel finishes on cars, they are impregnated in cotton and rayon cloth for shrink resistance, in paper for wet strength, in printing inks for quick drying, in plywood bonds for strength, and lately in glass-reinforced bodies for automobiles such as the Chevrolet Corvette.

Henry H. Reichhold, founder in 1925 of the chemical concern which bears his name, is the sponsor of this new film.
Pan American World Airways is one of the oldest hands in the business of bringing forth travel films. The company has had its cameras poked at postcard scenes almost everywhere in the world and the results have been good. If you want to look at Hammerfest or Punta Arenas, Sydney or Nome, PAA can show it to you, and make it look as inviting as your vacation dreams.

Recently, however, Pan American's thinking has undergone a shift away from simple scenic visualization of the countries it serves. The company felt that what it wanted was a bridge between the full-scale social study documentaries and the familiar travelogue that would do fuller justice to the nature of a country—its people, as well as its scenery.

A New Kind of Travelogue
What has evolved from this is the first of a new kind of travelogue on which both PAA's Director of Visual Sales and Training, Frank Howe, and the film's producer, Henry Strauss Productions, have admittedly sweated copious amounts of blood for over a year.

The new film is called So Small My Island (29½ min., color) and it is about Japan, or, even more properly, about the Japanese people.

From the beginning, the planners faced these two basic problems:
...How to make a film that would appeal to audiences primarily interested in Japan's scenic beauty as well as to those who might wish to gain a deeper understanding of the country's way of life.
...How to give the film a visual feeling that would be authentically Japanese without seeming too alien for the general American audience to appreciate.

To meet these difficult goals re-
quired eight months of intensive research into Japanese history, geography, sociology, and even folklore. This research was by no means purely academic. Much of it was done on the spot and suggestions were sought from many Japanese sources.

A Blend of Viewpoints
To further guarantee that So Small My Island would take the shape its producers had dreamed for it, a Japanese crew was assembled as an addition to the basic production unit. This team ranged the island for weeks under the supervision of Howe and Strauss. Tens of thousands of feet were shot in industrial cities and fishing villages; at shrines and temples; parades and festivals. Cameras were aimed not only at preset scenes but at any "target of opportunity" that offered promise of a clarifying insight into Japanese life. Much of the sound was recorded live; and background music, added later, was, like the film, a blend of traditional Japanese with Western themes.

Your Visit Isn't "Typical"
What emerged after months of editing is a picture that goes far beyond the casual visitor's viewpoint of the island. There is a good deal of strikingly beautiful "geography", but it is "Japanese geography", seen as a Japanese would see it. And the essence of the film is how that geography has shaped the life of the people and how they in turn have altered and adapted it to meet both their physical and spiritual needs.

The low-eye view of the film is that of a visitor to Japan, which, in itself, is not exactly a new "plot," but resemblance to the typical ends right there. The visitor is played by (continued on page 52)
Business-Sponsored Pictures

Honored in 1954 Award Competition

Consensus Selections of outstanding business-sponsored motion pictures and films of special interest to business and industry are listed for the first time by the Editors of Business Screen as a new approach to national awards. Nine 1954 competitive events in the U.S. and two foreign film festivals (Edinburgh and Venice) are included in this review.

Distinguished jurists and national leaders who participated in the Freedoms Foundation medal awards, the leadership jury who annually select pictures as members of the National Committee on Films for Safety, the judges of National Visual Sales Presentation Awards and of the motion picture classification in the annual "Better Copy Contest" of the Public Utilities Advertising Association, and the Editors of Scholastic Teacher magazine are among those whose selections are listed.

Nominated Films Listed

Traditional film festivals at Boston, Cleveland and Stamford, Conn., where audience juries select outstanding pictures, are other contributors. Films selected by the hard-working nominating committees for screening at these festivals (Boston and Cleveland) are also listed. Boston presents Awards of Merit to pictures shown but not receiving first or second place honors. The symbol indicates films receiving this certificate of merit.

Only the winners of Golden Reel Awards at the recent American Film Assembly are included since the preselection of films exhibited was not on a merit basis. Films selected by the Film Council of America for "showing at the forthcoming Edinburg and Venice Film Festivals are designated.

Sponsor Is Ultimate Judge

Certainly there were other excellent sponsored films which were not entered in these competitive events. Purpose is, after all, the principal criterion for judgment of any sponsored film and film festival juries tend to favor appearance, general public interest content, and similar factors less important to the sponsor than a good training job accomplished, sales results and many other internal factors wherein the sponsor himself is better qualified to judge the success of his film.

Helps Promote the Medium

But these judges and juries have spoken. Their contribution to this field is of real public relations value to all who serve and use this powerful medium. The honor they do these films is shared by all who sponsor, create, process and distribute them.

Only a few of the many pictures created for outright sale to schools and churches and awarded honors in classroom or religious sections of the film festivals are included. Our primary interest is in those films which serve business and were created for business use.

Here Are Consensus Titles


A Is For Atom, Sponsor: General Electric Co., Producer: John Sutherland Productions, 1954 exhibition: Freedoms Foundation (medal award); Golden Reel Award; Scholastic Magazine Award; Stamford (first award); Edinburgh, Venice.


The American Road, Sponsor: Ford Motor Co., Producer: MPO Productions, Inc., 1954 exhibition: Freedoms Foundation (medal award); Golden Reel Award; Scholastic Magazine Award.


The Baltimore Plan, Sponsor: The Twentieth Century Fund, Distributor (Sale and rental): Encyclopedia Britannica Films, Inc., 1954 exhibition: Freedoms Foundation (medal award); Scholastic Magazine Award.


**Georgia Business Campaigns for Schools**

STATE CHAMBER OF COMMERCE EMULATES NATIONAL PROGRAM

Sponsor: The Georgia State Chamber of Commerce.

Title: "Cafishin" Is For Saturdays, 15 min., color, produced by Ford Films, Inc.

- Georgia, now undergoing agricultural, economic and social changes that have revitalized the state in the past decade, is determined to pay more attention to its educational system than it ever has in the past. As recently as five years ago, Georgia ranked a poor 41st among the states in expenditure per pupil for education—outranking only some of its nearby South-Eastern neighbors.

**Industry Takes a Hand**

But with the rise in the state's economy has come a recognition that only a well-educated people can continue this progress, and Georgia's industry, as represented by its State Chamber of Commerce, has begun a campaign to persuade the parents of Georgia to take an active interest in their local schools and participate in P.T.A. activities.

An important part in this campaign has been played by a new film, "Cafishin" Is For Saturdays, which has already been seen by an estimated one million Georgians through local civic groups, P.T.A., and TV showings. As the film points out, "Neither fathers, mothers or students can afford to be truants" in the building and utilization of a good school system.

Putting across its message quietly but effectively, the film avoids "preaching" to parents. The script, by Oveste Granducci, is built around a truant schoolboy who decides to skip school and go fishing. Down by the river he comes across a strangely-dressed man who turns out to be General Ogletorpe, the founder of Georgia. While leading Jimmy back to school, General Ogletorpe explains to him some of the material values of education, and also points out the need for good schools, good teachers, and school-conscious parents. The film has the effect of stressing more the individual parents' responsibilities to the child rather than to a vague sense of community feeling. Young Georgians are qualified to vote at 18 (alone among the states), and Georgia is banking heavily on its young people for the future.

The Need is Greater

"Cafishin" Is For Saturdays was made before the recent Supreme Court decision on segregated schools. What effect this will have on the future of Georgia's public school system is a moot point. The film is segregated into scenes primarily of white schools, parents and children, but with other sequences depicting Negro school activities.

"Cafishin" Is For Saturdays was filmed on location by a Ford production staff, using mobile sound equipment for on-the-spot sound recording.

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**An Editorial Memo to Mr. Robert Young**

Dear Sir:

The postcard below was sent thousands of business and educational film users by the former administration of the New York Central. This needless gesture, terminating a useful training and information activity, should be reviewed. You will set an example of alert public relations and the road will benefit by a well-directed visual education program.

666 Lexington Avenue, New York 17, N. Y.

Thank you for your recent inquiry concerning New York Central motion pictures.

The New York Central has discontinued supplying motion pictures. We regret that we are, therefore, unable to comply with your request.

Your interest in the railroad is greatly appreciated.

Robert Young

Public Relations Department

NEW YORK CENTRAL SYSTEM
It's the picture that counts

MPO Productions Inc.
15 EAST 53rd ST. • NEW YORK 22 • MURRAY HILL 8-7830
what's new in sponsored pictures

Ciga Hotels Take You on a Holiday in Italy

Sponsor: Ciga Hotels of Italy
Title: Holiday in Italy with Ciga, 30 min., color, produced by Coleman Productions.

Most of the places the tourist visits in Italy he finds the best hotel in town—the "grand" hotel—is run by a company called Ciga. To make sure prospective visitors from the U.S., know this in advance, Ciga is distributing a pleasant travel film which shows a lot of scenes a typical Italian holiday might cover. It starts out with seven minutes on Rome, where the young American couple are staying at the famed Excelsior Hotel and visit the usual postcard scenes—the Vatican, Forum, Colosseum, etc. On to the Excelsior in Naples, they visit Pompei, Avellii and Capri.

In the North, after brief stops in Geneva and Milan, the film goes on to see Stresa on Lake Maggiore, and winds up with a good look at Venice, where the Ciga people have some four big hostleries.

The Lonely Night
New Film on Psychiatry

Irving Jacoby and Willard Van Dyke (Affiliated Films, Inc.) have produced a new film on psychiatry, The Lonely Night, under the supervision of the Mental Health Film Board. Presenting two case histories of contrasting family environment, the film shows how love and guidance of one family help the children become happy and well adjusted, while in another family, a little girl, despite the devotion of her father, is haunted by fears and grows up with insecurity.

Many of the subsequent scenes take place in a psychiatrist's office as he works carefully to cure her.

The intent of The Lonely Night, is to correct misconceptions about mental illness and demonstrate typical methods of elemental therapy.

"So Small My Island"
(Continued from Page 47)

the camera, itself, though it should be pointed out that this is not done blatantly for striking cinematic effect, but quietly and very naturally. And the narration of the visitor is not that of the wide-eyed honeymooners usually found in these films. This narrator is a thoughtful man, whose understanding of Japan grows as the film progresses.

At first baffled by Tokyo—so very much like Chicago or Rome or Rio or any other large city—he begins to see the characteristics of the people, as he gets away from the city.

The film doesn't make much effort to say where the visitor does go—never says: "This is Yokohama" or "Here is the south coast of Hokkaido."

It takes him instead to see people working at farming and fishing, at contemplating the infinite of a flower arrangement, or the long, intricate Japanese drama.

The impression finally left with the visitor is of the complex balance in Japan between the Geisha and the bobby-soxer, between the Shinto priest and the ardent baseball fan of the new Japan.

Henry Strauss took a small crew of American film production people to Japan to make the picture, and with this nucleus and a good-sized staff of Japanese technicians shot tens of thousands of feet of film for many weeks. Live sound was recorded on the spot. With so much raw material to work with, editing and rec-editing went on for months until a final version was ready.

Pan American may well feel very proud of the final result. There is little doubt that the film will be a standard to shoot at for years to come. The big airline which operates in effect, within the boundaries of other countries at their invitation, has taken a tremendous step to help create better understanding between these countries and the American people.

Business film producers for over a quarter-century

Slide films • Motion pictures • Films for TV

Frederick K. Rockett Company
6063 Sunset Boulevard, Hollywood 28 • Hollywood 4-3181

5 AWARDS FOR CROWNING EXCELLENCE in Business Film Production

"THE TALKING CAR" sponsored by the American Automobile Association.
2 AWARDS presented by National Safety Council and Stamford Film Festival.

"OKLAHOMA AND ITS NATURAL RESOURCES" sponsored by the Sinclair Refining Co.
2 AWARDS Presented by Stamford Film Festival and Scholastic Teachers Magazine.

"DRIVE RIGHT" sponsored by the U. S. Navy.
1 AWARD presented by National Safety Council.
How movies lighten the load for Lightnin® Mixer salesmen

When you sell heavy equipment like an industrial mixing machine, you can’t carry the product around in your brief case. In the case of LIGHTNIN MIXERS, some of which weigh a ton or more, selling problems are further complicated because every mixer is made to solve a specific fluid-mixing problem. Selling the engineering principles involved is a prerequisite to selling the equipment itself.

So the Mixing Equipment Company, makers of LIGHTNIN MIXERS, let movies do the demonstrating. Their 16mm. film, “Fluid Mixing,” dramatizes—in color and sound—the efficiency of modern mixer design.

“THE BIGGEST BENEFIT from our movie program,” a Mixing Equipment representative says, “is that all important buying influences in a customer company can be concentrated in a single presentation. One recent showing, for example, pulled in an audience of 250 engineers. That’s a lot of buying influence. And it represents a tremendous saving in selling costs, too.”

The movie has also proved ideal for training new representatives. And thousands of future prospects are now learning about Mixing Equipment through showings to engineering classes at many colleges.

Kodascope Pageant Sound Projectors are used by company representatives to show the film. They like Pageants because maintenance problems in the field are eliminated by the exclusive pre-lubrication feature. They find Pageants are easy to set up and operate, too. And the projector’s amazingly faithful sound reproduction is mighty important when showing the film to a large audience.

For dramatic selling that’s convenient, economical, and effective, use movies shown with 16mm. Pageant Projectors. Pageant prices start at a remarkably low $375 (subject to change without notice). Ask your Kodak Audio-Visual Dealer for a free demonstration or mail the coupon for full details.

Movies help keep people on the move... in UNITED MAINLINERS

To interest travelers in seeing California by air, United Airlines recently made a 16mm. Kodascope movie, “A World in a Week—California.”

It’s an unusual movie with a built-in birdman’s-eye view. Many unique shots in the film were taken by two remote-controlled 16mm. Cine-Kodak Special II Cameras mounted in aluminum boxes on the plane’s tail.

During the past few months, the film has been shown to hundreds of schools, clubs, and travel-minded groups. Already United has noticed an increase in bookings.

This is the sixth traffic-boosting United Airlines film to be made with Cine-Kodak Special II Cameras. Perhaps you, too, have a selling or publicity story that can be told more dramatically and effectively in movies.

EASTMAN KODAK COMPANY

Dept. B-V, Rochester 4, N.Y.

Please send me the name of the nearest Kodak Audio-Visual Dealer and complete information on equipment checked:

☐ Kodascope 16mm. Pageant Sound Projectors
☐ Cine-Kodak Special II Camera

NAME

POSITION

COMPANY

STREET...

CITY

STATE

(Zone)

Kodak

(Trade Mark)
Robin Lewis Named Supervisor of Quality Control at Pathe Labs.

Staff changes at Pathe Laboratories, Inc., New York:

William P. Howard, who will be an east coast salesman assisting Kurt Kanis, coast sales mgr., in planning and pushing present and future sales programs. Prior to this he served as a customers' contact man at Pathe.

Robin R. Lewis, named supervisor of quality control, who will coordinate the chemical and control departments. Purpose: to maintain the highest level of quality in processing film. In the motion pic biz for 16 years, Lewis' most recent job was assisting the operating head of the Army Signal Corps Lab in Long Island City. He's a captain in the Signal Corps Reserve.

Reeves Soundcraft Sets Graham as West Coast Division Sales Chief

Wayne Graham has been appointed West Coast divisional sales manager for Reeves Soundcraft Corp. He will maintain offices at 1429 North Vista St., Hollywood 36.

For the last three years Mr. Graham has been general manager of Radio Recorders Equipment Co. in Hollywood, dealing with professional people in radio, recording, studios and amplification equipment.

* * *

Elsa Aylyward to Filmacks Studios

Elsa Aylyward is the new assistant advertising manager of Filmacks Studios, Chicago. She's known in the audio-visual field as the former advertising manager of the DeVry Corporation.

Malcolm G. Townsley

Malcolm G. Townsley Elected Bell & Howell Engineering VEEP

Malcolm G. Townsley has been elected vice president in charge of the engineering division of Bell & Howell Company. He succeeds C. E. Phillimore, who has been named vice president of European technical affairs with headquarters in London.

A 23-year veteran with the company, Townsley was made assistant vice president of engineering in 1919. In 1953, he also was appointed director of research to head a newly organized long-range program of engineering development and research.

Mr. Townsley is a member of the board of governors and chairman of the technical committee on 8 and 16mm motion pictures of the Society of Motion Picture & Television Engineers; a member of the Optical Society of America and the American Ordnance Association.

* * *

Technicolor, Inc. Elects Two as Directors in New Board Lineup

William G. Rabe and James Bruce have been elected to the board of directors of Technicolor, Inc. Their other offices: Rabe is a director of the Manufacturers Trust Company, New York and chairman of its trust committee; Bruce formerly was U.S. minister to the Argentine and author of "Those Perplexing Argentines." He holds directorships in National Dairy Products, Chemical Bank and Trust, Republic Steel, American Airlines.

* * *

D'Arcy Joins Federal Mig. Corp.

An announcement at press time discloses that F. W. D'Arcy, former v.p. and chief engineer of the DeVry Corp. has joined Federal Manufacturing & Engineering Corp., Brooklyn, N. Y.
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

Has substantial shoe and spur
Measures from floor to flange
23" extended — 17"
collapsed.

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 Mauer, B & H Eyemo
and similar cameras.

$600

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.

$450

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 numer-
als 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

PACKAGED LIGHTING WITH
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.

Write for COLOR-TRAN Catalogue.

Senior Kit
$237.50

Other style kits available.

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 accur-
ate 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-
Hot Splicers. *DOLLYS * Bardwell-McAllister, Mole Richardson, Century and

FRANK C. ZUCKER
CAMERA EQUIPMENT
Films in the Apparel Business

Despite Meager Use of Picture Medium, the Sprawling U. S. Apparel Business is Providing Many Useful Ideas

Handmacher-Vogel Using Films for 6th Year in Sales Field

A good example is the annual series of films sponsored by the Handmacher-Vogel Co., the largest manufacturer of women's suits (some 34 million a year). This company has been using films with much success for the past six years.

Typically, this year, the company has a film on the new collection of Weather-Vane suits. It is designed to not only encourage the sale of suits to the 500 stores which handle the line, but to spark sales people into greater enthusiasm about the collection.

The current film has a double use in that it can be used and often is, shown to store customers as a fashion show.

Fashion films, such as this, have a short life and can be considered "dead" in about six months. Handmacher-Vogel's problem is to arrange for the widest distribution of information on each year's spring collection of Weather-Vane suits in the short period between October 15 and the end of March.

Out of these 465 days really only 60 are of any use for direct sales promotion or in-store training purposes because of the seasonal nature of the business. During the pre-Christmas shopping season, for example, no stores will take time for their sales people to see movies about spring suits.

Despite the popularity of past H.V films, the company and its agency, Carl Reimers, Inc., find that it is necessary to spend about $5000 each year to promote the film, publicize it and arrange to get it shown.

For each "store exposure" Handmacher-Vogel spends from $10 to $25 just for promotion.

But this specialized annual film has regularly paid off. After one H.V film fashion show, 109 Weather-Vane suits were sold in one store on the same day.

Other stores have reported that the film doubled or tripled business in Weather-Vane suits.

Handmacher-Vogel spends about $50,000 for production of the annual fashion show film. This year's, called You Look Wonderful, is a 17 minute film in Eastman color, produced by Coleman Productions (which has made all H.V films for several years). It is a musical short, with a plot of sorts, featuring the Norman Paris Trio and a lot of girls traipsing about in their Weather-Vane suits and singing about "Dear Mr. Handmacher... Girls will probably like it fine.

Also this year, Handmacher-Vogel has another film, and quite a good one, called Handmacher Highlights. 13 minutes, color, which describes the design, manufacture, advertising and distribution of the company's suits.

"Close... Isn't... Closed!!"

CLOSING THE SALE—IS WHAT COUNTS COMING CLOSE—IS NOT ENOUGH...

In your next sales meeting show your salesmen how to...

"ASK FOR THE ORDER!"

"STICK UNTIL IT'S CLOSED!"

... close more sales with...

"CLOSE ISN'T CLOSED!"

One of the eight outstanding sound slidefilms in our "AGGRESSIVE SELLING" program designed to solve the major problems encountered by salesmen.
Bring your products to your prospects... WITH DRAMATIC IMPACT!

in full size 3-D

The Compco-Triad is as simple to operate as any ordinary projector because it has all these exclusive features:

- Simplified "One Knob" Lens Control
- Illuminated "Preview Panel"
- Perfectly Matched Projection Lenses
- Convenient Rear-Knob Focusing
- Lightweight—only 19 pounds
- Two 500 W. Projection Lamps on Separate Switches
- Handsome carrying case available
- DUAL PURPOSE. INSTANTLY AVAILABLE FOR USE IN SHOWING CONVENTIONAL 2 x 2 SLIDES

For complete information on how you can stimulate your selling with the Compco-Triad Stereo Projector... Mail Coupon Today!

with the first really perfected 3-D projector

Compco Triad Stereo Projector

For showing life-sized three dimension views of complete installations, heavy equipment or extensive lines at sales meetings, prospect’s offices, conventions, training sessions...this new, truly practical stereo projector does a superb job! It shows three-dimension pictures in full color as big as life to one or one hundred people at the same time. No more need to take prospects out to the job or the factory. No more expensive transporting of heavy products from city to city. No more selling from flat photographs or small pictures. The Compco Triad Stereo Projector has been tested and adopted by leading companies. Check into this—and see how it fits into your selling plans.

TRIAD DIV., COMPSCO CORPORATION
2253 W. St. Paul Ave., Chicago 47, Ill.

TRIAD DIV., Compco Corporation
2253 W. St. Paul Ave., Chicago 47, Ill.
Without obligation send me prices and details on how the Compco-Triad Stereo Projector stimulates selling.

Name

Firm Name

Address

City... Zone... State

Mail Coupon Today!
Above: a scene from one of the several E. I. du Pont de Nemours’ motion pictures on fashionable fabrics which are in widespread use in the apparel industry. The use of films for fashion and other consumer promotion through club and retail store showings is a growing trend during recent years as the Business Screen survey notes.

"The First Job—Conservation" Wins Columbus Award of Merit

By explaining conservation to an 11-year-old boy—in a 16mm sound and color film—the Davey Tree Expert Company made this subject interesting enough to win an Award of Merit from the recent Second Annual Film Festival held by the Film Council of Greater Columbus, Ohio.

Presenting the award to The First Job—Conservation, Chairman George F. Jenney said, "Here is a film that our educational films committee found most interesting and full of human interest. That little boy 'Doc' and his ambition to become a forest ranger makes this film very warm. In subject matter and treatment, we feel it does a fine job."

A forest ranger’s explanations to the boy get across the increasing importance of conservation of water, soil, crops and trees. The work required to "keep nature in balance", the film forester adds, is shared by farmers, county agricultural agents, forest controllers, land erosion groups and tree planters.

The film was produced by Austin Productions, Inc., in cooperation with the Muskingum Watershed Conservancy District and the Ohio Department of Natural Resources. It is available on free loan from the Davey Tree Expert Company at Kent, Ohio or through the producer at Lima, Ohio. Prints are available for $1.

Isaac, Rebecca, Judah Touro Recalled in Prize Hebrew Films

★ The Old Testament and the New World are bridged by a motion picture and a slidefilm—both prize winners—produced to vivify the Jewish heritage for child and adult study groups.

For sponsorship of the motion picture Isaac and Rebecca and the slidefilm Judah Touro, the Union of American Hebrew Congregations recently received awards in New York from the National Council on Jewish Audio-Visual Materials. The Council is sponsored by the American Association for Jewish Education.

Isaac and Rebecca is a 29-minute, 16mm sound film on a biblical theme. It was produced in Israel and is distributed by Cornell Films, New York.

Judah Touro, subtitled Friend of Man, is a 36-frame biography of a Rhode Island and Louisiana philanthropist for whom synagogues and hospitals are named. Initially part of the celebration of the Tercentenary of American Jewish Life, it
California Texas Oil Explains Operations to Indonesian Workers
• The California Texas Oil Co., Ltd., is using a new film called Minaj, Tanah which means "Earth Off" in English to explain to its Indonesian employees in Sumatra the workings of the company's oil production there. The film, photographed in Indonesia by local photographers, was edited and put together by Farrell & cage Films, Inc. The Indonesian narration was spoken by an Indonesian representative to the United Nations in New York.

Pilot Training Film by Kling
• Operational Use of the Periscopic Sexton, a motion slidefilm for training has been completed for the United States Navy by Kling Studios, Chicago. The Navy will use the film for training of pilots and navigators.

Sturm Doing 12 Navy Subjects
• Five fifteen-minute slide-motion training films for the United States Navy will be produced by Bill Sturm Studios, Inc. In subject matter the films will be technical, mechanical and electronic.

Narrating, the films will teach the Navy's newest system of material history records. This bookkeeping system is designed to aid shipboard engineers officers in keeping track of equipment, surveys, repairs and replacements made aboard a vessel.

New projector gives brighter, crisper pictures...corner-to-corner sharpness

"OPAQUE 1000"

the world's finest opaque projector

American Optical...
G.E.'s "Atom Goes to Sea" Documents A-Sub Development

The reality of atomic submarines comes to the surface from the depths of official report and pulp conjecture in The Atom Goes to Sea, a recently-launched General Electric sound motion picture for theatrical and (later) non-theatrical release.

In production for 18 months, the 10-minute black and white reel is a progress report on an unfinished naval project. As security allows, the film will be updated in content to match project progress.

Thus far, the film report is able to tell how an atom-sub operates. It explains the principles of nuclear propulsion and the operation of the propulsion system. Clarified in narration are engineering problems and reasons why the navy selected submarines as the first atomic powered vessels.

General Electric's engineering and industrial genius is displayed in live action scenes at the Knolls Atomic Power Laboratory in Schenectady and the West Milton, N.Y., submarine reactor test site.

This sponsor link shows the company's vital contribution as riding toward conunperation with the completion of the "Sea Wolf" which will use G.E.'s reactor. The "Sea Wolf" will be officially labeled USS N-575.

The 35mm theatrical version of The Atom Goes to Sea is now available to commercial theatres throughout the country. Prints of the 16mm non-theatrical version will be available in G.E. Apparatus District film libraries August 1 for preview showings to company executives and the press. It will become available for general borrowing on September 1.

McCarthy-Murrow TV Shows in New Freedom House Film

* * *

The so-called "Black House" (25 minutes), the New York foundation established by Wendell Willkie and others in 1941, has released a documentary film summarizing the televised controversy between Senator Joseph R. McCarthy and CBS commentator Edward R. Murrow. The 45-minute b/w film will be made available to group audiences through Association Films, Inc. Barred from use of the film, according to Freedom House spokesman, will be "any organization or group which is identified as Communist or Communist-front."
"Your Baby's Formula" Pictures

"...In a formula..."

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- "Your Baby's Formula" pictures
- "...In a formula..."
People who make Pictures

Experienced New York Group Forms Pelican Films, Incorporated
- **PELICAN FILMS, INC.** is the new motion picture company formed by Thomas J. Dunford, Jack Zander and Elliott Baker. It will produce both animation and live action films.

Mr. Dunford, formerly an executive v.p. of Depietro Films, is the firm's president in charge of production. Mr. Zander, a director of animation at Transfilm since 1948, will head Pelican's animation staff. Mr. Baker, who will handle scenario and direction, was recently an associate producer with Depietro. Offices and complete animation studios have been opened at 41 West 47th Street in New York City.

Mel Gold Productions Opened by Former Ad, TV Executive
- **MELVIN L. GOLD,** former Director of Advertising, Publicity and Television for National Screen Service, has resigned to form his own firm, Mel Gold Productions, 1639 Broadway, New York. The new company will produce TV commercials, film programs, industrial motion pictures and will also package live TV shows.

Boyars Heads Transfilm PR
- **DAVE OSTROM** has departed from his post as Public Director at Transfilm, Inc. The new man in the slot is Albert Boyars, formerly with Robert S. Taplinger Associates and the Greater New York Fund.

NEW Ultra-Rapid 16mm PROCESSOR

**TELECAST NEWSREELS within MINUTES AFTER THE EVENT!**

Bridgematic

**FILM PROCESSING EQUIPMENT**

- Requires only 100' leader—cleans machine in 3 minutes.
- Built-in air pump for squeegee blow-off and agitation.
- Thermostatic control for pressure spray jets.
- Recirculating pump, agitation for bleach, clear and 2nd developer.
- 3 speeds for different film emulsions.
- Daylight operation—no darkroom required.
- Stainless steel tanks with water jackets.
- Assures sharp, clear, permanent image.

MODEL R-TV for TV stations. Output 35' per minute at 90°.
- **$500**

MODEL RT-R for race tracks. Output 80' per minute at 100°.
- **$6700**

OTHER MODELS for all purposes, from
- **$1095 up**

S.O.S. CINEMA SUPPLY CORP.
Dept. H, 602 West 52nd St., New York 19, N. Y.—Plaza 7-0440—Cable: SOSOUND

Frank J. Shea Named to Direct Industrial Sales for Sutherland
- **FRANK J. SHEA** has been appointed director of industrial sales for John Sutherland Productions, Inc., New York.

For 13 years, Shea directed television and commercial sales for The March of Time and headed the development of its industrial film department.

He also sparked The March of Time ventures into TV with Crusade in Europe and Crusade in the Pacific—both award winners. As TV sales chief, he was responsible for the syndication of MONT series on a nationwide basis.

John Sutherland Productions, Inc. recently increased its studio facilities in New York for both live-action and animation productions.
Kling Claims Eastman's Tri-X Adds Flexibility, Cuts Cost

Tri-X film stock, a new Eastman product recently was credited with making more versatile and economical sponsored film production possible according to Fred A. Niles, vice-president of Kling Film Enterprises, Chicago.

He designed to give proper exposure in shooting with minimum light both 35mm and 16mm Tri-X stock has been subjected to a series of tests by Kling cameramen over a period of a month.

In making these tests, the cameramen shot footage in situations where extensive lighting would constitute a major requirement if normal film stock was used. Extensive footage was shot in subways, in transportation terminals and on streets at dusk and during the night, all with no additional lighting.

"In terms of economy," Niles pointed out, "using normal stock, we recently completed footage on a job which called for scenes in a Chicago bus terminal. To achieve quality in the filming of those sequences a large amount of lighting equipment has to be moved to the terminal, set ups had to be made, and special arrangements for power accomplished.

"Considerable expense, which had to be relayed to the client, was involved. Later, using Tri-X stock and no lighting, footage was shot in the identical situations and under the same circumstances. The results with Tri-X were as good, if not better, than those achieved under extensive lighting when using normal 35mm stock."

Kling is moving into the use of Tri-X film stock in all future production.

Blake Films Groucho's Tour

Groucho Marx is driving a new De Soto from London to Paris to Rome in company with TV producer George Blake for the purpose of filming a series of television commercials to be used on You Bet Your Life. The agency is B.B.D. & O.
Holland's Bulb Growers Present Tale of Floral Cooperation

A new 16mm color film titled "Floriculture" is now available for all group showings, including schools. Previously, it has been available to adult audiences only.

The two-reel, 20-minute picture, with English narration, is sponsored by the Associated Bulb Growers of Holland.

Every year, thousands of crates of healthy flower bulbs reach this country from Holland, where flowers are big business. This film is the story of the research, labor, and inspection that produce these tulips, daffodils, hyacinths and other flower bulbs for which Holland is renowned.

It's the law that no bulb, seed, flower, tree or shrub may enter the United States without clearance by plant quarantine inspectors from the Bureau of Entomology of the United States Department of Agriculture. Before 1951 this inspection was carried out on our shores. Now the inspectors, invited by the Dutch Bulb Exporters Association, make their inspection in the fields, bulb sheds, packing houses and loading docks. This system and the inspections conducted by the Dutch themselves ensures quicker delivery, better bulbs.

The film is available free of charge (except for transportation both ways) from Films of the Nations, 62 West 45th Street, New York 36, N. Y. Inquiries will be referred immediately to the nearest regional distributor. Films of the Nations, United for Spring Beauty, is also cleared for television use.

"Nurse, Please!" Aims to Recruit Students for Practical Nursing

* Medicine's continuing cry for personnel was echoed recently with "Nurse, Please!" a two-reel color film, sponsored by the National Association for Practical Nurse Education.

Dr. Leonard A. Scheele, Surgeon General of the United States Public Health Service, appears in an introduction to the dramatization.

Produced by Trident Films of New York City, the film is being offered in black and white and color prints on rental or purchase basis. Rental fees are $3.00 for black/white, $4.50 for color. The purchase price is $4.00 for black/white, $14.00 for a color print.

Inquiries should be addressed to Miss Hilda M. Torpey, Executive Director, National Association for Practical Nurse Education, 651 Madison Avenue, New York 21.

"The Magic Pathway," Color Pix, Examines Eye Specialist's Work

* An eye-to-eye view of motion picture use for depicting small, complex structure and scientific skills appears in "The Magic Pathway," a new 16mm color film sponsored by Better Vision Institute, Inc., New York City.

The documentary's purpose is to give the public a clear idea of what a doctor is up to when he points his spotlight into a patient's eye. What does he look for? How does he determine the need for lenses—and which lenses may be needed?

The studios camera pays strict attention while the eye-specialist conducts a visual examination. It attends the specialist's classes and shares in his education and training in the use of precise ophthalmic instruments. It picks up a cartoon explanation of the eye's structure and its teamwork with the brain to produce vision.

A Westbrook Van Voorhis narration and a musical background help build intensity and bridge sequences. Models wearing many glamorous styles of glasses provide a promotional glimmer.

Produced by Proser-Barnes Productions as a companion piece to Wonderland of Vision which now is in its third year and has been shown to a million and a half viewers, the new film aims for a big audience.

The Magic Pathway can be booked through Movies U. S. A., 729 Seventh Ave., New York 19.

selected films for 16mm programs

"Beaver Valley," Prize Disney Film to 16mm Screens in Sept.

* Favorites from Walt Disney's Technicolor ark will be available to non-theatrical users September 1, according to Carl Nater, 16mm department chief of Walt Disney Productions.

First reel down the gangplank is "Beaver Valley," second True-Life Adventure, of the studio's well-known nature series.

Right along come three "Cartoon Parades," Parade 4 includes Good Scouts, Squatters' Rights and Honeymoon Holiday. All starring the irrepressible Donald Duck.

Other pen characters cavort instructively in a Parade 5 trio: How to Play Football, How to Swim and How to Ride a Horse.

Little Hinhotla, Elmer Elephant and the Tortoise and the Hare form Parade 6 which draws in the direction of school and church audiences.

"Beaver Valley" was chosen for general 16mm release because it was named in more requests from schools and churches than any of the other True-Life Adventures. It has won national and international awards.

All these titles are available through film libraries licensed to handle Disney releases. A request to Walt Disney Productions, 16mm Division, Burbank, California, will bring a complete catalog of all 16mm subjects without charge.

New Albion Films, Inc., Bravely Color Trend with Sharper B/W

* Boldly in the face of color, a new children's TV film series is being sold specifically on its black and white merits by New Albion Films, Inc., San Francisco.

The series, The World of Wub, was shot with ordinary Eastman Kodachrome film stock employing a method developed by W. A. Palmer Films of San Francisco. The technique is said to offer TV film producers, advertisers and agencies the opportunity of getting good black and white prints on a limited budget.

Unique methods of lighting, photographing and film handling work to produce "fleshy" pastel tones in the master print. Black and white prints taken from this color master are clearer, sharper, and offer a far greater range of "gray" tones than prints derived from black and white stock.

This technique largely is the result of research performed by San Franciscoans W. A. Palmer, inventor of the Palmerscope, and Dave Bailey, who developed a color film system in 1932.
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Let a Selectroslide present your sales message—illustrate your training program—dramatize your reports. It's operation is completely automatic, or can be operated by remote control. 48 Slides in story-telling sequence repeat over and over when necessary. The superb 1000-watt projector produces large brilliant images in the largest auditoriums. Completely portable, Selectroslide is easy to operate, effective to use. Select the best—Selectroslide.

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FILMS FROM BRITAIN

British A-Bomb, Desert Cotton Encompassed by BIS Releases

★ A-bombing off Australia, an oil river flowing in Iraq, and cotton blooming in the desert of the Sudan typify the geohistorical scope of recent British Information Services' film releases.

In Operation Hurricane, 27 minutes, the British government tells a motorized story of a British-made atom bomb which in 1952 was detonated inside a ship off the island of Monte Bello on the Australian coast.

How British engineers built the weapon according to specifications developed independently (after 1915) of the U.S.A. is reported. From a survey of basic calculations, bomb manufacture and instruments for measuring its effect, the film moves to the test site.

The climax begins with a trip out to the ship to arm the bomb with its firing mechanism, accurate to 1 millionth of a second. Caught by cameras capable of 100,000 pictures a second, the explosion's force is emphasized by a repeated shot of its deadly dust cloud.

The Third River is named for a river of oil in Iraq. The 30-inch diameter pipeline across the country is seen increasing the annual output of Middle Eastern oil from 2 million tons to 20 million. This 28-minute strategy-aware film is marked for classrooms and study groups.

An inspiring tale of how the immense desert of the Sudan was transformed into the white richness of the Geiza Cotton Scheme is recited in They Planted a Stone. The 26-minute documentary shows how the Nile was made to lose its precious garden. Its part in the life of the Sudan is told in personal terms.

Close to British home, other standouts in the new BIS film batch include:

The Channel Islands, a 16-minute color camera caravan through the islands of Jersey, Guernsey and Herm. The film explores the landscape and the people of these little-known but important spots in the sea.

The Heart Is Highland, a 20-minute flying over the rugged and romantic Scottish countryside between Edinburgh and Inverness. Though Glamis Castle yet broods down and clans still gather, new agriculture, industry and transportation are shown making the Highlands a different place.

The Dancing Fever, 20 minutes, spins into the centuries-old British woolen industries. A wool worker and some color fantasy hallucinations re-create the steps in wool production. Art and Industry are integrated in this study of craftsmanship.

Capital City bus rides in London for 10 minutes and Bridge of Time tarry at London Bridge for 16 minutes. Both films form portraits of a 20-mile hub of 10 million people, people in the commerce of the world.

For 10 minutes English Pageantry spellbinds with ceremonial spectacles, reaching its climax with "Trooping the Color."

Rental and sales prices for these films are available from BIS, 30 Rockefeller Plaza, New York 20, N. Y.

Films of Nations Distributors to Film Subjects in Spanish

Films of the Nations Distributors, Inc., New York and Circuito CMQ, Havana, Cuba, have entered into an agreement by which all Films of the Nations' short subjects will be made in a Spanish version.

Script adaptation and narration is handled by CMQ. Mixings and prints are made by FONDA. Films will be released in a series of 13. The first of these is completed. Seven series will be made and will be available to all TV stations in Spanish speaking countries.

Films will be available also to educational institutions in Latin America and the U.S.A. The deal was handled by Benigno Nosti, head of the film department of CMQ and Maurice E. Green, president of Films of the Nations Distributors, Inc.

F & B SPLIT REELS

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The Latest in Projection and Production Equipment

"Largoscoop": Dutch Wide-Screen Eliminates Special Lens Need
- Production of widescreen motion pictures with a system not requiring special lenses recently resulted from a Dutch invention. A system of anamorphic mirrors, developed by Prof. A. Bruwer of the Oude Delft Optical Company in Delft, The Netherlands, has been given a worldwide patent under the name of "Delrania."

**Mixer Magnasound Unit Adopts Victor 16mm Projector Models**
- Sound additions to silent or sound film are possible with the use of the Mixer Magnasound, a magnetic attachment for the new Victor 16mm Projector announced by Victor Animagraph Corporation. The mixer adapts to any Victor 16mm sound motion picture projector.

This unit has individual inputs for microphone and phonograph. Both may be used simultaneously for professional type recording. Separate microphone and phonograph volume controls allow versatility of volume selection.

The mixer's main components include a magnetic sound drum incorporating separate record-playback and erase heads, microphone, and magnetic amplifier. The drum is interchangeable with the Victor Projector's optical sound drum and is connected to the magnetic amplifier. The amplifier is inter-connected with the projector amplifier.

Recording and playback are accomplished as the film runs through the projector. Mixer Magnasound uses 100 mil magnetic striped film, optical sound film with a 50 mil magnetic track or 50 mil magnetic striped double perforated silent film. Recording can be made at 16 (silent speed) or 21 (sound speed) frames per second.

Erasure of a previous recording is automatic when a new recording is placed on the film. A safety device in the amplifier eliminates accidental erasure.

The Mixer Magnasound, complete with carrying case is priced at $199.15.

**"Semimatic" Slide Changer New Feature on TDC "300" Model**
- "Headliner 300," a new 300-watt TDC slide projector with blower, cooling and a tray-loading slide changer has been announced by the Three Dimension Company, a division of Bell & Howell.

The unit is the first in its price range to provide the semi-automatic slide changer which takes any standard 2 x 2 glass, metal or card...
board slide mounts, company announcement said.

The slides are placed in a Selen-
try for index storage, ready for show- ing without touching a slide by hand. The entire Selen-try is in-
serted in the changer.

"Headliner 300" has a 4-inch f 3.5 coated anastigmat lens with precision helical focusing. It fea-
tures a microtill adjustment with dual knobs, a rotary on-off switch, and rubber foot pads to protect fur- niture finishes.

The streamlined housing has a metallic wrinkle finish in anesthet gray with contrasting tones of gold and dark gray. A protective screen covers the air intake. The calf-
mounted blower unit is integrally designed into the projector housing for maximum cooling efficiency.

The "Headliner 300" is now being de-
ivered to TDC dealers. Its retail price, $19.99, includes the 4-motion unit and one se-
lector. An airplane luggage case is available for the projec-
tor for $9.50.

Above: Standard's Filmstrip Previewer

Standard Filmstrip Previewer
Aids Selection of 35mm Scenes

A device enabling 35mm film-
strip users to preview their mate-
rials quickly has been announced by STANDARD PROJECTOR AND EQUIP-
MENT CO., INC., 7106 Touhy Ave.,
Chicago 51,111.

Of "simple, sturdy construction."

the Standard Filmstrip Previewer
may be operated from batteries or 115-120 volt current. Viewing of filmstrips is direct with the light sour ce located in back of ground glass.

Its lens produces 2 to 1 magni-
fication. In a lighted room, all de-
tails of the filmstrip are made vis-
able and fine print in titles and text are readable, the manufacturer says. The Previewer stand is adjustable for different angles of viewing.

Distribution of the Previewer will be through visual aids dealers. It's priced for both battery and plug-in operations, with stand, is $11.95.

* * *

Fixed Focus, Wide-Angle Lenses
Featured in Elgeet "Package"

ELGEET OPTICAL COMPANY, INC.,
has announced a complete lens pack-
age for the Bell & Howell 172A and 172B magazine cameras and 131V and 131W roll cameras.

This package known as the "LC35" introduces the first inexpen-
sive fixed focus telephoto lens for
the Bell & Howell cameras, a 35-
nmm (11/4") f3.5 fixed focus tele-
photo, made with Elgeet design and engineering.

Also included in the package is a 7mm f2.5 wide-angle (uni-focus) lens and matching finders for both the telephoto and wide angle lens. The list price of the package in-
cluding all four pieces is $80.00.

For further information, write El-
geet Optical Company, Inc., 633
Smith St., Rochester 6, N.Y.

* * *

Ampro Corporation Unveils Two
Tape Recorder-Radio Combinations

TWO new combination tape re-
corder-radio models were announced in mid-June by the Ampro Cor-
poration, Chicago manufacturer of motion picture projectors and tape
recorders.

The Ampro "Celebrity" and "Hi-
Fi" recorder-radio combi-
nations feature automatic recording of radio programs, utilizing a precision, amplification system to pro-
to quality. Operation of the tape recorder has also been simplified by an all-electronic recording and play-back system.

Users can also record their own comments while the machine re-
cords music or other sounds from the radio signal. Price of the "Celebrity" is announced at $261.15; the "Hi-Fi" will retail at $271.15.

When you're making a sales presentation with movies or color slides, the show must go on. You can put your mind at ease if you have a spare Sylvania projection lamp to protect against unexpected burn-outs.

Sylvania projection lamps give bright, life-like screenings that really put your story across. Their filaments are especially coated to give a more solid mass of light. Special shock absorbers protect the longer filaments of larger lamps from vibration—assure a much longer life. There are 19 Sylvania projection lamps for all standard projectors from 100 to 1000 watts. Order Sylvania today!
**ALONG THE EQUIPMENT LINES**

Super Lamp for Bell-Howell’s 5205 Printer Speeds Color
*With a light output ten times brighter than that of other 300 watt printers, BELL & HOWELL COMPANY’s Design 5205 film printer will speed production of 16 and 35mm color prints, according to A. H. Bolt, director of professional sales. It will also afford more uniform light, he said.

A new Super High Intensity Lamp is responsible for increasing the light at the printing aperture from 202 to 215 foot candles. Greater speed in printing will be possible because the high intensity light quickly penetrates the layers of filter used with color film. The lamp has a rated 200 hour life compared with 25 hours for the previous model.

A new douser shutter allows the lamp to be preheated to desired color temperatures, and an air duct frame holds filters in slots surrounded by air streams. Only one heat absorbing filter is necessary.

An improved type of glass with greater heat absorption and light transmission qualities has been used. A new blower which reduces noise is expected to cut operator fatigue.

Bell & Howell 16mm printers shipped after May 1st and 35mm printers shipped after September 1st will be equipped with the new Super High Intensity Lamp.

---

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Call or drop us a line so we can chat over any problems you may have in mind.

---

**Alonge Recording Tape Splicer**

Alonge’s Non-Magu Tape Splicer Made for Fast, Sharp Action
* A precision tape splice can be made with speed and assurance by anyone using the new Alonge Non-Magnetic Recording Tape Splicer, according to its manufacturer, ALONGE PRODUCTS, INC., 163 W. 23rd Street, New York, N. Y.

This instrument features a cutting arm with three knives. The center knife is directional and can be pivoted and set to cut recording tape at a perfect 90°, at 67½° or at 45°, the company says.

Two pressure pads, made of non-magnetic spring bronze, hold the recording tape in place while the two side knives cut the splicing tape to the exact width of the recording tape. Two float springs provide static neutralization.

To operate the splicer, the user must: Place the recording tape into the retaining groove. (An engraved center line and an index marker enable placement of the tape as desired.) Press down the pressure pads onto the recording tape.

Set the center cutting knife at the angle of cut desired. Press the large top knob down firmly, using the palm of the hand (do not hammer). Cut away the unwanted portion of tape; the severed ends will be in position for the finished splice.

Roll the splicing tape over the float springs (not pressing down the splicing tape but letting it rest on the top of the springs.) Snap down the extreme end of the cutting control arm. The two side cutting blades will trim the splicing tape to the exact width of the recording tape.

The Alonge Non-Magnetic Recording Tape Splicer’s shipping weight is one pound. For additional details and prices write the manufacturer.

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**Knox Shows “Rainbow” Screen**

A portable silver projection screen guaranteed not to wrinkle is offered by the KNOX MANUFACTURING CO., Franklin Park, Ill. The Know “Rainbow” comes in 4 standard sizes, beginning at 30 x 40; lists from $32.50 up.

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TRENDS IN BUSINESS FILMS:
(CONTINUED FROM PAGE EIGHT)

"About 1932," reports Dean, "we released our first sound-on-film production. In 1939 we released our first 16mm color films. Since World War II, everything has been shot and released in 16mm color."

Incidentally, Caterpillar had added another important contribution to the film medium in its recent production Seeing Is Believing. A motion picture to sell the use and benefit of motion pictures to its dealer organization.

The history of the film medium is a fascinating subject, worth reviewing in some detail and containing many good ideas which have been tried in past decades and offering interesting possibilities for the present. In this 15th consecutive year of Business Screen's publication life, we have already introduced the story of General Electric's pioneer efforts.

President of Imperial Oil Limited Has Some Pertinent Thoughts on Business Films

Speaking at the Annual Canadian Film Awards presentation ceremonies in Montreal last month, J.R. White, president of Imperial Oil Limited:

"Moving pictures are playing an important role in modern business. They are an ideal medium for internal and external communication because one sees and hears the messages they bring. In our company we have used them for quite a few years in connection with personnel and dealer training, sales promotion, product information, mechanized farming clinics and so on. In due course we looked farther afield and nearly 10 years ago arranged to tell in popular terms something about the problems of finding and producing oil."

... Out of that, too, came a better appreciation of the cultural values of films and some people may have thought we were going pretty far afield when we sponsored pictures that had no relation at all to the business we are engaged in. Pictures such as The Loon's Necklace and Newfoundland Scene, for instance.

"However, I do not think we were, because I have a strong feeling that industry has a real concern and an important role to play in the cultural development and achievement of any country in which it has its being and strives to earn its living.

"One would have to go far to find a cultural instrument more adaptable and effective than the motion picture film can be."
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### EASTERN STATES
- **CONNECTICUT**
  Rockwell Film & Projection Service, 182 High St., Hartford 5.
- **DISTRICT OF COLUMBIA**
  The Film Center, 915 12th St. N.W., Washington.
- **MARYLAND**
  Howard E. Thompson, Box 204, Mt. Airy.
- **MASSACHUSETTS**
- **NEW JERSEY**
  Slidibraltar Co., 142 Morris Ave., Mountain Lakes, N. J.
  Association Films, Inc., Broad at Elm, Ridgefield, N. J.
- **NEW YORK**
  Association Films, Inc., 347 Madison, New York 19
  Buchan Pictures, 122 W. Chippewa St., Buffalo.
  Charles J. Giegerich, 42-20 Kisenka Blvd., Flushing.
  Comprehensive Service Co., 245 W. 55th St., New York 19.
  Crawford & Immig & Landis, Inc., 265 W. 14th St., New York City 11.
  The Jam Handy Organization, 1775 Broadway, New York.
  Ken Killion Co., Sd. & Vis., Pits, 17 New York Ave., Westbury, N.Y.
  Mogull, Film and Camera Company, 112-114 W. 48th St., New York 19.
  Specialized Sound Products Co., 551 Fifth Ave., New York 17.
  Training Films, Inc., 150 West 51st St., New York 19.
  Visual Sciences, 599B Saffron.
- **PENNSYLVANIA**
  The Jam Handy Organization, Gateway Center, Pittsburgh 22.
  J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
- **WEST VIRGINIA**
  Haley Audio-Visual Service, Box 703, Charleston 23.
  Pery, Inc., 427 W. Washington St., Phone 2-5311, Box 6065, Station A, Charleston 2.
  B. S. Simpson, 813 Virginia St., W., Charleston 2, PH 6-6731.

### SOUTHERN STATES
- **ALABAMA**
  Stevens Pictures, Inc., 217-22nd St., North, Birmingham.
- **FLORIDA**
  Norman Laboratories & Studio, Arlington Suburb, Jacksonville.
  United World Films, Inc., 1311 N. E. Bayshore Drive, Miami.
- **GEORGIA**
  Colonial Films, 71 Walton St., N.W., ATLwood 7588, Atlanta.
  Stevens Pictures, Inc., 101 Walton St., N., Atlanta 3.
- **LOUISIANA**
  Stanley Projection Company, 211½ Murray St., Alexandria.
  Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.
- **MISSISSIPPI**
  Herschel Smith Company, 119 Roach St., Jackson 110.
  Jasper Ewing & Sons, 227 S. State St., Jackson 2.
- **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 51371.

### MIDWESTERN STATES
- **ILLINOIS**
  American Film Registry, 24 E. Eighth Street, Chicago 5.
  Association Films, Inc., 79 East Adams St., Chicago 3.
  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.
- **INDIANA**
  Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 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, 2821 E. Grand Blvd., Detroit 11.
  Capital Film Service, 224 Abbott Road, East Lansing, Michigan.
- **OHIO**
  Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.
  Academy Film Service Inc., 2112 Payne Ave., Cleveland 14.
  Fryan Film Service, 1810 E. 12th St., 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**
  Donald J. Clausonthue Co., 1829 N. Craig Ave., Altadena.
  Ralke Company, 829 S. Flower St., Los Angeles 17.
  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**
  Moom's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.
- **TEXAS**
  Capitol Photo Supplies, 2428 Guadalupe St., Phone 8-5717, Austin.
  Association Films, Inc., 1915 Live Oak St., Dallas 1.
  United World Films, Inc., 2227 Bryan Street, Dallas.
- **UTAH**
  Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

**USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION SERVICE**
New Jersey Telephone Puts Need for Rate Increase on the Screen

* The New Jersey Bell Telephone Company is currently engaged in acquainting its employees and the public with its need for an increase in rates. The company points out that its earnings are much lower than that of other types of New Jersey industry and it needs more income to carry on the great expansion of service it is now undertaking.

One of the most important means of communication the company is using is a well-informed employee force, who will understand the issues involved and be able to explain them to their neighbors and to subscribers with whom they come into contact. In employee meetings where New Jersey Bell's financial problems are being freely and candidly discussed the company is showing a new film on the subject to all of its 25,000 employees throughout the state.

It's Time to Talk (22 minutes, b.w., produced by Owen Murphy Productions) first points out how important the telephone company, as a business, is to New Jersey. Comparing it to a fictional chemical company about to locate in the state, the film hints that the telephone industry cannot be just taken for granted, it is a business and cannot operate efficiently without a sufficient return for its investors, its employees and for future expansion.

As if setting the stage for conversations which telephone people might actually have with friends and customers, the film shows colloquies between a station installer and a subscriber who cannot see why such a great big company should need to charge more for its service. In this and other sequences of conversations between telephone people and the general public the film convincingly explains the economic facts of N. J. Bell's existence, its great expansion in the past decade to meet ever increasing demands, and its costs which have risen disproportionately high to its revenue.

In all scenes, Bell Telephone employees are played by themselves, and acquire themselves like old troopers. Other parts are played by actors, William A. Hughes, president of the New Jersey Bell Telephone Company, is introduced in the film and tells his 25,000 associates that he feels the film is his best way to get all of them and to point out the company's rate problem and the best way to meet it.
AN ANNOUNCEMENT

The Third Annual Production Service Review of Business Screen

AUGUST 1954

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Why does one motion picture or slide film used to train salesmen markedly improve their performance, while another has little effect?

Caravel’s years of experience in this field shows that for consistent high-level results with sales-training films, four major factors of production need to be stressed.

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"We believe the Kenwood picture is one of the best, if not the best product-sales-training film ever made." Associated Merchandising Corp.

"The reaction of the real-life salesman who sees the film seems to be, 'He does a terrific job of selling. I’m going to use that approach myself.'" Clinton Foods, Inc.

"Many verbal comments from salesmen and dealers assure us of another hit." Socony-Vacuum Oil Company

BEFORE YOU MAKE YOUR NEXT SALES-TRAINING FILM, READ CARAVEL’S BROCHURE, THE MOTION PICTURE AS A SALES TOOL. WRITE FOR IT TODAY. NO OBLIGATION.

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_Says J. W. SHEEHAN_  
President  
Arcturus Manufacturing Corporation

Sound movies **you make yourself**  
get results at lowest cost!

The sound movie Mr. Sheehan made of his plant's forging operations was so successful that it's now used for training at various West Coast aircraft plants and as an educational document in California universities as well as for training employees in his own plant. That's really quite a record for a so-called "amateur" sound movie!

Mr. Sheehan did the whole job himself. He shot the movie and edited it. Then he put his own commentary on the film with the Bell & Howell magnetic recording projector, the Filmosound 202.

In business and industry, church and school, more and more sound movies are used to solve heretofore difficult and costly problems.

Bell & Howell offers a wide variety of motion picture equipment to help you do the best job at lowest cost.

Bell & Howell  
makers of the world's finest  
motion picture equipment

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New! Magnetic Filmosound 202 16mm recording projector lets you add that professional touch to your movies easily, inexpensively. Add sound to old silent films, change sound to fit specific needs... shows any 16mm movie. From $69.

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Find Out Today How Bell & Howell Can Help You!
For thirty years, Wilding productions have maintained the highest standards of quality in the industry. We are just as proud of the fact that no two Wilding pictures are alike. This is necessarily so because in the past twelve months we have written and produced successful motion pictures on:

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With such diversity this business of ours obviously cannot be an assembly line operation. On the contrary, each client's problem of training or sales or public relations is unique and demands different treatment by our creative and production staffs.

In our scripts and in their visualization, we are forever seeking the new viewpoint, the fresh approach. That may be why our customers tell us *Wilding pictures ARE different.*
BUSINESS SCREEN
MAGAZINE
(combined with See & Hear Magazine)
No. 5 • Volume 15 • 1954
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Riverside 9-0215 or M.Urray Hill 2-2902

Western Editorial Bureau
Edmund Kerr, Western Manager
3039 Beverly Boulevard, Los Angeles 4

Telephone: DUnkirk 8-0613

YOUR 1954 CALENDAR
OF AUDIO-VISUAL EVENTS

Film Festivals, Workshops and Meetings
of Interest to Film Sponsors and Users

AUGUST
August 22-September 12: Eighth International Edinburgh Film Festival. A meeting of directors, producers, writers, film society officers and film users in every field; three weeks viewing of quality film treatments of entertainment, realist drama, comedy, experimental, scientific and instructional subjects. Certificates granted films selected for screening.


August 30-September 4: 11th Annual Audio-Visual Workshop. American Baptist Assembly, Green Lake, Wisconsin. Registration fee, $20.00. Theme: Functional Use of Audio-Visuals. Purpose: to provide time and resources, both of materials and leadership, for all who are seeking to use new and better tools for achieving the Christian mission. For further information: Miss Pearl Rousser, National Council of Churches, 79 E. Adams Street, Chicago 3, Ill.

SEPTEMBER

September 22: Third Kentuckiana Film Festival, sponsored by Kentucky Chapter, Amer. Soc. Training Directors, University of Louisville. (see pp. 22)

OCTOBER
October 26, 27, 28: Industrial Audio-Visual Assn., Annual Fall Meeting, New York City, membership attendance only.

NOVEMBER
November 5-10: National Adult Education Conference and Exhibits, Morrison Hotel, Chicago. Meetings include film utilization.

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- Color Duplicating Stock furnished at cost if payment accompanies order — 8.05¢ per foot.
- We will mount all prints on your reels and cans at no extra charge — and pack for shipping anywhere in the world.
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byron Studios and Laboratory

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PRACTICALLY EVERY 16MM FILM PRODUCER IN THE WESTERN HEMISPHERE IS A CLIENT OF BYRON
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. 33 1/3, 45, or 78 rpm. Models 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.

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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.AB3 for colorful illustrated literature.

"Change-O-Matic" Automatic slide changer accommodates paper, glass, metal, or tape slides intermixed.

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BUSINESS SCREEN MAGAZINE
What a difference **skill** makes!

Columbia's slide film records are made with a *skill* that just can't be matched. Columbia's skill—from initial planning to the final pressing of the record—makes it a whale of a lot easier for you as a slide film producer to sell your product.

Columbia works hand in hand with slide film producers everywhere, offering the **fastest** and most **complete** service in the business. Call any member of Columbia's new sales team for facts on our new slide film "package" rates.

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Gil McKean, Director. Al Shulman, Nat'l. Sales Mgr.

CHICAGO—410 North Michigan Avenue
Whitehall 4-6000. Jerry Ellis, Manager

HOLLYWOOD—8723 Alden Drive
CRestview 6-1034. Al Wheeler, Manager

As Color Television Enters Full Scene:

New York Producer Demonstrations Show Advantages of Films for Color Telecasting

It was amply demonstrated last month that whatever bugs are still in television transmission of color film, the film itself is ready to go on the air, without further photographic or laboratory experimentation, and do a better color job than live performances.

NBC and CBS have telecast color films with generally satisfactory results, and the Film Producers Association of New York City, in cooperation with NBC, put on a full scale closed circuit demonstration using five different color film processes that proved conclusively that film is fully equipped to meet any demands.

Typical Color Pictures Used

Among the films shown on NBC's daytime color telecasts have been *Leather in Your Life* (Leather Industries of America, Dynamic Films, Inc.); *Planning a Rural Community Center* (Rural Research Institute, Owen Murphy Productions); and *It's Everybody's Business* (U.S. Chamber of Commerce, John Sutherland Productions). Each has been judged to be above average in color quality as compared with live action shows, *Leather*..., according to Jack Gould, critic on the New York Times, was just about the best color seen on television in any form, to date. And there was no magic in this from a film standpoint---*Leather*..., (35mm Eastman color) was processed by Tri Art Color Corp. to meet regular screening standards of any color print, and was supplied from Dynamic's stock of prints at random with no special selection for TV. In other words, there is no "secret" to photographing or processing color films for television. If the quality is in the film by normal standards, it will be a good film for color television.

Electronic Adjustment Problem

*Planning a Rural Community Center*, one of the best examples of 35mm Eastman color around these days, showed up nicely, although at times it was hampered by electronic "over-correction." The term "correction" as used by the network color people, and in this case, at least, is a misnomer. The *Rural Film* was "corrected" to the nth degree on film. A better term for the networks would be "quality adjusted electronically" to explain overall cyan or magenta over-casts which were definitely not visible in the original film.

It is always more difficult to judge color quality of animated films, like *It's Everybody's Business*, because the animator's results have always been at his own whim and not subject to comparison with "natural." In telecasting them, the electronic color trimmer does not feel obliged to constantly "correct" as much. As a result, the film seemed "steadier" in its color than live action films. It demonstrated that animation probably will be a favorite device for colorcasters for some time.

Producers Hold Demonstration

The Film Producers Association demonstration, at NBC's Colonial Theatre, brought out an SRO audience of film, TV and admen. Ten minute segments, largely of the same subjects--various commercial products--were shot in 16mm Kodachrome, 16mm technicolor (reduced from 35mm), 16mm Eastman color (reduced from 35mm), 35mm Technicolor and 35mm Eastman color. It seemed to be unanimously recognized that the 16mm Kodachrome sample was better in almost all respects than the other four films. It was sharper, clearer, and the whites were more "white." However, this can not be construed as meaning Kodachrome is always better. As Stan Parlan, NBC's color film chief, explained--a good color film, in any form, should telecast with good results. It had previously been explained that the films had (Concluded on Page Ten)

**MOTION PICTURE SALESMAN WANTED**

We have opening in Chicago area for an experienced industrial motion picture salesman. Must have knowledge of industry, be able to submit resume of qualifications and prove good moral character.

We are well established and financially sound and offer incentive compensation which enables qualified man to earn top salary in our industry.

Write Box 54-8A
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7064 Sheridan Rd., Chicago 26
The matchless technical perfection which a Mitchell camera brings to a film can insure the investment as can no other single element of production.

For over 25 years constant research and engineering by Mitchell has continued to produce, year after year, the most advanced and only truly professional motion picture camera. It is traditional of Mitchell cameras that in addition to filming the world's greatest films, they are to be found wherever new and exacting techniques of filming are being successfully used.

Mitchell cameras are today dependably serving such varied fields as Television, Business and Industry, Education, Government, the Armed Services, and major Motion Picture Studios.
Films for Color Television: (Continued from page eight)
been photographed in one studio, under exactly the same lighting conditions, and the printing and processing had been done to exact "good screening" standards by several laboratories cooperating with the FPA.

In which case, some watchers wanted to know, why were the five samples so radically different from each other? Why should a MacMillan Oil color, for instance, range in color from pink to scarlet to maroon to black in various samples? Some of the answers (certainly not all) were provided by Robert Shelby, NBC engineering vice-president. He explained that, in his opinion, the receivers used in the test had been adjusted so the colors were too saturated, and, he suspected, that the original setting of the electronic transmitting trimmers was too magenta, pointing out that no adjustments were made during the tests so comparisons could be valid.

Set Owner's Color Choice

Mr. Shelby stressed that color preferences are personal, and as color receivers are now constituted, allow a great leeway for color set owners to select any color cast they choose.

Mr. Parlan would not be pinned down to recommend any color film process. He said it depended on so many factors: network or local use, budget, sound requirements and the need for optical effects. In other words, at present the networks are equipped to transmit 35mm film, local stations prefer 16mm. 35mm costs more than 16mm. It is easier at present to achieve good optical effects with Kodachrome than with 35mm Eastman color.

What everyone recognizes is that the situation is fluid. Not too many months ago 16mm positives from 35mm Eastman color negatives were rare and with spotty quality. They're much better now. The labs are producing with low-cost negative opticals, and the results are good and getting better.

One thing seems to be definite. Any good color film, as seen on the movie screen, 16mm or 35mm, and whatever process—can be a good color film for telecasting. It's really all up to the television people, themselves. "The only "standards" they have set are the standards which have guided the motion picture industry for years. They will go out on a limb far enough to say they'd like generally low contrast color prints (it's easier for them to intensify color electronically than diminish), but beyond that—the color film that has pleased the grange in La Grange, or the audience at the Apollo, is fine for television.

Photographic Manufacturers Assn.
Elects A. S. Grant as President

A. S. Grant, vice-president. Grant Photo Products, Inc., Cleveland, Ohio, photographic paper manufacturers, is the recently-elected president of the National Association of Photographic Manufacturers, Inc., New York.

He succeeds E. S. Lindford, vice-president, Bell & Howell Company, Chicago, Ill., motion picture equipment manufacturers.


Member firms of this Association are said to produce more than 90% of the photographic products made in the United States.

Outstanding Contemporary Styling

- increased illumination
- high quality sound
- coated lens
- light in weight
- rugged, quiet film advance

Experience is Important:

A new dimension—sound—was added to slidefilms when Illustravox introduced the first sound slidefilm machines in 1933. Many thousands have been produced since then.

This experience coupled with advances in electronics and optics has resulted in an outstanding new design.

Automatic and manual models are now in full production. Write for complete information.

"The Oldest Name in Sound Slidefilm Equipment"

ILLUSTRAVOX DIVISION
Electro Engineering & Mfg. Co.
EXCLUSIVE MAGNAVOX LICENSEE
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VERSATILITY

The ability to meet a wide variety of situations and to have the answers for them all is a virtue of great value in modern business and industry.

A camera crew in the South African diamond mines, a camera car on a midwest proving track pacing at 118 miles per hour, the tremendous lighting and recording job in the Salt Lake Tabernacle, the complete coverage of the GM Motorama at the Waldorf, and TV newsreels produced and released in less than 48 hours are but a few of the day to day jobs that have established the long appreciated versatility of Sound Masters.
WUX TDL STRAIGHT WIRE CHICAGO, ILLINOIS AUGUST 1, 1954

MR. J. B. PRESCOTT, PRESIDENT
PRESCOTT AND ASSOCIATES ADVERTISING AGENCY
NEW YORK, NEW YORK

DEAR J.B.

RE COLOR MOTION PICTURE PROGRAM CLIENT SAYS QUOTE TWO MILLION DOLLAR ADVERTISING APPROPRIATION WOULD BE OK UNQUOTE BUT SAYS HE WANTS PERMANENT RECORD FOR MAXIMUM VALUE SUGGESTS ORIGINAL WORK ON 35 MM FILM. HE WANTS COLOR PHOTOGRAPHY DONE SO THAT HE CAN HAVE COLOR MOTION PICTURE PRINTS FOR THEATRE PROJECTION AS WELL AS TELEVISION PROJECTION MADE FROM ORIGINAL PHOTOGRAPHIC MATERIAL. HE WANTS BLACK AND WHITE TELEVISION PRINTS MADE FOR AREAS NOT HAVING COLOR TELEVISION; COLOR PRINTS FOR AREAS WITH COLOR TELEVISION AND WHOLE THING TO BE FINEST QUALITY JOB AT LOWEST POSSIBLE COST IN BOTH 16 MM AND 35 MM. SOUNDS CONFUSING. IS CLIENT BEING REASONABLE?

PLEASE ADVISE. REGARDS.

MOTTS
WUX TDL STRAIGHT WIRE NEW YORK, NEW YORK AUGUST 1, 1954

MR. R. L. MOTTS
CHICAGO, ILLINOIS

DEAR MOTT

CLIENT ENTIRELY REASONABLE. SUGGEST YOU CONTACT TECHNICOLOR MOTION PICTURE CORPORATION IN HOLLYWOOD. ITS QUALITY COLOR PRINTS ARE KNOWN WORLD OVER AND ARE USED FOR INDUSTRIAL, COMMERCIAL, EDUCATIONAL AND ENTERTAINMENT SUBJECTS BOTH LIVE ACTION AND CARTOON. TECHNICOLOR COLOR FILM MADE FROM NEGATIVE MATERIAL ORIGINALLY EXPOSED FOR THEATRICAL PROJECTION WAS SUCCESSFULLY TELEVISIONED IN FIRST COAST TO COAST COLOR TELECAST ON NOVEMBER 3, 1953. TECHNICOLOR COLOR TELEVISION DIVISION ALREADY MORE THAN FOUR YEARS OLD. UNDERSTAND IT IS WORKING ON 16 MM INDUSTRIAL AND COLOR TELEVISION FILM FOR MANY IMPORTANT ADVERTISING PROGRAMS. YOU CAN ASSURE CLIENT TECHNICOLOR METHODS OF MANUFACTURING COLOR PRINTS IN BOTH 16 MM AND 35 MM WILL GIVE TOP QUALITY WITH LOWEST COST AND MAXIMUM FLEXIBILITY TO SERVICE MULTIPLE NEEDS. REGARDS.

J.B.
A good production needn't suffer because of reel failure that causes distracting, annoying noises. And it can't happen when films are mounted on Compco reels and protected in Compco film cases.

The reels are made of the hardest, spring-type steel. They just can't bend out of shape. The cans are die-formed, rigid, and dent-resistant. Together, they make the perfect combination for film production packaging.

Reels and cans available in all 16mm sizes

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Your Public Relations films, Personnel training films, Labor Relations films were made to accomplish specific end results. "Rant", scratches, oil, dirt, smudges can distract audiences and weaken the impact of your message.

Perhaps this is a good time for you to have Peerless check up on overworked prints and restore them to good condition.

And the next time you order prints—remember to specify Peerless treatment in your purchase order. It will guard your prints against damage and keep them in good condition longer.

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TRENDS

IN THE NEWS OF BUSINESS FILMS

THE BUSINESS UPTURN signs which show building construction at a new high, reduced inventories in durable goods and considerable faith in the stock market all presage a busy fall and winter ahead. Selling the consumer has become a man-sized job, as most auto dealers will readily agree but the unsold markets are still there as witness the 937% of America's families who did not move into new homes or apartments last year, did not buy a good freezer, a room air conditioner or an electric range.

As Harold Fellows, president of the National Association of Radio and Television Broadcasters, said recently:

"In a time of levelling economy, salemanship and its handmaiden, advertising, become more vital." Amen.

Color Television Films Prove Potential:

As our New York bureau reports on page 3, good 16mm color prints will be good color television projection prints. Standards for uniform control must still be perfected for various processes but the New York Film Producers' demonstration has shown the potential and the solid promise of this medium.

As we will editorially explain next month, color films will be the indispensable medium of local station operations. It costs over a quarter of a million to equip such local stations for live color telecasting; less than $50,000. Set them up for color motion picture and slide transmission. Local advertising, regional tie-ins, local and regional programming will depend on quality color films which the nation's specializing business film producers are best set up to supply within budget limitations and with dependable quality.

Fortune Magazine Lays an Editorial Egg:

The prize for the year's worst coverage of the sponsored film medium has been won hand-down by the Editors of Fortune. Some fine color plates of highly-interesting pictures were used as illustrations for inane and incomplete text. Hundreds of Fortune readers have millions invested in highly successful film programs. But the writer of the August, 1954 feature was preoccupied with abstract pictorial treatment rather than purposeful achievement. The audience factor was almost totally absent from this piece with the result that it had no perspective for the top-flight business people who look to Fortune for real analysis, analytical research and useful conclusions.

How about a rematch, Mr. Luce?

Sponsored Films Honored at Venice Festival

The General Electric Company has a new audio-visual executive at Schenectady this month and it has added another award to the growing list for Atom (John Sutherland Productions). Out of 90 U.S. film entries submitted to the Venice Film Festival, only three received awards and Atom was the only sponsored subject so honored.

Three other sponsored films were screened (tantamount to special merit certification) and these included Libra Goes to Sea (another GE film); Look Who's Driving (Aetna Insurance) and Airhead (Sikorsky).

Canadian Film Production Up 20% in 1953

The Survey of Canadian Motion Picture Production, reported by the Dominion Bureau of Statistics at Ottawa, shows that Canadians made 451 nontheatrical films in 1953, compared to 306 in 1952.

There were also 196 TV commercials and 1,172 theatre trailers plus 31 film strips and 31 sound slides reported by the 32 producers, whose figures were included in the government study.

Technical Service, Inc. Joins Nation's Leading Projection Equipment Companies

The announcement this month that Technical Service, Inc., Livonia, Michigan, had acquired the tools, repair parts and finished inventories of the DeVrylite 16mm sound motion picture projector put another experienced group to work in this important segment of the industry.

The DeVrylite, a highly-portable projector, was acquired from the DeVry Corporation, now wholly owned by the Bell & Howell Company.

While B & H continues to feature and constantly improve the JAN all-purpose 16mm projector (also acquired in the DeVry purchase), the DeVrylite was coincident to existing film-sound models, hence the sale to Technical Service.

Headed by Robert Nevin, president and George Collins, vice-president in charge of sales, the Michigan company is already widely known in the business and government fields through its excellent repeater model projectors and special training devices. Owners of the DeVrylite are already assured of continuing service facilities and dealer inventories are being filled from existing inventories.

The new line is expected to roll by early next year.
Our top-flight creative and production staff is really GOING PLACES—working with clients all over the country to build our reputation as the nation's leading producer of better films for business.
Auricon Cameras are now in use by Television Networks, Film Studios, Newsreels and Educational Producers, for filming quality pictures in natural color or black & white. Come in for a demonstration or write for free Catalog.

The new Hollywood home of Auricon is a completely modern plant, designed and equipped to serve you better. New engineering, manufacturing and test facilities assure you of the latest and finest in precision 16mm Motion-Picture Cameras. World-wide acceptance and enthusiastic approval of Auricon Equipment makes this new plant possible.

All Auricon equipment is sold with a 30 day money-back guarantee. You must be satisfied! Write today for free illustrated Auricon Catalog.

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THESE ARE GLASS ELECTRODES—They are attached to a pH Meter for constant analysis of processing solutions. pH control measured in millivolts is just another segment of Consolidated's overall quality control that assures you of superior production thru attention to every minute detail.

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Pointing Gets the Idea Across

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VU-LYTE's Built-In Pointer (a sharp clear white arrow) is a great aid to Public Speakers.

Pointing with an Arrow makes learning easier.

The VU-LYTE Built-In Arrow Pointer is the most advanced, most widely used pointer in Opaque Projectors today. It's the most efficient pointer, yet the simplest to operate. That's why it's so helpful.

Using the VU-LYTE's Built-In Pointer is one of the best methods known to get ideas and facts across so they're remembered.

FREE DEMONSTRATION of VU-LYTE with BUILT-IN POINTER!

If you are interested in quicker, better learning, mail the coupon for a FREE DEMONSTRATION. You'll be amazed at how the VU-LYTE with BUILT-IN POINTER gives expression to your full Executive potential. Of course, there's no cost or obligation.

The VU-LYTE projects anything in natural colors. No slides or other preparation is necessary. The VU-LYTE takes copy as large as 10 x 10 inches, can project it to 10 x 10 feet!

FOR THE BRIGHTEST SHARPEST PICTURES, FOR THE EASIEST OPERATION, for the Opaque Projector that's PROVED most durable... it's VU-LYTE!

Business Sponsors Two Films To Aid Civil Defense Program

- Blasting public lethargy are two new civil defense motion pictures sponsored by private enterprise. The films were produced with the cooperation of the Federal Civil Defense Administration for use by state and local defense organizations.

Rescue Street, a 14-minute film produced by J. Robert Comrow Associates for Reo Motors, Detroit, uses the National Civil Defense Training Center, Olney, Md., for its principal setting. In the Center's street of partly demolished buildings the picture shows how a rescue truck operates in a civil defense emergency.

Reducing Home Fire Hazards

The House in the Middle—Revised, a 65-minute revised version of an FCDA television short, was produced by Robert J. Enders, Inc., for the National Clean Up-Paint Up-Fix Up Bureau of Washington, D.C. Recently declassified sequences show the thermal effect of an atomic explosion on three small frame houses taken during the official fire tests at the Atomic Energy Commission Proving Ground in Nevada. It shows home the importance of eliminating common fire hazards in and around a house.

Color-sound prints of both films have been shipped to FCDA regional offices.

Civil Defense organizations and civic groups may borrow copies by communicating with their state Office of Civil Defense which can obtain the films from FCDA offices.

Prints May Be Purchased

The sponsors of these films have given permission for the purchase of prints at cost from Capital Film Laboratories, 1005 Fairview Ave., N.E., Washington, D.C. The films are available in 16mm size in color and black and white. The prices of Rescue Street are $14.80 (color) and $14.60 (black/white). The House in the Middle is priced at $40.20 in color and $33.25 in black, white. Prices include a reel, metal container and hire shipping case.

"For better quality sound tracks, fastest service and up to the minute facilities... try MAGNO SOUND, Inc. 723 Seventh Ave., New York City Circle 7-2320 write or call."
Top Business Men who know
Say:

"Jerry Fairbanks Makes Great Movies!"

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Dear Mr. Fairbanks:

With this order for more prints of our movie "KING'S X", I want to tell you again in what an outstanding success it is. We find it tells our story quicker and better than any other way we've ever used. What's more, we are reaching more people at less cost per person.

You have taken a subject of rather cold facts and figures and turned them into a heart-warming picture.

To the script writer for his quick grasp of our problems to the director who assembled such a fine group of Hollywood actors - and to the man who designed those wonderful sets, such as the early London scenes of 1665, our special appreciation. We, too, want to say "Jerry Fairbanks Makes Great Movies!"

Sincerely yours,

THOMAS W. DOIG
Managing Director

"KING'S X," made for Credit Union National Association by Jerry Fairbanks Productions, is a fine example of the Fairbanks contention that EVERY organization, EVERY business, has a suitable premise for an entertaining, selling motion picture compelling enough to be used in all media from TV to universities and factories. It takes a complete unit like Jerry Fairbanks Productions with writers, directors, designers, cameramen, animators...its own modern equipment, music and film libraries...the patented money-saving MultiCam System of simultaneous photography and sound recording...its own studios and camera plane...the most experienced personnel in Hollywood...to understandingly and entertainingly tell your story at the lowest cost per person, just as it did for C. U. N. A. with "KING'S X." Make an "X" on your memo pad to write for our new brochure "FILM FACTS FROM FAIRBANKS."

Jerry Fairbanks Productions
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520 NO. MICHIGAN AVE. • TEL. WHITEHALL 4-0196
CHICAGO, ILLINOIS
THEATRICAL, COMMERCIAL AND TELEVISION MOTION PICTURES
Henry Strauss says:

"Your last music job for us exceeded what could be normally expected from library music. . . .

"Your score for our Japanese film showed great technical skill; and the delicacy and sensitivity with which it was handled added a great deal to the emotional feeling we wanted in the film. . . .

"It's a job you can well be proud of as we are."

HENRY STRAUS PRODS., N. Y.

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1600 BROADWAY
NEW YORK 19, N. Y.
Judson 6-6673

Fall Review of New A-V Equipment!

★ A feature of Business Screen next month is the Fall Review of Audio-Visual Equipment and Accessory innovations. The latest in equipment will be presented.

TRENDS IN BUSINESS FILMS:
(CONTINUED FROM PAGE FOURTEEN)

September and special emphasis will be given business and institutional sales.

EB Films Holds National Sales Reunion

★ On the happy occasion of its Silver Jubilee year, Encyclopaedia Britannica Films, Inc., recently brought together its regional and district managers for the first national sales reunion in five years. Plans for the expansion of all aspects of film operations were sketched for the field representatives by M. B. Mitchell, president of the company, and Dennis Williams, vice-president in charge of sales.

EB representatives also heard details of the original educational films ventures at the University of Chicago by Robert M. Hutchins, a director of Encyclopaedia Britannica Films, who as president of the University, gave impetus to the instructional film venture that launched the present company.

The educational film company is increasingly active in the field of business communications. The Importance of Selling, produced for the National Sales Executives Competition and Big Business, distributed for the Brookings Institution; The Atom and Industry, and other announced, excepting for industry showings.

★ Tri-X High-Speed Negative Aids Business

★ The new high speed negative motion picture film, marketed by the Eastman Kodak Company as Eastman Tri-X Panchromatic Negative Film, Type 5233 (35mm) and Type 7233 (16mm) is making a great contribution toward better industrial film-making.

This new material, incorporating the most advanced techniques in film manufacture, is finding extensive use on plant interiors, on location on dark days or night exteriors and in similar spots where it is difficult or impossible to set up auxiliary lighting.

Light Diamond Jubilee Committee Preview a 75th Anniversary Picture

★ A new 27-minute color motion picture The Eager Minds will play a key role in the lighting industry's observance this year of the 75th anniversary of Edison's invention of the electric light. The new film, produced by RKO Pathe, Inc., was previewed this month by the Light Diamond Jubilee Committee, N. W. Ayer & Son, agency for the jubilee program, supervised the historical cavalcade of electrical progress.

The subject of a pictorial review in the next issue of Business Screen, The Eager Minds is now going into distribution via local electrical companies and other groups participating in the jubilee celebration. Later plans are said to include national release on a free loan basis via sponsored film distributors but are thus far unannounced, excepting for industry showings.

The Script is the link between idea and reality—

Scripts by Owen Murphy assure the success of our productions before the clap sticks fall on the first take.

The wen Murphy Productions, Inc.

DISTINGUISHED MOTION PICTURES FOR INDUSTRY AND TELEVISION

723 SEVENTH AVENUE • NEW YORK 19, N. Y. • PLAZA 7-8144
Each frame — each scene in the print must be perfectly matched to assure an outstanding film production. Leading producers, directors and cameramen know that Precision processing guarantees that individual attention.

Skilled hands and exclusive Maurer-designed equipment are teamed to bring these perfect results to each Precision print. Even more important, continuing research constantly improves techniques that are already accepted as unequalled in the field.

In everything there is one best...in film processing, it’s Precision.
"I learned a lot about watches today"

Maybe that sounds funny, coming from a guy who's been a watchmaker ten years. But it's true.

Sure, I knew how to service a watch. And I knew what goes into the watches made by the Watchmakers of Switzerland — the quality materials, craftsmanship, styling.

But I saw a movie this morning. It's called "Answers That Sell The Fine Swiss Watch" — the boss showed it to a group of us here at the store.

You know one point the movie made? Simply this: watch servicing can be an important point of continuing contact with the customer. A point which can make or break the prestige and reputation of our store with every customer we serve.

I'd just never thought of my job as being that important. Yet, when you stop and think about it, the movie was right. I feel now — more than ever — that I've got a right to real pride in my job. It's a good way to feel.

Oh, and listen — if you think I got a lot out of the movie, you should have heard what the fellows on the sales force said. They're up front, meeting the customers, and sometimes they get asked some mighty important questions. Like — "Will a Small Watch Be Reliable?" "What Difference Does the Number of Jewels Make?" "Is There Really Any Advantage to These Self-Winding Watches?" "How Are You Set Up to Service My Watch?"

Now they know how almost any question gives them a chance to point out why a Swiss watch is a really wise investment. That's the kind of knowledge that will keep our store ticking in a big way!

For our brochure, please sign your name and title to your business letterhead, and mail to...

"Sight & Sound"

Third Kentuckiana Film Festival at Louisville on September 22

- Motion picture exponents are being paged for the Third Kentuckiana Film Festival, sponsored by the Kentucky Chapter, American Society of Training Directors, at the University of Louisville on September 22, 1954.

- Awards for the best film in each category and a grand award for the top film will be made at the annual awards banquet held in the Jefferson Room, Belknap Campus.

- The festival limits entries to films released during the last two years, 1953-54. Sponsors, producers and distributors of training films or slide films are invited to submit entries. Last year 59 motion pictures were screened.

- Categories to be shown include: Industrial Relations, Management Training, Sales Training & Public Relations, Merchandising, Economics, Industrial & General Safety, Travel, Arts & Crafts, (and slide films in these classifications.)

- Those wishing to submit a film should send their descriptive literature to: Mr. Harold Garner, Reliance Varnish Company, 4730 Crittenden Drive, Louisville, Kentucky. Information regarding each film will be distributed to the appropriate screening chairman. The screening chairman will request the film for previewing.

- Producers or distributors who have literature, catalogues, bulletins, etc. for distribution at the Film Festival should send 150 copies to: Mr. William Braasch, Kentuckiana Film Festival Chairman, Education Department, Box 192, University of Louisville, Louisville, Kentucky.

- Printed materials not distributed at the Festival will be made available to the University of Louisville faculty and other interested film users. Inquiries about the Festival should be sent to Braasch.

- Chesapeake Industries' New Gains

- Chesapeake Industries, Inc., of which Pathe Laboratories is a subsidiary, reported a net income on July 9 of $309,271 for the 24 weeks ended June 19. This is compared to a net income of $163,181 for the similar period last year.

- John Ott to Lecture on T-L

- John Ott, whose professional activities in time-lapse photography are described in this issue of Business Screen, will present a program on time-lapse motion pictures at the Photographic Society of America convention in Chicago, October 5-9.

Millionth Viewer Recorded for Champion Paper Company Pictures

- Champion Paper and Fibre Company's winning color film trio: Good Business, Deep Roots and Paper Work recently were featured in a program which was cited as providing the audience which comprised the millionth viewer of these films.

- During a dinner event staged in Nashville, Tenn. by the Bond-Sanders Paper Co. for some 250 graphic arts, business and civic leaders, the Champion Paper and Fibre Company honored the host firm for having provided the audience for its promotional films.

- Participating in the program were (left-right): C. Blythe Bond, Bond-Sanders' first vice-president, H. W. Suter, Jr., Champion Paper's general sales manager; D. Page Sanders, Bond-Sanders' president; Dwight J. Thomson, Champion Paper's vice president for industrial and public relations and Jack Moore, Champion Paper's St. Louis district sales office manager.

- Champion's program, produced by Wilding Picture Productions, Inc., also received a recent Boston Festival merit award.

SALESMAN WANTED

Expansion program of established pioneer Audio-Visual manufacturer requires abilities of an alert and experienced salesman interested in Assistant Sales Manager position.

Tell us about yourself. All replies confidential, of course.

Write:

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7064 Sheridan Rd. Chicago 26

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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

HAS substantial shear and spur
Measures from floor to flange
21⁄2" extended — 11⁄2"
collapsed.
$75

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.
$450

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 num-
bered 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

PACKAGED LIGHTING WITH
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.
Write for COLOR-TRAN Catalogue.

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$237.50

Other style kits available.

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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 model—
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 accur-
ate hole spacing. Nothing to get out of
order. $65

Also Bell & Howell 8mm, 16mm and
35mm Hot Splitters 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,
Hot Splitters. *DOLLIES *Bardwell-McAllister, Mole Richardson, Century and
Colortran Lighting Equipment. Complete line of 16mm and 35mm Cameras.
Over 30 million feet of completely cross-indexed film is available to you in the combined libraries of the NBC FILM DIVISION and the MARCH OF TIME. You'll find every conceivable subject, excellent service, and reasonable prices.

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Film Library • 105 East 106 Street, New York • Circle 7-8300

Put a SELECTROSLIDE to work

Let a Selectroslide present your sales message — illustrate your training program — dramatize your reports. It's operation is completely automatic, or can be operated by remote control. 48 Slides in story-telling sequence repeat over and over when necessary. The superb 1000-watt projector produces large brilliant images in the largest auditoriums. Completely portable, Selectroslide is easy to operate, effective to use. Select the best — Selectroslide.

Write for Information

SPINDLER & SAUPPE
2201 BEVERLY BOULEVARD
LOS ANGELES 4, CALIFORNIA

Weekly Slideshow Fashion Show to Sell Buyers on New Apparel
* Weekly dispatches of fashion show highlights on color slidefilm will be used to stimulate the sale of wearing apparel — moving ideas from manufacturers to retailers and customers.

Style Week Syndicate, a new business incorporated with an initial capitalization of $100,000, is launching the national sales promotion series in New York City.

The Kodachrome slidefilm preview-with-commentary, framing the latest styles in all areas of the apparel market is being packaged as a regular fashion newsletter. It will include illustrations of professional models adorned in garments of member manufacturers. Unique window and interior displays, consumer advertising and other sales training suggestions on products and services will complete the visual report.

The Style Week plan is to give buyers the latest style information and to guide them to new product sources. These fashion tips also will be used to establish a close relationship between retailers and ready-to-wear, textile and fashion accessory manufacturers in connection with existing accounts and new accounts.

Store users of the weekly service will be provided with the equipment to demonstrate the pictures life-size on a screen anywhere within a department store, small buying office, public auditorium or at a woman's club meeting or wherever the promotion will reach the right audience.

Recently perfected audio-visual equipment used in presenting these color film promotions is set up for screen projection and high fidelity sound by a simple plug-in to an AC electric outlet. Contained within a small leatherette case, the equipment weighs less than 15 pounds.

It is expected that this new distribution promotion method will increase sales volume with minimum inventory, keeping stocks fluid through smaller unit purchases of a greater variety of new styles more frequently. It is supposed to increase sales volume at reduced selling costs.

In addition to servicing department stores around the nation, Style Week Syndicate intends to operate a central auditorium in a New York hotel where accredited store representatives could observe the project.

Film Plans for 1955!
Your September 15 Issue of BUSINESS SCREEN Features Advance Planning Ideas.

Directory of Journalism Films Issued by Iowa State College
* "A Directory of Journalism Films" has been published by the Iowa State College Press in cooperation with the Association for Education in Journalism, composed of college and university journalism teachers.

Some 150 films in major areas of mass communications are covered by the directory. These films deal with the advertising and business sides of journalism, the graphic arts, the magazine and newspaper fields, public relations, public opinion and propaganda, radio and television. A miscellaneous section ranges from cartooning to journalistic research methods.

Marshall Townsend, manager of the Iowa State College Press, describes the purpose of the new reference guide. "We expect the Directory to substantially increase the use of film materials — motion pictures and film strips — in journalism education — on both the high school and college level. The need for such teaching aids is great."

Compiling the bibliography were: Dr. Royal H. Ray, Florida State University; Dr. Albert A. Sutton, Northwestern University; Dr. De Witt Reddick, University of Texas; Prof. Ed. H. Johnson, University of Tulsa; Prof. Donald W. Krime, University of Maryland; Prof. Olaf Rue, Montana State University, and Prof. Harry E. Heath, Iowa State College, Heath edited the Directory. A section on the educational use of films was co-authored by Professor Herold L. Koons, head of the Visual Instruction Service at Iowa State College, and Heath. The project was supervised by the Audio-Visual Aids Committee of the AEJ.
Technical Pictures by Audio...

"FUNDAMENTALS OF FUEL KNOCK"  10 mins.
An engineering report on the effectiveness of tetra-
ethyllead as a knock suppressor.

"SIMPLE HARMONIC MOTION"  9 mins.
"PROGRESSIVE WAVES"  9 mins.
"STATIONARY TRANSVERSE WAVES"  9 mins.
"STATIONARY LONGITUDINAL WAVES"  10 mins.
A series of films illustrating some basic principles
of physics at the college level.

"STORAGE BATTERY POWER"  20 mins.
Analytical study of storage batteries and the unique
features of Edison's product.

"ATTITUDE GYRO INDICATOR"  20 mins.
"GYROSYN COMPASS"  20 mins.
International films for Army, Navy and commercial
pilots on two new flying instruments.

"OMNI-BEARING"  20 mins.
Demonstrating the new distance navigation system
for pilots operating under the most adverse weather
conditions.

"YELLOW MAGIC"  20 mins.
The story of the French process of making Gold
Grauf, including some striking color anima.

"MANUFACTURE OF CAST IRON PIPE"  20 mins.
Illustration of the two standard methods of pipe cast-
ing, plus research and testing.

... AND MANY OTHERS
for such sponsors as Amer-
ican Tel. & Tel., Cast Iron Pipe Research Assn., Ethyl
Corp., The 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

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Producer-Directors: L. S. Bennetts
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Harold R. Lipman
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Earl Peirce
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BUSINESS SCREEN MAGAZINE


Through a comprehensive advertising campaign, the Comfy Manufacturing Co. has successfully introduced a revolutionary new concept in slipcovers.

A vital phase of this campaign has been the informing and educating of the public regarding the unusual features of this product... through the use of a planned film program, produced entirely by DYNAMIC FILMS, INC.

- A 12 minute color demonstration film for store personnel
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- A series of TV dealer cooperative spots
- A series of coordinating dealer cooperative radio spots
... All integrated into a complete promotional package.

DYNAMIC FILMS, INC. has worked closely with the Comfy Manufacturing Co. in the planning, preparation, and distribution of these highly resultful films that have helped Customagic revolutionize the Slipcover Industry.

Please send me:

- A case history of Customagic & films
- A new 16 page illustrated booklet on Dynamic Films, Inc.
- One or all of the Customagic films

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“Creative Thinking on Film”
in the East...

...it's MOVIELAB

The superior QUALITY CONTROL consistently maintained by MOVIELAB on all film processing assignments has earned it the jealously-guarded reputation of being the "QUALITY LABORATORY" in the east.

More producers, cameramen and technicians throughout the east put their trust in Movielab's "KNOW-HOW" and "personalized service" than any other.

Get to know Movielab—for this is the standard by which all film processing is judged.

**Camera Eye**

EDITORIAL NOTES AND COMMENT ABOUT PEOPLE AND PRODUCTION

* A 40-year veteran of the photographic industry, John G. Capstaff, retired from Eastman Kodak Company last month. Since his improvement of the photographic "reversal process" in 1914, Capstaff has spent much of his professional life developing and perfecting amateur filming material and equipment.

Following Dr. C. E. K. Mees from England, he joined Kodak in 1921 and remained for 12 prolific years.

His two-color subtractive process, worked out in 1914, was improved during his early experiments at Kodak. His invention of a controlled second exposure of the film to compensate for the amateur's errors in exposure persuaded Company officials there was a future for parlor film production.

Capstaff and fellow technicians developed the necessary cameras, apparatus and processing equipment. Kodak announced its amateur motion picture system in 1923.

More than 60 patented inventions evolved Capstaff's labors on optical filters, photographic solutions, special instruments and equipment, processing systems and color photography.

His research speeded development of the lenticular process of color photography on 16mm film, marketed in 1928. This film brought color to "home movies."

Citations for his contributions in the photographic field include a Modern Pioneers Award of the National Association of Manufacturers; an honorary fellowship in the Royal Photographic Society.

**International Ad Film Festival**

* The International Screen Advertising Services, a world-wide organization of film advertising producers, will conduct an International Advertising Film Festival to be held in Venice, Italy on September 23-28. The Festival will be held in conjunction with the Italian Advertising Congress and is sponsored by the Union Internationale de la Publicite.

Charles R. Crakes to Serve
DeVry Institute as Lecturer

* CHARLES R. CRAKES, for the past 10 years educational consultant for the DeVry Corporation, has been appointed to a similar position with the DeVry Technical Institute, Chicago.

During his years with the DeVry Corporation, recently acquired by Bell & Howell, Crakes traveled throughout the United States and Canada, participating as a speaker in educational and civic conferences.

In his new job, Crakes will tour the United States and Canada, speaking before educational and civic groups on such topics as: "Occupational Opportunities Open to Trained American Youth," "Trends in Vocational Guidance," and "Trends in the Audio-Visual Movement."

His professional services are available without charge through the courtesy of the DeVry Technical Institute, a television-radio-electronics training institution.

Score your next picture at

Langlois Filmusinc, Inc.

619 West 5th Street
New York 14, N. Y.

5605 Sunset Blvd.
Hollywood, Calif.

4007

In Canada S. W. Caldwell, Ltd. 447 Jarvis St., Toronto
FOR FILM PRODUCTION EQUIPMENT

AURICON
16mm Sound-On-Film for Professional Results!

ALL AURICON EQUIPMENT IS SOLD WITH A 30-DAY MONEY-BACK GUARANTEE. YOU MUST BE SATISFIED.

RT-80 SOUND RECORDER — 200' capacity "double-system" optical recorder $862 and up.

"CINE-VOICE" capacity for 2½ minutes of recording. $695 and up.

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"SUPER 1200" capacity for 33 minutes of recording. $4652.15 and up.

TRIPOD—Pan-Tilt Professional, velvet-smooth action. $32S and up.

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"The Dept. Store of the Motion Picture Industry"

S. O. S. CINEMA SUPPLY CORP.

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WRITE FOR M-R CATALOG

M-R Retractable Microphone Boom, Crank operated, telescopic action, $840

M-R 1,000 watt Blue Zephyr Bell Lamp. $10.45

M-R 22 Single Side Lamp with Barndoors, $86.35

M-R Perambulator for Microphone Boom, $1080

M-R Blue Zephyr Baby Boom Light with extra stand, $203

M-R Tener 10,000 watt on heavy stand, $524.80

MOLE-RICHARDSON
The Most Complete Line of Specialized Lighting Equip.

AN ENORMOUS STOCK MORE VARIED
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 Rejuvenation
Shrinkage Reduction
Scratch Removal
Rehumidification
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

Without exception, ALL film should be treated, if you are to get maximum results in terms of good projection and number of showings. Without treatment, your film – from initial release to the last booking – is much more susceptible to damage. And damaged film can result in an indifferent audience.

Peerless Treatment is the finishing touch and the least expensive item in the whole process of picture-making. Yet it safeguards millions of dollars invested in finished prints.

Peerless Treatment assures: seasoned, toughened, smoothly projecting prints. Peerless-treated prints start off right and keep in good condition longer. So when you order prints, don't forget to include "PEERLESS TREATMENT" in every purchase order.
"The Secret of Selling the Negro"—a 20-minute color motion picture, created and produced by SARRA, Inc., for The Johnson Publishing Company, publishers of "Ebony", "Jet", "Tan", and "Hue" is a sales "trail blazer" on film. The incisive writing, statistical documentation, and truly fine photography by Sarra, combine with the progressive thinking of the publisher, to make this a most effective sales instrument for the development of today's Negro market.

Robert Trout, distinguished news analyst and commentator, weaves a unified story from the many facets of Negro social life and economy.

SARRA's pictorial finger stays constantly on the pulse of the present Negro market.

SARRA's quest for realism is exemplified by the fact that most of the shooting originated in authentic Negro homes.

SARRA subtlety reveals the pride of ownership and depicts the higher standards of living attained by this important segment of America's population.

The creative craftsmanship that produced "The Secret of Selling the Negro" is available to you. Consultation is invited.

TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATIONS • MOTION PICTURES • SOUND SLIDE FILMS
What in the (motion picture) world does Modern Talking Picture Service do???

The answer is so easy that we find that many people do not understand it fully.

MODERN has become the recognized leader in the broad promotion and general 16mm distribution of the sponsored film. It's no wonder that many people think only of that when they think of MODERN. The only thing that is exclusive about us is that we are exclusively devoted to sponsored film-free-distribution.

MODERN distributes sponsored films...that's the answer, plain and simple!

We mean that we handle every kind of sponsored film distribution—general 16mm, theatrical, roadshow, television. We also provide a regional library plan of distribution under which the sponsor does the promotion and we do the physical handling. You name it, we do it!

No matter what your film distribution objective is, MODERN can help you. You can call on our experience—over twenty years—to give you the right answer for you.

Call or write any of the offices listed below for advice or help...there will be no obligation.
A Challenge to Free Enterprise

The responsible role of business in making its values known to the public was most clearly expressed by Chester H. Lang, vice-president of public relations, General Electric Company. Speaking on the occasion of a recent Freedoms Foundation award ceremony (honoring the GE film A Is for Atom), Mr. Lang defined a viewpoint other business leaders can share.

We quote his significant remarks:

"Three of the projects for which we have been cited by Freedoms Foundation, Inc., are presentations of industry's role in the American system in three different media, magazines, radio and television. I would be naive, indeed, if I suggested that these presentations of General Electric's did not have a particular point of view. But I believe that the point of view that our free enterprise system is the best economic system ever devised is so compelling that it deserves the strongest possible presentation. I am proud that my Company has been able to espouse so well the facts that dictate this point of view.

Harnessing Atomic Power

"The fourth citation we have received is for a film which we sponsored entitled A Is for Atom. Even my somewhat cynical friend did not question the fact that the constructive use of the force of the atom is a challenge to Americans of such magnitude as to be almost beyond description. This film tried to explain a subject of monumental complexity and importance in such a manner that it could be understood by millions of Americans, myself among them, without a Ph.D.

"These things I said to my friend. He came back with a more troublesome question. 'Granted that these programs are necessary, why should they be undertaken by an individual industrial concern? I pointed out to my friend that we have never sold an atom, as such.

"And then I tried to explain why General Electric has shoulderled some of this information burden. We have taken it upon ourselves to do these things because we feel that no thinking person, human or corporate, can shirk his responsibility to explain things he understands to his friends, his neighbors, his business associates, or to the entire national community if he is able.

"Many, many other industrial concerns apparently feel the same way, and are carrying out effective information programs. Organizations such as Freedoms Foundation contribute mightily to the flow of information but we hope fervently that more individuals, companies and organizations will help.

Facts for Americans

"Occasionally, though, my pride in my Company and its accomplish- ments in this vital field of communications is a bit nipped. A few days ago, for example, a friend who should know better, cited one of our messages in which we try to define the American way of life: "A nice sentiment," he said, "but it doesn't sell a product."

"It can be easily demonstrated, I think, that the ever-increasing complexities of our age make it more vital than ever before that the people of our country know more about more subjects than ever before. One of the subjects about which they should know more is American industry, its role in the nation, its methods, and its great technical accomplishments. No American, whatever opinions he may have about business or our free enterprise system, should form those opinions on the basis of inadequate information, misinformation or purposely distorted information.

Confidence in the Future

"The need is pointed up by the fact that by 1961, only ten years from now, fully half of all American adults will have had no exposure to the violent anti-free enterprise propaganda that so troubled America during the 1930's.

"Most public opinion analyses seem to indicate that most Americans have now dis-counted this propaganda and attributed it to its evident source.

"Our challenge now is to make certain that new generations are equipped to meet their times with confidence in a system of democratic free enterprise.

"No, information programs like these don't sell a product. But they do sell a system, a way of life. And I think Americans are in a mood to buy."

Wide Screen Sales Showmanship

Westinghouse Presents "Chain Reaction" Program

Sales Audiences are getting the big picture in triplicate as Westinghouse Electric Corporation's new two-hour show, "Chain Reaction," currently tours cross-country.

To convene industrial specialists and salesmen in a powerful business stimulating situation, Westinghouse emblazons its message across a 21-foot-wide translucent screen flanked at each end by slide screens.

In brilliant color, with directional sound, "Chain Reaction" culminates the meeting room with dramatized ideas on the benefits of modernizing outdated electrical systems in industrial and office locations.

This cinematic mural requires the synchronized operation of two 16mm sound motion picture projectors, three slide projectors, two band speakers—all operated by one man seated at a small control panel behind the tri-faced screen.

The operator would seem to have his hands full, but the audio-visual package was carefully designed by the Westinghouse Film Division and assembled for accurate mono-operation by Commercial Picture Equipment, Inc., Chicago manufacturer.

The audience sees a full color picture almost as wide as the room or, if the script dictates, three different pictures side-by-side. Sound comes from appropriate directions. Where the change in technique offers more sales story impact, motion pictures blend into slides and vice versa.

A narrator and occasional "legit" actors appear out front. All the other work is done backstage. Movies and slide scenes are projected onto the translucent screen from the rear. Because especially designed short focal length lens systems are used only a 10-foot throw is required.

The synchronization process coordinates the motion picture projectors and slide film projectors operate simultaneously. The movie is projected on the middle panel of the sectioned screen and the slides occupy the two end panels.

The two identical 16mm motion picture projectors are coupled together with a chain drive. Projector number one provides the "five" (Continued on the next page)
Chain Reaction:

(continued from preceding page)
movie film and the sound for one of the speakers. Projector two does not
project a picture: a transparent
movie film passes through the mach-
ine.

Affixed to this transparent film
are small pieces of black tape
which, at designated points, inter-
rupt the beam from an electric
eye. This temporary break triggers
the slide-film projectors, causing the
slide-film to advance simultaneously
at the proper moment.
The live movie film in projector
one is notched at certain stages to
stop both motion picture units auto-
matically. At this point the slide
projectors send images over the en-
tire screen and are controlled man-
ually by push buttons. When the
narrator is finished with the slides,
the motion pictures are resumed for
automatic action by another button
pumping.

Audience eyes and ears are turned
to the ranging interest points by
sound which emanates from either
or both of two speakers placed at
either side of the stage.

Linking its “Chain Reaction”
theme to a story of the community
effects of one man’s decision to con-
vert to an up-to-date electrical sys-
tem, Westinghouse wide-pants its
message to electrical contractors, in-
dustrial production and operating
management, architects and consult-
ing engineers, building owners and
superintendents.

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Project for Materials Handling

Industry Truck Film Aids Engineering Students

* Keeping their powered laborers
equal to the task of all industry,
manufacturers of material handling
equipment need future-ready en-
gineers and commercial experts.

* Toward this necessity, the Mat-
terial Handling Institute (71 man-
ufacturers) in 1952 founded the
College-Industry Committee on Mat-
terial Handling Education. Com-
pose of eight college professors,
four manufacturing executives and
four user executives, this commit-
tee thinks up ways to stimulate edu-
cation in the material handling
field.

* A 16mm sound film, *Powered Industrial Trucks*, is
a recent project of the College-Indu-
stry Committee. A black and
white exploratory text, the film will
familiarize engineering and com-
merce students with the develop-
ment, types and uses of forklift
and other industrial trucks.

* Preparation of this film was a
problem suited to the function of
the Committee: the film was to be
encyclopedic in content. Previous
films were company-produced and
featured only one manufacturer’s
products. Too, these films primarily
were of a promotional nature. In
production, the film was a job of
editing and cutting rather than
studio creation.

* The Committee asked MHI mem-
ber companies to send prints of all
their films on industrial trucks to
John R. Huffman, associate profes-
sor of Industrial Engineering,
University of Southern California.

* Committee commissioned, Professor Huffman’s assignment was to make
a composite film of sequences called
from more than 20 films sponsored
by 10 companies.

* With the aid of a “task sub-com-
mmittee,” Professor Huffman formed
a detailed outline from which to
build his omnibus reel. Screening
the 40 films, he selected over 40
clips. This collection presented a
technical nuisance: the numerous
laboratories handling the various
company films developed the in-
dividual clips with the emulsion on
different sides of the film.

* Advised by H. E. Farmer, associate
professor, Department of Cinema,
U.S.C. and other department mem-
ers, the task group spliced to-
gether a work print, fusing it with a
narrative script. After Committee
suggestions, a revised print was
readied. The ratio of total footage
shot to the length of the final film
was 31/2 to 1 in this case about
1000 feet.

* Powered Industrial Trucks
moves its vehicular story forward
from 1943 when transportation was
regarded as the chief material han-
dling job. As the men who check
efficiency discovered that repeated
loading and unloading was costlier
than transport, the skid and unit
principles was adopted.

* Soon came such shapes as the low
platform truck, high lift and the
pallet. In 1920 appeared the fork-
lift; in 1940, the powered hand
truck. The film demonstrates types
and working principles of the many
kinds of material handling trucks;
weight placement, turning moments,
capacities, floor loads.

* Other study frames show the in-
dustrial tractor and specialized
truck uses such as two fork-lift
trucks tramp up to handle an air-
craft fin.

* Prints are available (sale, rental)
through the College Industry Com-
mitee. Additionally a number of
MHI member companies will have
prints. Address inquiries to the
Committee, to 3444 So. Yates Ave.,
Chicago 17, Ill. At: I. M. Footlik,
Secretary.

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Cardinals Star on the Screen

Colorful Behind-Scenes Story of Baseball

* Audrizer-Bisch, Inc., owner of
the St. Louis Cardinals, has just
released the first motion picture fea-
turing this popular baseball team.
The sound-and-color film, 28 min-
utes in length, is titled *Let’s Train
With the Cardinals* and takes view-
ers on a behind-the-scenes tour of
a famous major league team. The
picture was produced by Condor
Films, Inc., St. Louis.

* The picture opens with an excit-
ing action sequence at Busch Stadi-
um in St. Louis, followed by flash-
back-scenes at the Cardinal spring
training camp in St. Petersburg,
Florida. Then the story is unfolded
as players prepare for the rigors of
a major league baseball season. In-
struction and training in all phases
of the game is pictorially described
and a lot of “inside baseball” shown.

* Action in squad and springtime ex-
hibition games is also featured as
well as regular league games.

* Stan Musial, baseball’s most popu-
lar player according to the All-Star
polls, is shown hitting a home run in
slow motion. He is also pictured in
interesting slow motion studies, a
star second baseman Red Schoen-
dienst. Players’ off-the-field life is
also depicted.

* Let’s Train With the Cardinals
will be distributed nationally by
Condor Films, Inc., and there will be
close to 200 prints in circulation at
the start of distribution. The picture
is designed for general audience appeal
and is completely devoid of any commer-
cialism. It will be shown to service
clubs, youth organizations, men’s
amateur and semi-pro baseball
Films Tell Air Reduction Story

"Whatever We Do" Reveals Scope of Activities

Mystery of Atmospheric Elements is a thoroughly applied science in the industrial process called air reduction. As manufactured energy, these elements seem almost as pervasive as they are in natural form—blowing heat power into thousands of mechanical operations.

Sales Company's Objective

The Air Reduction Sales Company, sales division of Air Reduction Company, Inc., New York—divisions of which produce, package and distribute oxygen and other atmospheric gases for use in industry—decided in 1951 that people in industry and served by the industry ought to know the full scope of the Company's activities.

This super-promotional story involved making the invisible visible, the technical clear, the complicated popular. It was to be told to a national audience. This was a motion picture story.

Has Audio-Visual Department

The realization it was a film job was routine-induced; Air Reduction includes audio-visuals as a standard part of the advertising program. Headed by Harvey J. Plants, the Company's a/v department has its own camera staff but functions with professional producers to prepare its film messages.

The recently released 16mm color motion picture of the Company story, Whatever We Do, and a new sound slide film, The Guy Behind Your Back, reflect the range of Air Reduction's screen efforts.

With eight national divisions, an international representation plus two foreign subsidiaries, the Company, a big corporate estate from which to draw its complete story, too big for a single picture, Company officials realized. A series of documentaries would be required.

Focus on Airco Equipment

The Company motion picture idea finally focused on Airco Equipment Manufacturing Division. Airco turns out welding and cutting torches, tips, regulators, oxyacetylene cutting machines, inert gas welding equipment, acetylene generators, oxygen and acetylene manufacturing and distributing equipment.

Centering on this manufacturing organization, the story could reach back into the processing of oxygen, nitrogen, argon, helium—all of the rare gases used for tool and product energy-packaging. It could reach forward into the distribution and end uses of the company's airpower concentrates, uses so widespread as to inspire the title Whatever We Do.

Management Approves Outline

Working from his management approved outline, Plants conferred with John Martin, director-producer. With Martin creating the script, doing studio scenes and animation and Plant's internal camera crew gathering location shots, the documentary went into production.

New filming and clips borrowed from other companies (via Industrial Audio-Visual Assn.) brought total footage to 9,000 feet. Determined to include television as part of its outlet, Plants sheared the film down to 900 feet to fit it into the preferred 23-25 minute tv running time.

John McCaffrey, NBC newsvoice.

Available for Group Showings

Now, Whatever We Do is ready for sales meetings, employee training sessions, management development meetings, general group and tv. It may be borrowed from any Air Reduction distribution office.

Air Reduction's slide film, The Guy Behind Your Back, was produced with J.W. Productions for training plant personnel in safe methods of handling oxyacetylene welding and cutting equipment. Its goodnig-high viewing cartoon won a National Safety Council Award of Merit. Air Reduction loans this film as a free promoter-aid to other industrial concerns.

Frequent conferees with company officials and technicians helped Harvey Plants, Air Reduction's audio-visual chief (extreme left below) to assure authenticity of "Whatever We Do.

Animation helps make clear the difficult process of gas separation in the Air Reduction Sales picture.

The Cards Stan Musial teams, schools and colleges, lodges and fraternal groups, veterans' organizations, civic and community groups and similar fraternities. There will also be roadshow bookings, black and white prints will be made available for use on sustaining television time.

One unique feature of the picture is a brief sequence with Jimmy Stewart and June Allyson, who were making Paramount's Strategic Air Command in Florida at the same time some of the Cardinal sequences were shot. Paramount shot several of the scenes for its picture at the Cardinal training camp and some unusual "movie within a movie" interludes are the result.

Let's Train With the Cardinals is narrated by Harry Caray, popular sportscaster for the Cardinals for many years over the 1904-old station Cardinal baseball radio network.

The film was directed by Arthur D. Wright, Jr. and edited by Con- dor's editor-in-chief, Victor C. Lewis, Jr., A.C.E. The latter had a particularly difficult assignment because of the large amount of footage shot by three camera crews in all parts of the country. Sound cutting was a major task, too, with 13 sound tracks being used in the mix to obtain complete realism with accurate sound effects. Otto Kauhut, Condor's chief sound engineer, handled the sound.

Checking studio scenes is director producer John Martin, shown above during making of "Whatever We Do," institutional story of Air Reduction Sales Company.
Nylic's "Project 25" Pushes Up Sales Curve With Visual Impetus

LAST JUNE 12th was a big day for the 1,500 agents of the New York Life Insurance Company. Gathered for sales meetings in the company's 160 branches across the country, the agents were introduced to "Project 25," a complete revision of the company's policy forms, premium rates, nonforfeiture values, settlement options and plans of insurance.

No other leading life insurance company has ever attempted a revision of this magnitude in recent times and it had a great impact upon the entire insurance industry. The disclosure was dramatic.

New Program Top Secret

When Nylic agents came in to the meetings at the morning, company officials knew that some of them had been somewhat critical about the company's product, as all salesmen are at times. Rumors of impending changes had, of course, circulated throughout the company, but Project 25 had been kept top secret until the big change-over day.

As the agents filed in on January 12th they faced an office decorated with big banners and pennants and a recording of the company song going (Keep it Nylic!).

Cartoon Film Breaks Ice

In case any of the "Show Me!" agents thought the hoopla was more of the same old stuff, the company had on hand as a first order of the day's business a new film, Family Jubilee, which couldn't have kidded New York Life more effectively if it had been made by a group of competitors.

And the company honestly thought it merited a little self-kidding, despite its all-time record year in 1953 with sales of over a billion dollars, because what was to be about to announce were changes that made established life insurance procedures as old hat as "Yes, We Have No Bananas!"

In the film, which ran for about 20 minutes, Chairman of the Board Devereux C. Josephs and Executive Vice President Dudley Dowell introduced Project 25 and explained why this was a special occasion for the company.

Family Jubilee turned out to be a color cartoon analogy of New York Life, with a family of beavers — ma, pa and the little eager beavers — who run a hotel.

In a hilarious lampoon of itself, New York Life showed that when customers of the hotel's restaurant couldn't get enough variety of food (policies), they'd go to another restaurant (Met. Pru. John Hancock, etc.).

Likening Nylic's assets and surplus to the hotel's safe, the film showed it guarded in the 5th subbasement vaults.

A Brand New Approach

With this frank appraisal under their belts, the agents then found out just what Project 25 would do. Without going into actuarial detail, what the agents got was brand new merchandise to sell—changed from top to bottom, from how much the customer pays to how much he gets and how he gets it. Right down to the wording of the policies. (Examples: the old policies included 69 of such foggy legalisms as hereinafter, hereunder, thereof, etc., while...)

Guiding the New York Life Insurance Company toward a record sales year are these four top officers. Shown left to right below are: Executive Vice President Dudley Dowell, Chairman of the Board Devereux C. Josephs, President Clarence J. Myers and Vice President Richard K. Peynter, Jr.

The family that runs this enterprise: Mother and Father Beaver and their brood of sons, who range in size and shape and age... and agility as well as in earning ability... ("Family Jubilee")
Effective Visualizations
Help New York Life
Deliver a Major Program
to 4,500 Field Agents

the new policies, written in simple English, have just a legally necessary four.

Presentation of the actual changes was made with the aid of a 134-frame color filmstrip using scenes from the movie and charts introducing policies one by one and comparing them with those of competition. This film, including a lunch recess, took the rest of January 12’s working hours to complete.

Definite Ideas on Visuals

New York Life has some very definite ideas about the use of visual aids within the company. In regard to the filmstrip, Andrew H. Thomson, Second Vice President, and James D. Dunning, Assistant Vice President, who supervised the film presentation of Project 25, felt that a slidefilm with recorded sound would be nowhere near as effective for Nylic’s specific purpose as a silent filmstrip with live commentary to be given by their own leaders.

They point out that the personal liaison between a group leader—the branch manager—and his agents is the key to the whole system of sales management and to set him aside for the voice of a suave but absent narrator when introducing, describing and discussing a subject like this is not nearly as satisfactory.

Mr. Thomson and Mr. Dunning agree that while a sound motion picture is the most effective device they know for motivation, the silent filmstrip with commentary best served their purpose as an educational medium, in this specific instance.

Veto Closed Circuit TV

Commenting on the economics of the presentation of Project 25, Mr. Thomson and Mr. Dunning thought long and hard about closed circuit television in place of the movie and easel charts in place of the filmstrip.

Not only did cost of such a system go away out of range, but there was considerable doubt as to the comparative effectivity.

Not counting film and filmstrip costs, which would have been encountered in any other method of presentation, Nylic’s cost for the 160 shows was only $150 per branch office, including prints, banners, recordings, pennants, and new filmstrip projectors—a low figure, indeed.

This is especially so in view of the amortization of the cost of the filmstrip projectors in future field use.

More Filmstrips in Training

The company is now preparing other filmstrips on such technical matters as agent’s contracts, educational courses, etc., which will eventually constitute an important addition to the company’s training program.

The point of the visual presentation of Project 25 was to educate the agents quickly—in one day—on how the new changes would affect them and their prospects.

That this was efficiently accomplished is indicated by the fact that in the five months since January 12, virtually none of the 4,500 agents have quoted the home office on any of the points brought up that day because of lack of understanding.

Of course, the film and filmstrip did not do the whole job. Each agent was supplied with armloads of literature, but New York Life felt that the visual presentation started the ball rolling and put Project 25 in full perspective on that single day.

38% Sales Increase Noted

New York Life sales have increased 38% in the first five months of this year as against an industry average of just 4%. This, coming on the heels of 1953’s all-time record sales year, may well be attributed to the many factors involved in adjudging sales increases including Nylic’s extraordinary new product.

Results Show Visuals Effect

But the indisputable fact remains that the company’s 4,500 agents were quickly and thoroughly indoctrinated on January 12 by this combination of effective visual media and they have brought the full power of their material into play with minimum confusion and with excellent sales results. Their response has been enthusiastic.

New York Life worked with Wilding Picture Productions, Inc., which has been associated with this company on the preparation of several films in the past, in the preparation of Project 25 visual presentation.

To Each His Own...

Trustingly in the producer’s film judgment, Mr. Thomson and Mr. Dunning firmly avoid running about the sets with exposure meters and range finders. “Wilding knows the film business,” they say, “and we know the insurance business.”

First of a New Series

This staff-written report on the effective Nylic program will be followed by other articles on resultant audiovisual programs in the business field.

At nationwide meetings like this, Nylic agents gathered for unveiling of “Project 25” on that historic January 12.

There was need for shelter, for protection against forces cruel and unfriendly. Since that was ages before the motel,

The Beavers built a family hotel!

—A scene from “Family Jubilee”
PROVING GROUND: Chrysler Inaugural

Swift, Complete Film Coverage Publicizes Chelsea Dedication Event

Trainloads of newsmen from all over the country converged on Chelsea, Michigan, last month, to witness the dedication of the Chrysler Corporation's new proving grounds. Along with this extensive coverage by newspapers and magazines, Chrysler engaged Sound Masters, Inc., to make a complete film record of the event for theatre and TV newsreels, short news films for local TV stations, and a longer picture, in color, for Chrysler dealers and non-theatrical audiences. In addition to the actual events of the dedication ceremonies, Sound Masters also covered general testing activities at the proving grounds.

New Speed Record for Camera Car

The production crew, under director Frank Donovan, started shooting three days before the actual dedication, in order to get material for close-ups and unusual angles. Much of this photography was done on the high-speed oval of the proving grounds, a concrete track 14.7 miles in length, in which the turns are so banked that at a speed of 140 MPH a car will actually ride at the top of the curve without outside-thrust. As a matter of fact, it is impossible to hold a car at the top of the curve (which is banked at 36 degrees) at a speed of under 100 MPH.

Therefore, in order to photograph cars running behind a camera car at the top of the curve, it was necessary for the camera car to run at high speed. This car, a stock Chrysler convertible, made over 40 laps at a speedometer speed of over 120 MPH. The speedometer may not have been accurate (they never are) and the actual speed was probably not much over 115 MPH, but there is little doubt that a world's closed-course lap record for a professionally equipped camera car was established.

An interesting sidelight on photographing cars running behind the camera car on this 36-degree curve is that, when they were photographed with the camera level, there was no impression that the car was on a banked curve. Rather, the material on the screen looked as though the car was running down a long straight line. In order to get the effect of the car being tilted at a 36-degree angle it was found necessary to tilt the head of the camera sideways at 36 degrees opposite to the slant of the curve so that when the camera car was tilted 36 degrees on the curve, the camera was level with the ground below the track.

Prior to the dedication, a film news story was made on the record-holding woman airplane pilot and driver, Betty Skelton, showing her driving on the track in a Dodge Firearrow. Miss Skelton is a very pretty girl, 27 years old, who has been flying since she was 14 and who holds numerous records, including the world's highest speed for a light plane, and the unofficial world's speed record for piston driven planes. On the day of the dedication, Miss Skelton, donning her high heels for ballet slippers, set numerous records in that she was the first woman race driver ever to be officially timed by the AAA. She drove the Dodge Firearrow, a custom-built sports car, at a speed of 144 MPH.

Other important events in the dedication included speed runs by the drivers and cars that took the first four places at this year's Indianapolis 500. The record for " Indy type" cars on that rough track is 131 MPH in the actual race and 144 MPH in qualifying laps. All of the drivers did better than 160 MPH at the proving grounds and the fastest lapper, Jack McGrath, hit 179.336 MPH. Even more sensational than the runs of the Indianapolis cars, Tony Bettenhausen, in a stock New Yorker Deluxe Newport sedan, chosen from the production line at random by AAA officials, completed a 24-hour run at an average speed of 113.131 MPH.

Overnight Coverage for News Services

After covering the dedication ceremonies from 10 AM to 1 PM, the 35mm Eastman color film was put on the 5 PM plane from Detroit, developed at Pathé Laboratories in New York over night and fine grain b w 35mm prints were delivered to the theatrical newsreels and television news services the following morning. 200 16mm prints were mailed to local television stations the next day. In other words, the film was shipped from Detroit, developed, cut, written and the necessary fine grains and 200 16mm prints were out in less than 24 hours after the event took place in Chelsea, Michigan, 70 miles north of Detroit.

To almost top that, the Sound Masters crew went back the next week and covered another racing car with an experimental Chrysler engine which broke McGrath's mark of 179 MPH made the previous week, and set a new mark of 182 MPH. This car was driven by Sam Hanks, 1933 AAA champion. In this case, the run was staged on the day before it was actually timed by the AAA so that 200 prints were in the mail in New York to the television stations within an hour after Hanks had completed his run in Chelsea.

Firestone Shows a Period Piece:
"Goggles and Gauntlets" Pictures Vintage Autos on Glidden Tour

The Firestone Tire & Rubber Company has announced the release of Goggles and Gauntlets, a new 15-minute, 16mm sound and color motion picture based on the 1933 renewal of the Glidden Tour.

This American version of Genetiere is the picture story of the trek from Cleveland to Detroit, via Columbus and Toledo, Ohio, of some 300 vintage automobiles. Catching the nostalgia of that period at the turn of the century when automobile reliability tours were organized by the American Automobile Association, Goggles and Gauntlets was filmed by Firestone camera crews and the production completed by Vogus-Wright Studios, Chicago.

Early scenes, utilizing museum sets, are followed by reenactments of cross-country tours. Then the 1933 renewal of the Glidden Tour takes up the theme as 330 old cars make their way northward to the big finale at Detroit. The various stops along the way have their part in Goggles and Gauntlets, with scenes at Dearborn Village adding an authentic period touch.

In case your wondering, the Glidden Tours were named (in the 1900's) for Charles Glidden, wealthy Boston industrialist, who donated the trophy, which encouraged early efforts to prove that the automobile was a reliable means of transportation.

Association Films, Inc., will distribute free loan prints to interested business and educational audiences.
Key to Better Business Meetings

"All I Need Is a Conference" Visual Answer to Widespread Need

One of the healthiest trends in business and industry today is the increasing emphasis on group participation. It shows itself in many ways—by sharing the solving of problems among the people most directly concerned, in order to obtain full cooperation, by reliance on discussion rather than on dictation, and by dissemination of information not only among the people at the top but throughout the organization.

Conferences Held on Every Business Level

This group participation is carried out to a great degree in meetings and conferences. Meetings and conferences abound in every phase of industrial life. They take place on every level—in the president's boardroom, among department heads and with supervisors and staff employees on the production line. They serve a host of purposes—solving problems, ironing out sore spots in personal relations, and providing a forum where individuals can express their views. They are used for teaching new skills and new approaches and for passing the word rapidly and accurately.

Naturally enough, business films are strongly reflecting this trend. More and more, they are being specifically devised for use with the group participation method. This means that they are designed to arouse the kind of emotional response that leads to group discussion and debate. Instead of laying down principles in textbooks, the films deliberately leave important questions open for the audience to think about and talk through on their own.

Here, however, is where a problem arises that affects meetings and conferences of all types and seriousness: the effectiveness of films designed for group participation use. Simply stated, this problem is a lack of trained, experienced leadership. Too many meetings are time-wasting failures and too many films produced with great care and expense miss their mark because the people who conduct the meeting and attempt to use films as a cornerstone have never been exposed to the techniques needed to do their job successfully.

Three-Part Program Includes the Picture

Aware that this problem is nationwide, and affects not only business but government, education, and all other fields where group participation is vital, the General Electric Company's Education and Training Services Division has joined forces with Henry Strauss & Company to produce a program aimed at alleviating it. The program consists of three units—a 30-minute motion picture, All I Need Is A Conference, a training course manual on conference leadership closely integrated with the films, and a "do's and don'ts" primer on leading meetings. It is currently being used to train executives and supervisors in General Electric and is available for sale by Henry Strauss & Company to any interested organization.

The philosophy embodied in All I Need Is A Conference is one that can be profitably taken to heart by anyone who finds himself called on to lead any type of meeting or group activity.

It Can Be Summarized Like This:

1. Meetings and conferences can achieve highly worthwhile results in a great many areas.
2. Whether they produce these results or fail lies largely on the skill of the man who runs the meetings.
3. One thing that holds true for all meetings is that to deal with the problem on the table, the leader must understand and know how to deal with the people around it.
4. The leader's number one job is not to dictate to his group but to help them think together—to draw out the best each member is capable of contributing, and to pull together in workable form the results they have achieved.
5. He can get this important job done if he follows certain basic precepts:
   a. Preparing himself and his conference members in advance.
   b. Taking all necessary steps to provide for their physical comfort.
   c. Clearly defining the business at hand.
   d. Awakening the enthusiasm of the group by helping them realize the self-interest they have in the success of the meeting.
   e. Motivating them to think for themselves rather than manipulating them to arrive at some predeterminable answers of his own.
   f. Recognizing that each member brings with him personal problems that deeply affect his behavior in the meeting, his approach to the material presented, and even his attitude to the leader.
   g. Refusing to be thrown by disinterest, antagonism, shyness or any other negative reaction from the group or individuals.
   h. Summing up effectively and following through wherever necessary.

All I Need Is A Conference gets these ideas across with a minimum of lecturing. Instead, (Continued on Page Seventy-One)
Largest Trade Show and Concurrent Meetings

Attract 3,000 to Six-Day Chicago Program

Association of Chief State School Audio-Visual Officers (ACSSAVO); Audio-Visual Conference of Medical and Allied Sciences, and Industrial Audio-Visual Association (IAVA)

National sales meetings were held by 21 supplier companies during the convention.

General chairman of the 1951 NAVA Convention was Jack E. Lewis. Publicity affairs were headed by Robert Saichek, chairman: Phil Tobin was chairman of the Projection Committee. The important Resolutions Committee was headed by past-president E. E. Carter.

An important event not directly associated with the convention but indicative of NAVA's broadening service to its dealer membership was the National Institute for Audio-Visual Selling held at Indiana University on July 25-29. 62 audio-visual dealer salesmen completed the four-day "short course" in salesmanship and management under the combined guidance of Indiana University instructors and experts from within their own industry.

Growth of NAVA Reviewed

The growth of NAVA as cited by Don White, executive vice-president, at the annual business meeting was an index to the burgeoning of the field the association serves. Illustrating each paragraph of his "activities" address with slides, White described the many and far-reaching projects instituted by the association, noting that NAVA now has 10 affiliated state, regional and local dealer associations.

In the eight-year period since he became affiliated with NAVA, the organization has grown from less than 400 members to more than 700 dealers, film libraries, manufacturers, producers and distributors of equipment and materials. Although its annual income is approximately $50,000, this sum is being increased to provide adequate reserves.

NAVA members voted an increase in both dealer and advisory members dues during the convention business session. It was also indicated that the 1955 convention would be again held in Chicago.

Better Selling Is Keynote

The convention's pragmatic keynote was sounded by featured speaker Jack Lacy, sales expert, who spoke at the first general session on "How to be better salesmen." This and related themes were developed in private company dealer meetings and sectional sessions. Among these were: Educator-Dealer Relationships; Selling Industrial Users; Expanding Markets for Entertainment Films; and Selling Educational Films and Filmstrips.

Other sectional meetings included: Selling Magnetic Recording Materials and Equipment; Serving the Church, and Dealer Advertising and Sales Promotion.

* Living up to its advance billing as the main attraction of the Convention, the National Audio-Visual Trade Show surpassed previous records in participation and attendance, offering visitors a comprehensive first-hand survey of the size, quality and versatility of the industry which serves the audio-visual field.

Among the 162 exhibits sponsored by 129 companies active in...
various phases of a-v endeavor, 85 booths displayed products, equipment and laboratory services. Thirty-nine new exhibitors indicated participation growth.

These exhibits included scores of motion pictures and slide projectors, sound recording and reproduction equipment, screens and lighting devices. Sound reproduction and synchronization was prevented but items ranged from the latest in professional editing equipment to classroom flannel boards.

Cardinal Stritch a Speaker
Church interest in a-v utilization was symbolized as the Sunday sessions of the Convention formally opened with a special audio-visual church service. Later Sunday, the CAVE general session listened to an address by his Eminence, Samuel Cardinal Stritch, Archbishop of Chicago, and subsequently discussed "A-V Techniques for Teaching Christian Social Living." CAVE also conducted classroom demonstrations of teaching with a-v materials.

Churches were reported to have averaged 52% showings each last year. More than 33% of these churches have film libraries of which more than 62% were established since 1950. Sixty-one percent of the churches own sound motion picture projectors, 66% slide and filmstrip projectors.

Industry Still Largest User
Industry was reported as still the largest user of 16mm films and equipment, the number of projector-in use having increased 504% since the end of World War II. In the same period, the production of industrial sound pictures has increased 100%, it was said.

In 1945, medical a-v libraries had an average of 102 film titles. Today, the average is reported as 851 titles.

The future growth area was indicated by the statement that 10 million members of seven thousand national organizations use audio-visual materials and film but that this figure represents less than 10% of the total membership of these business, industrial and government groups.

NAVA's Officers and Directors
- Officers and board members elected for the new year were:
  - President—Jack E. Lewis, Lewis Film Service, Wichita, Kans.
  - Vice-President—Audie R. Davis, Davis A-V Company, Denver, Colo.
  - Directors at Large—Ray Swank, Swank Motion Pictures, Inc., St. Louis, Mo.; Jerome W. Kintner, Photo & Sound Co., San Francisco, Calif.

The 1955 Advisory Committee
Elected to the 1954-55 Advisory Members' Liaison Committee were:

Industrial Audio-Visual Association members and guests held an informal luncheon meeting at the Blackstone Hotel prior to a trade show visit. Among those pictured below are Mike Ritt, IAVA regional director: Charles Shaw; Al Nelson; O. H. Peterson, William Connelly, guest Sophie Hohne and (foreground) W. M. Bastable.

Another IAVA luncheon table at the Blackstone on August 3 included Tony Younker, John Bakke, Victor Johnson, John Powers, Red Hogan, Stephen Miranda, Dayton Richert, William Cox and Henry Serdy. Following the luncheon members of this group toured the NAVA Trade Show at the nearby Hilton Hotel.
He Unveils Nature’s Secrets

In the Technical Perfection of a Suburban Studio
John Ott Works Modern Miracles in Time-Lapse Films

BY EDWARD McGRAIN

Mary, Mary quite contrary,
How does your garden grow?

Mary’s Contrariness may have stemmed from her inability to say just how her garden did grow. The nursery rhyme gardener’s perplexity would have vanished could she have visited John Ott in his ingenious camera garden in Winnetka, Ill.

Every Sunday this unusual gardener answers the question Mary evaded for the pleasure of zealous viewers of intelligent TV. Strangely facile and breathtaking faculties of his garden’s delights aborning from the earth, blossoming and maturing and Ott’s backhence narration give those who would learn wonderful motion picture lessons in life and growth.

Films for television are but a segment of Ott’s motion picture activity. His cinematic efforts play a valued part in the non-theatrical and theatrical film industries. His specialized facilities for photo-preserving the details of growth, for “visualizing the invisible” are sought by major sponsors and producers.

During some 30 years of his own growth from an impossibly hoyden, Ott has combined his interest in botany with his interest in photography. His talent for combination was so extraordinary and his interest so constant that his work has taken him to the advanced crossroads of science and culture where he already serves progress in both avenues.

For in solving the mysteries of his garden, Ott began solving other mysteries. Solving them, he began to aid the fields of agriculture, industry and medicine.

The source of Ott’s solutions is a long-developed expertise in the picture making art termed “time-lapse photography.” Time-lapse photography has been in use since the early days of cinematography. At Mary’s Institute, Paris, in the 19th century, a water-driven, guillo-type apparatus was used to make time-lapse pictures of the opening of a flower. Time-lapse methods have become an integral part of laboratory filming.

But in the way of scientists, Ott discovered time-lapse for himself and made it his own.

Ott’s motion picture cameras operate automatically to take single frame “snapshots” on a reel of 16mm film. These snapshots, taken at regular intervals, together form a recorded sequence of subject development. Projected at standard motion picture rate (24 frames a second), these reels hurry the sequences, speed a growth which requires weeks, months or years to record into an action requiring a few seconds to view.

Regarding the snail labor behind his screen burst results, Ott is stoical. “Most people think rpm means ‘revolutions per minute,’” he grins. “With me, it’s one revolution per month.”

That Ott’s two chief hobbies were his real career team became apparent when his banking career seemed rather in the way and his Navy stint an untimely delay. Now, even his sailing trophies are but flunk guards to his awards from judges of good television.

Ott’s text with time-lapse began in the 1920’s when he graduated from his Brownie box camera to his first motion picture camera. Recalling his steps as a Brownie bug, he shot everything in sight then concentrated on his favorite subject—plant life.

To record the growth of apple blossoms, he took his picture every hour, jumping into camera action at the ring of an alarm clock. Four days and nights of alarm photography convinced the 17-year-old researcher that the subtle blossoming of apple blossoms could only be captured by the exact diligence of an automatic machine. A machine that would snap individual pictures with greater frequency than he had attempted manually, and for over a longer period of time. A machine that didn’t have to go to sleep or go to school.

Around the innards of the kitchen clock, Ott fashioned a timing mechanism which worked the cameras and flicked on and off the lights. There still were problems but Ott was getting the sequences he wanted. The problems could be overcome by manipulating light, controlling the air, toying with temperature, modulating moisture, tinkering with time.

Ott’s success in controlling the conditions of plant growth and mechanizing photography was such that by the mid-1940’s the authority and excellence of his club movie lectures caught the attention of Hollywood and the non-theatrical film sponsors.

The photobotanist’s first master-time-piece, filmed over several years, is called Flowers to Action. Here are images of grace as the camera quickens for human eyes the secret continuity of natural growth, spiritizing the flowers in their slow burst of fruition. Here are the leaves unfurling, the buds stretching and bobbing toward the sunlight, yielding their members in tender glory, here visible the delicate depths, the shadings striking and discreet.

The film builds to a “Ballet of the Primroses,” an aesthetic charm starring 11 dazzling garden damsel-sals dancing to the 3:4 time of Johann Strauss.

To create this two-minutes of intricate whirling fantasy required five years. Ott designed flower pots that moved along tracks on wheels. In each pot was an electrical heating element and a water tube. Across a photo stage, complete with curtain and backdrop, moved the ebb-and-flow flower pots.

With his heat-water units wiltting and refreshing the flowers at desired intervals, Ott engineered the flowers into different perspectives, attracting the leaves from side to side with alternate floods of light. Controlling the up, down and side-ward motion of the leaves, Ott created the cadences he set to waltz music. Production time might have been held to three years but Navy

(CONTINUED ON PAGE SIXTY-SIX)
It's the picture that counts

MPO Productions Inc.

15 East 53rd St. • New York 22 • Murray Hill 8-7830
Bread Labor Relations View Expressed in New Woodward Film

A new management-labor concept is demonstrated in *The Woodward Way*, a new 30-minute color motion picture.

Perhaps more unique than the methods described in the film is the fact that *The Woodward Way* is sponsored by a profit enterprise—the Woodward Governor Company of Rockford, Ill.

Founded by inventor Amos W. Woodward in 1870, this company manufacturers governors for firms manufacturing Diesel, aircraft, water turbine and allied equipment. While developing industrial governor mechanisms, the Woodward Company developed its unusual kind of plant government.

The *Woodward Way* time-clock, a concern which maintains that: a man's workshop should be as attractive as his home; a looser not only cheats himself, but the rest of us too; there are no employees—not all are stockholder members or worker members.

This film shows the supervisory staff to a minimum. Certain management duties are shunted by Woodward members. The blue-shirt responsibility extends to the payroll. Each worker's pay is determined by the vote of associate workers under a "you-make-what-you-wear-pay" system.

The *Woodward Way* was produced by Atlas Film Corporation, Chicago. The film is being circulated nationally.

*"Chuck Hansen" Combats Prejudice in Growing Number of Showings*

Chuck Hansen is one guy who usually works overtime and for free. He is the "leading man" of the hallway relations film *Chuck Hansen—One Guy* which, since its release last year has been shown to employees of over 30 corporations.

Sponsored by the National Conference of Christians and Jews, the 26-minute, color film dramatizes the demoralizing and wasteful effects of prejudice in an industrial society.

The film's appeal and value derives from the fact that plant audiences can readily recognize Chuck. He is an employee of General Cable Corporation, Bayonne, New Jersey. He is a likeable guy, a good worker. His prejudice is nearly an unconscious thing but its casual acts press the thorns of tension which destroy human relations and are figured to cost industry billions of dollars.

The *Woodward Way* is sponsored by the Woodward Governor Company of Rockford, Ill.

*Chrysler Signs Jerry Fairbanks For Feature on 1955 Models*

For the fifth consecutive year, the Chrysler Division of the Chrysler Corp., Detroit, has signed Jerry Fairbanks Productions, Hollywood for a color feature motion picture on its new line.

The 1955 Chrysler and the sponsor's new proving grounds at Chelsea, Michigan, will be shown in a 40-minute subject now being scripted by Leo Rosser. Films will be premiered at nationwide dealer showings.

Scene in "A Call for a Man"

U.S. Army Recruiting Chaplains With Pix: "A Call for a Man"

Chaplains have marched with soldiers since the First Crusades. Today, as crusades multiply, chaplains are in proportionate demand. With a 19-minute color film, the United States Army is sounding "A Call for a Man" a recruiting tribute to the chaplain.

This heartening revue was marshalled on celluloid by MPO productions, Inc., New York.

"Holiday in Philadelphia" Tells City—Delaware Valley Growth

Waving to tourists is *Holiday in Philadelphia*, a new 14-minute municipal travelog in color sponsored by Philadelphia's Board of Trade.

Ogling around the Quaker City, the Louis W. Kellman Productions' film shows how the old historic town has grown into a modern American metropolis. The city's prosperity is placed in a regional context—the progress of the Delaware Valley.

Produced under the executive supervision of Louis W. Kellman, the picture is the first in a series of 12 films on Philadelphia. It was directed by Paul Wendkos from a script by Josephine Hansen. Distribution throughout the U.S. is being handled by the sponsor's Commercial Museum.

*Business film producers for twenty-nine years*

Slide films • Motion pictures • Films for TV

Frederick K. Rockett Company

6063 Sunset Boulevard, Hollywood 38 • Hollywood 4-3181

*BUDGET VIEW*
How movies help Minute Maid warm up sales for frozen orange juice

Minute Maid Corporation uses two different types of movies to help promote its frozen products at both dealer and consumer levels.

To put it on the shelf...
Last year, Minute Maid's salesmen marched into meetings of wholesale grocers and chain stores, set up their Kodascope Pageant Sound Projectors, and presented "The Parade of Stars," a 25-minute film covering Minute Maid's consumer advertising and sales promotion program. The movie entertained and convinced. The use of film also helped to assemble all buying influences in a single room for the presentation, greatly reducing the selling time required.

To move it off the shelf...
To entice consumers, Minute Maid showed another movie, "The Marvel of Minute Maid," to home-economics groups, P.T.A. meetings, men's and women's club groups, and similar organizations. It tells the story of concentrated fruit juices from tree to table. Narrated by Bing Crosby, this film has played an important part in squeezing the orange juice out of the American kitchen. And it has helped to make the 6-oz. can of frozen concentrate one of the most common items in the housewife's shopping basket.

To keep salesmen moving faster...
Minute Maid Corporation uses 8 Kodascope Pageant Projectors in its sales program. "The Pageant's easy portability makes it ideal for sales calls," says James Rayen, Minute Maid Advertising Manager. "It's easy to set up and operate, too. Yet it does a regular 'theater job.' What's more, when our salesmen are out on the road, their projectors have to take a lot of knocking around. But because of its pre-fabrication feature, the Pageant can take it... and without a bit of maintenance. We've never had a breakdown."

Like Minute Maid, you, too, may find the answer to your need for a dramatic sales tool in the Kodascope Pageant. Ask your Kodak Audio-Visual Dealer for a free demonstration or mail the coupon for full details.

**PROBLEM:** How do you sell weather?

**SOLUTION:** Put it on slides.

Weathercasts of America, with offices in St. Louis and New York, is a firm of weather consultants providing forecasts and surveys to industry.

In selling its services, Weathercasts' salesmen use an easily portable Kodaslide Table Viewer. Slides show rudiments of meteorology and steps taken by Weathercasts to relate weather to client's own particular operation.

"We have found the Kodaslide Table Viewer helps us cut selling costs," says President William J. Hartnett, "since the service we sell is rather complex, selling with the Viewers requires fewer call-backs. The potential customer gets a vivid Kodachrome film story the first time."

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**EASTMAN KODAK COMPANY**
Dept. 8-V, Rochester 4, N. Y.

Please send name of nearest Kodak Audio-Visual Dealer:
complete information on equipment checked:

- Kodascope 16mm. Pageant Sound Projectors
- Kodascope Table Viewers

**NAME:**

**TITLE:**

**COMPANY:**

**STREET:**

**CITY:**

**ZONE:**

**STATE:**

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*Numer 5 • Volume 15 • 1951*
what's new in motion pictures

Sponsored Film Shows Art of Tiling for Home Decorators
* Annually, hosts of handy home-folk consult in family circles on such projects as “Let’s fix up the kitchen” or “The bathroom needs a new floor.”

To give distributors a seat at these domestic sessions, Hachmeister-Inc., Pittsburgh manufacturers of Coronet Plastic Wall Tile and Vinyflex Plastic Floor Tile, have sponsored Weekend Remodelers.

This sound and color motion picture follows an exemplary family of home-makers through a kitchen-bathroom renovation. Mom, Dad and Son install the tiles themselves, guiding the audience in such matters as measurement, application of cement and wise selection of redecoration “extras.”

Besides convincing sales prospects, the promotional film will be used in a Do-It-Yourself course at the Georgia Institute of Technology. The film is being distributed by the company to service clubs and educational groups through Hachmeister-Regional Sales Managers and Distributors. It is available for immediate bookings from the company, Pittsburgh 30, Pa.

** Farm Bureau Film’s Top Award
* Flushed with the success of Transportation Underground, the Indiana Farm Bureau Cooperative Association, Inc, is sponsoring a second motion picture.

In production at Robert Young Studio, Indianapolis, (producers of the previous film) the new picture will tell the story of grain storage and marketing.

Transportation Underground

Below: Robert Young, producer, and Mel Cranfill, head of advertising, Indiana Farm Bureau Co-op, examine rushes of new film on grain storage.

which recounts the construction of the Co-op’s 230-mile oil pipeline won first prize at the National Council of Farm Cooperatives’ Information Service Fair earlier this year.

The new film will be completed and available for educational use by early fall.

* * *

Sound Masters Lights Mormon Tabernacle for Alcoa Short
* A three-minute “capsule documentary” commercial featuring the Salt Lake City Mormon Tabernacle and its choir recently was sponsored by the Aluminum Company of America on Edward B. Murrow’s See It Now tv program.

Photo lighting the great oval Tabernacle interior was a particular location problem for Sound Masters, Inc., New York, producers of the film.

what’s new in business slidefilms

Martin-Senour Auto Finishes Story Featured in New Slidefilm
* The story of Martin-Senour Company’s automotive finishes is told for its jobber salesmen in Opportunity on Wheels, a 15-minute color training sound slide-film recently completed by Sarra, Inc., Chicago producers.

The sales trainer briefs with examples—raw materials, lab shots, factory, jobber and the spray gunner jacketing the new bodies with Martin-Senour point.

Scripted by Wayne A. Langston with Ray Mueller directing photography, the film will have nationwide circulation. It was produced through the sponsor’s advertising agency, McFarland, Aveyard & Company, Chicago.

** Woman’s Home Companion Shows Kitchen Designs in Color Strip
* Aiming at the heart of its WOMAN’S HOME COMPANION readership, the Crowell Collier Publishing Co., is presenting a 35-frame, color slide-film.

The film, Two Heart-Saver Kitchens, is offered in cooperation with the American Gas Association. Distributed by the magazine’s Merchandising Department for $2,00, the slidefilm features two Heart-Saver all-gas kitchens from the Companion’s equipment pages.

Accompanied by a detailed commentary, the film shows Mrs. Housewife how to save her heart by saving steps in kitchens adapted from plans of the American Heart Association.

The Magazine’s Merchandising Department address is 610 Fifth Ave., New York 19, N. Y.

** Use of Consumer Credit Told in Household Finance Filmstrip
* Guidance for more than 100 million people in the United States using consumer credit is available in a new slide-film sponsored by the Consumer Education Department of Household Finance Corporation.

How to Use Consumer Credit Wise is a black and white 35mm silent film. It is accompanied by a script for live narration.

The slidefilm centers on a homemaker who explains how consumer credit aids her married life. Charge accounts, time payments, cash loans help her family to meet emergencies and to use goods while payments are made from future income.

Consumer credit is given credit for maintaining mass production and distribution of consumer goods. How to make wise use of each type of credit is shown.

The film is available for one week free except for return postage, from the Consumer Education Department, Household Finance Corporation, 919 North Michigan Avenue, Chicago 11, Illinois.

** Free Sound Slidefilm Guide
* While the supply lasts, the Du-Kane Corporation, St. Charles, Illinois is offering a Sound Slidefilm Guide listing many useful sound slide-films, mostly free loan. Request on company letterhead from Audio-Visual Department.

MODEL SW-602

Technical excellence combined with film production facility and economy has earned the MAGNASYNC a proud reputation.

Field-tested under all conditions, the SW-602 has proven to be a pacemaker in 16mm professional sound recording.

Price: $1275 complete system

Distributed by:
MAGNETIC RECORDERS COMPANY
7120 Melrose Ave., Los Angeles 46, Calif.; Webster 3 5545
CAMERA EQUIPMENT COMPANY
1560 Broadway, New York 19, N. Y.; Hudson 6-1420, Cable: CINEQUIP

Manufactured by:
MAGNASYNC MANUFACTURING CO., LTD.
P.O. Box 707, North Hollywood, California

America’s leading manufacturer of Magnetic Film Recording and Reproduction Devices
Wide-Screen Film May Replace Pilot's Airport Flight Tests

Wide-screen views of airports may soon be used to replace flight tests required of pilots qualifying to land at ports into which they have not flown.

The new motion picture method of ground- briefing pilots was demonstrated in Washington, D. C., recently by Pan American World Airways.

Approval of the film training technique by the civil aeronautics authority is sought to reduce the congestion and cost of qualification flights at each airport.

A complete audio-visual reproduction gives the pilot simulated experience in landing at the field new to him. Watching the instructional film, he sees the field as he would see it coming in.

Sponsor's "Flamefoil Canvas" Put to the Test in Color Film

Flamefoil Canvas Protection, a color motion picture demonstrating safety and service features of fire, mildew and water resistant canvas as used in industrial or public service operations, is now available from The Princeton Film Center. Sponsored by the Philadelphia Textile Finishers, Inc., the film illustrates Flamefoil canvas durability under varying climatic conditions and situations.

Informative but non-technical, the film is aimed at general audiences in service clubs. It is available on free loan from The Princeton Film Center, Inc., Princeton, New Jersey.

START...LOOK ...then— LISTEN

IT'S THE NEWEST RCA Magnetic RECORDER-PROJECTOR!

RCA 400 Magnetic brings you these many advantages...

- Magnetic sound track added to silent or sound film for a few cents a foot.
- Recorded message can be changed quickly to meet any audience requirement.
- So quiet in operation— the microphone can be used adjacent to the projector when recording.
- Built-in facilities for mixing voice and music.
- Monitor jack for headphones during recording.
- Improved lens—field flattener type gives improved picture quality.
- Film can be turned in either direction to facilitate editing.
- Projector can also be used as a public address instrument.
- Erasehead and recordhead are adjacent.
- The new RCA 400 Magnetic can be unpacked, set-up, threaded, and the show put on in a matter of minutes.

H ere's audio-visual recording and projection at its best. Many noteworthy improvements are incorporated in this sturdy, compact, lightweight machine. You'll admire the ease with which you can add new meaning to every film you show...fingertip control of all audio-visual operations...its flexibility as a sales tool...as an educational or entertainment instrument.

To appreciate the many advantages of this new RCA 400 ask your distributor for a demonstration...but look and then—listen to the top quality sound made possible by RCA's world leadership in audio engineering.

FOR BETTER SHOWS USE “THE AUDIO-VISUAL PROJECTIONIST'S HANDBOOK”

Many large U. S. business firms now use the Audio-Visual Projectionist's Handbook to train employee projectionists. This graphic, illustrated manual contains step-by-step lessons on good showmanship; sells at only $1.00 per copy, postpaid. Order today from BUSINESS SCREEN, Chicago 26.
Mysteries of Chemical Sprays Unveiled in Shell's "Atomization" * A powerful force in industrial, agricultural and home operations is the spray. The development of a spray and the many uses of sprays are the informational topics of Atomization, a new Shell Oil Company film.

Auditing a short lab course, the camera notes the theory, nature and test-tube perfection of a chemical spray. Microscopic and high-speed photography plus a layman-worded narration explain the process of atomization; the breaking up of a liquid into the microscopic drops that form a spray; the liquid body being drawn out of a container to form a film, the tearing of liquid threads off the edge of the film, the breaking up of these threads to drops that compose a spray.

The magnifying motion picture eye sees how scientists determine the efficiency of a spray by counting the drops that are formed and measuring the evenness of distribution.

Outdoor and elsewhere scenes sample the applications of the spray as the frenzied mist serves as jet plane fuel, factory furnace and home-oil burner fuel and as an insect death-fog on farm crops.

Atomization is a popular educational type directed at general audiences but useful to groups interested in scientific and technical material. Free loan prints are available in company libraries in New York, Chicago, Houston and San Francisco.

American Optometric Assn. Shows Physiology and Care of the Eye * People who twitch at the thought of spelling out "poor" the next time they are trapped in front of an eye chart may find encouragement in More than Meets the Eye.

This 20-minute 16mm color film, sponsored by the American Optometric Association, reveals the workings of the human eye in the exercise of sight and the works of optometry in correcting sight.

"More than Meets the Eye" is based on the premise that the 90 million Americans who wear glasses and the millions of others who need vision care know less about their most precious sense and the modern science of optometry than they would like to," according to J. Harold Baile, administrative director of the Association.

Among the film's sights for sore eyes is a sequence taken at Colum-
BUYER’S GUIDE TO FILM LABORATORY SERVICES

Both national and local film laboratory sources are included in this alphabetical listing, according to completeness of data furnished. Labs specializing in color film processing are included; see data under “primary services.”

ACME FILM LABORATORIES, INC.
1161 N. Highland Avenue, Hollywood 38
Phone: HIO 4-7471
Date of Organization: 1946
Principal Officers and Department Heads
Samuel Sawelson, President
John Killough, Plant Superintendent
David Christopher, Office Manager
Primary Services: Complete 16mm-35mm laboratory facilities. (Editorial, sound and optical services on the premises.)
Facilities: All latest modern facilities for printing and developing.
Special Services: 16mm b/w dupe neg. Kodachrome printer—prints varying lengths lap dissolves or fades according to your editorial requirements.

ALPHA FILM LABORATORIES
6000 Pimlico Road, Baltimore 9
Phone: Liberty 2-6216
Date of Organization: 1919
W. Ernest Wood, Owner

BYRON, INC.
1226 Wisconsin Ave., Washington 7, D. C.
Phone: Dupont 7-1800
Date of Incorporation: 1938
Principal Officers and Department Heads
Byron Roudabush, President
Dudley Spruill, Vice President and General Manager
George T. Merriken, Production Manager
Denny Howe, Laboratory Superintendent
Primary Services: Color-Correct print; black and white printing and developing; reduction printing; step printing; continuous printing; sound and silent photography; titles; art; animation; sound recording; music library; sound effects; editing; motion picture consultation service.
Facilities: 2 separate negative developing machines; 2 separate negative dev. machines; reversal dev. machine; 35 to 16 reduction printers; 2 step printers; 12 continuous printers; edge numbering machine; animation stand; complete 16mm sound system; Reeves magnetic and J. A. Maurer optical; Reeves Magnetic sound striper; 35mm and 16mm film phonographs; sound stage; Houston-Fearless dolly; Mole-Richardson microphone boom; multi-cameras for stage or location.
Special Services: Color-Correct* prints; Color-Correct answer prints in 8 hours. In addition to our Color-Correct prints we have b/w film processing capacity of 1/2 million feet per working day. Fades and dissolves from camera negative. Printing timed picture and sound simultaneously from same aperture.
References: Available upon request.

CAPITAL FILM LABORATORIES, INC.
(formerly McGeeary-Smith Laboratories, Inc.)
1905 Fairview Ave., N.E., Washington 2
Phone: Lawrence 6-1631
Date of Organization: 1949
Principal Officers and Department Heads
James A. Barker, President
William Brooks, Executive Vice-President and Production Manager
Alfred E. Bruch, Sound Chief and Treasurer
Russell N. Jenkins. Lab. Manager
Arthur Rescher, Secretary
O. D. Saffold, Vice-President and Sales Manager
Primary Services: 16mm film developing and printing. RCA Sound recording system. Editorial Services. Rental sound stage.
Physical Facilities: 10,000 square feet of total plant area and all necessary equipment, including 16mm continuous contact printers, 16mm double head printer, 35mm to 16mm reduction picture printer, 35mm to 16mm reduction track printer, 16mm positive sprocket driven processing machine, 16mm negative sprocket driven processing machines, Vacuumating facilities, 16mm and 35mm SNOTRACK magnetic laminate, laboratory hot splitters. Three 35mm dubs. 16mm RCA dubs, Ampex magnetic 1/4 inch tape recorder with Rangertone sync head, Rangertone magnetic 1/4” tape sync-signal playback, 16mm RCA optical film recorder, 35mm optical RCA film recorder, 5 position mixing console, 35mm RCA portable magnetic channel, Selyn interlock system; Playback and transfer facilities for magnetic 1/4 inch tape, 16mm magnetic film, 172mm magnetic film or 35mm magnetic film. Individual editorial rooms, each equipped with Movidas, synchronizers, hot splitters, rewinds, sound reader; both 35mm and 16mm editing. Rental sound stage—all necessary production equipment available for rent—lights. Mole-Richardson mike boom. Fearless dolly, cameras, set construction, arrangements for production personnel.
References: Available upon request.

CINEMA RESEARCH CORPORATION
7000 Romaine Street, Hollywood 38
Phone: HIO 2-7461-65
Date of Organization: November 1947
Principal Officers
Harold A. Scheib, President
Ernest W. Arella, Vice-President
George B. Ross, Jr., Secretary
Primary Services: Optical printing: 16mm to 16mm, 16mm to 35mm, 35mm to 16mm, 35mm to 35mm; registration contact printing; animation camera photography, 35mm and 16mm; title photography, 35mm and 16mm.
Facilities: 3 Arco optical printers, 1 Arco animation camera, 1 Arco registration printer.
Special Services: Specializing in optical printing, related to color work: complete duplicating service on Eastman and Ansco color negatives; also specializing in 16mm blow-ups to 35mm color.

(Continued on the next page)
**FILM LABORATORIES**

**Fischer Photographic Labs:** Continued equipment. Maurer sound-on-film recorder; Steinel-Hoffman equipment; synchronous and nonsynchronous 1/2" tape equipment, dual turntables; interlock projectors. Available: 16mm to 1 optical printing equipment and black and white. References: BTT Sager Film Productions, Florez, Inc., International Harvester Co., Mall Tool Co., University of Illinois.

**General Film Laboratories Corp.**
1516 N. Argyll Avenue, Hollywood 28
Phone: HO 9-4991
Date of Organization: March 1933
Principal Officers and Department Heads
- C. Carleton Hunt, President
- Hans de Schulthess, Vice-President
- Robert G. Goodwin, Vice-President
- Alton A. Brody, Sales Director

**Films:**
- 35mm color and 16mm, b/w, developing and printing, plus 16mm Kodachrome duplicating.
- Facilities: Complete 35mm and 16mm, b/w, developing and printing facilities for 35mm release printing.

**Guffanti Film Laboratories, Inc.**
630 Ninth Avenue, New York 36
Phone: Columbus 3-5536
Date of Organization: 1929
Principal Officers and Department Heads
- Paul Guffanti, President
- Herbert G. McAdoo, General Manager
- O. Edward Cantor, Laboratory Superintendent

**Primary Services:** Complete 16mm and 35mm developing and printing service, black and white and color.


**Hollywood Film Enterprises, Inc.**
6000 Sunset Blvd., Hollywood 28
Phone: HO 4-2181
Date of Organization: 1907
Principal Officers
- Mickey Kaplan, President
- Robert Ward, Vice-President
- T. H. Emmett, Secretary-Treasurer

**Primary Services:** Complete 35mm, 8mm and 16mm film developing and printing, color printing, and an extensive home movie library of diversified subjects for education, entertainment and sundry uses.

**Facilities:** Complete laboratory facilities, cutting room, and all equipment necessary for such operations.

**Special Services:** Complete coordinating facilities for producers: transferring tape or track to (continued on following page 52)
**FILM LABORATORIES**

Hollywood Film Enterprises: Continued
final sound track: editing and supervisory facilities for production, once film is completed.

REFERENCES: Monogram Pictures, Columbia Pictures, Lincoln Electric, South Bend Lathe Works, Southwest Film Productions, Walt Disney Productions, etc.

**FRANK HOLMES LABORATORIES, INC.**

7619 Sunset Blvd., Los Angeles 46
Phone: HO 1-0176
Date of Organization: 1918

**Principal Officers and Department Heads**

Frank A. Holmes, President
Harry H. Baskerville, Jr., General Manager
Kenneth M. Bell, Asst. Manager for Production
James Duflois, Manager Camera Dept.
John E. Wolber, Jr., Manager Slide Film Dept.

**Primary Services:** Duplicate 35mm color slides, slide film masters and prints, duplicate stereo prints.


**Houston Color Film Laboratories, Inc.**

230 West Olive Avenue, Burbank, Calif. Phone: Th oralrow 2-2188

**Principal Officers and Department Heads**

H. W. Houston, President
R. C. Wilcox, Executive Vice President
Martin Stone, Vice President
B. B. Smith, Secretary, Treasurer
L. S. Wayman, Assistant Secretary
R. F. Burns, Production Manager
John B. Ossian, Sales
John J. O’lin, Sales

**Primary Services:** Printing and processing of color films: 35mm - 16mm - reversal and negative-positive.

**Facilities:** Complete laboratory facilities for printing and developing of color films; Houston-Fearless built processing machines; Houston and Bell & Howell printers; DeBrie reduction and blow-up printer; cutting rooms; vault storage.

**Special Services:** High quality Ansco positive prints from Eastman color negative; scene to scene color correction on 16mm prints.

REFERENCES: Society for Visual Education, Inc., Reel Ray Film Industries, United Film Service, Motion Picture Advertising, Jam Handy Organization

**LAR-TV**

217 West 46th Street, New York 36
Phone: JUson 6-2293
Date of Organization: 1952

**Principal Officers and Department Heads**

Jack Asher, Partner
C. W. Gibbs, Partner
Bruce Mayer, Laboratory Foreman
Ken Williams, Technician

**Primary Services:** 16mm black and white reversal developing only.

**Facilities:** 3 Houston-Fearless 11B machines.

**Special Services:** Professional work only; fast delivery on hourly schedules; maintenance of t.v. quality to H & D specifications.


**MANHATTAN COLOR LABORATORY, INC.**

251 West 5th Street, New York 19
Phone: Circle 6-4160
Date of Organization: June 1952

**Principal Officers**

Diego Daniello
Selwyn Robbins, Laboratory Manager

**Primary Services:** 35mm Eastman negative positive color: filmstrip printing and processing; stereo and slide duplication.

**Facilities:** Automatic processing machine; duplex and Bell & Howell printers; automatic optical printer for stereo and slide duplication.

**Special Services:** Filmstrip printing and processing.


**MECCA FILM LABORATORIES, INC.**

630 Ninth Avenue, New York 36
Phone: Circle 6-5289
Date of Organization: 1936

**Principal Officers**

Harry Glickman, President
John N. Weber, Secretary-Treasurer
Iva Vomero, Assistant Treasurer

**Facilities:** Developing and printing of motion picture film in standard and sub-standard sizes.

**Facilities:** Latest type developing and printing machines. Plant is entirely air conditioned.

**References:** American Telephone & Telegraph Co., Audio Productions Inc., Jam Handy Organization, Telesens Productions, Western Electric Co.

**MERURY FILM LABORATORIES, INC.**

723 Seventh Avenue, New York 19

**MOVIELAB FILM LABORATORIES, INC.**

619 West 5th Street, New York 19
Phone: JUson 6-0360
Date of Organization: 1930

**Principal Officers**

Saul Jeffe, President and General Manager
Frank Berman, Production Manager
Ben Bloom, Assistant Production Manager

**Primary Services:** Negative picture and sound track developing; first print department; 16mm and 35mm release printing; Kodakchrome printing; title department; ultra violet and flash patch track printing.

**Facilities:** Modern and complete film laboratory; 25 cutting rooms. Preview theatre featuring 3-channel interlock; 171mm and 35mm tape interlock and 16mm interlock projection.

**Special Services:** Personalized service for t.v. producers on a round-the-clock basis.

REFERENCES: Available on request

**MULTICHROME LABORATORIES**

760 Gough Street, San Francisco 2
Phone: Hemlock 1-6567
Date of Organization: 1938

Herbert R. McMeney, Owner and Manager


**REMARKS:** Manhatten Color Laboratory, Inc. has changed its name to Multichrome Laboratories.

**PATHE LABORATORIES, INCORPORATED**

105 E. 106th Street, New York 29
Phone: TR 6-1120
Date of Organization: 1916

**Principal Officers**

Kenneth M. Young, President and Chairman, Hollywood
W. C. McMillen, Jr., Vice Chairman, New York
J. L. Wolcott, Executive Vice President, New York
A. A. Duryea, Vice President, New York
D. J. Melamed, Treasurer, New York
O. W. Murray, Vice President, Hollywood
J. O. Henry, Secretary, New York
A. Johnson, Assistant Secretary, Hollywood

**Primary Services:** Processing of motion picture and slidefilm: 35mm and 16mm, b&w and color.

**Facilities:** Complete lab facilities, editorial equipment, recording studios and sound stage on premises. Also complete equipment for color processing.

**Special Services:** Special high-speed service for TV and newsreel accounts.

**REFERENCES:** Columbia Broadcasting Company, National Broadcasting Company, Universal Pictures, Inc., United Artists, RKO-Pathe, Warner Brothers News

**PRECISION FILM LABORATORIES, INC.**

21 West 46th Street, New York 36
Phone: JUson 2-3970
Cable Code: PRECIFILM
Date of Organization: 1937

**Principal Officers and Department Heads**

Russell C. Hobag, Vice-President & Manager
Frank V. Papalia, Production Supervisor

**Primary Services:** Processing, printing and duplicating 16mm and 35mm. Duplicating 16mm sound and color. Sound transfer from magnetic materials to optical track. Electronic Printing.

**Facilities:** Maurer-constructed unique laboratory machinery.

**Special Services:** Special television services.

**REFERENCES:** Available upon request.

**PRODUCERS PHOTOGRAPHIC LABORATORY, INC.**

6558 Santa Monica Blvd., Hollywood 38
Phone: HOLLYWOOD 2-1334
Date of Organization: 1946

B U S I N E S S S C R E E N M A G A Z I N E
**FILM LABORATORIES**

Producers Photo Laboratory Continued:

**Principal Officers:**
- Knight L. Harris, President
- James Marshall, Vice President

Primary Services: Complete still laboratory services.


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**SOUTHWEST FILM LABORATORY, INC.**

205 Young Street, Dallas 2, Texas

Phone: Riverdale 6782

Date of Organization: May 1950

**Principal Officers and Department Heads:**
- Irvin Gans, Vice President, Sales Manager
- Jack A. Hopper, Vice President, Laboratory Manager
- Hal DeSylva, Head, Processing Department
- Hope Peters, Head, Printing Department
- Bruce Verran, Editorial Department

Primary Services: 16mm b&w negative and reversal processing, 16mm sound recording and processing; re-recording from 1/4" magnetic tape and 16mm magnetic film; Music Library (scoring to picture) B&W and Kodakchrome printing, 16 to 16 optical printing; editing, conforming, key numbered workprints, etc.

Facilities: Reversal and negative processing machines, positive and sound track processing machines, Multi-track sound recorders, Rangertone Synchronous Playback for 1/4" tape; DePuc Custom-built 16mm to 16mm optical step printer; Bell & Howell Continuous printers.

Special Services: TV program release printing, special handling for TV work, installation of Synchronous 60 cycle cycle head on mag. tape recorders, 16mm optical printing (effects, reversal of emulsion positions, etc.) and motion picture equipment sales.

References: Bud Wilkinson Productions, Facts Forum, Texas Game & Fish Commission, Baylor University, Bell Aircraft Corp., Boeing Airplane Company, Oklahoma Dept. of Welfare, Southwestern Bell Telephone Company, "Texas Rasslin'" Ed Mclemore, Dallas, University of Oklahoma, University of Texas. WCMT-TV, KRLD-TV, WDLX-TV, WKY-TV, KDUV-TV.

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**SOUND RECORDING**

**ACME FILM LABORATORIES, INC.**

1161 N. Highland Ave., Hollywood 38

See complete listing under "Laboratories"

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**BYRON, INC.**

1226 Wisconsin Avenue, Washington 7, D. C.

See complete listing under "Laboratories"

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**GENE Sound COMPANY**

1037 North La Brea Ave., Hollywood 38

Phone: H.O. 5-7103

Date of Organization: 1914

**Principal Officers:**
- Mrs. Albert L. Layos, Owner
- Walter F. Soul, General Manager

Primary Services: Sound recording and dubbing facilities on 16mm and 17½mm magnetic film and 16mm Western Electric facilities on negative motion picture film; large selection of music from six music libraries; editing; titles.

Facilities: Western Electric 16mm recording on motion picture film; 16mm edge and center recording magnetic equipment; 17½mm magnetic recording equipment.

Special Services: Music libraries; title shooting.


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**CIRCLE FILM LABORATORIES, INC.**

33 West 60th Street, New York 23

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**GEORGE W. COLBURN LABORATORY, INC.**

164 N. Wacker Drive, Chicago 6

See complete listing under "Laboratories"

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**ESCAR Motion Picture Service, Inc.**

7315 Carnegie Avenue, Cleveland 3

See complete listing under "Laboratories"

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**MAGNO Sound, INC.**

723 Seventh Avenue, New York 19

Phone: Cl 31720

**Principal Officers:**
- Ralph Friedman, Production Manager
- Howard Warren, Recording Engineer
- A. J. Dash, Business Manager

Primary Services: Transfers from 35mm or 16mm magnetic or photo track, 17½mm magnetic, magnetic 1/2" tape with Rangertone or Fairchild sync signal, magnetic 1/2" tape to 16mm or 35mm Western Electric variable area negative or direct positive 100 mil or 200 mil push pull. Mixing to 16mm or 35mm film against projected picture, as many channels as may be required, magnetic or optical. Recordings first recorded on tape and then transferred to film at no extra cost, the tape is then held until final approval to erase.

Facilities: Western Electric optical system, negative or direct positive, 200 mil push pull; 16mm Maurer optical system, negative or direct positive: 100 mil Maurer film phonograph with 16mm magnetic head, 1/2" Model 126 Fairchild tape recorder with Fairchild or Rangertone playback.

(Continued on following page 54)
SOUND RECORDING

Magno Sound, Inc. Continued:

9 channel mixing console; 8 35mm RCA, Western Electric film photograph; 55mm magnetic playback head; 35mm simplex are projector double system; 16mm sync R&B projector; looping arrangements for dubbing; Reeves 16mm tape recorder; narration booth; 17/16mm tape recording; turntable: air conditioned studios.

Special Services: Special projection facilities (for loop projection, foreign versions and lip sync); interlock screenings.


PATHE LABORATORIES, INC.
105 E. 106th Street, New York 29
6325 Santa Monica Blvd., Hollywood
See complete listing under "Laboratories".

PYRAL, S.A.R.L.
47, Rue De L'Echaf, Creteil, Seine, France
Phone: Gra. 16-90
Cable: GOLDFILM-Paris
R. Revel, Managing Director

Primary Services: Magnetic striping of 16mm, 35mm motion pictures through special Pyral equipment installed in 19 overseas countries and the U.S. Headquarters in France. Pyral licenses can supply translations and narrators in listed countries, enabling sponsors to prepare various national versions of existing and contemplated productions at economical cost.

Physical Equipment: Pyral striping processing machines for magnetic sound recording provided in 19 foreign countries and the U.S., with headquarters in France.

World-Wide Licensees

EUROPEAN COUNTRIES

Schweizeland, Geneva: Cinegram S.A. 3, rue de Beausite.
Belgium, Brussels: British Equipments S.A., 300, rue Royale, Synchro Kin. 27 A, boul. de l'Albatros.
Germany, Dusseldorf: Pathex Schallbild G.m.b.H.
Italy, Turin: Fomopress, Via Mazzini No. 31.
Turkey, Istanbul: Dar Film, Galatasaray, Yenicas No. 32.
Denmark, Copenhagen: Electronica, 3 Dampfsgeregerv.

FAR EASTERN COUNTRIES

Singapore: Magnetic Striping and Recording Co., Malay, Ltd., Optorg Bldg., 124 Robinson Road, Siam, Bangkok: Mitrahedaki Co., Ltd., 353 1 Mahaparrunam Road.
India, Bombay 1: Photophone Equipments, Ltd.
9 Marine Lines.

AFRICA


AUSTRALIA

A.S.C., Sydney: Magnetic Products Pty., Ltd., 124 Bathurst Street.

LATIN AMERICAN COUNTRIES

Colombia, Bogota: Foto Estrella, Carrera 7 A No. 12-36.
Peru, Lima: Importaciones Generales S. A., Apartado 1650.
Venezuela, Caracas: Mieron S.A., Apartado 2445.

UNITED STATES


HAWAII


RCA CORPORATION OF AMERICA

ENGINEERING PRODUCTS DIVISION
1016 North Sycamore Ave., Hollywood
Phone: HO 4-5714

Principal Officers and Department Heads
J. Watson Jones, President Film Recording Sales
Earl Spicer, Products Representative

Primary Services: Sound recording and re-recording music scoring.

Facilities: 35mm and 16mm photographic recording and re-recording equipment. 35/16mm and 16mm single track, magnetic and 35mm triple track recording and re-recording equipment. Transfer equipment, music scoring stage.

Special Services: Engineering consultant services available for all phases of recording operations.

References: Available upon request.

RCA FILM RECORDING STUDIOS

41 Fifth Avenue, New York 16
Phone: MURry Hill 3-7611

Everett Miller, Manager, Film Recording Sales Department

Primary Services: Sound recording and re-recording music scoring.

Facilities: 35mm and 16mm photographic recording and re-recording equipment; 35/16mm and 16mm single track, magnetic recording and re-recording equipment; transfer equipment; music scoring stage.

Special Services: Engineering consultant services available for all phases of recording operations.

References: Available upon request.

REEVES SOUND STUDIOS, INC.

301 East 44th Street, New York 17
Phone: ORegon 9-3530

Date of Organization: 1933

Principal Officers and Department Heads
Hazard E. Reeves, President
Chester L. Stewart, Vice President and General Manager
Richard J. Vorisek, Manager Film Department
John F. Vorisek, Manager Disc Department
Lynn J. Wiggles, Chief Engineer

Primary Services: Complete services in sound for motion pictures, newsreels, phonograph records, television, radio, transcriptions.

Facilities: Fairfield Pic-Tone Tape Recorder. Western Electric 35mm negative-positive recorder, RCA 16mm variable area recorder. Western Electric electronic densitometer, Band Stage, Complete new disc recording department. Re-recording theatre and three smaller studios. Five story acoustically and electronically engineered building. Negative development laboratory.

Special Services: One-stop sound service, from mike to finished record. RCA 16mm optical sound film,预告; RCA 16mm optical track.

References: Batten, Batton, Durston & Oborn, Inc., Columbia Broadcasting System, Department of State, General Motors, National Broadcasting Company.

SONIC FILES REPRODUCERS, INC.

530 Lake Shore Drive, Chicago 11
Phone: Whitehall 3-1440
Date of Organization: 1946

Principal Officers and Department Heads
Jack H. Lieb, President

Walter A. Hotz, Chief Sound Engineer

Larry Johnson, Technical Director

Primary Services: Sound recording studios, stages, and cutting facilities. RCA Licensees, Lab services.

Facilities: 35mm RCA Synchronous magnetic high fidelity tape recorder. 35mm RCA optical recorder. 16mm optical positive-negative recording. 17½ magnetic recording. 3¼" magnetic recording. B&W 292 synchronous magnetic recorder. 35mm RCA synchronous playback. 17½" RCA synchronous playback, film phonographs. facilities for most complicated mixing, two complete sound stages especially designed for motion picture recording and lip sync recording, available on rental basis, complete cutting and editing facilities. 35mm Moviola and B&W hot splicers. complete mobile unit for location sync or non-sync recording, complete recording crew, single system 16mm Auricon, 16mm Maurer synchronous sound camera, synchronous Mitchell camera and Fearless dolly for all phases of production work.

Capital and Bruckoff-Hawkes music library, cutting room for 35mm and 16mm film work, color and b/w cutting room 16mm projection room, portable mobile unit for location and special services. All types of motion picture sound recording; converting magnetic sound from 3¼" 16mm "102" edge tracks to optical: live recording for film productions.

References: State of Illinois; Department of State, U.S.A.; Gene K. Walker Productions; Fairbanks-Morse Co.; National Broadcasting Co. and others.

SOUND MASTERS, INC.

165 West 16th Street, New York 36
Phone: Plaza 7-6000

Date of Organization: 1937

Robert Rosien, Recording Engineer
Paul Field, Director of Television Production

Primary Services: All sound services.

Facilities: Sound stage, fully equipped with 35mm and 16mm cameras, complete lighting equipment, sound recording facilities and dolly, mobile cameras and sound equipment for location use. Two recording studios fully equipped for 35mm and 16mm optical tracks. 16mm and 3½ inch tape recording. Projection facilities for 35mm and 16mm interlock. Cutting room service: Moviolas: sound readers—film, tape.

Special Services: Complete sound service.


BUSINESS SCREEN MAGAZINE

54
SLIDEFILM RECORDING

RCA Victor
Custom Record Division
630 Fifth Avenue, New York 20
Phone: JUliet 2-5011
Date of Organization: 1929
Branches: Recording Studios, Also
Located in Chicago and Hollywood
Principal Officers and Department Heads
James P. Davis, Manager
David J. Finn, Sales Manager
Ben Selvin, Artists & Repertoire Manager
Frank O'Donnell, Advertising & Promotion Manager
A. E. Hindle, Chicago Manager
Richard Buchholz, Hollywood Manager
Geoffrey Bennett, Chicago Sales Rep.
Ralph C. Williams, N. Y. Sales Rep.
(Photograph Records)
(Slidefilm)
(Transcriptions)

Primary Services:
Disc and tape recording and pressing for slide-film recordings, premium and
promotion records and transcriptions.
Facilities: Completely equipped recording studios and most modern pressing and pressing
operation.
Special Services: Extensive slide-film music
library, complete radio production and script writing
services.
References: Depicto Films, Inc., The Jam
Handy Organization, Ross Roy, Inc., Transfilms,
Inc., Wilking Picture Productions.

Universal Recorders, Inc.
(see complete listing in column at left)

OPTICAL EFFECTS

Cineffects, Inc.
115 West 15th Street, New York 36
Phone: Circle 6-0951
Date of Organization: 1939
Principal Officers
Nathan Sohel, President
Isaac Hecht, Secretary-Treasurer

Primary Services: Producer’s aids—special
effects, art animation, lettering, inserts, table top
photography, 3-D or flat, 16mm-35mm, b/w or
color.
Facilities: Complete machine shop; four self-
contained optical benches, copying cameras;
enlargers, etc., for inserts; 11 B&W motion picture
cameras; tarp table and other mechanical setups;
three completely equipped animation stands;
totoscope animation equipment. Permanent staff
of 51 employees, including 20 in the animation
department, and six in the machine shop. Also a
separately operating color laboratory with per-
tson of 10.
References: Pathoscope Productions, RKO-
Pathe, Warner-Pathe, U.S. Navy, U.S. Air
Force.

* * * hold face stars over listings in these
pages indicate display advertisements appearing
elsewhere in this edition, with other useful
reference data for the buyer.

CONSOLIDATED FILM INDUSTRIES
950 Seward Street, Hollywood 38
See complete listing under “Laboratories”

DU ART FILM LABORATORIES, INC.
The Art Color Corporation
245 W. 55th Street, New York 19
See complete listing under “Laboratories”

FRANCIS LEE STUDIOS
179 Sixth Avenue, New York 11
See complete listing under “Animation”

RAY MERGER & COMPANY
421 Normal Avenue, Hollywood 29
Phone: Normandy 3-9331
Date of Organization: 1928
Principal Officers and Department Heads
Ray Mercer, Owner
Morton Stein, Sales Manager
James Handschiegl, Head of Optical Department
Primary Services: Optical effects; titles; animation
and art work for the screen.
Facilities: Full staff of artists and optical
engineers.
Special Services: Special effects chart with 92
effects free of charge.
References: Allied Artists Studio; Fireside Thea-
tre Show; Kling Studios; Wild Bill Hickok
Show; TV Spots Studio.

ANIMATION STUDIOS

THE CARTOONISTS
106 East Ohio Street, Chicago 11
Phone: SU 2-7355
Date of Organization: 1948
Principal Officers and Department Heads
Rosie Wetz, President
William Langdon, Vice-President.
Charge of Production
Roger Sloan, Vice-President, Charge of Sales
Primary Services: Complete animation produc-
tion short of recording and film developing.
Facilities: Animation stand with all movements
including spins, 16mm and 35mm B&W Camera.
Complete editing equipment. Moviola, Slide-film
setup. Still photo equipment.
Special Services: Limited animation, full anima-
tion, slide-film.
References: Leo Burnett, Inc.: Foote, Cone &
Belding: Needham, Louis & Brody, Inc.: J.
Walter Thompson: Young & Rubicam.

CINEFFECTS, INC.
115 West 15th Street, New York 36
See complete listing under “Optical Effects”.

FILM-ART ANIMATION SERVICE
41 West 15th St., New York 36
Phone: Circle 6-2126
Date of Organization: Dec. 1951
Neil Sessa, President
Primary Services: Animation Services: Inking,
painting, photostat mounting, air brushing, dry
mounting.
References: John Sutherland Productions, Part-
tens Corp.; Pelican Films, Technical Films, Lars
Colony’s Productions.

CONTINUED ON FOLLOWING PAGE 56)
ANIMATION STUDIOS

Graphic Films Corporation
1618 North Los Palmas, Hollywood 28
Phone: HO 7-2191
Date of Organization: 1911

Principal Officers
Lester Novros, President
William S. Hale, Vice President
Julius Berle, Secretary-Treasurer

Primary Services: Complete live action and animation production services.
Facilities: 35mm and 16mm Arrilex cameras; electrical equipment; recording equipment; complete editing facilities; cutting rooms, Movielok, etc.; complete animation equipment.


Kleidon Animation Studios
159 East Chicago Avenue, Chicago
Phone: Superior 7-3886
Richard W. Kleidon

Franz Lee Studios
178 West Avenue, New York 11
Phone: Chelsea 3-9914
Date of Organization: 1948

Principal Officers and Department Heads
Francis Lee, President
Emmett L. Edwards, Jr., Production Manager
William Turner, Art Department
William Heins, Camera Department

Primary Services: Motion picture producers' service specializing in: Animation (technical animation and photography), optical printing, special effects, experimental film work.
Facilities: One 16mm and one 35mm complete animation stand; still cameras and dark room; cutting and editing room; art department.

Special Services: Animation production and experimental animation. Have evolved new techniques in animated films.

References: Columbia University, Science Pictures, International Film Foundation, Sound Masters, Inc., Herbert Kerckow, Inc., Affiliated Film Producers, Inc.

Ray Mercer & Company
1211 Normal Avenue, Hollywood 29
See complete listing under "Optical Effects"

Spin & Associates
623 South Wabash, Chicago 5
Phone: Webster 9-7351
Date of Organization: 1933

Principal Officers and Department Heads
Miss Louise Spin, Production and Art Direction
William McHugh, Production and Engineering
William Mapleston, Art

J. V. Morath, Sales Director

Primary Services: Highly technical, i.e., effects, action title animation; complete visual sales and dealers' meeting programs including slides and slidefilm; point of sale films for continuous projectors for conventions and stores; creative engineering services for special visual problems.


Videart, Inc.
343 Lexington Avenue, New York 16
Phone: LE 2-7378-9
Date of Organization: January 1951

Principal Officers
Joe Zuckerman, President
Florence Hartman, Secretary

Primary Services: Art work, animation, titles, slidefilms, optical effects, 35mm and 16mm; black and white and color.

Facilities: 3 Bell & Howell standard cameras, 35mm animation stand, 16mm animation stand, 35mm optical bench. Fully staffed art and animation department.

References: Customers number more than 35 motion picture producers in the New York area.

Title Services

Gineffects, Inc.
115 West 45th Street, New York 36
See complete listing under "Optical Effects"

Graphic Arts Workshop, Inc.
12 East Grand Ave., Chicago 11
Phone: SU 7-2122

Principal Officers
R. W. Wirtz, President
L. E. Livingston, General Manager

Primary Services: Photographic Title Gels.
Facilities: Complete facilities for Photographic Title Gels in black, white or color or combination of above on same acetate cel as well as complete equipment for setting photo-composition and line photography.

Special Services: Any existing copy, art logo-type or reproduction proof may be placed on clear acetate photographically, in black, white or any color for use as an overlay.

References: The Cartoonists; Kling Studios; Santa, Inc.; Needham, Louis & Broch; Foote, Cone & Belding.

F. Hillsberg, Inc.
421 West 54th Street, New York 19
Phone: Plaza 7-6252
Date of Organization: Jan. 1951

Frank Hillsberg, President

Primary Services: Hand lettered titles; printed titles; backgrounds; air brush; retouching slide films; technical animation; charts; presentations.
Facilities: Hotpress; printing department.

Primary Services: Film Opticals, R. Lawrence, Kencel Films, Film Graphics, Willard Pictures.

Knight Studio
159 East Chicago Avenue, Chicago 11
Phone: Superior 7-5069
Date of Organization: 1912

Principal Officers
Irvind H. Krolom, Owner and Manager

Arthur F. Krolom, Sales Director

Primary Services: Hot stamping of motion picture, slidefilm and t.v. titles in b/w and color.
Facilities: Ludlow and Linotype casting equipment; Foundry type; Vandercook Precision Proof Press for black on white proofs; hot stamping equipment.

References: Atlas Film Corporation, Cinecraft Productions, Department of Interior, Bureau of Indian Affairs, Santa, Inc., Vogue-Wright Studios.

Knight Title Service
524 West 25th Street, New York 1
Phone: W. Atkins 1-6688
Date of Organization: March 1929
Robert B. Knight, Sole Owner

Primary Services: Printing of hot press type titles for motion pictures, slidefilms, television and filmstrips.
Facilities: Complete assortment of type styles and special hot press printing presses for long TV "crawlers" and rolling titles for motion pictures.

Special Services: Specialists in foreign languages and hot press color work.

References: C & G Filmeffects, Cineffects, Inc., Princeton Film Center, State Department.

Francis Lee Studios
479 Sixth Avenue, New York 11
See complete listing under "Animation"

Main Title Service
238 East 47th Street, New York 17

Ray Mercer & Company
4214 Normal Avenue, Hollywood 29
See complete listing under "Optical Effects"

QQ Motion Picture Titles
1213 Sixth Avenue, New York 19

Rayner Screen File

F. Hillsberg, Inc.

Knight Title Service
524 West 25th Street, New York 1

Ray Mercer & Company
4214 Normal Avenue, Hollywood 29

QQ Motion Picture Titles
1213 Sixth Avenue, New York 19

Photogram, Incorporated

1168 Sixth Avenue, New York 36
Phone: IU 2-1396
Date of Organization: 1917

Primary Officers
Henry Roth, President
Charles Corn, Visual Title Division

Primary Services: Slides—55mm; 35 x 41; super 8; negative and positive. Special effects: title frames; color and black/white photostats, displays,diazo prints.

Business Screen Magazine
Perfect Balance makes the big difference in the terrific new Houston-Fearless Cradle Heads! No matter how the camera is tilted, it is always in absolute balance... resulting in wonderful new ease of operation and remarkable new smoothness never before achieved.

This perfect balance is made possible by the cradle action of the head. When the camera is tilted up or down, the cradle rotates around a constant center of gravity, maintaining positive balance at all times. Added weight, such as long lenses and camera accessories, is easily compensated for by simply moving the camera and the top plate of the head forward or back by means of a lead screw. This adjustment does not require loosening the camera hold-down screws.

The Cradle Head rides on four phenolic-covered ball bearing rollers for smooth, quiet, easy tilting. Panning is also smooth and easy, accomplished by two precision ball bearings in the base. Drag adjustments and brakes are provided on both pan and tilt.

FOR MONOCHROME AND COLOR TV CAMERAS

The new Houston-Fearless Cradle Heads are available in two types: Model MCH for standard black and white cameras. Model CH-1 for the RCA Color TV camera.

Like all Houston-Fearless products, these new Cradle Heads are soundly engineered and precision built of the finest materials to give a maximum of dependable service. Send the coupon below for complete information today.
F I L M  T R E A T M E N T

COMPREHENSIVE SERVICE CORP.
215 W. 55th St., New York 19
Phone: CO 5-6677
Date of Organization: 1929

PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Michael Freedman, President
Jane Leni, Treasurer
Wm. A. Smith, Comptroller
Hannah Darsten, Credit Department
Stanley Gitner, Rejuvenation Dept.

Primary Services:
(a) Rejuvenation of motion picture film, 16mm and 35mm, negative and positive, color and black-and-white. Only scratch removal process for both celluloid and emulsion which does not use coatings.
(b) Supplying the professional user of motion pictures with all equipment and accessories such as reels, cans and shipping cases, reews, tables, cabinets, etc.
(c) TeleVision film distributing department handling the physical distribution of film to TV stations.

Facilities: Film rejuvenation department equipped with especially designed processing and laboratory equipment occupies 5000 sq. ft. area. 15,000 sq. ft. warehouse area devoted to carrying inventory to provide immediate services for equipment department.

Special Services: Television film distribution dept. provides editorial services such as making editorial changes in finished prints to conform with individual station's time requirements and sponsor's quick editorial changes.

References: Deluxe Laboratories; Walt Disney Productions; Eastman Kodak Company; General Electric Co.; General Motors Corporation.

R. D. HANISH COMPANY
93 East Longview Avenue, Columbus 2, Ohio
Phone: JE 2334

Wildred Hanish, Manager

Primary Services: Manufacturers of Vitafilm Processing Fluid, a film cleaner and preservative.


MUSIC FOR FILMS

Audio-Master Corp.
311 Madison Avenue, New York 17

Cain-Schumann Music Service
1606 North Radford Avenue, North Hollywood

Columbia Transcriptions
A Division of Columbia Records, Inc.
799 Seventh Avenue, New York 19

See complete listing under "Sound Recording"

Corelli-Jacobs Film Music, Inc.
1600 Broadway, New York 19
Phone: 6-6673
Date of Organization: 1951

PRINCIPAL OFFICERS AND DEPARTMENT HEADS
Fred M. Jacobs, President

Alfonso Corelli, Secretary and Treasurer

Primary Services: Film Music Library—composers of original film music; supply and edit sound effects. All tracks are 32mm, cleared for theatrical and television usage.

Special Services: Music background for motion pictures, scored accurately to action, comparable to original score.


Langlois Film, Inc.
610 West 54th St., New York 19
Phone: JU 6-1155

Branch offices: West Coast—6060 Sunset Blvd., Hollywood, Hollywood 16, Los Angeles; New York 16:

RCA Victor Custom Record Division
630 Fifth Avenue, New York 20

See complete listing under "Sound Recording"


DOMESTIC LICENSEES

CHICAGO: Atlas Film Corporation; Chicago Film Laboratory; Crescent Film Laboratories; Ideal Pictures, Inc.; Wilding Picture Productions, Inc.

DALLAS: Southwest Film Laboratory, Dayton: Film Associates, Inc.; Wright-Patterson Air Force Base, Detroit: The Ed Henry Organization, Hollywood: Acme Film Laboratories; Color Corporation of America; Columbia Pictures Corporation; Consolidated Film Industries; General Film Laboratories Corp., Hollywood Film Enterprises; Pathe Laboratories; Telefilm, Inc., Kansas City: The Calvin Company, New York: Cinque Colorfilm Laboratories; Consolidated Film Industries; Deluxe Laboratories; Ford Film Laboratories; Pathe Laboratories.


FOREIGN LICENSEES

FILM TREATMENT

Rapid Film Technique, Inc.
21 West 49th Street, New York 36
Phone: JU 2-2416
Date of Organization: 1939
Principal Officers
Jack Bernard, President
Henry Lloyd, Secretary-Treasurer
Larry Bernard, Director, Public Relations

Primary Services: Rapidweed, to remove scratches, oil, dirt, abrasions from used 16mm and 35mm originals, prints, negatives, kodachromes, kinescopes, commercials, filmstrips, continuous projection prints, microfilm and protect and preserve against future scratches. Rapidweed, exclusive process to protect and retard new 16mm and 35mm film from becoming scratched.

Facilities: Specially designed machinery, equipment and facilities engineered exclusively for the preservation, scratch-removal and rejuvenation of all kinds of 16mm and 35mm films. All work done in our laboratories.

Special Services: Annual film restoration and rejuvenation programs arranged for colleges, universities, film libraries, and other users of audiovisuals. Service, repairs, restorations, etc. for all other amateur and professional film users.


FILM HANDLING

Barnett International Forwarders, Inc.
723 Seventh Avenue, New York 19
Phone: Circle 5-6080
Cable: Barnzfor Established 1927
Principal Officers
William Barnett, President
Norman Barnett, Vice President & Secretary
Alan Barnett, Treasurer

Primary Services: International shipping agents and custom house broker, specializing for the motion picture and TV industries.


Special Services: Experienced and all inclusive service available for specialized needs of motion picture and TV industries. "Worldwide" network of agents.


Bonded Film Storage Co., Inc.
630 Ninth Avenue, New York 36
Phone: JU 6-1030
901 North LaGrange Blvd., Los Angeles
Phone: CR 4-1547
Cable: New York 1-4254; Rev. Hills 7682
Date of Organization: 1928
Principal Officers and Department Heads
Chester M. Ross, President
Emanuel Kandel, Vice President
Don McClure, General Sales Manager
Stanley Halperin, Vice President (Calif.)

Primary Services: Film shipping, inspection, routing and scheduling. Film storage. Consolidating film shipping for t.v. film stations.

Facilities: Film depots and warehouses in Los Angeles and New York to perform all services.

References: Available upon request.

SOUND BY

Universal Recorders
6757 Hollywood Blvd.
Hollywood 28, California

Congratulations to these winners of 1954 awards:

Cate and McGlone
In the Beginning
World in a Week—California

Churchill-Wexler Film Productions
Wonders of Plant Growth
Wonders of the Detec

Ernest Kleinberg
Arts and Crafts of the Southwest Indians

New World Productions
The Fossil Story

King Horton Productions
Mrs. Hazard's House

United Productions of America
Look Who's Daring

PRODUCTION SERVICES • 1954

GEO. W. COBURN LABORATORY INC.
154 NORTH WACKER DRIVE • CHICAGO 6
TELEPHONE STATE 2-5368

16 mm SERVICES
STOCK LIBRARIES
Libraries Offering B&W & Color Footage

ADVANCE FILM LIBRARIES
729 Seventh Avenue, New York

FILM CLASSIC EXCHANGE
1611 N. LaBrea Avenue, Hollywood 28
Phone: MO 7-4555
Date of Organization: 1919
Charles H. Tarbox, Owner

PRIMARY SERVICES: Very large library of early movie material from first films made by Thomas A. Edison in 1895 down to the last pictures made in 1929 with the advent of sound. Stars available include Valentino, Keystone Kops, Mack Sennett Bathing Girls, and early documentary and topical subjects such as McKinley, Billy Sunday, etc.

REFERENCES: Cinorama uses 3 of our subjects in their prologue, also WNDQ, WOW, WAAM, Philco, etc.

FILMS OF THE NATIONS DISTRIBUTORS, INC.
62 West 45th Street, New York 36
Phone: Murray Hill 2-0010
Date of Organization: 1936

PRINCIPAL OFFICERS AND DEPARTMENT HEADS
Maurice T. Groen, President
Ronald T. Groen, Stock Shot Manager
Charles Gotts, Chief Librarian

PRIMARY SERVICES: Supply stock shots, 16mm or 35mm, b&w and color. Specialize in 16mm color stock shots. Over 5,000,000 feet available of foreign, domestic, industrial and human interest footage.

FACILITIES: Among other equipment, complete projection facilities for screening stock shots.

SPECIAL SERVICES: No charge for screening stock shots on "Preview."

REFERENCES: U. S. Signal Corps, RKO-Pathe, Robert Montgomery Presents (TV), Philco Playhouse (TV), N. W. Ayer, General Motors, Arrow Productions, J. Walter Thompson and others.

LLOYDS FILM LIBRARY
729 Seventh Avenue, New York 19

★ ★ ★

NBC FILM LIBRARY
A service of the NBC Film Division
105 East 106th Street, New York 29
Phone: Circle 7-3300, 8138

PRINCIPAL OFFICERS
Theodore H. Markovic, Supervisor
Frank Kelly, Film Librarian, Charge of Sales

PRIMARY SERVICES: Stock shot library of 30,000,000 feet of minutely cross-indexed film.

FACILITIES: Extensive files, editing rooms, storage vaults.

SPECIAL SERVICES: About 10,000,000 of "March of Time" film library footage included in available stock.

REFERENCES: WNBT, U. S. Information Service; Thomas Craven Productions; Federal Telefilms, Inc. ("The Adventures of the Falcon"); Cornwall Productions.

STOCK SHOTS UNLIMITED
1600 Broadway, New York

A Personalized Professional Service
TO THE GREATEST NAMES IN THE UPPER MIDWEST

COMPLETE PRODUCTION FACILITIES
- Motion Pictures
- Slide Films
- TV Commercials

3500 sq. ft. Sound Stage

EMPIRE PHOTOSOUND INC.
1920 Lyndale Ave. So., Minneapolis 5, Minn.

we cradle the quality you photograph!

WITH OUR PERSONALIZED 16 MM LAB AND SOUND RECORDING SERVICE

What you’ve always hoped for—excellent film processing and printing from edge numbered work prints to special effects, by expert craftsmen at sensible prices.

write today for detailed description of our services and prices.

FISCHER PHOTOGRAPHIC LABORATORIES
1729 N. Mobile Ave., Chicago 39, Ill. ME-7-3316
SKILL, TECHNIQUES OF NATIONWIDE FILM LABORATORIES, SPECIAL SERVICE FIRMS ASSURE PROGRESS OF MEDIUM

Business Screen Annual Service Review a Tribute to Recognized Leaders

LAST YEAR, a big manufacturer decided to introduce a new line of merchandise with a big, full-scale movie. Many months before the modelling was to take place, a producer was called in. A team of script writers was put on the job and the project got smoothly under way. After the writers had engulged their brains for several weeks, a photography crew went to work shooting up cans of stock which piled up in the producer's cutting room, and the editors went to work. Next came an era of revisions with the whole production staff sweating blood for the "final" four weeks. The picture was now about done; there was a whole week to go before delivery. The producer could relax. All the film needed was an optical or two, an inspired title sequence, a strip of animation to point-up some of the technical business, some dramatic music, color correction and printing, and a dozen or so last minute odds and ends for the lab and service people—but otherwise the picture was ready to go.

They Get the RUSH

People in the film services business have learned to expect this sort of situation—the writer, director, photographer and editor often get weeks or months to do their job—the film services man gets hours. It isn't the way he would prefer to work, but the fact is—he does the work, he thrives on it, and he does a bang-up job.

Business, educational and television movies are getting better all the time, and not a little of the credit for this belongs to the largely anonymous service organizations (as far as the film viewer is concerned) who operate that way out of choice and who are content to be the producer's good right arm.

Lab: a Science Definition

Largest, in facilities and manpower, of the film service organizations are the laboratories. The word laboratory, in this respect, can be used not only in its customary sense in the film industry, but also in its dictionary sense—a place devoted to experimental study in science. Most of the larger film laboratories have departments or individuals who spend a good deal of their time on the almost abstract study of the science of film processing. They have experimental rooms, machine shops and chemical analysts. However, they don't base all about these things very much what shows up on the screen is the important thing, and how these results are attained is usually a very competitive secret. No one seems to be inclined to spoil this healthy situation. To be sure, technical improvements can't be kept in the dark very long and soon spread throughout the trade, but each lab is always seeking that "head start" that will keep it in advance of the industry.

Color Is a Key Interest

In the laboratory business, new ways of putting good color on the screen is the main interest of the back-room experimenters. Some are proud of the latest 16mm positive reductions from 35mm negative materials; some have pioneered in making good quality negatives on color TV kines, or lightning-fast color service. What is particularly impressive in talking to laboratory men is the dedication to service you find in their whole attitude towards the film industry. Right now, business has expanded many fold over the past five years. Some labs are working three 8-hour shifts daily, and almost any of them will go to great lengths to deliver the goods on time. One thing is sure—a customer is a treasured item in the business, and no lab wants to let him get away.

Progress in Group Action

During the past year, many of the laboratories have joined into an Association of Cinema Laboraties, but progress in this is little beyond the formative stage. Most useful, at present, is the Motion Picture Credit Group of the National Association of Credit Men. The latter organization has done wonders to halt the "broom closet" producers who have preyed upon laboratories for years. Which is not to imply that labs brown on small accounts—one and all, they welcome them with open arms and nurse them tenderly—if they don't skip out on a long-overdue invoice. Despite the fact that lab people seem to specialize in doing the "impossible—yesterday" they have good cause to bemoan the fact that this

SALES MEN

HAVE TO KNOW WHAT
THEY ARE SELLING

No one will deny that. Product information is their ammunition. They have to have it.

BUT . . . to do an effective job of selling, they have to tell the product story in terms of benefits to their customers. They have to know how to sell people.

Show your salesman the attitudes and techniques that sell people.

Show them with:

"CREATIVE SELLING"

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
Progress During Year Noted in Survey of National Sources

Today’s Music on Film
For Cry from Trite Past

A decade ago, business films were notable for one defect: every time a certain type of sequence came on the screen you could bet that the same musical background would be heard. People who saw a lot of films would sometimes go about whistling “The Waltz of the Grinding Machines” or “Jigs and Fiddles.” Nobody ever heard the tunes anywhere else, but they got endless mileage in commercial films.

These days, happily, have long departed. A million or more feet of new music on film is available to producers in 1954, and the art of scoring films has improved immeasurably. The modern business film will be scored so carefully that the music would seem to have been specifically written for the film. Old methods of laying on music helter-skelter, almost in an “A & B roll” type of unrelated dissolves, has become more and more rare.

New York is the headquarters for film music, and producers from all over the country send in their films to be scored. Some arrive with no other instructions than just “Put some music on this;” others are sent with general instructions about what the producer thinks he wants; some are sent with very exact, scene by scene breakdowns of what seems to be required. It has not even been unknown for a producer to get on the phone and explain what he wants in terms of hummed “Ta Ta Tums.” However it comes in, the film is studied carefully by technicians who have grown up in the trade and have learned to avoid the stereotype. Many film music firms can arrange for the out-of-town producer not only music scoring, but can do a one-stop service in providing narration, sound effects and re-recording.

Optical Effects, Film Art
Make Specific Contributions

A very important service to film producers are the firms which specialize in effects, animation, art, inserts and special photography. These firms range from small one-man operations doing just one phase of highly specialized film work to the large effects companies with dozens of employees and enough equipment to tackle almost any kind of job, from a simple title to thousands of feet of full animation.

The art, animation and effects companies are non-competitive to the producer, and in actuality, are set up to operate as a department in the producer’s own business.

Whatever job there is to be done, there is some sort of service company to do it. One producer estimated, the other day, that if he had to do the whole production, himself, he’d need another 50 people on his payroll, and they couldn’t do the job half as well as his loyal and silent partners – the film service companies.

Lab Equipment Makers
Contribute New Techniques

• What of the manufacturers who supply the labs? One is pre-eminent and has been for decades, but all the labs seem to agree that none of the manufacturers have an inferior product—and some, by a spark of genius, gain a significant advantage, from time to time, that can be exploited.

While color seems to be a predominant interest with many labs, black and white film is an important part of their bread and butter. And the labs have not stood still in this respect.

One big lab has doubled its capacity to handle b/w in the past year, and has instituted 28 new improvements on its old methods—which were said to be leading the industry at the time. A specialized reversal film operation has tripled its capacity and is bustling at the seams.

New, faster stocks, higher developing temperatures and spray processing for the same quality output have tremendously increased the labs’ capacity for quick, quality TV service. What the b/w departments of many labs have accomplished is “More Film in a Little Time.”

Another laboratory has specialized in improved printing of sound tracks, eliminating multi-generation techniques to provide electronic printing of prints for optical sound from magnetic originals.

Film Care & Treatment
Now an Important Business

• To keep films in good condition, a big business has grown up in
Bell & Howell Reduces Price of 35mm CinemaScope Lenses

Bell & Howell's 35mm CinemaScope projection lenses for theatres are reduced to $1,095 a pair.

A. H. Bolt, director of sales, commented, "Increased sales by dealers have made possible a number of manufacturing economies. We're passing these savings along to our customers."

Renovex, Non-Toxic Film Wash Marketed by Neumade Products

Renovex, a new non-toxic film cleaning solution which "can be used anywhere," has been announced by Oscar F. Nea, president of Neumade Products Corporation, New York City.

Offered to processors and users at a price comparable to that of conventional solutions of this type, Renovex can be used without the usual precautions regarding ventilation or exhaust equipment. The fumes are harmless and non-irritating.

The result of years of research and development, the new formula is said to remove dust, dirt, grime, oil and fingerprints and to dry immediately, leaving no residue. By washing and polishing the film surfaces, it protects the emulsion to insure smooth projection.

An illustrated brochure describing Renovex is available from the company at 330 West 42nd Street, New York, N. Y.

Economical Reversal Color Film Announced by McGregor Products

McGregor claims softer color rendition than ordinary amateur color films. The new raw stock has been successfully tested in commercial and medical use giving "exceptional reproduction of the tone gradations of the original subject."

Described as screenless and practically grainless, the new film is of the subtractive type with dyes added during selective reversal processing. The film is coated on a tri-acetate safety base and is made in both daylight and tungsten emulsions.

Exposure indices are ASA 10 for daylight and ASA 15 for tungsten. Tungsten film is balanced at 3,100 degrees Kelvin lighting. Emulsions are standardized so color correction filters are not required for ordinary use. Regular color and conversion filters can be used with McGregor.

Professional film is available in 100-foot daylight loading spools, with perforations for silent or single system sound cameras. Every roll is guaranteed against defects in manufacture or damage or loss in processing.

The 16mm professional type film is priced at $6.90 for 100-foot rolls. This includes federal excise tax and processing. Film is available from the Professional Sales Department, McGregor Products Company, 16 State Street, Rochester 14, N. Y.

Houston-Fearless Cradle Heads Bring Smoother Camera Operation

Smother, effortless balancing, panning and tilting of studio and TV cameras are made possible by two new Cradle Heads announced this month by Houston-Fearless Corp., Los Angeles and available from dealers.

Panning or tilting, the Cradle Head rides on precision ball bearings. Drag adjustment is also provided on the pan. They are available in two models, one for standard monochrome television cameras, the other for RCA color TV.
NOTES AND COMMENT ON EXECUTIVE STAFF APPOINTMENTS

Fletcher and Cinesound, Toronto
Form New Canadian Film Studio
* A new Canadian film studio was formed recently when Howard D. Fletcher, producer manager of Photo-Facts Limited, Toronto, joined with Cinesound Limited of that city in the production of motion pictures, sound slide films, television films and other visual media.

Appointed vice-president, Fletcher will also act as executive producer.
Cinesound maintains photographic and laboratory facilities, including a newly completed 40 x 50 sound stage at 553 Rogers Road, Toronto.

Ken Marthely to Transfilm, N. Y.
as a Film Production Supervisor
* Ken Marthely has joined Transfilm Incorporated as a production supervisor on business and television commercial films. He has spent 14 years in the motion picture business and was also an assistant art director at the BEHD advertising agency.

In 1953, he was awarded the Robert Flaherty Award for his work on the U.S. Department of State film, And Now, Miguel, which was used overseas by the U.S. Information Service. During the war, he was in charge of the Film Strip Photo Division of the U.S. Army.

David Burke to Manage G. E.
Public Relations Film Services
* David W. Burke has been appointed manager of audiovisual services in General Electric Company's Public Relations Services Division.

He succeeds H. Lee Nicol, who had been assigned to the Company's Engineering Services Division. In his new capacity, Burke will be responsible for all radio and television programs sponsored by G. E.'s p-r division.

Burke joined the General Electric Company in 1941 on the business training course, serving in the general office accounting department. In 1953, he was named supervisor of programs.

While in visual education, Burke had charge of motion pictures, staged conferences, sales meetings and traveling road shows. He coordinated motion picture projects for the Apparatus Sales Division.

Films supervised by Burke have proved prize winners. Among those receiving acclaim were Pipeline to the Clouds, Freedom and Power, Out of Darkness, Lighting Masters, and A Chance to Play.

Awards included recognition from the Milan International Fair, the Edinburgh Film Festival, Look Magazine, the Film Council of Greater Boston and the National Visual Presentation Association.

Paul L. Field to Sound Masters
* Harold E. Waskett, president of Sound Masters, Inc. New York, announces the appointment of Paul L. Field as director of television.

Mr. Field was formerly with Ross Roy, Inc., as a writer-producer, and previously to that assistant director of motion pictures for Remington Rand, Inc., and in the Radio & TV department of Dancer-Fitzgerald-Sample, Inc.

Larry Durkin (left above) of Ducks Unlimited congratulates Judd L. Pollock, president of MPO Productions upon receiving the 1954 National Award of the National Association of Conservation Educators and Publicity. "The Canada Goose," produced by MPO, was the award winner for this studio.

Triad Productions, Inc., Elects
George Kent as Vice President
* George Kent has been elected vice president and executive producer of Triad Productions, Inc., New Hope, Pennsylvania, at a recent directors' meeting of that company.

Mr. Kent is an alumnus of Yale University and formerly was employed as technical assistant to the president, sales and engineering, at the U.S. Gauge Division, American Machine and Metals Inc. While with this division, he served as liaison engineer at Wright Patterson Air Force Base, Ohio.

Triad is engaged in the production of motion pictures for industry, education and television.

Two Join Robert Lawrence to Form
Grontray Animation, Inc. Studio
* Grant Simmons, Ray Patterson and Robert Lawrence Productions, Inc., have formed a new production company, Grantray Animation, Inc., to produce animated television film commercials and theatrical shorts in Hollywood.

Ray Patterson and Grant Simmons have been in the animation business for twenty years. Both formerly worked with Walt Disney and later with M.G.M., cartoon studios, operating as a partnership for the past two years. Simmons and Patterson have been producing television animated commercial and filming and directing theatrical cartoons.

Robert Lawrence Productions, Inc., is one of the leading producers of television film commercials, with studios in New York.

Triad Productions, Inc., Announces Posts
of John Kleene, Ernest D. Natho
* Two appointments to planning and sales positions at Triad, Inc., Detroit, have been announced.

John K. Kleene has been named director of planning and creative services. Ernest D. Natho has
been named Group Supervisor of Client Service.

Kleene has been in business training and promotion work with Florez for the past eight years. He has served the automotive, petroleum, appliance, farm equipment and other industries as writer, program planner, account and editorial executive. He will be responsible for the quality of all creative work done by the company's various industrial divisions.

Nathan has served Caravel Films, Inc., New York and Visual Methods, New Offices in Texas, California

Announced by Dynamic Films, Inc.

Dynamic Films, Inc., has opened two new offices, in Texas and in California. The Texas office is located in Houston at 2235 Welch and will be headed by Mrs. Barbara Wright, who has long been associated with films and has been a feature writer specializing in the industrial and medical fields.

The California office is located at 3272 Sunset Boulevard, Hollywood, and is headed by George Zucker, brother to Dynamic's board chairman, Nathan Zucker. Mr. Zucker was for many years with Twentieth Century Fox as a production executive. Both the new offices will be sales offices with all production still handled out of the New York studios.

Currently, Dynamic crews are covering the nation in a variety of film activities including a promotion film for the Upholstery Leather Group, a new-product promotional film for the Commercial Solvents Corporation, a series of political education films, a regional documentary for the Ford Motor Company, a point-of-sale demonstration film for Century Manufacturing Company and Sears Roebuck and Company, a training film for the U.S. Navy, a group of TV commercials and two TV program series for fall release. Shooting is currently taking place in New Jersey, Indiana, Pennsylvania, Maryland, Illinois, and the New York studios.

* * *

Briefs on Picture Personalities:

West Coasters Ray Wolffe and MacDonald MacPherson through Chicago on Eastern assignments in recent weeks: Ted Cate and Ed McGlone completing United Airline's Atlantic seaboard pictorial during pleasant August weather; writer-producer Charles "Cap" Palmer another Chicago visitor this month; John Sutherland a recent and proud papa in Manhattan last month, Modern's Dick Houch vacationing in Canada during August.

DISTANCE is no obstacle to securing DISTINCTIVE Type Titles

Through long, successful experience in handling the requirements of out-of-town clients, Knight Studio can serve you well regardless of location. Many of our large accounts are firms in widely separated cities—often many miles from Chicago—but close in terms of modern transportation and air mail.

Careful attention to mail orders, the ability to interpret your requirements and the most modern facilities for producing those requirements all contribute to the production of better titles for our out-of-town accounts. And—we also give the same dependable service to our clients here at home.

Give us an opportunity to prove how Knight Studio can serve you intelligently and economically—regardless of your location.

KNIGHT STUDIO
159 E. CHICAGO AVE.
CHICAGO 11, ILLINOIS

COLOR SLIDE FILMS
FOR INDUSTRY
COLOR FILMSTRIPS
FOR EDUCATION

Specialized equipment and the know-how of a group of specialists who have produced over 450 color films. If you have a production problem, contact Henry Clay Gipson, President . . .

FILMFAX PRODUCTIONS, 10 E. 43, N.Y. 17, N.Y.
John Ott's Cameras Record Miracles of Growth

In the gate house is recording equipment and a replica of Ott's TV set. Here crews record Ott's narration, take publicity stills of leafy celebrities, synchronize, edit.

Ott's original basement greenhouse and the recently completed annex in the back garden are his main film studios. The basement studio has been steadily improved as a prototype for the new structure.

Both studios operate on Ott's newer pattern for time-lapse mass production: reversing the cross-stage track arrangement earlier used to move the primrose pots, the cameras now ride the cable cars. The mounted cameras travel on parallel rows of tracks which run toward the stage front of flowers. The robot-operated cameras inch along these tracks on electro-synchronized schedules.

Each cable car carries dolls automatically to time-lapse distances, each lens is poised at the right elevation for its subject. These cameras run for weeks with no attention. A clock motor on the rear of each small cable car turns, a fine-threaded shaft in one revolution an hour. The shaft elevates the camera—the camera grows with its green subject. The tilting rate adjusts to the rate of plant growth. As the bud grows into a big scene, the camera glides in for a closerup.

In both studios these devices are powered by panels of electronic controls ruled by time and thermometric clocks and supplementary timing units. A voltage control transforms the signal which governs the light. In support are relay switches, circuit breakers, power supplies, an air compressor. A pneumatic damper operates shutters to admit light for growth and to close it out during filming time in favor of the total and uniform saturation of floodlights.

The equipment is so automatic that for an instant it looks too simple: cameras buzzing like pun- tual bees, photo-sampling the lust cultures; busy bee-tender Ott collecting his records of visual history.

The new outer greenhouse is a uniquely engineered labora-

tory built by Herman A. Schubert, a craftsman tool maker, to incorporate the latest of Ott's techniques. This high, angular aluminum and plastic framed building is every air conditioned from a deep well system which irrigates and cools Ott's entire establishment. Its shut-

tered walls and inclined roofs and shutters operate by springs to follow the sun. Its row of plants face a tall bridgework of lights and mobile cameras—often 25 of them!

As you stand inside this compact arboretum of lights, lenses and switches, a clock sets off the robot production: the shutters shutter the nursery stillness, snuffing out sunlight. The green performers—blushing in a sudden rush of artificial light—make their gentle one frame gestures for the electrically alarmed cameras. The clock signals "eat!" The floods are dosed. The greenhouse shutters open again.

Such exposures may occur once every two minutes for fast opening plants or once an hour for lazy flowers. Ott carries the diverse rate of opening in his head.

On this crowded 10-foot greenhouse stage, multiple pandemics and each of the budding thespians are doing life-cycle soliliques for separate films. The corn and peas act for Green Giant Company: the tomato

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CONTINUED FROM PAGE 121

days interrupted the dance rehearsal for two.

The dancing primroses signalled Ott's entry into the agenda of big-time productions that he handles today.

Driving into his next three and one-half acres amid the length of forest, field and garden that lays north of Chicago, you are unaware that one of America's most modern and significant motion picture enter-
prises is at work.

Struck with fragrance, you admire the stunning and various or-
chard, the soft lawn, the immaculate border of day lilies and gentian. You tell yourself this is a purely domestic garden with Mrs. Ott a cordial kind of "Mary" tending "silver bells and cockle shells and pretty maids all in a row." A tan-brown-haired Ott named Henry and a tiny brown pup playing on the lawn pinch the home vision.

Nor do you at once conceive that the chip riding up the driveway on a red bicycle is John Nash Ott, Jr., progeny of time-lapse motion picture producer.

As he greets you, something boyish in his face makes the bicy-
clist seem correct. He reports, more like a 45-year-old, that the bike is easier on his arthritis.

Following his two-wheel tour of inspection, you realize you are with a practical scientist. As you move to his inspection stops, you discover that the pretty, quiet suburban scene actually is a film studio lot in full production. A boy's branch of apple blossoms and kitchen clock have grown into John Ott Pictures, Inc.

The over 350 varieties of vines and shrubs brought from near and far, the stately spruces, strong oak, beautiful apple trees are the timber of a new kind of theatre; the colorful flower border fit with flowers forms a showcase premiere. All about you is the rare cast with which Ott produces public educational documentaries for numerous large companies, creates sequences for Walt Disney's nature films, rolls out endless miles of film consumed by four NBC network shows.

Since 1951, video fans have been

---

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to assume and hold any angle an unpredictable flower might demand.

Twenty-one inch tube color television already is visible around the coaxial curve. To decorate this future Ott has a good-sized cache of radiant flowers on original Kodakchrome color negatives—the harvest of years, R.C.A. used some of these films to "sell" the Federal Communications Commission during the recent divisive hearings.

History's camera pans to fundamentally similar men and objects. Ott's electronic photo greenhouse, with sunflowers and cabbages outside awaiting their fame, stands catching the sunlight in the same time-telescoping way that Edison's kinesthetic "Black Maria" studio turned in a backyard in 1893.

Says photo-scientist Ott, who spends growth 50,000 times beyond its norm, who waits five years for apple blossoms to become photogenic: "time-lapse use...hasn't scratched the surface."

* * *

Delaware River Port Film Ready

Delaware River Port of Opportunity, a 28-minute color documentary on the function of the Delaware River Port, the "world's largest fresh water port," has been completed for the Port of Authority & New Jersey.

Produced by Louis W. Kellman Productions, the film demonstrates the advantages of the great port, pointing to its role in the industrial expansion of the Delaware Valley.

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"Script by Oveste Granducci has come to be a hallmark of quality in sponsored films"—so wrote the editor of Business Screen Magazine in the last issue.

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* Prepared for producer efficiency is a new sound recording slate now available from Horman & Babb, New York manufacturers of motion picture and tv equipment.

The slate was constructed as a synthesis of ideal size and layout suggestions gathered by the company from a questionnaire sent to leading film producers. The slate has headings which are permanently silk-screened with seasoned ash chips. The unit's overall size is 11 x 14-inches. With a supply of dustless chalk, the slate is priced at $8.75.

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into vibration by electric signals from the sound reproduction system. Since electric force is applied over the entire kilosphere instead of at a single point, as in conventional cone speakers, the 1,000 tiny speakers all operate in exact phase. Distortion due to variations in phase is thus eliminated and the clean, brilliant reproduction of high frequencies is made possible. The kilosphere produces an unusually smooth sound pressure curve in the range from 3,000 to 20,000 cycles. The Model 355 table model sells for $299.50, while the Columbia-Bell & Howell Model 359, a portable tape recorder, incorporating many of the features of the 355, sells for $219.50.

Harwood’s New Film Conditioner Promises Longer Print Life

- Protect-O-Film No. 100, a new non-dimmable film conditioner which cleans and protects motion picture film and filmstrips in one operation, has been announced by the Harwood Company, Evanston, Illinois.

The conditioner provides four-way film protection, including a lubricant which is said to cut film wear drastically. A six-month test in connection with film libraries across the nation indicated film life can be extended “as much as five times.”

Protect-O-Film contains an anti-static agent to prevent the build-up of an electrical charge which attracts dirt, dust and lint. By applying the conditioner at proper intervals, the film base can be made to retain strength and pliability.

The product can be applied to film either by hand or with a cleaning machine. It will not harm aluminum or rubber and is low in toxicity.

A variation of the conditioner, Protect-O-Film No. 200, is being produced for use on negative prints to insure absolute cleanliness prior to printing and film longevity.

Brumberger Adds Slide Chests to “50th Anniversary Products”

- Portable all-steel chests for the compact filing of 12 automatic slide changer magazines have been added to the “50th Anniversary products” currently available from the Brumberger Sales Corp., photographic slide projector and slide file manufacturer.

- The new cabinets feature an index chart for quick slide identification and a folding carrying handle for portability.

Brumberger Chests for Automatic Slide-Changer Magazines are made in two models: No. 1371A ($6.95) which will hold 12 Airequip and or La Belle six-inch magazines; No. 1372 ($6.95), which holds 12 T.D.C. and or Viewlex slide magazines.

The chests are distributed through photo dealers or are available from the company at 34 Thirty-Fourth Street, Brooklyn 32, New York.

TDC Stereo Selectron Changer Offered by Three Dimension Co.

- A TDC Stereo Selectron changer for stereo slides has been announced by Three Dimension Company, a division of Bell & Howell Company. The changer fits both the TDC Stereo Vivid projector and the TDC Stereo Project-Or-View machines.

The Stereo Selectron handles slides in trays, each with up to 30 ASA standard (1/5x1") stereo slides in glass-and-tape, glass-and-metal or cardboard mounts.

In the new unit, slide feeding and advancing is similar to the TDC Selectron Semimatic 2x2 slide changer. An open-top tray design allows the projectionist to insert or remove slides in the tray without taking the tray out of the unit. The list price of the unit, fair traded, is $19.50.

Stereo Selectrays for the changer provide individual indexed slots for 30 stereo mounts. After putting slides in the Selectray, they need not be touched by hand. When not in use, they serve as storage compartments for slides. The Selectrays are listed at $1.95 each.

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ALL I NEED IS A CONFERENCE (CONTINUED FROM PAGE THIRTY-NINE)

It takes advantage of one of the methods that make films so potent a training medium — involving the audience in a familiar situation which they instinctively recognize and respond to. In a tightly-paced, dramatic style, the film recreates a typical industrial event — a conference of executives and supervisors faced with a serious problem that threatens trouble for the business and for each of them. At the start, a group of people is introduced which the audience can immediately recognize and identify with. Some are hostile and aggressive; some are shy, some competent and harassed; or, as Phil Hyatt, the Conference Leader, puts it: "Some don't like each other, some don't like meetings, and some, you'd swear, don't like anything."

The stage for the conference is set by capsule flashbacks that give a glimpse of these people on the job and some of the pressures that lead them to act as they do. The skills the conference leader needs are brought out as he guides this group through the stormy clash of personalities and ideas into the safe harbor of agreement and good feeling.

"All I Need Is A Conference" should do an effective training job because of its strong dramatic impact and discussion-provoking approach. Emotionally, it gives its audience a real feeling of participation with conference leader and conference members alike. At the same time, because it's the kind of film in which each viewer is likely to see something different, it should stimulate an interplay of opinions which can lead to real learning.

The supplementary material has been tailored so that the film can be used to train conference leaders through the conference method, itself. The two-session manual is set up for use by both experienced and inexperienced trainers and the primer for conference leaders is an effective reference guide.

Films and the group participation method have the basic elements of a good marriage. They can do a lot for each other particularly when employed for teaching new skills or developing new attitudes. This combination provides business with a double-barreled instrument that is much more effective than either of its parts used singly. Pictures like "All I Need Is A Conference" can go a long way to make this instrument work by equipping executives and supervisors with the know-how and human understanding they must have to get the most out of both films and group participation.

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long list of our pioneering achievements.

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Law & Finance Bldg.

*Studio Facilities
BUSINESS SCREEN MAGAZINE
(combined with See & Hear Magazine)

No. 6 • Volume 15 • 1954

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PLUS THE
National Directory of Visual Dealers

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Genevieve Quain, Production Manager
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Herbert Johnson, Circulation Service Mgr.

Eastern Editorial Bureau
Robert Seymour, Jr., Eastern Manager
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Custom Mfg., of Telehome and or Mechanical Equipment

"MY MILL"

Original, dynamic musical score expressing the rhythm of heavy machinery, brilliantly performed by the Bavarian Symphony Orchestra. Excellent photography. The locale is the exciting industrial background of the iron and steel district of the Ruhr Valley. Subtle interwoven is a story depicting the powerful emotions that accompany a man's final cessation of work after having devoted his labor, loyalty, pride and love to his job for 40 long years.

Sale: $4.00 B/W
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"SWEDEN'S FUTURE ARTISANS"

The beautifully gay handwork and handicrafts produced in Sweden are admired all over the world. This enjoyable color film shows Swedish elementary school children engaged in creative activities. They are being trained to employ available raw materials and to acquire the mastery of the Swedish artisan. Open-air gymnastics for sound body and vocational training are embodied in the early education of Swedish children. A delightful picture.

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16mm Sound
Rental: $4.50 Color; $2.25 B/W
14 Minutes

"BIRTH OF A FLORIDA KEY"

Selected by the 1954 Edinburgh Film Festival, this is a story of the Florida Keys, that unique chain of 700 islands extending into the Caribbean Sea, each one the original creation of bush and bird. An ever-changing panorama of Nature in Action, this revelation of the Keys affords an intimate and colorful lesson in ecology, that fascinating study of the mutual relationships between organisms and their environment.

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14 Minutes

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NEW 1955 Listing of
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Preview Prints on Request

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COLOR-CORRECT * RELEASE PRINTING from separate track and picture masters incorporating "A" and "B" effects

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PRACTICALLY EVERY 16MM FILM PRODUCER IN THE WESTERN HEMISPHERE IS A CLIENT OF BYRON
How many blocks? 6 or 7? Appearances can be deceiving, but the good appearance of a Precision print is not an optical illusion. Immediately apparent are the results of Precision-quality processing.

The individual attention given to each original through the entire operation has earned Precision its top spot in the film processing field. Leaders in the photographic profession know they can depend on Precision for accurate, intelligent handling of their material. And constant research continues for even better ways to serve your requirements.

In everything there is one best...in film processing, it's Precision.
"We grounded our high training costs"

"We cut costs of training our aircraft workers with low cost sound movies we make ourselves using the wonderful Bell & Howell 202."

KENNETH E. DEMOTT
Training Supervisor
McDonnell Aircraft Corporation
St. Louis, Missouri

They learn faster, remember longer with sound movies!

McDonnell Aircraft made their own low-cost sound movie to train sheet metal assemblers in their aircraft plant. The movie was made possible through the Filmosound 202 recording projector which enabled them to add their own sound track. An estimated 6000 aircraft trainees have seen the film.

This manufacturer of helicopters and airplanes knows that no other training tool equals sound movies for fast, effective teaching at low cost. McDonnell also uses movies as sales tools... and this company relies on dependable Bell & Howell equipment.

In business, industry, church and school, more and more sound movies are used to solve difficult and costly problems.

Bell & Howell offers a wide variety of the finest picture equipment to help you do the best job at lowest cost.

Bell & Howell
makers of the world's finest motion picture equipment
Your Public Relations films, Personnel Training films, Labor Relations films were made to accomplish specific end results. "Rain," scratches, oil, dirt, smudges can distract audiences and weaken the impact of your message.

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And the next time you order prints—remember to specify Peerless Treatment in your purchase order. It will guard your prints against damage and keep them in good condition longer.

**Peerless Film Processing Corporation**

165 West 46th Street, New York 36, N. Y.
959 Seward Street, Hollywood 38, Calif.

**Camera Eye**

**EDITORIAL NOTES AND COMMENT ABOUT PEOPLE AND PRODUCTION**

*President Eisenhower, first becoming adept in motion picture technique as his Democratic predecessors were in radio and live television, will again exhibit his constituents via film in the coming fall Congressional campaign.

In *The Year of Big Decision*, a motion picture to be shown by Republican candidates in "critical" Congressional districts, the final gun is a special message to the electorate from Mr. Eisenhower.

Sponsored by the National Citizens for Eisenhower Congressional Committee, the film was produced as a 25-minute news-documentary in color by Brandt Enos Associates, New York management consultants. It was completed and premiered in Washington in August but then withheld for minor revisions recommended by the President.

The rally featurette originally ended with excerpts from the Chief Executive's Lincoln Day speech. The new message ties more directly to the argument of the film which traces the course of the Eisenhower program in Congress during the past year and a half. Scenes verify the program's effect upon international peace, national security and prosperity and the individual citizen's welfare.

*The Year of Big Decision* will circulate to public meetings to highlight election efforts. Each candidate will add to the film his own three-minute "trailer" dealing with local issues.

Also being readied for circulation is an abridged 14-minute version of the film for movie theatre and television showings.

Brandt Enos Associates, an organization of former March of Time members, produced the film from a script by Donald Higgins. It was edited by David Cazale and narrated by the documentary veteran, Westbrook Van Voorhis.

Future generations will benefit by the Administration's film program—a scene in The Year of Big Decision," produced for the National Citizens for Eisenhower.

"President Eisenhower has made it clear that his philosophy of government is to be conservative in dealing with the people's money and economy."

**D.C. Film Council Heirs Byron**

*Byron Roundabush spoke on "The Motion Picture Industry in Washington," during the first fall meeting of the Motion Picture and Television Council of the District of Columbia, held in the studios of Byron, Inc., 1226 Wisconsin Avenue, N.W., Washington, D.C. on September 10.*

The address was followed by a tour of the Byron studios and laboratories.

**Television Film Directors Form Nucleus of National Organization**

*Formation of what is believed to be the first organization of television film directors occurred recently when television station film executives in the New England area met in Boston.*

Spearheading the group is William Cooper, film director of WJARTV, Providence, R.I., who was named acting chairman. Cooper announced the group's intention to form a national association of TV film directors. This organization would include film room supervisors and film buyers.

Aims of the new group include: betterment of the industry; establishment of standard film room and inter-station operating procedures; closer relationship between stations and all film distributing agencies; establishment of a Central Clearing House for the exchange of ideas relating to films.

Recommendations agreed upon for immediate action within the group and contemplated for national standardization were:

All stations would modify their cueing system to five seconds and limit their "get out" cues to 20 frames before the end of a film or cut-in point. This would effect only films moved from station to station.

The use of hand or ticket punches for cueing films would be condemned. Cue sizes and shapes would be standardized.

To solve shipment problems, film distributors would be requested to send a copy of the transshipment order to the person holding the (Continued on page 12)
At the time this ad appeared in 1947, "Clean Waters" had just been acclaimed the "World's Finest Sponsored Motion Picture" at the Films of the World Festival.

For a motion picture to maintain its popularity and timeliness for nine years is an uncommon achievement. But to be so effective in influencing public opinion that after nine years it is completely re-made to take advantage of technological advancements in motion picture making is a rare tribute.

"Clean Waters," made for General Electric Co. in 1945, has recently been honored with this unusual distinction...giving it new life to continue awakening the American people to the need for clean waters...for many years to come.

Raphael So. Wolff
STUDIOS
HOLLYWOOD • NEW YORK • CHICAGO • CINCINNATI • DETROIT

NUMBER 6 • VOLUME 15 • 1951
Plays All Records — 3 Speeds — 33 1/3 — 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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What a difference skill makes!

Columbia's slide film records are made with a skill that just can't be matched.

Columbia's skill—from initial planning to the final pressing of the record—makes it a whale of a lot easier for you as a slide film producer to sell your product.

Columbia works hand in hand with slide film producers everywhere, offering the fastest and most complete service in the business.

Call any member of Columbia's new sales team for facts on our new slide film "package" rates.

COLUMBIA TRANSCRIPTIONS  A Division of Columbia Records Inc., originator of the modern long playing record

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Whitball 4-6000, Jerry Ellis, Manager

HOLLYWOOD  8723 Alden Drive
CREstview 6-1034, Al Wheeler, Manager

M. U.S. Pat Off. Made in Canada
**CAMERA EYE:**

(continued from page eight) print, a receipted copy to be returned to the distributor stating film was shipped and giving the order number. Information on the show would include method of shipment, date to be shipped and to whom shipment is to be charged.

To maintain high moral standards on TV, it was recommended that film distributors edit out obscenity, eliminating the possibility of some blue scene getting past the station screening.

This group will meet again at the Hotel Statler in Boston, September 29 at 3 p.m. All interested parties are advised to contact William Cooper at WJAR-TV, Providence.

* * *

"The United Way" to Help Raise Funds for Welfare Organizations

- Faced with competition for donations, large and established welfare organizations have joined to voice more effective annual pleas. This year's combined Community Chest-United Fund-Raised Feather campaigns will make use of a 90-second animated color cartoon to be released in 1,000 localities.

The United Way, produced by Transfilm, Inc., for Community Chest and Councils of America, stars a pen and ink citizen, Mr. Generous Giver. Mr. G.G. gets a cheerful charity message across by cartoon example; he subscribes to helping others without realizing how much his giving means to his own family's health and welfare.

The film was directed by Alvis, designed by Cliff Roberts from a script by Martin Seibert, associate director of Community Chest's and Councils' radio-television department.

The story was lyricized by Joe Aronson, George Kleinsinger's original score enlivens the comic morality playlet which is narrated by Paul Tripp.

The United Way, in 35mm Eastman color, processed by Tri Art Color Corporation, is available for theatre showing through local Community Chests and United Funds. It is available in black and white 16mm for television. Thirty-five millimeter color prints will be available for network TVcolorcasts.

Chrysler's Live TV Show Features Color Film Clips

- Film filled out the bill when the Chrysler Corporation's live color-television show "Show of Stars," had its CBS Hollywood premiere recently.

The program called for L. L. Colbert, president of Chrysler Corporation, to introduce the program to the TV audience and to explain its character and purpose. Trouble was that Mr. Colbert was busy at his office in Detroit. Looking up from his schedule long enough to make his introductory speech, Chrysler's chief executive was photographed at his desk on Eastman 35mm color film.

This segment and part of the program's commercials which progressively tell a story of "The Forward Look," were produced by Sound Masters, Inc., New York. The commercial sequences are from The Big Test, a film shot in color by Sound Masters under the supervision of Tom Marker, Chrysler's film chief. The Big Test was filmed at the new Chrysler proving grounds at Chelsea, Mich.

The live TV presentation is built around Hollywood star appearances.

* * *

Third Advertising Essentials Show Opens in New York on Nov. 15th

- The third Advertising Essentials Show will be held at the Hotel Biltmore, New York, on November 15th. 10th & 12th, 1951, it was announced by the Advertising Trades Institute, Inc., which sponsors the event. The show will be held in the Grand Ballroom and adjacent ballrooms atop the Hotel Biltmore, and will provide what has been called the "Advertising Miele Market Place".

Promoters of the show indicate that exhibits will include coverage of visual aids, presentations, industrial photography, slides, etc.

The preceding show attracted 35,000 advertising executives, marketing directors, sales promotion managers, advertising agency personnel and other buyers of the many services and products of this field.

Thomas B. Noble, Chairman of the ATE, declared, "We are planning for over 12,000 buyers at this block-long three-day exposition this Fall" Full information and free guest tickets for the show can be secured from the Advertising Trades Institute, Inc., 250 Park Avenue, N.Y.
Coordinated experience is vital when there is a lot at stake and error can be costly. It is then that knowing just what to do, and exactly how to do it with good judgment and skill, assures a successful result.

Sound Masters' seventeen years of experience, serving a wide range of industries in every phase of our business, justifies the confidence our many clients have in our ability to achieve their strictest requirements.
Color prints on Ansco Type 238

**speak out for your skill**

For impressing prospective customers your best bet is release prints that give a favorable picture of your craftsmanship. Ansco Type 238 Duplicating Film assures that kind of 16mm color prints because it *truly duplicates* your original.

Type 238 is unsurpassed for faithful color reproduction, cleaner *whiter* whites, crisper definition, high fidelity sound.

There's only one way to prove to yourself the superiority of this fine emulsion — try it! Request your laboratory to print one of your films on Ansco Type 238, then see for yourself how it helps build your reputation.

**People Who Know Buy Ansco**

**Ansco**

Binghamton, N.Y. A Division of General Aniline & Film Corporation.

"From Research to Reality."
TO FILM
A SUCCESSFUL SHOW...

It takes more than just a good script to insure the success of a top-rated network program. The on-stage performances of the stars and supporting cast must be outstanding, carefully timed, superbly directed. And the camera must perform flawlessly in its vital role of recreating the superior quality of the show for millions of TV viewers.

Mitchell cameras—internationally famous—provide the matchless photographic performances so necessary to the successful making of the finest theater quality films.

That is why, wherever top quality filming is the foremost consideration, Mitchell Cameras are to be found... bringing success into focus.

MITCHELL The only truly Professional Motion Picture Camera

MITCHELL Camera CORPORATION
666 West Harvard Street • Glendale 4, Calif. • Cable Address: MITCAMCO

*S5% of the professional motion pictures shown throughout the world are filmed with a Mitchell
New projector
gives brighter, crisper pictures
...corner-to-corner sharpness

"OPAQUE 1000"
the world's finest
opaque projector

"SCREEN TEST" shows efficiency of "Opaque 1000." To "see for yourself," ask for an actual demonstration of this remarkable new AO projector. Then compare it by demonstration with any other 1000-watt opaque model. The results will be dramatic.

An exclusive AO coated lens on the "Opaque 1000" spreads light evenly to every edge of the screen. Images are bright and lively, even in rooms just semi-dark. On counts of light output...optical performance...depth of focus...color reproduction, the "Opaque 1000" effectively and demonstrably outperforms all comers. That is why we say, quite proudly, this is "the world's finest opaque projector."

► LARGE APERTURE - 10" x 10" lets you project a tiny postage stamp...or a world atlas.
► AIR FROM TOP KEEPS COPY FLAT. Preserved coding forces air down over surface of platen. Small objects and flimsy papers are thereby "slapped" securely in place. Material can't flutter annoyingly.
► KEEPS COOL. "The "Opaque 1000" can't damage your copy through heat. Even with platen completely covered, projector stays cool and safe. Quiet, 60-cycle, AO motor-driven fan assures you 100% protection.
► MOST DURABLE. The "Opaque 1000" is of all-metal construction. It is strong and sturdy: yet weighs only 30 pounds.
► EASY TO OPERATE. Any student or teacher can use the "Opaque 1000" without experience. Lens is carried on a rack and pinion for quick, needle-point focusing. Spring-loaded legs make the projector simple to raise or lower.

SEND NOW FOR FREE FOLDER

The Whistle at Eaton Falls
Now Available for 16mm Showing

★ The Whistle at Eaton Falls, a dramatic feature film about a labor-management conflict in a one-industry town, will be released this month through Association Films to business firms, schools, churches and other community organizations. Based on actual incidents and photographed in a real New England town, the film was produced by Louis de Rochefort.

The film, since its theatrical release three years ago, has received praise from both management and labor as being a fair, forthright appraisal of the problems faced by a failing industrial plant. Senator Alexander Wiley of Wisconsin declared the film to be "an honest, down-to-earth, straight shooting presentation," Harry A. Bullis, General Mills board chairman, stated, "The difficult subject of management-worker relationships has been handled in a very able manner."

Noted labor leaders, too, have added words of praise to the producers, David Dubinsky, president of the International Ladies Garment Workers Union, called it "exciting entertainment." George A. Gragos, of the United Chemical Workers, said that picture is a "worthwhile contribution toward the highly commendable cause of better understanding between the worker and the employer."

The Whistle at Eaton Falls tells of a young union head who is named by the widow of a shaky plastics factory to take over the presidency of the concern. He accepts the job, on the condition that he always be permitted to keep the welfare of the workers uppermost. A serious conflict arises when he is forced to lay off men, pending installation of new "labor-saving" machinery. Resentment grows among the workers who accuse him of selling out to management. At the eleventh hour before his resignation, he and his technicians perfect a new plastics production method which will put the men back to work on three shifts a day.

The 96-minute film, The Whistle at Eaton Falls, is available from offices of Association Films, Inc.—Brock and Elm, Ridgedale, N. J., also Chicago, Dallas and San Francisco.

Extensive Group of TV Films Prepared for Community Fund Use

★ United Community Campaigns—the Community Chests, United Funds and Red Feather campaigns of some 1300 cities and towns—has prepared an extensive group of films designed to be used primarily on television in the 1951 drive for funds.

To kick off the drive, many local campaigns will use a half hour TV show, Six Star Salutes, produced in Hollywood and featuring Art Linkletter, Bob Hope, Dinah Shore, Ray Bolger, Tennessee Ernie Ford and Barbara Britton. The film seems to have been made on kinescope and mocked together, not too well, overnight.

Following up the half hour shows are 11 20-second, minute and two-minute spots featuring the viewpoints of assorted "hometown folk" as well as that of General of the Army Omar Bradley. National Campaign Chairman of the United Defense Fund. These were made by Morton McComanche Productions and by Promotional Films Company.

A 90-second animated film in Eastman color, "Novo Life," will be available for use by the Funds in local theatres. Produced by Transfilm, Inc., this short film is in a very modern style, which is to say "animator's primitive", and features some interesting music played on obzas, bassoons, etc.

Information about the new films can be obtained from United Community Campaigns, 315 East 66th Street, New York City 17.

News of other Community Fund film efforts also appears on page 12 of this current issue of Business Screen.
Training Pictures by Audio...

WHERE MILEAGE BEGINS
20 mins.
The story of the internal combustion engine and the modern motor car.

DIESEL—THE MODERN POWER
20 mins.
A basic film on diesel engines and their place in modern transportation.

THE SAFE RAILROADER
20 mins.
Safe working habits in dealing with cars, engines, hand brakes, switches and around tracks and yards.

ETHYL MIXING PLANT
24 mins.
Animated in color to show internal operations and flow of liquids in blending gasoline and Ethyl Fluid.

FIRE—AND YOUR HOSPITAL
20 mins.
A training film for hospital staffs on fire prevention, handling fire emergencies and evacuating patients.

STOP FIRES—SAVE JOBS
18 mins.
A picture for workers in all factories, giving them valuable hints on how to prevent fires.

INSTALLING CAST IRON PIPES
30 mins.
Methods for water supply systems and other public utilities.

...AND MANY OTHERS for such sponsors as American Tel. & Tel., Babcock & Wilcox, Carbide & Carbon Co., Ethyl Corp., The 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 Roessler, Vice President • P. J. Mooney, Secretary • L. W. Fox, Treasurer
Producer-Directors: L. S. Bennetts
Alex Gansell
Louis A. Hanausk
Harold R. Lipman
H. E. Mandell
Earl Peirse
Three filmstrip programs designed to give consumers the facts on plastics were released recently by the Society of the Plastics Industry, Inc. The programs will be presented to clubs and schools throughout the nation by industry speakers, as part of a concerted effort to improve plastics quality and encourage proper use of good plastics products.

For business men's clubs there is a 20-minute program, Plastics Is Your Business. For women's clubs a special 15-minute filmstrip presentation, At Home With Plastics, has been prepared. The school script is an illustrated 25-minute talk designed for high school juniors and seniors.

Hundreds of Firms Cooperate

Hundreds of plastics companies cooperated in the film project and the final color photographs were chosen from a collection with an estimated value of $500,000.

The school script is a course in plastics, introducing major members of the family of plastics materials and their individual qualities, then carrying the story from raw materials to finished products. This program was prepared after consultation with national education associations and visual aid directors of major city school systems and is designed to meet the schools' problem of translating textbook chemistry into the realities of modern industrial processing.

Points Dependence on Plastics

The business film seeks to interest and inform the millions of business men who, without realizing it, depend heavily on plastics both at work and at home. It is pointed out that plastics production last year was above three billion pounds.

The program for women is an idea tour of the home and tackles the dual job of explaining the differences between plastics and of presenting plastics as versatile home fashion materials. Many of the leading women's magazines contributed color pictures of attractive rooms that make interesting use of plastics.

A project of the SPI public relations committee, the three film programs were prepared by Morrison-Gottlieb, a New York public relations firm, and the films were produced by Victor Kayfetz Productions, Inc. The SPI films are available from The Society of the Plastics Industry, Inc., 67 West 45th Street, New York 36, N. Y.
Film processing and the many related steps in preparing final prints for visible and audible projection offer numerous opportunities for inaccuracy. Deviation, even slight, from absolute precision in processing makes for off-key viewing and listening... a condition frequently unrecognized but which causes unpleasant reaction to what may be good acting, good setting, good camera work.

At Consolidated 34 years of invention and improvement together with careful training of personnel assure you that your final prints will project everything you photograph... with micrometer precision.
Hits are important in baseball and in business films!

One of Condor's latest productions, *Let's Train With the Cardinals* for Anheuser-Busch, is now making a tremendous hit in showings throughout the United States and adjoining countries. Cumulative audience figures are already *in the millions!* This refreshing and bright 28-minute sound-and-color film featuring the famous St. Louis Cardinals is typical of Condor films — entertaining, informative, filled with outstanding photography and beautiful color, skillfully and dramatically edited, imaginatively planned and carried out.

Call on Condor when considering your next motion picture or slide-film. When you do, you'll be assured of getting the ultimate in quality from an established, well-equipped firm with a thoroughly experienced and professional staff.
SMALL IN SIZE (pop. under 5,000), big in ideas, the town of Carthage, Texas, offers in its Independent School auditorium dramatic evidence that audiovisual presentation has come of age for schools, businesses and institutions of all sizes.

THANKS to proper layout and carbon-arc projection, some 18,000 viewers annually enjoy 16mm film showings of professional quality...quality impossible to obtain for audiences of over 100 persons by any other commercial means of lighting.

THIS SIMPLE, safe and economical carbon-arc equipment brilliantly illuminates a 10' x 12' screen 74 feet away...assures clear, sharp pictures without interruptions due to light failure.

INVESTIGATE this better method of projection for educational, training and business films. You'll be as amazed by its economy as you are by the marked improvement in picture quality it provides.

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INVESTIGATE this better method of projection for educational, training and business films. You'll be as amazed by its economy as you are by the marked improvement in picture quality it provides.

The term "National" is a registered trademark of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY
A Division of Union Carbide and Carbon Corporation • 30 East 42nd Street, New York 17, N. Y.
District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
In Canada: Union Carbide Canada Limited, Toronto
News-Trends

New Long-Play Magnetic Tape Doubles Capacity of Recorders

A new long-playing, magnetic recording tape called Plus 50, was announced last month by Reeves Soundcraft Corp. It sells for less than standard acetate-base tape, yet is stronger and has a full-depth magnetic oxide coating.

It will play 50½ longer than standard tape since each reel will hold 50½ more tape. The five-inch reel, which holds 600 feet of standard tape, will hold 900 feet of the new tape, with corresponding increased capacity in other sizes. Plus 50 tape will be available in three inch, five inch, seven inch and 10½ inch reels.

The base is 50½ thinner than standard acetate-base tape but stronger because it is made of Du Pont "Mylar" polyester film. This is the same strong material used as the base for Soundcraft's lifetime tape, which the company "morally guarantees will never break of curl when used under normal conditions of recording and playback."

The magnetic oxide coating of Plus 50 tape is said to be full-depth, with the same bias characteristics, frequency response and output level as other quality tapes and can be inter-spliced with lifetime of standard acetate tape, and recorders do not have to be adjusted to use it.

Plus 50 tape has been market-tested since 1952. It meets government requirements, and since 1952 Soundcraft has supplied the government with more than two million feet of it. It is priced at $1.10 for the five-inch reel containing 900 feet of tape, and $7.95 for the seven-inch reel containing 1300 feet.

Reeves Soundcraft tape is available from most audio visual and photographic dealers.

Annual Freedoms Foundation Nominations Close November 11

* Nominations for 1954 Freedoms Foundation Awards to 10mm motion pictures, 16mm films and slides, contributing to a better understanding of freedom will close on Veterans' Day, November 11. Entry blanks for films on this general theme may be obtained from the Freedoms Foundation headquarters, Valley Forge, Pa. Honor medals and certificates are awarded best 16mm films.

Thirteen New 16mm Sound Films Compiled by Decorators

* Thirteen new 16mm sound films dealing with homemaking and home furnishing have been added to the television series Your Own Home, sponsored by the American Society of Interior Design, according to Barclay Adams, the society's executive director.

Featuring discussions by experts in the homemaking field, the 15-minute show is produced on film in New York and is used by some 79 tv stations in major cities across the nation. Your Own Home was introduced in 1917 and has run continuously since then. It twice has been cited as an outstanding公共服务 service production in national surveys among tv directors.

The show's commentator-in-chief is Barbara Lane, decorator, who gives practical suggestions for beautifying and modernizing the home, tips on housework. She interviews other professional personalities in decoration, design and architecture.

The new series is produced and directed by R. K. Blake, a Hollywood Oscar winner for short films.

All future films of Your Own Home will be produced in color to meet the current trend, Adams said. Films will be printed so that the show can be "equally well received on color and black and white tv."

Chicago Workers See "Other Side"

* 57 Chicago companies have already booked showings of the 1954 Community Fund motion picture The Other Side. The 14-minute film was completed for September release by Wilding Picture Productions, Inc. W. M. Rastaban, Swift & Company, is film chairman for this year's drive. Last year 100,000 workers saw the 33 picture.
Our top-flight creative and production staff is really GOING PLACES — working with clients all over the country to build our reputation as the nation's leading producer of better films for business.
Sight & Sound

Export of Sponsored Films
Expedited by U.S. Certificate
* It will pay sponsors who export films to know that audio-visual materials bearing a certificate of the United States Information Agency rate custom facilitation and duty free entry into a number of foreign countries. Twenty-four governments recognize the U.S. government certificate as proof that materials so acknowledged have been selected on the basis of carefully developed, internationally accepted criteria.

The Agency's film attestation program encourages American producers to make their products more readily available abroad for promotion of international goodwill through audio-visual education.

The certificate system is credited with substantially increasing the circulation abroad of motion pictures, filmstrips, kinescopes, recordings, and similar sight-sound exports. The agency's seal of approval is a big distribution factor in some countries which ordinarily impose duties as high as 20% and from 60% to 100% ad valorem on uncertificated materials.

In all categories of motion-theatrical and theatrical export, some 7,500 certificates have been issued, including the productions of some 100 American producers. Among these are films made by U.S. industrial concerns, scientific and medical organizations, educational institutions and commercial producers.

For full information on the requirements which qualify audio-visual material for a certificate, contact the U.S. Information Agency, Public Information Staff, Washington, D.C.

Transfilm President Proposes Film to Help Curb Juvenile Delinquency

* In order to help stem the rising tide of juvenile delinquency in New York City, Transfilm Incorporated offered last month to make a short subject film dealing with the City's number one problem. The offer was made to the New York City administration by William Miesegaes, president of Transfilm, who said he would produce the picture at cost.

Mr. Miesegaes pointed out that funds for the motion picture could be derived from less than one day's receipts of the present $2.50 tax on theatre admissions.

'This is a small investment, indeed, when one considers that $110,000 daily is stolen from New Yorkers, and this does not include personal and property damage,' he said.

Mr. Miesegaes pointed out that most of the motion pictures now available on the subject of juvenile delinquency only offer long range plans as solutions. He also spoke of New York's need for 7,000 additional policemen, which, he said, could not become a reality for some time to come.

'The need for action is now,' he cautioned, "and the impact of motion pictures as a motivating force has certainly been proven."

The proposed film, which would be shown in theatres, TV schools, clubs, etc., would deal with case histories of the most rampant types of crime in New York.

"No details would be spared. From the actual commission of the crime to its effects on both the guilty and innocent, this motion picture will punch with realism. And, it would be tailor-made to suit New York's special problems," said Mr. Miesegaes.

"We believe," he concluded, "that this motion picture will be an immediate deterrent to crime and awaken much-needed public cooperation." 

Visual Reply to Speeding Ticket
Hits Front Pages in New York

* Konstantin Kabsch, president of Marathon TV Newsreel, got a ticket for speeding last month in Yonkers, N.Y., on the Saw Mill River Parkway. The Parkway, it should be explained, has a 35 MPH speed limit, but its four lanes are regularly traveled by New York commuters at a standard 50 MPH.

Next day, armed with a movie camera and with Mrs. Kabsch at the wheel, Konnie Kabsch photographed a trip to New York at the exact speed limit, pointing the camera towards the front window and keeping the speedometer in view. After blocking traffic for miles and shooting not a few irate gestures from other drivers. Mr. Kabsch put the developed film in a miniature projector and showed it in court.

The judge witnessed Mr. Kabsch's "evidence" in chambers after the court session, agreed that there might be some injustice in the posted speed limits, congratulated Mr. Kabsch on his efforts, but enforced the law, nevertheless, with a small $5 fine.

The story got front page treatment in all New York papers next day, discussion of which has been going on for over a month in "letters to the editors" columns. Mr. Kabsch has been getting sympathetic letters from as far away as South Carolina and Vermont.

Yes, do drop in!
Come, drop in and discover something brand new, something to relieve your production worries . . .
OPTICALS IN 35MM F.K. NEGATIVE
POSITIVE COLOR. Yes, all optical effects, dissolves, wipes, fades, superimposed color titles, and matte shots, or your own special brand of transition.

This of course, plus 16mm and 35mm opticals, in black and white or color and a most complete animation, art and title department. So, drop in and talk it over, anytime.

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of over 3,000 successful TV
commercials, always tailormake
your commercials to fit your
needs... the needs of your firm,
your industry, your customers,
your audience... and Sarra
always shoots to sell!

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ARE NOW SELLING
SUCH FAMOUS NAMES AS

STOPETTE DEODORANT
PABST "BLUE RIBBON" BEER
THE GREAT ATLANTIC
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LUX TOILET SOAP
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MOTION PICTURES • SOUND SLIDE FILMS
Vincent Trainer says:

"Thank you for the wonderful music job for our film. IT'S A WONDERFUL DAY. It is quite remarkable that a score of that kind could be created entirely from library tracks.

"Our client was delighted - and loved the music. And so did we here at Florez."

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What's New in A-V Equipment?

Your next issue of Business Screen will feature the Audio-Visual Equipment Buyer's Guide section on current models of projectors and accessories. Free to regular subscribers, $1.00 postpaid for extra copies ordered in advance of publication.

DISTINGUISHED MOTION PICTURES
FOR INDUSTRY AND TELEVISION

TRENDS

IN THE NEWS OF BUSINESS FILMS

THIS PUBLICATION has been openly critical of the Film Council of America and most outspoken about the lamentable American Film Assembly and the so-called Golden Reel Award given earlier this year in Chicago. Now that announcements are out for the 1955 version of this event, to be held at the Waldorf in New York next April, we are taking a closer look at the bewildering array of fine type which sets forth the rules and regulations for this affair.

These basic points should be noted before you contribute the $15 or $25 which must accompany each film entry:

1. Exactly who is going to judge the film you submit? While jurors cannot be directly identified with the film being viewed, the qualifications for jury service are wide open to anybody who says they are qualified according to the broad definitions of interest or experience in the medium.

What is it worth to have your film "honored" by self-appointed critics, cranks, shipping clerks and Greenwich Village literati?

2. Hundreds of films are ostensibly to be screened in the 25 categories which mix every phase of the medium from Avant Garde art films to preschool pictures.

3. Presuming that a thousand film people with time to waste during a working week hang around the Waldorf for four days, your valuable film will be tied up for at least four months during pre-festival screenings, etc. This means the loss of many bookings to directly concerned audiences for a third of a year and more.

The Film Council of America draws its support from the Fund for Adult Education of the Ford Foundation. Hiring Waldorf ballrooms, dance orchestras, publicity personnel and comedians to attract New Yorkers' attention to a conglomerate of unrelated 16mm screen attractions (which nobody yet knows justify any honors) is certainly a far cry from the laudable "grass-roots" mission which the late C. R. Reagan so nobly set forth for Film Councils some years ago.

The medium which equipment makers and producers have perfected to bring these films to specific kinds of audiences in the most remote (CONTINUED ON PAGE TWENTY-EIGHT)

Good Direction insures top performance from our players whether they be Hollywood's best, plant personnel or just plain folks doing what comes "nacher'ly"

wean Murphy Productions, Inc.

DISTINGUISHED MOTION PICTURES FOR INDUSTRY AND TELEVISION

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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

Has substantial shoe and spur
Measures from floor to flange
25" extended — 17" collapsed.

Two speeds — slow and fast — for both panning and tilting.
Helps you capture fine scenic views and fast-moving events.
Especially recommended for 16mm Mitchell, 16mm B & H Eyemo and similar cameras.

$600

STOP MOTION MOTOR
FOR CINE KODAK SPECIAL
Run forward or reverse, 110 AC synchronous motor with frame counter. May be run continuously or for single frames. Camera mounts without special tools.
$450

Also available — Stop Motion Meters for 16mm — 35mm B & H, Mitchell and other professional cameras.

ELECTRIC FOOTAGE TIMER
Dual model for both 16mm and 35mm. Large white numerals on black background. Accurate readout 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
$95

$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 Splitters and B & H Laboratory 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 RESEARCH Color Temperature Meters. *Neuemade and Hollywood Film Company cutting room equipment. Griswold & B&H Hot Splitters. *DOLLIES * Bardwell-McAllister, Hole Richardson, Century and Colortran Lighting Equipment. Complete line of 16mm and 35mm Cameras.
TRENDS IN BUSINESS FILMS:
(CONTINUED FROM PAGE TWENTY-SIX)

regions of the nation don’t belong to the Film Council of America. In fact it is getting harder
every day to find anyone with experience and
authority who does belong to or work for the
FCA.

General Electric Presents “Story of Light”
as its Diamond Jubilee Film Contribution

Shimmering like a richly-burst jewel in the
explosions of publicity bulbs signalling Light,
Diamond Jubilee is a new 10-minute 16mm
motion picture, The Story of Light, sponsored by
the General Electric Company and previewed in
late September. The public relations film is G.E.’s
contribution to the 50th anniversary of the inven-
tion of the first practical incandescent light.

The film was scheduled for release October 1
in theatres. It will also be available to schools
and other groups from General Electric regional
film libraries.

Borrowing but a single passage from the Book
of Genesis for its entire narration, The Story of
Light is an example of how pictures and music
can tell a powerful story with incredible speed,
tell it poetically and vividly.

Telling this story of man’s toiling to capture
the elusive light which God has given him in
diverse forms, G.E. enlisted the services of Joop
Geesink and Transfilm, Incorporated. After ex-
tensive research in the British Museum in Lon-
don and the Rijks Museum in Amsterdam, the
artists of Geesink Studios created stringless
puppets and dynamic scenes symbolizing man’s
victories against darkness.

This concentration of research, craft and
imagination is executed with such brevity as to
nearly deceive the viewer with its apparent sim-
plicity. From the spoken words “And the Lord
said let there be light,” the story travels with
the speed of light—a series of brilliant, evident,
yet mystical images with strangely animated
little humanoid forms performing moments of
discovery in cave, in tomb, in temple, in monastic
cell, at happy banquet, in a room where Edison
touches his wire.

The story’s finale is a modern flood of street
and factory fluorescence and dazzling 20th cen-
tury living room. Because of the excellence of
these tableaus, Business Screen will review this
short but exquisite film pictorially in the next
issue.

BULL’S EYE EVERY TIME!

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PRODUCERS OF THEATRICAL, INDUSTRIAL AND TELEVISION FILMS

Labor Unions Own Millions in Cash Assets
as Membership Grows to Over 17 Million

Looking for a rich sponsor in real need of
good communications among workers? Well,
the United Mine Workers union has $98 million
dollars in liquid assets, the Railroad Trainmen
have $56 million, Firemen-Engineers over $35
million and the A.F. of L. Teamsters have $90
million in the bank. The Auto Workers (CIO)
have $20 million but they collected another $22.4
million last year among their 1,110,000 mem-
bers.

Recent estimates show more than 15 million
members in unions, 14 million of whom are men.
Union investments range from the AFL Car-
penters’ sole ownership of the Adams Packing
Co., to the Operative Potlers investment of over
$3 million of its cash assets in stocks during
1953. The CIO Auto Workers had $15.9 million
invested in U.S. bonds.

These labor organizations are real solid busi-
ness organizations. They face the same economic
problems as the corporate employer, cut off the
same table and have to answer to “shareholders”
whose pension-retirement futures they hold in
their hands.

And some of them will be having golden an-
viversaries before too long. The Life of Samuel
Comproducts would be an appropriate subject for
the screen, some union leaders think.

Meanwhile, hundreds of locals have been well-
provided with 16mm sound projectors for meet-
ing use and reports from the field verify their
regular use of free loan and rental films from
industry as well as trade union sources.

FOR SLIDE-FILMS

- Quality
- Precision
- Speed

We are producing the best slide-film
records in the business today, featuring
ESI (Electronic Signal Inserter) for exact placement of automatic signal,
and meeting your delivery schedules.

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The good production
deserves
a good package!

A good production
needn’t suffer because of
reel failure that causes
disturbing, annoying
audios, and it can’t
happen when films
are mounted on
Campco reels and
protected in Camp-
co film cons.

The reels are made of the hardest, spring-type
steel, they just can’t bend out of shape. The
cons are die-formed, rigid, and dent-resistant.
Together, they make the perfect combination for
film production packaging.

Reels and cans available
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Business Screen Magazine
Top Business Men who know
Say:
"Jerry Fairbanks
Makes Great
Movies!"

Mr. Jerry Fairbanks
Jerry Fairbanks Productions
6052 Sunset Boulevard
Hollywood 28, California

Dear Jerry:

You might be interested in a report we received recently
concerning the industrial movie "Treasure Islands" which you
produced for Dole a few years ago. A national film distribution
service informed us that "Treasure Islands" still ranks 68 in
popularity among the 85 films it circulates.

This is not only a tribute to your fine movie treatment
of Dole and Hawaii, but also underlines the importance of top quality
industrial films as a medium of bringing the story of our company
graphically and interestingly to a wide audience.

When it is remembered that your production crew filmed
this picture at our plantations and factories at the peak of our busiest
season without the slightest interference with production, it is easy
to understand why Dole is so gratified at the results.

Cordially,

Henry A. White
President

"Treasure Islands", the first of three films made for Dole Hawaiian
Pineapple Co., is a perfect example of the ideal commercial movie. It's doing a superb
sales and public relations job for Dole -- Modern Talking Picture Service states it is 1
of 3 movies most in demand by TV, schools, factories, churches, service clubs, fraternal
groups, unions and granges, reaching 5 people for the cost of 1 blank postal card. Only
an experienced company like Jerry Fairbanks Productions can make a film of this
calibre and not interfere with your factory or office operations, just as it did for Dole.
And only experienced personnel like that of Fairbanks Productions, without a Johnny-
come-lately in the entire company, can assure you of a film as fine as "Treasure
Islands" for your organization, because no other firm has the "know-how", the fa-
cilities, the equipment, the knowledge of
Sponsored Film Distribution
With Precision and Quality

From start to finish—from controlled promotion to precise and useful reports—Modern Talking Picture Service provides quality and precision in the distribution of the sponsored film.

The sponsored motion picture has a dimension that is unlike any other media—the viewer or listener must be inspired to ask for the sponsor's message. Accordingly, in the preparation of promotional material, the interest of the audiences must be matched with the sponsor's objective. Campaigns must be planned to exert their efforts at the right time in the right amounts to the right audiences. Promotional controls must be employed to develop the volume interest needed for full and continuous activity of 500 prints or specialized interest in programs of 50 prints or less.

Normal promotion effort includes catalogue mailings, special group picture promotions, single picture promotional fliers, window displays, selected advertising, user convention exhibits, and personal contact . . . a full and effective use of all promotional methods.

To direct this promotion to the exact audiences specified by the sponsor we have classified all audiences within our files by type and interest; by geographical area, city size, and metropolitan markets. These audiences look to Modern as a reliable source of good sponsored films and are served by our regional film libraries strategically located in major cities.

The accessibility of Modern film libraries is an advantage to film user and sponsor alike—the film user enjoys greater convenience and lower transportation costs—the sponsor can have his branch offices and dealers make greater use of the film and will benefit from more bookings per print through elimination of waste shipping time.

An example of the efficiencies of the special processes we employ is our comprehensive installation of IBM tabulating equipment. This equipment permits precise control and supplies detailed analyses of the activity of each program. Advance notices of each booking, with extra copies for field and dealer tie-in, keeps the sponsor in daily contact with his program. Tabulated monthly circulation reports give attendance statistics in convenient form. Audience comment reports provide information for accurate appraisal of film acceptance and special market or audience studies furnish qualitative analysis of circulation.

Modern is a capable organization of specialists whose knowledge and experience will help you toward the efficient and economical attainment of your film objectives.

You can receive additional information about Modern's services by phoning or writing any of the offices listed below.
Kentuckiana Announces Winners

Film Festivals, both in the U.S. and abroad, have run their course for 1954 and the numerous prints of popular 16mm films which served the juries are once again free to reach their intended audiences.

Directly related to the regional interests of business men is the year's final domestic event, the Third Kentuckiana Film Festival recently concluded at Louisville by the Kentucky Society of Training Directors. 60 films were screened in just eight categories of interest to local business and community group leaders. Carefully prepared descriptive program literature was provided members of the audiences at the University of Louisville Speed School on September 22.

All I Need Is a Conference, produced for General Electric by Henry Strauss & Company, Inc., was adjudged best of the Management Training films and also voted "Best in the Film Festival" by popular vote of the registrants.

Out of This World, produced for E. I. du Pont de Nemours Company and Overcoming Objections, produced for the Darnell Corporation, won top honors for the Jam Handy Organization in their respective categories, Merchandising and Sales Training Films.

The category of Economics Films showed a Caravel Films' production for Chett, Peabody & Co., Inc., as the winner when Enterprise, a 31-minute color film won that citation. Escape from London, Pennsylvania Railroad Safety film produced by Uni-films won top honors for Industrial & General Safety.

Song of the Feathered Serpent, a P. Lorillard Company (Old Gold) film produced by Max Shihin was best among the Travel Films and Fine Cameras, Argus Cameras, Inc. film produced by Lumack & Norling Studios, was adjudged the best of the Arts & Crafts Films. The Whistle at Eaton Falls (see page 10) won top honors for producer Louis Delbrochmunt in the final Industrial Relations Films category.

L. H. Whitehouser served as general chairman of this Third Kentuckiana Film Festival with representatives of the Associated Industries of Kentucky, the University of Louisville, Citizens Fidelity Bank & Trust Co., Louisville Police Department, E. I. du Pont, Kaufman-Straus Company, and the Commonwealth Life Insurance Company serving as sectional chairman.

The Kentucky Society of Training Directors performed a real service to business and the community in cataloging, obtaining and showing this representative selection of useful 16mm sound films.

Newsm-Slides of Press-Time:

* The Defense Department has two versions of a new motion picture on Soviet Russia's objectives which were master-minded by George F. Kennan, expert on that country who was formerly in the State Department and now serves the Institute for Advanced Study in Princeton, N. J.

* Dick Coneway's latest Humble Oil Company production Football Highlights was the first print order using the new Eastman color reduction printing process at Consolidated Film Industries last month.

Home and Film: A Survey

Those who sell home furnishing and building materials have benefited from the illuminating power of the screen media. Manufacturers, jobbers, retailers and consumers are seeing the motion pictures and slide films discussed in detail on the following pages of this current issue. The Meredith Publishing Company story represents a promotional viewpoint with dual interest to retailers and home decorators: Customagic's product demonstration films show the selling power of carefully-planned films for a comparatively small firm.

The American Gas - Edison Electric Institute packaged training program illustrates how integrated visual-printed materials can effectively help improve customer relations among appliance sales personnel. Consumer film experiences of American Gas and the Cotton Council are typical of other visual ventures serving this broad field.

But the editors are keenly aware of immense gaps in this line. Television station directors tell us of their need for manufacturer-sponsored films on which they can obtain local dealer cooperation; untold thousands of women's group audiences available in both urban and rural areas via 16mm projection offer further evidence of unfulfilled promotional opportunity for furniture, drapery, rug and accessory sponsors. Color is essential to this field—here is living color to build sales and improve America's homes through the vibrant power of the screen.
ABC's for Home Planners

Better Homes & Gardens' Color Film on Home Decoration Stimulates Home Furnishing Interest over 3-Year Period

★ It is reasonable to suppose that these responsible for a well-edited national magazine covering a specific interest field would be well able to make intelligent, productive use of the film medium to sustain and improve their publication's position at circulation and advertising levels. In the case of the magazine Better Homes & Gardens and its sister publication Successful Farming, this supposition proves correct.

The promotion-service department heads of these monthly home-making magazines published by the Meredith Publishing Company, Des Moines, Iowa, take full advantage of their authoritative knowledge of home subjects in the preparation of visual material treating of domestic beautification. They give their promotional talents full play in the distribution of these materials.

Although relative newcomers to audio-visual usage, with their first major effort in film sponsorship dating from 1951, the Meredith Publishing Company officials report enthusiastically.

First Released in 1951

Their enthusiasm expresses a continuing success with their initial 16mm sound and color motion picture, released in the fall of 1951 to promote Better Homes & Gardens and a silent slidefilm sponsored for Successful Farming in 1952. Both of these visuals have been thoroughly exploited and are still going strong.

The motion picture, The ABC's of Decorating Your Home, was produced for Better Homes & Gardens by the Princeton Film Center, Princeton, N.J., under the supervision of the magazine's Home Planning Service.

Two years in production, The ABC's of Decorating Your Home is a 30-minute Kodachrome fulfillment of its title, a clear-cut pictorial alphabet answering home-decorating and furnishing problems, explaining color choice, illustrating good furniture arrangement. Under such expert eyes as those of Florence Evertly, Better Homes & Gardens' home-furnishings editor, carefully furnished miniature interiors were made life-size camera-wise to show before and after contrasts. Drab rooms became attractive, enjoyable rooms and the audience saw how this was done.

Audiences Via Retailers-

Distribution sendoff of The ABC's of Decorating Your Home was through department and home furnishing stores which are members of the magazine's Home Planning Center program. Thomas W. Textor, manager of the Home Planning Service, estimates that more than 500,000 people have seen this motion picture. Besides stimulating home furnishing sales for stores where it has been shown, the film has been used by the publication's advertisers and by retail stores in sales-training.

Textor credits distribution results partly in the film's low-lugging content. While the "non-commercial" motif probably won wider showing among the cooperating merchants and more favorable reaction from audiences, the distribution effort was rigorously commercial.

Excellent Promotion Kit

In a "Movie Promotion Kit" sizable enough to hold its own on any client's conference table, the Meredith Publishing Company spread before prospects an array of persuasive guide material which in color and textual force match the editorial standard of the sponsor publications.

Designed for appropriation by the local stores participating in the distribution, each piece of this portfolio reflects the taste expected of professionals in the world of decoration. An excellent color blow-up of a segment from the film enlivens a poster sheet. A color brochure virtually reproduces the film on smooth paper print, affords the viewer a decorator's working outline. A five-shade pastel indexing provides the local store with invitational letter, post card, news release, news copy suggestions, television script, radio narrative, radio interview, promotion timetable. An illustrated, statistical booklet and letterpress mats complete kit "furnishings."

The full range of possible audi-ences are recommended and the prospective users are reminded that this 30-minute film is "based on nearly 30 years of research by the magazine's editors in helping millions of families solve their decorating problems."

The ABC's of Decorating Your Home is still being used by stores as a special event "with much success. It now is available to other organizations from ideal Pictures at a service charge of $2.95. Full information on the film may be obtained by writing Better Homes & Gardens Home Planning Service, 1716 Locust St., Des Moines, Iowa.

Also Feature a Slidefilm

Recipes for Color, released in September, 1952 to sell Successful Farming, is a 35mm slidefilm of 33 frames. Running for 19 minutes, the film employs Ansco color to help home-makers plan "exciting new color schemes" with one easy recipe. Here again, celluloid effort is merchandised with a chromatic booklet. A dozen of these come with the slidefilm and easy-to-read continuity script for the price of $3.95 per strip. (Successful Farming. Promotion, Meredith Publishing Company, Des Moines, Iowa.)

More than 750 prints of Recipes for Color have been sold. This slidefilm, like the motion picture, was "capable of stimulating consumer interest in their homes to the point that the dealer appreciates."

Next on the company schedule is a 35mm slidefilm, Make Yours a Well Dressed Home. This color strip, now in production, is to be 75 frames long. Both continuity script and recorded narration will be available. This film will depict decorating principles which can be applied by the average home-maker. It will be distributed from the company on or before December 1, 1954.
Customagic Films Build Sales

Economical in Cost, Short Product Demonstration Films Prove Worth in Results for Comfy Manufacturing Company

It IS NOT NEW that almost all of the giant industries in the country believe in films firmly enough to invest millions of dollars in them, year after year. But there has been a dearth of statistics on what films have accomplished for smaller companies that must measure advertising and sales promotion budgets a great deal more carefully than the General Motors, General Electric, and General Petroleum.

One such company, which has had a notable sales rise in the past year, is the Comfy Manufacturing Company, makers of ready-made slip covers.

Upon introducing a new line, called Customagic, last year, Comfy and its advertising agency, Freedman and Leeds, felt that one of the quickest ways it could use to spread the news about the product, and to show its revolutionary features in actual demonstration was to equip each of the company's 30 salesmen with a film. The resulting picture, a straightforward, 12-minute, product demonstration, called The Slip Cover Story of the Year, and produced by Dynamic Films, Inc., was made on a very low budget, with no cinematic frills, but it did a job beyond all expectations.

As Comfy salesmen hit the road, orders began to come in from big buyers asking for their own print of the film to train their own slip cover sales people. Visiting buyers were shown the picture in a small projection room Comfy installed in its New York headquarters. And within seven months, the product had caught fire—sales increased so fast that the company was hard put to keep up with demand and had to increase its production capacities several times over.

What caused this phenomenal sales record was, first of all, the film itself. Customagic, the new slip cover burned up all old notions based upon the home decoration approach, is being used in slip cover sales departments of hundreds of stores all over the country.

With the second film doing a big sales job directly to the consumer, Comfy determined to press its success with movies by making a documented film report on how the product had taken a commanding lead in the ready-made slip cover field, and on what a representative sample of customers thought about it. This film, Report on Customagic, was shot in Baltimore. Narrator Westbrook Van Voorhis queries a group of women individually on what they thought about the new slip covers. Each was asked beforehand to say exactly what they felt, and no script—no "suggested answers" were provided. The result has a strong documentary flavor; people seeing it will recognize customers in the film as being entirely authentic. One woman, asked whether she found the slip covers easy to install, replied that she didn't know, but her husband had put them on—and if he could do it, anyone could.

Comfy salesmen now have a print of each of the three films in their sales kits. And though none of the pictures cost anywhere near a "fortune," the salesmen have found them to do the job better than any other pitch in their repertoires.

During the past two months, Dynamic has been shipping television commercials and radio spot announcements to Comfy customers. The filmed commercials, with sound, in lengths of two minutes, one minute, and 30 seconds each cost the local retail store just $6.10, $1.95 or $7.00 respectively, plus a $5 service charge for mounting and mailing the prints directly to the television station. Stores may use these commercials with audio-only store identification at the above prices, or may have visual store logos prepared by Dynamic for $29 without sound, or $35 with sound. Comfy Manufacturing Company, of course, paid for the production cost of the TV and radio commercials.

Comfy has recently prepared a special film for Sears Roebuck and Company, which sells Comfy slip covers under the name Adjutant-Fit. This film, based on The Slip Cover Story of the Year, the first film in the series, will demonstrate the selling points of Adjutant-Fit for Sears retail sales people.

The moral of the story, as Comfy, and dozens of other small and medium-sized companies have found, is that it doesn't take a six-figure budget to get into the film medium and stay in it for several seasons. The rewards are high for companies that recognize the adaptability of films to so many needs — adaptability that no other media can meet.

Company officials confer. (l. to r.) are J. Benjamin Katzner, v.p. in charge of production for Comfy; Fred E. Katzner, Comfy president; Albert I. Drozin, sales promotion manager and Nathan Zucker, Dynamic Films' executive.
Packaged Training Benefits Customer Relations

Five Sound Slidefilms and Printed Materials to Aid Utility Store Personnel

Gas and Electric Company supervisors who dream of a customer relations course professionally wired to their own industrial problems now have available a satchel of audio and visually sparked training aids created with utility customer problems in mind by two of the top organizations in this field.

The American Gas Association and the Edison Electric Institute recently announced the completion of a Customer Relations Training Package designed under the technical guidance of a joint committee representing the two associations. The cooperative program which developed the training package resulted from a survey that reflected a need for customer relations indoctrination keyed specifically to the gas and electric industry. For three years experienced customer relations men who formed the joint committee supplied themselves to mapping what they regard as a comprehensive and complete course.

Produced by Wilding Picture Productions, Inc., Chicago, at a cost of "well over $100,000," the package is a compact portable case housing five sound slidefilms, a manual and 100 booklets.

Running about 22 minutes, the sound slidefilms are scripted for five phases of customer relations training. Sound recordings utilizing a large range of voices and musical effects occupy two sides of a 16-inch record. Visual stimuli to discussion follow the sound slide film frames in the form of silent slide trailers.

Sight-sound impact comes to the supervisor's assistance as the slidefilms make job situations immediately clear. Subjects and titles of the meeting-leader films include: principles of customer relations - One Bad Apple; telephone interviews - Doing What Comes Naturally; office interviews - When You're on Stage; field contacts - Trouping the Show and correspondence - Nobody Writes Letters Any More.

Customer relations principles are promulgated in the illustrated two-color manual, planned to serve as a guide for supervisors. The manual is divided into five sections analyzing basic tenets and detailing the four major groupings of customer contacts. Each section carries instructions for conducting meetings on the subject covered therein. A bibliography of reference material completes the manual.

Illustrated booklets for employees to keep after the meeting reiterate the subjects visualized in the slidefilms and stressed in the manual. Twenty booklets on each of the five subjects are supplied with each kit. Additional booklets are available.

The AGA-EEI training package is being sold to utility companies for $295 per set. The cost is graduated downward for larger orders. Purchase order forms are provided at the headquarters of either sponsoring organization.

Here's the complete AGA-EEI "Customer Relations Training Package" with its kit of slidefilms, bound manual and 100 booklets for employee use, created by Wilding Picture Productions.

...
Frank Robertson Markets System Via the Screen:

Film Tells the Flexabilt Story

Expandable Family Home Visualized for Builders and Buyers

While the national housing shortage is far from being ended, consumer dollars are more cautious than they were in the late 40's when the frantic search for living quarters often precipitated short-sighted, costly buying and renting. Today, builders are adjusting to an increasingly competitive market using every merchandising and promotional means to meet a more temperate public.

25 Years of Planning

One of the builders who is meeting this new market with product and promotional wisdom is Frank Robertson of San Antonio, Texas, originator of an architectural prodigy called the Flexabilt Home. Robertson's Flexabilt structure stands appealingly across the present day home seeker's path as another crisis-born newborn but as the crystallization of Robertson's 25 years of musing about home building as it related to family living.

Measuring the changing requirements noted in his own family's life against the unendable dimensions of many conventional homes, and against the uncertain costs of types designed for "addition" expansion, Robertson planned a structural system that would adapt to the varying needs of average income dwellers. This home would grow with the family and later could be simplified as the children left home to begin new families. It could conveniently accommodate in-laws or conform to a rental emergency.

Pilot Units in Texas

In 1953, Robertson completed five models of his Flexabilt home in San Antonio and studied the application of these pilot units to actual family life. Vindication and improvements gained from this test period has resulted in Robertson's decision to market his system through other builders in the nation.

Doing missionary work for the Flexabilt Home is a 15-minute color motion picture called Frank Robertson—Builder. This 16mm sound film produced with the assistance of the Southwest Research Institute, presents the philosophy behind the idea of one house serving the changing family needs throughout a lifetime, the mechanics which make the design practical, and the power of architectural design over a series of basic plans.

Visualized is a house in which mobile wall sections can be maneuvered into 72 different arrangements 1250 square feet to suit the requirements and living habits of the family. The Flexabilt Home can be arranged as a two-bedroom, a three-bedroom, a four-bedroom house, a studio apartment, a five room house. Only the basic outline of the house, the kitchen area and twin bathrooms remain fixed. The mobile walls move on casters, screw jacks lower the basement into place—wherever the family life cycle dictates. The five models constructed by Robertson illustrate a choice of styles and materials.

A number of busy firms have shown Robertson's film to special groups; it has been used in the classrooms of architectural engineering schools throughout the country.

Frank Robertson—Builder is available from the builder at 1123 Majestic Building, San Antonio, Texas. Six prints are available. The borrower pays only the return transportation charges.

Cotton Council on the Screen

Four of Eleven Current Pictures Feature Home-Making Themes

Very often films directed at home makers are supplied by business and industrial groups engaged in a field only partially concerned with home furnishing products. A case in point is the National Cotton Council of America which maintains a film program of general consumer interest on behalf of cotton producers, ginners, spinners, warehousemen, merchants, spinners. All motion pictures are aimed at the consumer to promote the sale of cotton and cottonseed products.

Cotton products—a dramatized in the Council-sponsored films range from farm feed bags to fashionable dresses. Yet a substantial part of cotton produce goes into fabrics which make the home clean and comfortable.

In 1945, the Council began sponsoring the production of motion pictures for general industry distribution, including in its subject coverage films on cotton products used in home furnishing. Of 11 films currently available on a free loan basis for general showings and television, four have distinct home making themes. One of these is a 7-minute black and white sound film showing a cast of New York stage and tv pros, explains shortcuts in bed-making and laundering and care of bed sheets: Something New Under the Sun. A 7-minute black and white print shows new cotton canvas fashions for the wardrobe and home.

Two other films, Bumbler's Delight with Gourmet Spread and Let's Make Spaghetti Plus, get across tabledinner ideas while teaching good meal recipes.

Recently the Cotton Council created a new "Audio Visual Section," directed by Ford L. Boyd. Operating as part of the Public Relations Division, the a-v section now is set up to produce eight or ten films a year. The Council does its own filming and sound work and sends its laboratory work to outside companies. Since the inception of the new section, 1,201 films have been booked with television stations from coast to coast.

The Council contacts the tv stations by direct mail, offering the film for screening. Listings in a limited number of film guides is the only other form of film advertising used by the Council at present.

For additional information on the Council's films, users may contact the group at Post office Box 1B, Memphis 1, Tenn.
The New Look in Defense

"The Atom Goes to Sea" as General Electric Film Shows
Principles of World's First Atom-Powered Submarines

Informing America's citizens about the progress being made in construction of the atomic power plant and principles of the world's first atom-powered submarines is the objective of this new General Electric Company motion picture The Atom Goes to Sea.

In this motion picture on a vital area of our national defense, GE answers some fundamental questions about applied atomic energy: "What's so difficult about building an atomic engine?" "Why did they choose a sub?" "How does an atom sub work?" Though America's enemies will learn no secrets about the project, The Atom Goes to Sea is an encouraging answer to the American people who see this picture.

In live action scenes from the Knolls Atomic Power Laboratory and the West Milton, N.Y., test reactor site, the film provides a progress report on an unfinished project. This is the story of USSN-575, the submarine Sea Wolf, sister ship to the Nautilus now with the fleet.

The 12-minute film, produced by John Sutherland Productions with skill and clarity of exposition, is part of GE's Excursions in Science series. Following 35mm theatrical showings, 16mm sound prints are now available for free loan through the company's regional film libraries in 18 principal cities where GE house branches are located.

Nuclear propulsion is accomplished by heat from the reactor which furnishes steam to drive turbines which turn propellers through reduction gears. Scene in "The Atom Goes to Sea."

Safely outside this steel and concrete lined vault at KAPL, operator deftly manipulates mechanical hand holding machine part being tested for radiation effects.

In the Radioactive Materials Laboratory, KAPL, technicians prepare to test irradiated machine parts in a remote handling vault, far removed from other personnel at the lab.

A great engineering achievement was the fitting of the normally bulky atomic power plant into a compactly-designed submarine.

A hasty script conference at the Knolls Atomic Power Laboratory during filming of "The Atom Goes to Sea."
Saga of the Viking Rocket

Martin Aircraft of Baltimore Documents the Progress of Upper Air Rocket Flight in "Horizon Unlimited"

A CAMERA SUBJECT which roared past lenses at 1,300 miles an hour while it traveled skyward for 158 miles is the star of a new documentary motion picture made by Martin Aircraft of Baltimore to tell the story of Viking rocket on 16mm. color film. Martin camera crews lived intimately with the giant rockets for nearly six months. Titled "Horizon Unlimited," the 20-minute 16mm. sound film was produced by Martin's information services section and was supervised by Joseph M. Rowland, manager of the section.

Soon to be available for public showing, "Horizon Unlimited" traces the history of rocket flight, beginning with the destructive employment of rockets by Nazi Germany against England during World War II.

A veteran of nearly a decade of rocket design, test and manufacture, the Martin Company won a Navy contract to create and launch upper air research vehicles. One Viking soared to a world's record for single stage rockets, 158 miles above the New Mexican desert.

Behind the record lay a story thrilling enough to rival science fiction and graphic enough to outshine television's imaginary space probes. Producer Rowland, who also compiled a major portion of the script data, assigned staff writer-director Donn Hale Munson to write the shooting script and narration.

The writer and Martin's senior cameraman, Lee T. Dougherty, followed the Viking from its manufacture to the sheltering New Mexico desert at the Army's White Sands Proving Ground near Las Cruces. Here they encountered the first of a series of technical obstacles.

"The object of the Viking was to explore the upper atmosphere, not be the star of a documentary movie," they reported. "We couldn't interfere with the serious scientific work that was underway. We couldn't ask for rehearsals, retakes or angle changes. Yet we couldn't be satisfied with newreel shots."

To capture on film the intense preflight engineering work on the 15-foot, seven and one-half ton rocket, Dougherty had to work at extreme high speed, keep out of the way of busy scientists and roll his cameras under the worst conditions—dust storms and temperatures which soared to 114-degrees.

Close-ups and interiors were equally difficult. Dougherty had to work in cramped quarters of the firing center, a cement blockhouse about 250 yards from the rocket-launching stand. To film the actual firing, Dougherty stationed himself atop a steel tower close to the rocket.

Other observers watched the Viking roar aloft from the safety of the blockhouse.

Returning with about 3,000 feet of Eastman color film, Munson and Dougherty made the preliminary cuts. Laboratory processing was done by Byron Motion Pictures of Washington, Helger Kjeldsen, a Byron editor, made the final cut.

"Horizon Unlimited" was subject to Defense Department security review scrutiny. Made in two parts, each a complete story in itself, one half is for public consumption and the other for official use.

The film, made in cooperation with the Navy, Johns Hopkins Applied Physics Laboratory and the Naval Research Laboratory, is narrated by Charles Fuller of Washington. The unclassified portion is to be available for free public showings, including television.

Guided Missile Industry Contracts Total Billion

With more than 40 large U. S. industrial and scientific concerns either producing or developing guided missiles, the Aircraft Industries Association reported more than $1,000,000,000 in unfilled orders of this type earlier in the year. Since that date a number of additional contracts have boosted the total backlog considerably.

For the fiscal year 1955, the defense department requested an additional billion dollars for this type of weapon and Congress acceded. In addition to the Martin program, such companies as Douglas, Lockheed and Westinghouse Electric are extensively engaged in making the "Vike" for anti-aircraft defense, a high-priority program.
Case Histories of Current Film Programs:

Scientific Look into Animal Nutrition

Sponsor: The Ralston Purina Company.
Title: The Rumen Story. 25 min., Kodak-hrome; produced by The Jim Handy Organization.

* Since inside information is the kind that tells the vital story, laboratory researchers, no less than espionage agents, will go to startling lengths to get it. No researchers are more diligent and inventive than those who study the inner workings of animals.

The Ralston Purina Company, stock feed and poultry feed manufacturer, has for years charged its lab staff with conducting experiments to learn and improve the digestive processes of domestic animals.

Heading the alumnus of government planners and economists that population increases may climb to an additional 21 million by 1965, the Company is pressing its search into the nutritional interior. Purina's probits are convinced that to produce the meat, milk and wool in quantity and quality necessary to the nation's survival, domestic animals must be fed as well as bred to perfection.

How research puts more and better meat on the bones of cattle and sheep is shown in The Rumen Story. Ruminants—cud-chewing, split-hoofed brutes—have four stomachs which enable them to digest such roughages as hay, grass and fodder. In the new real-motion study film, the audience see the ruminant digestive processes as they take place inside the stomach of a living, healthy animal.

Select bacteria in the rumen or first stomach "pre-digest" feed to prepare it for complete digestion in the fourth stomach. Revelation of this breathing by factories system from the moment animal swallows feed was expedited by an artificial fistula (opening) in the side of the rumen accomplished by veterinary surgeons.

Train through a window-like aperture cut into the flank of a living animal, the camera records the digestive action as it occurs.

From information gleaned during internal delvings and other experiments, researchers establish their nutritional principles and practices. It has been shown that the quality of roughages varies across the nation. Purina's scientists have developed supplementary nutrients to standardize animal diets. New feed combinations are concerted to heighten bacterial action in the rumen's battering of grains and roughages.

Of practical interest to cattlemen, dairymen and students of ruminant nutrition, The Rumen Story is available on loan through the Ralston Purina Company, Public Relations Department.

The Critical Problem of Inadequate Roads

Title: Highway Robbery. 15 min., b/w, produced by Information Productions, Inc.

* The New York Good Roads Association is a public service organization supported by business, labor and the general public and has the purpose of urging the various state governmental agencies to build and maintain good roads and to encourage citizens to support road improvement legislation. More than a lobbying group for truckers, road builders and the labor unions whose members work at road construction calls of which provide considerable financial support to the Association, the Good Roads Association is controlled by prominent citizens—farmers, bankers, lawyers, etc. throughout the state, and its aims are for the benefit of the average roadbound York Stater.

As a part of the Association's activities on behalf of the State's road users, a new film has been prepared to show how important the State's highways and byways are to everyone's wellbeing. It points out that on some crowded and typical roads, the error of like in that encourage illing. It makes. The rumen's contents are a vital, and the Association would like to share its efforts with other state or national organizations dedicated to the improvement of our roads. Arrangements can be made to sponsor the film out-of-state on a local or national basis.

Highway Robbery is available from New York State Good Roads Association, 116 Washington Ave., Albany, N. Y.

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It is sad to note that Highway Robbery was the last film narration of Don Holdeneck who died early this summer. His voice, usually serious, never pompous, had lent dignity and stature to such films.

Pointing Up Those Anti-Freeze Profits

Sponsor: Commercial Solvents Corporation.
Title: Your Moving Targets. 21 min., color, produced by Dynamic Films, Inc.

* Commercial Solvents Corporation, one of the larger producers of solvents, agricultural chemicals and pharmaceuticals, has, in recent years, been diversifying its line of products through research and development to provide a more stable market with big growth potentialities.

One line the company has been stressing is its automotive specialties headed by Peak and Norway brand anti-freeze products. Pushing hard in a field that has long been dominated by Auto Carbide and duPont, CSG has upped its ad budget and embarked on a strong sales promotion campaign to capture a bigger share of the market.

Part of CSG's sales plans for this fall is the new movie, Your Moving Targets, which demonstrates how a profitable anti-freeze business can be built up by overcoming some typical bugaboos of the trade: the last minute rush before the first freeze, cutthroat competition from discount houses and the re-use, year after year, of anti-freeze. (CSG says it fouls up your engine.) The film utilizes the story of a young service station operator just going into business and shows the problems he encounters in his anti-freeze sale.

Paul R. Smith, general manager of CSG's Automotive Specialties Department, said at the premiere held in New York early last month that the film was being made available to students in training for the automotive service industry because (1) it shows how high quality antifreeze, a profit leader for enterprise service stations and garages, is properly made, installed and serviced, and (2) it provides service station owners and operators with useful ideas on sales promotion, customer relations and problems insofar as anti-freeze is concerned.

According to William Adelson, field sales manager for Peak and Norway, the film has been completed in time to be of value to anti-freeze retailers for the 1954-55 season. Among other key points which the film makes, Adelson said, is the effective use of display, mail and word-of-mouth sales promotion to encourage a healthy and profitable anti-freeze business.

The script of the film was written by John James of Fuller & Smith & Ross, advertising agency which supervised the production. Director was Lee Booker of Dynamic Films.

Your Moving Targets is available to automotive trade schools, dealer groups and trade associations from Commercial Solvents Corp., 260 Madison Ave., N. Y. C.
Radar Control for Traffic Signals

Sponsor: Traffic Control Division, Eastern Industries, Inc.

Title: Radar Traffic Control, 10 min. b.w., produced by Robert Varnall Ritchie Productions, Inc.

* This little picture was produced to show the fascinating features of a new kind of traffic light. Operated by radar impulses reflected from oncoming cars, the gadget figures-out which street at a crossings has the most traffic and arranges its control signals second by second to speed the flow of traffic with the least delay possible.

Only a few of the traffic controls have been installed to date but they figure in traffic management's plan for the future. They are said to be more efficient by far than the old-style trolley operated automatic signals and are cheaper to install.

Radar Traffic Control is available to traffic management groups, city engineers, police departments, etc. from Eastern Industries, Inc., Regent St., East Norwalk, Conn.

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F-M Explains the Opposed Piston Diesel

* Since the switch to Diesel engines, America's gigantic railroad system has faced two new problems in conversion. One was the need for an engine that would make the most efficient use of Diesel energy and conform to the long established functional standards which govern rail travel. The other was the necessity of familiarizing engineers and other workers with the new equipment.

The Railroad Division of Fairbanks, Morse & Co., Chicago, recently set out to solve both problems with the release of Opposed Piston Horsepower, a 20-minute color and sound motion picture explaining the firm's opposed piston Diesel engine.

Introduced at a press luncheon in Chicago's Union League Club, Opposed Piston Horsepower was specifically described as a "nuts and bolts" film by the men who supervised and directed the picture. It is—that aimed directly at railroad instructional classes and groups interested in Diesel power.

But as an introductory chapter it shouldn't be hard for trained audiences to take. True-to-metal color, an energetic little score and Ken Nordine's fresh narration make the factual script travel fast.

Shown are the raw materials, precision manufacture, installation on a locomotive and use of the O-P engine in rail service. Demonstrating the opposed piston principle is a full-sized sectional model of the Fairbanks-Morse engine. Operational details are shown in closeup action and the engine's lightness and compactness is dramatized as the sleek unit is hoisted into place.

Scripting and supervising the film for the sponsor was George S. Cohan, sales engineer. Producer-director was Jack Lieb of Producers Film Studios, Chicago, who shot the picture on Eastman Commercial.

Besides sponsor distribution through railroad systems, the film now is available from Modern Talking Picture Service, 140 E. Ontario Street, Chicago 11, Ill.

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Light's Diamond Jubilee Story

Sponsor: Light's Diamond Jubilee Committee.

Title: The Eager Minds, 27 min. color, produced by KKO Pathe, Inc.

* On the 21st of October, 1879, Thomas Edison succeeded in finally making an incandescent lamp glow for 10 hours. In commemoration of this historic event, over 300 of the nation's utilities and electrical supply companies have formed Light's Diamond Jubilee Committee and plan celebrations of the 75th anniversary of Edison's invention in some 1200 cities and towns this fall.

An important phase of these activities will be a new film, The Eager Minds, which presents both the past achievements and the future promise of electrical living in terms of the individuals who made and will make contributions to it. Starting with Edison's first electric lamp, it follows through to such developments as the solar batteries announced by Bell Labs only a few months ago. N. W. Ayer & Son, agency for the Committee, was in general charge of the production.

The Eager Minds is available from Light's Diamond Jubilee Committee, 2650 Graybar Bldg., 420 Lexington Avenue, New York City 17.

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Team Nursing: a New Hospital Concept

* Six Steps to Team Nursing, a slide-film just released by Johnson & Johnson, is the second in a series being produced by Henry Strauss and Co., Inc. for J & J and designed to explain the "what", "why" and "how" of a newly developed concept of hospital work. Like its predecessor, Team Relationships in Nursing Care, it is based on the widely heralded book, Organization and Functioning of the Nursing Team, by Eleanor C. Lamlerston, R.N., M.A.

The technique of team nursing was conceived to provide more efficient, more patient-centered service than was previously possible under existing hospital set-ups. Basically, it is a system under which four different types of nurses—student, practical, registered and nurses aid—may combine their individual skills so that the special capabilities of each may be used to the maximum. An effective approach to the problem of integrating the service of professional and non-professional personnel, it creates a framework in which all four types of nurses can cooperate for the increased well-being of the patient and his family.

Where the first film explained the philosophy and advantages of the new technique, Six Steps gets down to practical facts and outlines simply but in considerable detail the procedures needed to work together the nursing team. Keeping the operating problems of the average hospital firmly in mind, it sketches a step-by-step procedure for making team nursing work.

Six Steps to Team Nursing was previewed recently at the National Convention of the American Nurses Association. It is available to hospitals, medical and nurses groups from Johnson & Johnson, New Brunswick, New Jersey.

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An F-M opposed piston diesel plant swings into action.
New York Reports to the People

Sponsor: New York State Department of Commerce.
Title: This Is Your State. 125 min. (TV and motion), 10 min. (theatrical), 8 w. produced by Information Productions, Inc.
* Every few years, New York State's Department of Commerce takes a good look at the way things are going in the Empire State and issues a progress report in the form of a film documenting the state's many natural and man-made advantages. With 1951 being the year citizens will go to the polls, the Department of Commerce may well have felt this was an appropriate time to show the people what they may be influencing by their votes this fall.

While Messes. Harriman and Roosevelt are bemoaning a serious unemployment situation, the film boasts of lesser proportion of unemployment than ever. It ticks off other accomplishments the state has performed in recent past years: an efficient civil defense, state rent control, slum eradication, a labor mediation board. It states that New Yorkers are not only the best paid workers in the country, but they took less time off for strikes than any other industrial state.

New York, the picture shows, was the first state with a fair employment act to prevent discrimination in hiring. It is building better schools and better roads than ever before.

If New York audiences come away from screenings of This Is Your State feeling that their government is pretty well managed, it is just what the Commerce Department would like.

The film was produced by Thomas H. Wolf, directed by Rene Bras, and written by Newton E. Melzer.

New York groups or TV stations who would like to see the film can write to the New York State Department of Commerce, Albany, N.Y.

“The Big Lift” by Servants of Industry

Title: The Big Lift. 25 min., 16mm sound, color, produced by Austin Productions, Inc.
* When monster-jawed shovels and derricks hoist their loads, they are doing heavier duty than the weight in hand. They are toting sizable chunks of the nation's industry, hauling upward the economic level of American life.

So the Construction Equipment Division of Baldwin-Lima-Hamilton Corporation has it figured in The Big Lift.

That a population of casual sidewalk superintendents may appreciate how B-L-H shovels, cranes and draglines give industry a "big lift," the film moves through the muscular phases of four main facets of industry.

Dramatizing the theme is a father dragnetized by his son into speaking at a school "Career Day" program.

Pep happens to be a Lima executive. Meeting on the services of his company, he brings the four areas wherein B-L-H equipment operates photographically to mind: mining, lumbering, construction and industrial organizations.

Leaping to diverse digging, heaving and hauling chores in California, Oregon, Massachusetts, Louisiana and Florida, The Big Lift bears out the sponsor's promotional contention. These lifters make many large enterprises possible. The large enterprises make many jobs and markets possible.

The Big Lift is available on free loan from the sponsor at Lima, Ohio.

“Heads Up for Beauty” With a Toni

Sponsor: The Toni Company.
Title: Heads Up for Beauty. 25 min. color. produced by Cascade Pictures of California, Inc.
* This new film has been prepared for use during the coming school year to expose the big teenage market-five million high school and college girls to Toni's lessons of good grooming.

However, according to the company's own plans, it is expected that 12 million people will see it in the next 12 months. Toni Company president R. N. W. Harris breaks this down as follows: 20,000 home economics teachers, 15,000 I-H instructors, Girl Scout leaders and YWCA counselors will show the film to three million teenage girls; and 300 television stations will show the film to at least 9 million viewers.

Heads Up for Beauty replaces an earlier Toni film on good grooming, TV Dancing Goes To Town. It shows a bride on her wedding day and via flashbacks shows how the three girls of the Watson family and their mother change themselves from plain-Janes with straight hair to curly-haired beauties via Toni home permanents, though the "commercial" is quite restrained. It's a thoroughly good-looking film, and makes pretty good sense.

Heads Up for Beauty is available from offices of Association Films, Inc. in four cities.

The AMA Tells the Trucker's Story

Sponsor: Automobile Manufacturers Association.
Title: Mr. O'Flynn's Fifty Million Wheels. 25 min. b w. produced by Transfilm Incorporated.
* This film combines fact and fantasy to tell the story of trucks and the part they play in the destiny of one American family. The central characters are Mr. O'Flynn, Mr. O'Toole and the family of Mr. Jonathan Jones, O'Flynn and O'Toole, operating from the Department of Destinies somewhere in heaven, facilitate the execution of numerous wishes of the Jones family down on earth. In each case, a network of trucks is employed—right down to the one delivering diapers to the Jones household.

The film is available free of charge to schools, television stations, clubs and other interested groups. Distribution is being handled by Association Films, Inc.

Mr. O'Flynn and Mr. O'Toole are featured in "Fifty Million Wheels."
HOME FURNISHINGS AND BUILDING FILMS

Typical Sound Films for Free Loan to Consumer Groups

Interioir Decoration

America's First Silverplate: 25 min., sd., color.
• American cultural history as symbolized by changes in eating utensils is told in dramatization which begins in Salem, New England. The evolution of plated pieces from 1847 (when electroplating was completed) to the present era is traced. The gradual perfection of bars of metal into knives, forks and spoons is shown. Modern factory shots and animation portray preparation of alloys, designing, modelling, die-casting, plating, polishing. Table setting sequences.
Sponsor: International Silver Company
Source: Modern Talking Picture Service, Inc.

Background for Home Decoration: 22 min., sd., color.
• Wallpaper is seen as contributing to interior decoration in two ways. It serves as a decoration in itself and as a complement of other furnishings, helping to harmonize the color, design and style of the room.
A section deals with family decoration of the home. Other scenes cover printing methods and customer counseling.
Sponsor: Wallpaper Council
Source: Modern Talking Picture Service, Inc.

Beauty and the Bride: 27 min., sd., color.
• The relationship of a well ordered house to a happy home life is explored in a little comedy drama. April and Bob Deering and Mother-in-law have an easier, happier time when the bride and groom beautify and simplify their castle with labor-saving devices, new furnishings. A tour of Johnson Wax Administration and Research Center points out the functional qualities of modern design. The production of wax and its use in the house beautiful is portrayed.
Sponsor: S. C. Johnson & Son, Inc.
Source: Modern Talking Picture Service, Inc.

Beauty for Keeps: 25 min., sd., b/w.
• Facts about the production of modern commercial wax follow from a student's research on wax through the ages and its many modern uses.
Sponsor: S. C. Johnson & Son, Inc.
Source: Modern Talking Picture Service, Inc.

• Beautifying the table for the first anniversary celebration of her wed- ding. June demonstrates back to the graduating gift which started her treasure of sterling silver. From her early fascination with pattern, the film travels to a manufacturing plant to display the dreamwork, standards and techniques which go to design and finish tableware. The completion of this beauty is witnessed in the correct table setting—a beauty which epitomizes Jane's marriage.
Sponsor: International Silver Company
Source: Modern Talking Picture Service, Inc.

Bright Future: 20 min., sd., color.
• How wise, up-to-date use of electrical lighting can brighten the lives of home dwellers is dramatized in this friendly story of three families. Twenty-two ways of achieving good lighting are demonstrated as the families are convinced that such lighting is an important part of healthy living. They are happy to find that all homes—modern or traditional—can be arranged for a "bright future."
Sponsor: Lamp Div., General Electric Co.
Source: Modern Talking Picture Service, Inc.

Crystal Clear: 28 min., sd., color.
• The making of fine glassware—raw materials, polishing, etching, carving, cutting, annealing, testing, packing, shipping and the display of glass are depicted. The various processes used in the manufacture of glassware are demonstrated. Last scenes show table settings for wedding parties, formal occasions, buffets.
Sponsor: Fostoria Glass Co.
Source: Modern Talking Picture Service, Inc.

Enduring Modern: 15 min., sd., color.
• Numerous decorating ideas are suggested in this account of the construction and use of modern furniture and fabrics. This film can be booked East of the Mississippi only.
Sponsor: Valley Upholstery Co.
Source: Modern Talking Picture Service, Inc.

The Fifth H: 43 min., sd., color.
• 14-year-old youngsters learn how they can pitch in to improve the interior of their farm homes.
Sponsor: Sears-Roebuck Foundation, Source: The University of Illinois, Urbana.
Home Magic: 11 min., sd., color.
• "Magic!" is the effect created by the artistic application of paint, slip covers plus furniture rearrangement and similar touches—transforming a dingy room into an interesting corner.
Source: Georgia Agricultural Extension Service in cooperation with (sponsor) Rich's, Inc.

Miracle of the Rainbow: 14 min., sd., color.
• Advantages of automatic electric dryers are stressed. Film also illustrates that modern home laundry methods are superior to those of the warped washday boards.
Sponsor: Hotpoint, Inc.
Source: Ideal Pictures Corp.

Miracle Under Foot: 16 min., sd., color.
• Listening to a lecture by Barbara Curtis, decorating consultant of the Biglow-Sanford Carpet Company, a newlyweds couple set about making their house more attractive.
Sponsor: Biglow-Sanford Carpet Co., Inc.
Source: Ideal Pictures Corp.

Nearly Right Won't Do: 28 min., sd., color.
• Aimed at both housewives and salesmen, this film shows how to choose the correct carpet or rug. It also tells the viewer about rug quality, rug making colors and designs.
Sponsor: Alexander Smith and Sons Carpet Co.
Source: City College Midtown Business Center, Rent: $1.50.

The Next Step: 32 min., sd., color.
• Aimed at rural audiences, this home decoration film relives the experiences of Wayne and Esther Dickinson who drudge along the old way without running water. When they all build a complete water system, their home life becomes far more comfortable, their farm chores much easier. Gone is the hand pump, a daily chore, clothes bowls become cows drink from cups as the Dickin- sons begin to live like 20th century farmers.
Sponsor: The Crane Co.
Source: Modern Talking Picture Service, Inc.

One Third of Your Life: 12½ min., sd., b/w, color.
• Three-minute bed-making is demonstrated in this home hygiene guide which smooths across the idea that clean sheets, correctly ironed insure healthful and restful sleep. Washing and ironing shortcuts shown, new styles in colored sheets, etc.
Source: (Sponsor): National Cotton Council.

Skilled Hands: 37 min., sd., b/w.
• Demonstrates how modern methods of engineering enable manufac- turers to equip skilled craftsmen with good work material to make furniture. Distribution limited to women's clubs and service groups.
Sponsor: Baker Furniture, Inc.
Source: Ideal Pictures Corp.

The Very Idea: 30 min., sd., color.
• When Uncle Henry built his house "gracious living" was a mental feast rather than a physical possibility in many areas of the structure, Henry's house relives his heirloom home to his well-to-do neighbors. Modern plumbing advantages conquer hussy's nostalgia and, after a step-by-step transition, the couple enjoy a convenient, attractive kitchen and bathroom.
Sponsor: The Crane Co.
Source: Modern Talking Picture Service, Inc.

We Decorate Our Home: 28 min., sd., color.
• Too often, poor planning or sud- den experience—or all three—tend to make a house look like an improved barn. With plates ajar, cleanliness, the Hartleys turn their somewhat bleak domestic interior into a pretty one. Viewers learn how to transform a house marred by cut-up walls, harsh radiators, exposed pipes.
Source: (Sponsor): Pittsburgh Plate Glass Co., Inc.

Sources of These Films

Association Films, Inc.—347 Madison Ave., New York 17 (and four regional film libraries).

City College (Midtown Business Center)
Douglas Fir Plywood Assn.—Tacoma Bldg., Tacoma 2, Wash.
Durkee Corp.—727 S. Wabash Ave., Chicago 34, Ill.
Extemporaneous Films Inc. of New York, Inc.—49 West 40th St., New York 18.

Georgia Agricultural Extension Service—Athens, Ga.

Hachmeister-Inc.—Pittsburgh 30, Pa. (or through regional sales of- fices). 

Ideal Pictures Corp.—65 East South Water St., Chicago 18.

Institutional Films, Inc.—1150 Willow Ave., Wilmette, Ill. (and seven regional offices). 

Johns-Mansville Sales Corp.—22 East 50th St., New York 16.

Modern Talking Picture Service, Inc.——95 Rockefeller Plaza, New York 20 (and 27 other regional ex- changes). 


Pittsburgh Plate Glass Co.—632 Daguerre Way, Pittsburgh 22, Pa.


Vonard organization—702 S. Adams St., Peoria 2, Ill.
Southern Pacific films turn adversity into good publicity

When the big 1952 snowstorm choked off Southern Pacific's trunk line through the Sierras, the company's safety supervisor covered the event with a Cine-Kodak Special II Camera. The 16mm. movies he took, with added sound, became a morale-building employee relations film. Because of its broad appeal, the public wanted in, too, and "Snow on the Run" is still playing to big audiences.

Similarly, when an earthquake hit in California, Southern Pacific's Cine-Kodak Special II was on the spot to record the destruction... and reconstruction.

Perhaps you, too, can broaden your movie program with a Cine-Kodak Special II for on-the-spot company-made movies.

Novel use of slides sells oriental rugs by mail

Colonel Charles W. Jacobsen sells fine oriental rugs throughout the western hemisphere—by mail.

He answers inquiries by sending the prospect a stack of Kodachrome slides and an inexpensive hand viewer. The customer examines the slides, picks his rug, and returns the slides with a request to have the rug itself shipped to him.

In 1952, out of thousands of rug shipments from the Colonel's Syracuse, N.Y., store on the basis of this Kodachrome selection, only three were returned without sales. And his sales have been climbing about 20% every year since he began using this graphic way of presenting merchandise.

To take his pictures, Colonel Jacobsen uses a Kodak Pony 135 Camera and Kodachrome Film. If you have a bulky selling problem that might be solved by color slides, just see your Kodak dealer for the solution or mail the coupon for more information.

How B. F. Goodrich punctures production costs by taking its foremen to the MOVIES

To snip off production waste at its base, B. F. Goodrich conducts a work simplification course for its foremen.

By watching movies of plant operations, they learn the principles of motion study. Using the knowledge they gain from these films, the foremen have been highly successful in eliminating lost time and waste motion in their own departments.

Projectors Find Many Uses

When B. F. Goodrich began these work simplification courses, they purchased several Kodascope Pageant 16mm. Sound Projectors. They have found them so useful they have also screened safety films, instructional movies on operating new equipment, and entertainment shows for the employees.

Writes G. J. Kroupa, Jr., Manager of Industrial Engineering at the B. F. Goodrich plant in Miami, Oklahoma: "We have been very happy with this equipment, and it goes reeling along day after day—without maintenance or repairs. I'm sure your permanent lubrication has a lot to do with this unusual endurance record."

Many Models to Choose From

Reliability isn't all you get with a Pageant. With six models to choose from, you can have any combination of features, depending on your needs. Extra-bright projection for hard-to-darken rooms... flexible or reinforced sound for large or odd-shaped rooms... easy portability, when you need it... and yet Pageants are priced with the lowest-priced projectors in their class.

You, too, may be able to deflate a problem of cost, training, sales, or morale with a Kodascope Pageant 16mm. Sound Projector. Ask your Kodak Audio-Visual Dealer for a free demonstration or mail the coupon for full details.

---

**EASTMAN KODAK COMPANY**, Dept. 8-V, Rochester 4, N.Y.

Please send me the name of the nearest Kodak Audio-Visual Dealer and complete information on equipment checked:

[ ] Kodascope Pageant 16mm. Sound Projector
[ ] Cine-Kodak Special II Camera
[ ] Kodak Miniature Cameras

**NAME**

**POSITION**

**COMPANY**

**STREET**

**CITY**

**STATE**

**ZONE**

(202) 659-1180
NEWS ABOUT PICTURES AND THE PEOPLE WHO MAKE THEM

Color Documentary Will Survey U.S. Commercial Fishing Industry

America's commercial fishing industry will be surveyed in a 25-minute color documentary to be produced for the Outboard, Marine and Manufacturing Company and the United States Fish and Wildlife Service by MPO Productions, Inc., New York.

The sponsoring firm, which manufactures Johnson and Evinrude outboard motors, is underwriting the film to link the outboard motor to commercial fishing. The U.S. Fish and Wildlife Service's Branch of Commercial Fisheries is interested in stimulating the consumption of fish by emphasizing the many varieties made available because of recent freezing and packaging techniques.

Active Spokesman of Films

The Branch of Commercial Fisheries has long encouraged private industry to sponsor films on fishing. A number of these educational pictures have won awards at Venic and Edinburgh and a wide audience.

The newly contracted film, tentatively titled Fishing with a Kicker, will be in production for a year and a half. Following a seasonal schedule, shooting will cover 10 major locations from Maine to Alaska. The cooperation of all fishing communities and state conservation organizations which mark this continental long-fisherman's map will be enlisted by the Branch of Commercial Fisheries supervising production.

Fishing with a Kicker is planned to steer away from the crowded harbors of the directly commercial and head for the deeps of entertainment and education.

Crew Given Wide Latitude

The location crew will search their sea bond story in the work adventures of serious fishermen, leveling their lenses on New Orleans Cajuns, Alaskan Men's, New England Yankees. Viewers will see such things as the blessing of a shrimp boat fleet, the celebration of a good catch. Tape records will remember bird cries, the troubled windies, the ageless sea chanties.

The color film "compleat angler" will include lobster and saltline fishing in Maine; scallop fishing in Massachusetts; oystering in Maryland; clamming in New Jersey;

Dow Chemical Co. Offers Film on Low Temperature Insulation

An 85-minute black and white film on the use of Styrofoam for low temperature insulation now is available from the sponsor, The Dow Chemical Company, Midland, Michigan.

The educational product film shows the properties and principles of proper installation of Styrofoam, how to work it on conventional fabricating equipment. Typical applications and correct finishing technique for the material are projected.

Advantages of this expanded polystyrene plastic material are its low thermal conductivity, structural strength, water-resistance and light weight.

The Company's wish is to distribute the film to a wide audience including such groups as those associated with refrigerated plants, trucks, trailers, railroad cars, fishing boats, and pipe covering. Arrangements for the film may be made through the firm's plastics sales department.

Show Michigan Tourist Attractions

Lake-heads, the state of Michigan is a natural for outdoor activity. The Michigan Tourist Council makes the most of this fact in Michigan Water Wonderland, a new 25-minute color motion picture.

Sunshine scenes of boating, fishing, water skiing and similar summer sports are narrated by Mort Noll who guides viewers through the state's popular vacation spots.

The water inlay includes recreational thrills for each age group, according to Robert J. Furlong, executive secretary of the Council.

Michigan Water Wonderland is available in black and white or color upon request and without cost to civic and professional groups, private clubs and television stations. Address requests to the Michigan Tourist Council, Mason Building, Lansing, Mich., Michigan.

Coast Guard Film Available

Sentinels of the Sea Lanes, the latest 16mm color film sponsored by the United States Coast Guard, shows how the Guard operates and maintains the 22,000 buoys that mark the coastal and inland waterways.

Dedicated to the officers and men who perform these duties, the 23-minute film may be scheduled on request to: Chief, Public Information Division, U.S. Coast Guard, Washington 25, D.C., or Coast Guard district offices. The documentary has been cleared for television.
The Hank McCune TV Show

filmed by TED ALLAN Studios

...in COLOR with the
AURICON “SUPER 1200”
16mm Sound-on-Film Camera!

Ted Allan, veteran Hollywood Photographer of the Stars, is one of the many professional film producers whose first choice for dependable television filming of the highest quality, is an Auricon 16mm Camera.

The “Hank McCune Show,” a comedy series soon to be seen by millions over national TV networks, is being filmed in natural color with the “Super 1200” Camera. Ted Allan says, “45,000 feet of film have been run through the Auricon Camera without a film-scratch or loss of a foot of film!”

Write for your free copy of the complete Auricon Catalog, which includes the “Super 1200” Camera, a superb photographic instrument. Sold with a 30 day money-back guarantee, you must be satisfied!

BERNDT-BACH, INC.
6910 Romaine Street, Hollywood 38, Calif.

The Auricon Hollywood Line
SOUND-ON-FILM EQUIPMENT SINCE 1931
A New Business Screen Editorial Column Feature:

Tape Techniques for Industry

Tape recorder in action is demonstrated by George B. Buchert, in charge of continuity checking at Gilfillan Bros., Los Angeles. Use of tape recorders saves 29 hours per unit checked, has reduced number of checkers needed from 17 to only seven.

required was reduced from 17 to only seven.

"Main reason for the increased efficiency," according to Plant Superintendent E. P. Gautlie, "was that the continuity checkers working alone were able to proceed at a much faster pace than before, and interruptions were far less frequent."

"However," Gautlie pointed out, "a significant part of the saving can also be contributed to the new electronic circuitry designed to reduce the number of check points required.

50 Tests Now Recorded

So successful has this method been that verbal instructions for some 50 different continuity tests have been recorded and cataloged for daily use. At least one duplicate copy and sometimes two or more are kept on file, so that a total of approximately 150 tapes are available for use.

All recording is done on "Scotch" No. 111 magnetic tape for use on six standard tape recorders. These units operate at 3/4 inches per second allowing a half hour of continuous recording on a 500-foot tape.

"Because frequent changes in circuitry to accommodate improvements in design are incorporated in the various components," Gautlie said, "the tapes are recorded single track only. This makes it possible to simply splice in new test instructions on the tape to provide for such a change at any stage of the testing procedure."

As a result of both time and dollar savings made possible by the magnetic tape method, tape recorders have been adopted for subsequent airfield testing of the units. Here an observer simply records his comments on tape—much faster and more convenient than writing them down in longhand as was previously required.

"Time-Lapse" Film Records Fast Facing of Park Ave, Building

More television audiences will gaze as they watch in a few seconds of film—-the 10 hour erection of the aluminum facing of a New York City skyscraper, depicted in The Future of America produced on CBS for the Advertising Council.

Television audiences had first seen this time-lapse construction in a commercial filmed by Sound Masters, Inc., New York, for the Aluminum Company of America. It was initially released on the Edward R. Murrow show, "See It Now."

The minute documentary speeds up visually a facing marathon which took place during the construction of the new Davis Bldg, on Park Ave.
ONE-STOP SOURCE for FILM PRODUCTION EQUIPMENT.

**A.C.E. 35mm ROTARY VIEWER**

with NEW Image Erector

Acclaimed by directors, editors, animators, cutters, lab technicians, inspectors, spotters, etc. Films clearly viewed while in motion, forward or backward. No pads, sashes or other pressure mediums to cause scratches or abrasions. Single frames may be inspected without heating the film. Optically perfect magnifier assures sharp, unobstructed view of entire picture area. No intermitent or oscillating parts—no film slip or mechanical noise—no cannibalized film threading—no jamming or breaking of film. Nothing to wear out or cause trouble.

- A.C.E. Footage and Frame Counter: $64.90
- A.C.E. Image Erector: $27.00

**The NEW Revolutionary ARRIFLEX CAMERA**

Professional 16mm Mirror Reflex Shutter Camera. Acclaimed the most advanced in the field—unique for its many features and outstanding for its workmanship.

View and focus thru taking lens during actual shooting. Bright, big, clear, screw-in-defined vertical finder image, magnified 10X. No parallax, no need for accessory finders. 100° loading speed, 400 frames available. Film Pin registration gives absolute picture steadiness. 6V motor drives into housing, permits use of standard tripods. Forward and reverse switch. Synchronous motor available. Complete with Reflex shutter, turret, meter, tophat, 0-50 lbs. matte box, frame-counter, cable $1,475. Write for illustrated brochure.

**Kinemex PORTABLE SYNC MAGNETIC RECORDER**


- 40 cycle 110V single phase: $1,350
- 50 cycle 220V single or 3 phase: $1,400

**Nothing like it on the market!**

**TELEFUNKEN MICROPHONE**

MIGHTY MIDGET

Model 201M

For those who want the best!

Ideal for TV, broadcasting, film recording, etc. Takes place of 5 or 6 ordinary microphones. Easily switched from non-direction to cardidal. Extremely smooth response and wide range in the cardidal pattern. Plus its slight rise in upper range when used as a directional, makes Telefunken the world's most advanced transformer. Immune to temperature or humidity changes. Response 4 db. 30-16,000 cps. Output: 30, 50, 200, 250 ohms. Balanced. Size 7¾" x 5½". Weighs only 4 ozs. Includes portable power supply unit, cable and plugs. $490.

These users prove Telefunken's ultra-line quality:

- RCA Victor
- Royer Sound Studios
- Mercury Records
- MGM
- Columbia Records
- Decca Recording
- Columbia, Inc.
- Gotham Recording Corp.
- 20th Century-Fox
- Warner Bros., Hollywood Ampera Corp.

**S.O.S. CINEMA SUPPLY CORP.**

"The Department Store of the Motion Picture Industry."

Dept. H, 602 West 52nd Street, New York 19, N.Y.

Phone: Plaza 7-0440

Cable: SOSOSND
Films Cleared for Telecasting

* Continued here is a check list of sponsored films now available from business and industrial organizations for sustaining use on television.

For your quick information, the list simply states sponsor, address, shipping, and booking conditions, title, length.

These films are available without charge except for shipping, special distribution costs or insurance. Further details regarding clearances, etc., may be obtained from the sponsor or distributor noted below.

**American Airlines, Inc.:** Advertising Dept., 100 Park Avenue, New York 17, N.Y. Also from Association Films, Inc.; Advertising Algr., Television Dept., 347 Madison Avenue, New York 17, New York—and branch offices.

*Leopold—Rivero of the Americas*—20 min.

*Viva Mexico*—22 min.


*Close-up of Victory*—22 min.

*The Du Pont Story*—10 min.

*The Fine Art of Furniture Finishing*—20 min.

*Keeping Your Boat Shipshape*—21 min.

*A Story of Research*—19 min.

*A Tale of Two Houses*—20 min.

*White Magic*—30 min.

**Ford Motor Company:**

Regional Sources: Film Library, Ford Motor Co., 1500 South 26th Street, Richmond, Calif.; Film Library, Ford Motor Co., 15 East 53rd Street, New York 22, N.Y.; Film Library, Ford Motor Co., 1600 Michigan Ave., Dearborn, Mich.  For pars transportation both way, insurance. Return to same library from which borrowed.

*The American Road*—42 min.

*Tommorow Meets Today*—25 min.

*The Big Race*—11 min.

*Production Pioneering*—15 min.

*Big and Basic*—30 min.

*Technique for Tomorrow*—23 min.

*The American Cowboy*—30 min.

*Portrait of a City—Detroit*—25 min.

Men of Gloucester—22 min.

Southern Highlanders—21 min.

American Farmer—23 min.

Canby Country—13 min.

*White Thunder*—13 min.

*Highway by the Sea*—15 min.

*Dearborn Holiday*—25 min.

*Pride of Workmanship*—20 min.

*Driving on the Highway*—12 min.

*Driving in the City*—12 min.

*Driving under Adverse Conditions*—12 min.

*Driving at Night*—8 min.

*Cave of the Ear*—12 min.

*Play Ball, Son*—15 min.

*Ticket to Freedom*—14 min.

**Mid-Continent Petroleum Corporation:**

Advertising & Sales Promotion Dept., Box 331, Tulsa, Oklahoma. Order four to five weeks in advance. *Return films immediately after showing.*

*Adventures of Rudy Crone*—26 min.

*Conquest of the Hourglass*—15 min.

*Jewels of Progress*—24 min.

**Swift & Company:**

Merchandising Service Dept., Union Stockyards, Chicago 9, Ill. User pays transportation one way. Book three months ahead. *By-Products*—10 min.

*Hidden Hunger*—30 min.

*Livestock and Meat*—40 min.

*Meat Baking Customs*—10 min.

*Nation's Meat*—29 min.

*Red Willow*—45 min.

*Who Buys Your Livestock?*—9 min.

**Other TV Film Sources:**

A principal distributor of packaged shows for television, Modern Talking Picture Service, Inc., also maintains an extensive library of public interest films from industry which have been cleared for free sustaining use on television. Write to Vice President, Modern's Television Department, 15 Rockefeller Plaza, New York City for complete check list.

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*The Magic Shelf* gives Recipe Tips to Homemakers Via TV

* A fourteen-minute motion picture entitled *The Magic Shelf* has recently been cleared for television audiences. This black and white version of the Campbell Soup Company color movie, produced by The Jam Handy Organization, gives cooking tips to house-wives and home economists.

Audience appetite is thoroughly whetted as glamorous Anne Marshall, Campbell’s Director of Home Economics, prepares one delectable dish after another. The touch that transforms lunches, snacks and main courses into mealtime delights is the *Magic Shelf* of versatile and various condensed soups. Of added interest to homemakers are the harmonious table settings and decor.

*The Magic Shelf* contains little reference to “Campbell’s,” but stresses importance of soup in the diet. Prints are available by writing to Campbell Soup Company, Camden, New Jersey.

---

*Law of the Land* Depicts Congressman Building a Law

* Citizens who have their opinion of law making on the tv conduct of embroiled senatorial investigators may acquire a more balanced idea of law makers in action viewing *Law of the Land,* a new 26-minute color documentary.

A sober treatment on how a law becomes a law, the picture was filmed in Washington by Louis W. Kelman Productions for Law of the Land, Inc.

A rigid rule against cameras was waived so that audiences could see congressmen as they process a law on the floor of the House of Representatives.

President Eisenhower, Vice President Nixon and Secretary of Agriculture Benson appear in the film, narrated by Westbrook Van Voorhis.

---

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to the finest Color

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

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

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---

Leaflet for Campbell Soup Company.
I.B.M. Training Center
Simplifies Visual Tools

* Simplicity and versatility—often opposed qualities—were brought together by International Business Machines Company officials when they planned the visual sales-education facilities of their newly opened District Training Center in New York City.

Like other companies which produce highly complex equipment, I.B.M. has always required training mechanisms and techniques suited to specific phases of intricate training matters. The danger of this necessity is that, in time, the number of those training devices can get out of hand.

Eliminate Separate Items

For their long range purposes, the company trainers devised an improved projection screen for increased legibility and better reproduction; they had in mind a screen which would serve as a projection medium and a chalkboard and provide a writing area much larger than that of conventional blackboards.

Most of all, they wanted to simplify the media, getting rid of a jungle of easels, framed boards, chartstands and similar look-gadgets in the teaching.

Consulting with various audio-visual and interior construction experts, the I.B.M. planners were able to achieve their hope: a training center equipped to utilize numerous visual techniques without the functional handicap of many miscellaneous units.

Use Chalkwall System

The major consolidation for simplicity was effected by installing the U. S. Plywood Armory Chalkwall system. The panels of this wall are constructed of a 2-inch thick gypsum core, to which is bonded on one side a sheet of |gauge steel with porcelain surface. Bonded to the other side is a sheet of paint-grade steel. In place, the panels are anchored to the floor and ceiling with metal angles.

These panels serve as a partition, a projection screen, a chalkboard and as a mammoth bulletin board with information posted to its steel surface with magnetic disks. The panels also function as a sound barrier with a high degree of resistance to the noise traveling from adjacent classrooms. They are incriminatable.

The biggest advantage in the new setup was visibility; instead of... (continued on Page 61)

START...LOOK...then—LISTEN

IT'S THE NEWEST RCA Magnetic RECORDER-PROJECTOR!

RCA 400 Magnetic brings you these many advantages...

* Magnetic sound track added to silent or sound film for a few cents a foot.
* Recorded message can be changed quickly to meet any audience requirement.
* So quiet in operation—the microphone can be used adjacent to the projector when recording.
* Built-in facilities for mixing voice and music.
* Monitor jack for headphones during recording.
* Improved lens—field flattener type gives improved picture quality.
* Film can be turned in either direction to facilitate editing.
* Projector can also be used as a public address instrument.
* Erasehead and record/reel are adjacent.
* The new RCA 400 Magnetic can be unpacked, set-up, threaded, and the show put on in a matter of minutes.

Here's audio-visual recording and projection at its best. Many noteworthy improvements are incorporated in this sturdy, compact, lightweight machine. You'll admire the ease with which you can add new meaning to every film you show...fingertip control of all audio-visual operations...its flexibility as a sales tool...as an educational or entertainment instrument.

To appreciate the many advantages of this new RCA 400 ask your distributor for a demonstration...but look and then—listen to the top quality sound made possible by RCA's world leadership in audio engineering.

FOR BETTER SHOWS USE "THE AUDIO-VISUAL PROJECTIONIST'S HANDBOOK"

* Many large U. S. business firms now use the Audio-Visual Projectionist's Handbook to train employee projectionists. This graphic, illustrated manual contains step-by-step lessons on good showmanship; sells at only $1.00 per copy, postpaid. Order today from BUSINESS SCREEN, Chicago 26.
NEA Premiere Film Showing in Garden Handled by 16mm Arc

A 16mm projector scored a cinematic TKO in Madison Square Garden recently when it projected a Commercial Kodachrome print more than 250 feet to form a screen image 32 feet wide, 24 feet high.

The "big screen" performance was that of a regular Eastman Arc Model 25 16mm sound projector during the 92nd annual convention of the National Education Association. A main event of this meeting was the premiere of NEA's prize-winning new 27'/-minute color film, Freedom to Learn. Produced by Agrafilms in cooperation with the National Association of Secretaries of State Teacher Associations, this is the fourth in a series of NEA public relations pictures.

In adjusting its 16mm frames to the 35mm screen (the largest the 18,000-seat oval now accommodates), the arc projector enlarged an image 1,000,000 times the size of the original scene on the film. The projector's sound optics were connected with the arena sound system.

The screen for this showing was a temporary muslin stage background used for a pageant enacted by New York City school children as part of the program. Freedom to Learn, reviewed in Issue No. 5 of BUSINESS SCREEN, deals with the teaching of controversial subjects in school and the idea that this best prepares students to grow into self-governing adults. It has received favorable commendation from leading U.S. groups since its recent premiere showings.

Primarily intended for adult community audiences, Freedom prints may be purchase at $75 (b&w) from the NEA Division of Press and Radio Relations, 1201 Sixteenth St., N.W., Washington, D.C.

Shown at Garden premiere of NEA film below are (I to r) J. Couillard, writer; Irving Rosinow and J. P. Nicholson of Agrafilms, Inc. talking to Dick Gearhart, Eastman Kodak, who supervised projector installation.

Mass Production of Transistors Presages Light-Weight Projection

Ten-minute and powerful transistors soon may re-shape the electronic products market. General Electric Company is testing for the mass production of exceptionally high frequency transistors calculated to supply the industries using electronic equipment with millions of transistors at competitive prices.

Quantity production of essential transistor elements now is possible due to the development of a "rate-grown" method, according to Dr. W. R. G. Baker, G.E. vice-president and general manager of the Electronics Division.

Transistors, made from the metal germanium under controlled conditions of temperature and humidity and to microscopic tolerances, perform many of the functions of the electron tube. Moreover, they are said to offer such advantages as longer life, greater dependability and resistance to shock and temperatures. Unlike the vacuum tubes, transistors contain no filament. Thus, they require less power and lend themselves to the miniaturization of all types of electronic equipment.

The rate-grown process appears to be the only technical method which shows promise of a low cost device of this quality. For the radio, television and other electronic product manufacturers, Dr. Baker said, this process will mean completely transistorized products.

The transistors should be available at prices competitive with vacuum tubes as soon as electronic equipment manufacturers have had sufficient circuitry development time to order them on a large quantity basis, Dr. Baker stated. With widespread sampling to the electronic industry expected to begin late this year, mass production of many millions of transistors should get underway within the next two years, it was pointed out.

The complete transistorization of radio and television receivers has been impractical before because manufacturing costs have kept prices too high. General Electric's Radio and Television Department has designed circuits using the new rate-grown transistors for application in table model radios, clock radios, portables, and television sets.

The rate-grown process, first announced a year ago, was invented by Dr. Robert N. Hall, a physicist of G.E.'s Research Laboratory at Schenectady, Dr. Hall found it possible to produce the necessary element in large quantities from the...
germanium refining process. By introducing special impurities, gallium and antimony, and varying heat controls, as many as 100 wafer-thin layers of specially treated germanium are formed.

The ingot is then divided into bars, each several thousandths of an inch long, with a layer through the center. The layer in the center of the bar serves as a grid. The sections of the transistor bar on either side of the layer take the place of the cathode and plate in a tube. Several thousand transistors can be produced from the yield of each ingot.

At present, a few hundreds finished transistors are being fabricated a week on a pilot line in Syracuse, N. Y., for engineering and military evaluation and eventual sampling to design groups.

Rate-grown transistor ingots, each of which contains thousands of useable transistor elements, are being produced at the rate of one approximately every 10 days. It takes only two hours to produce one ingot.

Fabrication principally consists of attaching leads to the transistor bars. It is in this phase of production that G.E. is now mechanizing. The basic research, development and product refinement work was carried on under a joint Army-Navy-Air Force contract.

David Quaid to Transfilm, Inc.

David L. Quaid has joined Transfilm Incorporated as chief cameraman. Harry Yingling, who has been associated with Mr. Quaid for three years, also joined Transfilm as an assistant cameraman. Both will work on non-theatrical films and television commercials.

For the past 17 years, Dave Quaid has been a freelance photographer and has established a reputation for his outstanding color motion pictures, of which he has more than 100 to his credit. Three of his more recent films have won awards: The Prodigal Son, at Edinburgh in 1949, A Fair Day's Work, at Cleveland in 1950, and Via the Port of New York, at Boston in 1954.

While every other tape recorder is made essentially for carefully-handled home playing...this new "Classic" model by Ampro is designed and quality-built for use at work...your kind of work. Bone-hard, glass-smooth plastic finish sides are girdled by rubber guard rails. Entire case is scuff-scratch-stain resistant. There's nothing else like it in the world!

THE AMPRO "CLASSIC"

- Two Speeds (7½ i.p.s. for high fidelity; 3½ i.p.s. for long play)
- Automatic Selection Locator
- Electro-magnetic Piano-Key Controls
- Safety Tab...prevents accidental erasure.

Super Stylist "10"

16mm SOUND PROJECTOR PRESENTS A
TWO WAY APPROACH TO THE MIND

Crystal-clear sound and vividly brilliant pictures combined as only Ampro engineering can combine them! Remember: the only thing better than a picture is a picture that moves and talks!

- 10-inch Alnico-5 P.M. Speaker
- Powerful 750-1000 watt lamp
- 2-in. super-coated f 1.6 lens
- Operates at both sound and silent speeds

THESE OUTSTANDING TEACHING AND TRAINING AIDS ARE AVAILABLE FROM YOUR AMPRO AUDIO VISUAL DEALER. CALL ON HIM FOR ALL YOUR A-V NEEDS.

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Famous for the finest

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Gentlemen:
Please send complete literature and information as follows:

- Ampro Super Stylist 16mm Projectors
- Ampro "Classic" Tape Recorder
- Name of my Ampro audio-visual dealer

Name
Institution
Address
City Zone State
Along the Production Line

Anasco Enlarges Its Eastern Color Film Processing Plant

Increasing demand of industrial and educational motion picture-makers for prints on color duplicating film by contact and reduction (35mm to 16mm) have prompted Anasco to increase processing facilities at its Union, N. J. laboratories.

With added equipment and multiple shift operation, the new setup is planned to double capacity and speed service to professional trade laboratories and other customers. The service provided to the professional trade is primarily through Eastern printing laboratories with a country-wide clientele.

It is expected that many of the existing color motion pictures scheduled for color televising will be on tv tested Anasco color duplicating stock. The new facilities will expedite processing of these prints.

3M Co. Announces New Tapes for Heavy-Duty Magnetic Uses

Two magnetic tapes with a plastic base for added strength and resistance to temperature and humidity effects are available, the Minnesota Mining and Manufacturing Co., St. Paul, Minn., has announced.

Labeled "PE" backing, the plastic base is designed for use in dictation recorders, endless loop-tape machines, high speed industrial and scientific recorders and other uses where exceptional durability is needed.

"Tougher" du Pont Film Base Available in Limited Quantities

Limited quantities of a "tougher" du Pont safety film base are now available commercially as leader material only for motion picture processing. Called "Cronar," the polyester base has been produced in experimental quantities since 1952 in an E. I. du Pont de Nemours & Co. pilot plant at Parlin, N. J., where a commercial plant is under construction.

Cronar is described as several times tougher than present types of safety film base and as having much greater dimensional stability and equal flame resistance. It is believed to be especially well suited to motion picture film, graphic arts film, and microfilm. It is also said to have better storage and aging characteristics than conventional film base.

The greater toughness permits the thickness of motion picture film to be reduced from the standard 5.5 mils to a mil, 0.0055 to 0.001" thinnest, making the base much thinner. This will reduce shipping weight and storage volume per foot of film. A reel which holds 2,000 feet of ordinary 35mm motion picture film will accommodate 2,700 feet of film made on Cronar base, with the weight remaining approximately the same.

Several hundred thousand feet of sensitized Cronar film base have been tested and evaluated in cooperation with the Motion Picture Research Council and motion picture and tv companies.
New Kodak "Tri-X" High-Speed Films Boon to Industrial Users

* To help industrial and other photographers to beat poor lighting conditions, the Eastman Kodak Company has developed two high-speed movie films.

The new film types are Tri-X Panchromatic Negative Film, said to equal the quality and speed of the newest and fastest sheet films, and the Cin-Kodak Tri-X G.P. Reversal Film. Both films must be processed by the user or a commercial laboratory.

Tri-X Negative Film, with twice the speed of Super-XX Negative, is expected to have wide applications in filming newsreel type shots, photographing scenes on dark days, and nighttime exteriors or picturing large interiors under existing light conditions when auxiliary lighting is impossible.

Tri-X G.P. Reversal Film will be used in situations requiring multiple prints and extremely rapid processing at high temperatures. While not as fast as the negative film, it has 50 per cent greater speed than Cin-Kodak Super-XX and is of medium graininess.

The negative film is available in 16mm safety film and 16mm sound recording safety film in 100 and 200-foot rolls on camera spools. The 100-foot rolls are priced at $3.95; the 200-foot rolls, $6.35.

The reversal film is available in 16mm safety and sound recording film in the same lengths at $4.45 and $8.25 and in a 400-foot dark room loading at $15.45.

Film Counselors Enlarge N.Y. Quarters; Add Preview Theatre

Concurrent with its 8th anniversary, Film Counselors, Inc., has tripled its office space at 500 Fifth Avenue, New York. As a part of its expansion, the motion picture and television planning and production agency has designed and constructed a theatre on the premises. It is considered to be one of the most fully equipped private theatres in New York and is for the exclusive use of business and TV film sponsors.

For darkened rooms,
New RADIANT "Educator"
with full height adjustment

For classroom or auditorium... with or without platform or stage the Radiant Educator can be quickly set up for perfect visibility. A touch of the toe and the extra sturdy tripod legs fully open. The "0" model adjusts from only 92" from the floor to a height of 110"... and is easily adjustable to suitable sizes for slides, rectangular sizes for movies. Fully guaranteed for 10 years.

BRIGHTER, MORE BRILLIANT PICTURES, TOO!

The "Educator" features Radiant's new, improved "Perma-White" Processed Vyna-Fleet glass beaded fabric to guarantee the most perfect picture projection possible. And this Vyna-Fleet is mildew-proof, flame-proof and washable.

The Student's Eye View is always good WITH THESE TWO GREAT RADIANT SCHOOL SCREENS

For lighted rooms,
New RADIANT "Classroom"
with full 90° viewing angle

Projecting in lighted rooms is no longer a problem. The advanced design of the Radiant "Classroom" Screen has proven its ability to show bright, clear pictures in daytime or under artificial lighting. Doubles the efficiency of visual aid programs... eliminates the need for costly room-darkening equipment in most classrooms. The screen surface is unbreakable.

FREE! Send Coupon Today for detailed specifications on these two outstanding Radiant Projection Screens. Illustrated, descriptive circulars and price lists will be sent without obligation.

RADIANT Projection Screens
Radiant Manufacturing Corp. • 1225 S. Talman • Chicago 8, Illinois

PHOTOSTATS on ACETATE

WHITE
BLACK
ANY COLOR

On Clear Acetate

Another NEW addition to the many services offered by
ADMASTER PRINTS, INC.
1108-6th Avenue, N. Y. State-Photoflats-Slides

RADIANT MFG. CORP.
1225 S. Talman, Chicago 8, Ill.

Yes, I want to get full story of the two remarkable new developments—the Radiant "Educator" and "Classroom" Screens.

Name _________________________
Address _________________________
City _________________________ Zone State
My dealer's name is _________________________

Number 6 • Volume 15 • 1951
PICTURE PARADE

PAA Adapting Burton Holmes Films for Television Release

* Pan American World Airways is preparing two new half-hour films for television release. Photographed in over a score of global locations, the films were originally made by veteran travel lecturer Burton Holmes a number of years ago. The new versions are being produced by Frederick Watson, editor of Jean Oser, and written and narrated by Newton E. Welzer. After TV release in November, the films will be made generally available to all interested audiences in both color and black and white.

Psychology of Color in Films

* Interests Golden Key Productions

* Golden Key Productions, Hollywood, organized two years ago, has as one of its main goals the effective and planned use of color in films. Planned color, according to Dr. Gene Spiller, president of Golden Key, means a dynamic use of hues and color saturations according to the psychological reaction desired.

One of the areas in which such use of color is particularly important is in the fields of nutrition and agriculture. Accordingly, the company has concentrated its early production on films in the nutritional field. 'A Story of Whole Grain Bread,' sponsored by the Otsego Baking Company, tells the story of the wheat kernel and its importance in the making of bread, and is very effective in making the golden colors of the wheat and bread play an important part in the film's message. 'Golden Earth,' sponsored by the Mordecai Products Company, stressing the importance of soil conservation, plays on the contrast of "green fertility" versus "pale brown aridity".

Dr. Spiller, has done extensive research as well as production work intended to develop new color ideas and theories. He is doctor of chemistry as well as having a masters degree in cinematography. He has also published articles on the use of color. He believes that this concentration in the field of color production, his company can perform a specialist's function in the industrial and sponsored film field.

Trainer Film, "Man to Man," Analyzes Hospital Psychiatry

* How patience—the password of psychiatry—can rescue the mentally ill is exemplified in Man to Man, a new 30-minute black and white film sponsored by the Mental Health Film Board, the governments of Alaska, New Jersey and Michigan.

Psychiatric patience is seen in practice as a team effort captured by the psychiatric aide whose wise sympathy heals by direct, intimate friendship with the patient. The aide's man to man relationship is supported by the hospital staff whose case-taking care forms an atmosphere of compassion which helps the unbalanced see his neighbors anew.

Peopled with a real hospital staff, the film builds its theme in the dramatized case of an elderly man who does not feel himself and will not speak.

As the psychiatric aide slowly reaches and wins the withdrawn man, the film shows the vital, distinctive function and the qualities of the good psychiatric aide. It also shows that with good care and treatment the mentally ill can be returned to health: the value and discipline of the team approach: how a good mental hospital operates.

Produced by Affiliated Film Producers, Inc., Man to Man is the third in the Board's Professional Education Series. It was written by Irving Jacoby and Jack Neber, directed by Richard Leacock.

Contemplated uses of the film include training new psychiatric aides, orientation of other hospital employees and volunteer workers. It may also be used as a supplementary teacher in courses for nurses, occupational and recreational therapists, social workers and students in medicine, psychology and religion; as a recruitment aid and as a public educator on the subject of mental illness and treatment.
Eugene Gregg Elected President of Westrex Corp., in New York

Eugene S. Gregg recently was elected president of Westrex Corporation, succeeding Frederick W. Bierwirth who retired from the office August 31. Mr. Gregg has been vice president and general manager of the corporation since 1941.

Westrex, with headquarters in New York, handles the sales, distribution and service of motion picture sound recording and reproducing equipment for studios throughout the world and theatres outside the United States and Canada. The firm also distributes communication and related electrical equipment.

Mr. Gregg moved toward this field in 1926, joining the Western Electric Company as statistician. In 1929, he went to London as export manager for Electrical Research Products, Inc., a former subsidiary of Western Electric. He became general foreign manager of this organization in 1938.

Mr. Gregg is president and a director of Westrex Corporation's foreign subsidiary companies. * * *

Herschman Appointed Ad Chief for Radiant Manufacturing Corporation

Henry S. Herschman has been named advertising manager of Radiant Manufacturing Corp., Chicago, manufacturer of projection screens.

Before joining Radiant, Herschman was advertising and sales promotion manager for various Chicago industrial firms and mail order houses. A Wertheimer, executive vice-president commented, "His many years of experience have well equipped him to handle our steadily increasing advertising activities." * * *

National Carbon Names Chapman Industrial Products Sales Chief

Appointment of C. J. Chapman to the position of general sales manager, Industrial Products, was recently announced by the National Carbon Company, a division of Union Carbide and Carbon Corporation.

Mr. Chapman will be located in the general offices in New York to direct sales activities on the company's carbon and graphite electrodes, projector carbons, carbon brushes, signal cells and chemical and metallurgical carbon products.

Mr. Chapman joined National Carbon in 1936 as a salesman in the Eastern District and was named Chicago District Sales Manager in 1941, the position he held until his present appointment. * * *

Heads Beseler Visual Products

John T. Woglom has been appointed president of Beseler Visual Products, Inc., 210 East 23rd Street, New York, it was announced last month by J. F. Brady, chairman of the board.

Mr. Woglom is a guest lecturer in visual aids at New York University School of General Education and consultant on visual aids to General Electric Corporation. He was formerly visual aid instructor in the U. S. Navy. * * *

S.V.E. Names Elgin Wollman Midwest District Sales Manager

Elgin Wollman has been appointed Midwest District Sales Manager of the Society for Visual Education, according to an announcement by John C. Kemm, Vice President and Director of Sales.
Stock Footage

Now . . .
two great libraries brought together.
One central source for film footage for motion picture or television use.

Over 30 million feet of completely cross-indexed film is available to you in the combined libraries of the NBC FILM DIVISION and the MARCH OF TIME.
You'll find every conceivable subject, excellent service, and reasonable prices.

For catalog and price list, call or write

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NEW! THE PERFECT PROJECTION TABLE

FOR ALL PROJECTORS
Takes any machine — 16mm, filmstrip, slide or opaque
- ALL STEEL
Rigid frame; Welded gussets
- LARGE 3" CASTERS
Ball bearing; Lock in place
- LIFETIME BEAUTY
Olive gray; Baked enamel
- READY TO USE
All assembled; No extra costs

Model T-200X-C (shown) speaker shelf and extra utility shelf $42.50
Model T-200-C speaker shelf only $39.00

SEND FOR CATALOG
Complete film equipment

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People who make Pictures

News of Staff Appointments Among the Producers

Richard F. Reynolds Appointed General Manager of Cinecraft
Richard F. Reynolds has been appointed general manager of CINECRAFT PRODUCTIONS, INC., Cleveland, according to Ray Creely, president of the company.
For several years, Reynolds directed motion pictures, television and radio activities in the Cleveland office of Fuller & Smith & Ross, Inc., national advertising agency.
He returns to Cleveland from the agency's Chicago office where he has been a senior account executive.
Reynolds won recognition for creating new training, film production and film utilization techniques.
As a Lieut. Commander in World War II, he was a Naval photographic officer in charge of commercially produced Navy training films. Special arrangements of the 1955 program are also contemplated to permit attendance of business/endorsement users at the Trade Show during special periods when dealers have completed their visits.

Edward L. Rosch Manages Disney 16mm Div. in East
Edward L. Rosch has been named Eastern Manager of the Walt Disney Studio 16mm Film Division. In his new post, Rosch will supervise the Disney school leasing program in the eastern states and handle the specialized use of Disney, theatrical films by industrial and business firms.
Mr. Rosch for a number of years was in charge of motion picture production and distribution at the Institute of Life Insurance in New York City. He joins the Disney organization at its Eastern headquarters, 177 Madison Ave., New York.

Murphy McHenry to Transfilm, New York
Murphy McHenry to Transfilm, Inc.
Murphy McHenry, a former newspaper man and executive editor of Fawcett Publications' movie magazines, has joined Transfilm, Inc., New York, as Murphy McHenry.

Frank Holmes Laboratories Names Baskerville as General Manager
Frank Holmes Laboratories, Inc., Los Angeles, according to Frank A. Holmes, president, has chosen a general manager.
Baskerville has long experience in the field of color photography as an instructor and free lance photographer. His course in color photography has been popular at the University of Southern California since before World War II.
Frank Holmes Laboratories specializes in color film duplicating, working slide duplicates, film strip masters and prints.

Alan Lee to Kling Studios
Alan S. Lee has joined the staff of Klings, Chicago, as a writer-director.
Previously Mr. Lee was an independent producer in Chicago. He has produced industrial films for American Brake Shoe Co., Packard Motors, Sears Roebuck and the Wabash Railroad. From 1916 to 1952 he headed the industrial film department of Sears Roebuck and Co.

Dallas Jones Selects Aberg as Business Film Writer
Gilbert Aberg, a new addition to the staff of Dallas Jones Productions, returns to the film industry as a writer specializing in business communications.
Formerly a writer-director for Encyclopedia Britannica Films, Mr. Aberg has acquired experience in communications outside the film industry. Recently he left the packaging field as a merchandising director and has been a textbook editor with J. B. Lippincott Co.
3-D Automatic Slide Projector
Introduced by Spindler & Soupe

The latest revelation in projection technology is the 3-D Selectroslide projector. This unique device allows for a new dimension in visual presentation, enabling audiences to experience a three-dimensional perspective of slides or other visual materials. The projector is designed to be used with stereo sound, providing a synchronized audio-visual experience.

New Features:
- Built-in speaker system for powerful audio.
- Automatic sound control for seamless integration.
- Adjustable focus and zoom for precise projection.
- Easy-to-use controls for smooth operation.
- Compact design for convenient storage.

Applications:
- Educational institutions
- Museums and galleries
- Entertainment venues
- Corporate training

The 3-D Selectroslide projector is a game-changer in the world of visual communications, offering a new level of immersion and impact for audiences across various industries. It is a must-have for anyone looking to enhance their presentation capabilities.

For more information, contact Spindler & Soupe, 2201 Beverly Blvd., Los Angeles, California.
FREE! First Aid Film
"Help Wanted"

Including the new back-pressure, arm-lift method of artificial respiration

This up-to-date film contains all of the important information on basic principles of first aid, and also demonstrates new artificial respiration method approved by the American Red Cross.

The only cost for this 34-minute 16-mm sound film is return postage.

—Johnson & Johnson—

Education Department
Johnson & Johnson, New Brunswick, N. J.
Please send me information on the film "Help Wanted."

Name
Address
City Zone State

(continued from page 57)

made available by the Radiant Manufacturing Corp. of Chicago. Three outstanding features of the new screen are center-mounted, patented Tension Control, an All Metal Spring Roller, and a lever operated fabric lock—designed for trouble-free operation.

These features combine to make the "color fleet" screen fabric, a special silver treated material, the ideal color projection surface—"flat as a mirror and tight as a drum"—the manufacturer says. The all-purpose color screen is a portable tripod model with an automatic "tip-toe" leg-opening device.

The Colormaster screen ranges in size from 35" x 40" through 50" x 50". Each screen is supplied with a beautiful dust-proof zipper carrying case without extra charge.

Kalart's Craig Projecto-Editor Designed to Make Sales Points

Salesmen and technicians will be interested in a new "theatre-at-your elbow" commercially known as the Craig Projecto-Editor, produced by the Kalart Company, Inc., Plainville, Conn.

The Projecto-Editor combines in a single unit a motion picture table viewer and a complete movie film editor. Models are designed for either 8mm or 16mm with carrying case. The small 101/2 pound device is recommended for use by those wishing to preview a film before projecting it to larger groups. It will also serve as a sales or lab aid, providing quick illustration of the matter under discussion, the manufacturer points out.

The unit sets up in 60 seconds for normal light showings on a 31" x 15"-screen. Working with a 100' reel capacity, the Craig may be used for fast or slow motion effects, "repeated running of individual scenes. In frame-by-frame examination, the film is safeguarded by convection cooling. A high speed rewind spindle is geared 1 to 1 for fast rewinding. The projector is illuminated by a 75 watt projection lamp-precision system.

Vista-Vision Cameras Nearly Ready, Manufacturer Says

Vista-Vision—a new camera designed and manufactured by the Mitchell Camera Corporation—is in production and will be delivered in the near future, the firm has announced. First deliveries of the Vista-Vision camera will be made to Paramount Pictures Corporation.

Because of the interest the motion picture industry has expressed in Vista-Vision, it is expected that the new camera will be used by a number of other studios.

Mitchell Camera Corporation, which manufactures 35mm and 16mm professional motion picture cameras and other equipment ranging from high speed units to background projectors, is located at 666 West Harvard St., Glendale 1, California.

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

For 16mm, Film — 400' to 2000' Reels
Protect your films
Ship in FIBERBILT CASES
Sold at leading dealers
Signet 500 Uses Both Single Frame Filmstrips, 2 x 2 Slides

- Both single-frame filmstrips and 2x2 slides may be shown on the Signet 500, a new Kodaslide projector recently introduced by Eastman Kodak. It is adaptable for use by industry, civic and school organizations.

- Conversion from one use to another is said to be simple and swift: a single screw permits interchange of the filmstrip adapter and slide-feeding mechanism.

- Easy to load, the Kodaslide filmstrip adapter is designed to protect the filmstrip from scratching. The image portion of the strip is unmounted as it moves through the projector. Glass pressure plates which hold the film separate before it advances to keep the strip free of scratches. A Geneva mechanism advances the filmstrip. The film can be reversed to show previous frames. It has a special rewind for rapid, cinch-free rewinding and replacing the strip into its can.

A semi-automatic take-up changer can be interchanged with one Filmstrip Adapter to ready the unit for 2x2 slide projection. Slides are fed singly, from the top of the projector. After each slide is projected, it slips into a receiving box which accepts a group of slides in the order in which they were shown, enabling the projectionist to file them without sorting.

* * *

Smooth Pan, Tilt Promised with Florman & Babb Pro-Cine tripod

- Pro-Cine, a new, medium weight tripod has been produced by Florman & Babb, New York. "Developed by cameramen for cameramen," the new tripod was designed with emphasis on smooth, controlled pan and tilt movements. It is ruggedly constructed for rigidity and long service.

- Weighing 11 pounds, the Pro-Cine tripod accomodates the Arriflex Pro, Minaret, Cinematone, Fox, Special, Eveno and Filmo with motors and magazines. Arrilax 16 and 35mm, Cencette, Bolex and all view cameras and still cameras.

- Other advantages of the Pro-Cine include: an enclosed friction head; two-position, telescoping, offset pan handle; easy adjustment to length requirements; externally operated, knurled camera tightening knob, utilizing sturdy angle gears; full 90 degrees tilt and 360 degrees pan action; pan and tilt locks with large tightening levers, solid hardwood legs, waved for non-slip telescoping action.

* * *

Victor Animatograph Introduces 10-Watt Amplifier on Projector

- A high-quality 10-watt amplifier to be used with its new 16mm sound projector has been introduced by the Victor Animatograph Corporation, Iowa.

- The new amplifier is a 50-60 cycle, AC Class A, push-pull unit. It has a five-tube compliment and rectifier. With less than 2 1/2 harmonic distortion throughout full film range, frequency response is within ±2 db from 100 to 6000 cycles. The signal to noise ratio is a minimum of 10 db.

- A special feature of the new unit is a built-in extra compensating gain for proper sound reproduction of old and dirty film with opaque sound tracks. By turning the volume control past "Hi," this extra gain is utilized. Allowing the projector to be used as a public address unit is a microphone-photograph input. A separate electric lamp switch is included.

- All controls are conveniently grouped and labeled on a control panel at the rear of the projector, allowing sound adjustment when the projector door is closed.

- Keep a spare lamp handy at all showings

Nothing will ruin your film presentation faster than a projector blackout. Why take chances? Stock extra Sylvania projection lamps now. Sylvania projection lamps give you the bright, life-like pictures you need to attract and hold attention, because their filaments are especially coiled to give a more solid mass of light. Sylvania lamps last longer, too. Special shock absorbers protect the longer filaments of larger lamps from projector vibration. There are sixteen different Sylvania projection lamps for all standard projectors from 100 to 1000 watts. So order Sylvania and use Sylvania and see the bright difference in your screenings.

Sylvanian Electric Products Inc.,
1740 Broadway, New York 19, N.Y., U.S.A.
LIGHTING - RADIO - ELECTRONICS - TELEVISION

Wherever you are—whatever you need... in the way of unusual, specialized lighting, call on Jack Frost! For movie-making, stage lighting, exhibits, conventions... for any location requiring exceptional lighting, Jack Frost is ready to serve you with an unequaled national service including complete installation and removal wherever you are.

Please send me full information on your rental service.

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ADDRESS ____________________________

CITY ____________________________ ZONE _______ STATE _______
Admiral Corporation Shows the Latest in Automation Methods Via New Film

* A race of jealousy may start in work-worn souls when audiences watch the ease and efficiency with which robots put together television receivers in a new 13-minute color motion picture, *Automation or Automatic Production*, sponsored by Admiral Corporation.

But viewers are certain to be materially interested in the revolutionary aspects of this automation technique and can be expected to respect a manufacturing enterprise which is able to adapt this method to light precision assembly. They will be agreeably relieved by the film's commercial modesty.

The manufacturing film photo-describes a production process which automatically produces 50 per cent of the chassis used in Admiral television receivers. Production of the film has just been completed by Atlas Film Corporation, Oak Park, Ill. It was supervised by Marty Sheridan, public relations director at Admiral.

The sponsor adopted an "effacement" policy in an effort to gain wider acceptance of the film as an information and public service contribution. No mention of Admiral is made in the script prepared by John Bancroft and narrated by Alex Dreier, NBC commentator. Indirect identification is provided on the back of smoke-worn by workers and technicians. These bear the terms "Admiral Research" or "Admiral Television."

The film, which also explores the sponsor's Chicago research center, will be used through dealer and distributor outlets from coast to coast to demonstrate Admiral's pioneering in the automation field.

"You Can Win Elections" Shows Citizen How Personal Activity Preserves Democracy

* Grass roots government is widely admired in the United States and often regarded as our own precious invention . . . Yet when national or local affairs go awry, a shameful portion of the electorate shake their young heads, make vox populi like "the damningmin" or "thine dirty politicians" — then sleep late on election morning.

Riding on two reeds into the brigade of 1954 political bandwagon visuals is a new film which could do much to wake up the somnolent electorate to their responsibilities and priceless constitutional opportunities.

You Can Win Elections, sponsored by the Labor Education Division, Roosevelt University and the Independent Voters of Illinois and produced by Emerson Film Corporation, is the sort of eye-opener the paying, gripping public could use more of.

Digesting the pilgrim's progress of "Arthur Barnes," the viewers can learn to drink their coffee early, get out and ring doorknobs, go to meetings, argue, get insulted and win elections. Showing the average citizen how he can play a decisive role in self-rule when he knows professional political techniques, the film fanners the way to check registration, locate voters on the campaigner's side, get out votes, watch the polls and the count. Melvin Douglas narrates the advice.

The film is available for purchase or rental in black and white or color from Roosevelt University, Room 620, 130 S. Michigan Avenue, Chicago 5, III.

American Zinc Institute Sponsors This 35-Minute Picture on Die Casting Methods

* Approximately 300,000 tons of zinc were used in die castings made in the United States last year. The metaliferous facts behind this industrial score supplied the American Zinc Institute, with documentary aid for a new 16mm color motion picture, *Die Casting. How Else Would You Make It?*

The 35-minute film explains how designers are able to shape a better product and reduce costs with an important production method.

Describing the die casting process, the film illustrates the range of shapes and sizes possible in the method and follows through to the wide use of die castings in industry, commerce, transportation and the home. It discusses and evaluates die casting alloys besides zinc — aluminum, magnesium and copper base — noting the merit and adaptability of each in working metal.

A detailed examination of 15 outstanding die castings of all alloys dramatizes the design flexibility of the process. Design considerations are demonstrated by sample castings indicating the ways designers use the process to achieve improved appearance, optimum functional proper.
Perfect balance makes the big difference in the terrific new Houston-Fearless Cradle Heads! No matter how the camera is tilted, it is always in absolute balance... resulting in wonderful new ease of operation and remarkable new smoothness never before achieved.

This perfect balance is made possible by the cradle action of the head. When the camera is tilted up or down, the cradle rotates around a constant center of gravity, maintaining positive balance at all times. Added weight, such as long lenses and camera accessories, is easily compensated for by simply moving the camera and the top plate of the head forward or back by means of a lead screw. This adjustment does not require loosening the camera hold-down screws.

The Cradle Head rides on four phenolic-covered ball bearing rollers for smooth, quiet, easy tilting. Panning is also smooth and easy, accomplished by two precision ball bearings in the base. Drag adjustments and brakes are provided on both pan and tilt.

FOR MONOCHROME AND COLOR TV CAMERAS
The new Houston-Fearless Cradle Heads are available in two types: Model MCH for standard black and white cameras. Model CH-1 for the RCA Color TV camera.

Like all Houston-Fearless products, these new Cradle Heads are soundly engineered and precision built of the finest materials to give a maximum of dependable service. Send the coupon below for complete information today.
**EASTERN STATES**

- **CONNECTICUT**
  Rockwell Film & Projection Service, 182 High St., Hartford 5.

- **MARYLAND**
  Howard E. Thompson, Box 204, Mt. Airy.

- **MASSACHUSETTS**
  Cinema, Inc., 234 Clarion St., Boston 16.

- **NEW JERSEY**
  Slidercraft Co., 142 Morris Ave., Mountain Lakes, N. J.
  Association Films, Inc., Broad at Elm, Ridgefield, N. J.

- **NEW YORK**
  Association Films, Inc., 347 Madison, New York 19
  Buchan Pictures, 122 W. Chippewa St., Buffalo.
  Charles J. Giegerich, 42-20 Kisena Blvd., Flushing.
  Comprehensive Service Co., 245 W. 55th St., New York 19.
  Crawford & Immig & Landis, Inc., 265 W. 14th St., New York City 11.
  The Jam Handy Organization, 1775 Broadway, New York.
  Ken Killian Co., Ltd. & Vis. Pdts., 17 New York Ave., Westbury, N.Y.
  Mogull, Film and Camera Company, 112-114 W. 48th St., New York 19.
  S. O. S. Cine supply Corp., 602 W. 52nd St., New York 19.
  Specialized Sound Products Co., 551 Fifth Ave., New York 17.
  Training Films, Inc., 150 West 51st St., New York 19.
  Visual Sciences, 599 S. Saffron.

- **PENNSYLVANIA**
  The Jam Handy Organization, Gateway Center, Pittsburgh 22.
  J. P. Lillely & Son, 928 N. 3rd St., Harrisburg.

- **WEST VIRGINIA**
  Haley Audio-Visual Service, Box 703, Charleston 23.
  Pavis, Inc., 427 W. Washington St., Phone 2-5311, Box 6005, Station A, Charleston 2.
  B. S. Simpson, 318 Virginia St., W. Charleston 2, PH 6-6731.

- **ARKANSAS**
  Grimm-Williams Co., 115 W. Sixth Street, Little Rock.

**SOUTHERN STATES**

- **ALABAMA**
  Stevens Pictures, Inc., 217-22nd St., North, Birmingham.

- **FLORIDA**
  Norman Laboratories & Studio, Arlington Suburb, Jacksonville.
  United World Films, Inc., 1311 N. E. Bayshore Drive, Miami.

- **GEORGIA**
  Colonial Films, 71 Walton St., N.W., Atlanta 7388, Atlanta.
  Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

- **LOUISIANA**
  Stanley Projection Company, 2115 Murray St., Alexandria.
  Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

- **MISSISSIPPI**
  Herschel Smith Company, 119 Roach St., Jackson 110.
  Jasper Evins & Sons, 227 S. State St., Jackson 2.

- **TENNESSEE**
  Southern Visual Films, 687 Shrine Bldg., Memphis.
  Tennessee Visual Education Service, 416 A. Broad St., Nashville.

- **ARIZONA**
  Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone 51371.

**MIDWESTERN STATES**

- **ILLINOIS**
  American Film Registry, 24 E. Eighth Street, Chicago 5.
  Association Films, Inc., 79 East Adams St., Chicago 3.
  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.

- **INDIANA**
  Burke’s Motion Picture Co., 434 Lincoln Way West, South Bend 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, 2821 E. Grand Blvd., Detroit 11.
  Capital Film Service, 224 Abbott Capital, East Lansing, Michigan.

- **OHIO**
  Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.
  Academy Film Service Inc., 2112 Payne Ave., Cleveland 14.
  Fryen Film Service, 1810 E. 12th St., Cleveland 14.
  The Jam Handy Organization, 510 Tbolld Building, Dayton 2.
  Twynam Films Inc., 400 West First Street, Dayton.
  M. H. Martin Company, 1118 Lincoln Way E., Massillon.

**WESTERN STATES**

- **CALIFORNIA**
  Donald J. Clausonthue Co., 1029 N. Craig Ave., Altadena.
  Rolke Company, 829 S. Flower St., Los Angeles 17.
  Association Films, Inc., 351 Turk St., San Francisco 2.
  Westcoast Films, 550 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. 9th Ave., Portland 9, Oregon.

- **TEXAS**
  Capitol Photo Supplies, 2428 Guadalupe St., Phone 8-5717, Austin.
  Association Films, Inc., 1915 Live Oak St., Dallas 1.
  United World Films, Inc., 2227 Bryan Street, Dallas.

- **UTAH**
  Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.
previews of the month

(continued from page sixty)

ties, strength and compactness. The film shows why zinc alloys are the most generally useful for the die casting process.

To prove how the smooth finish of die cast parts facilitates application of decorative coatings, the picture proves a die cast automotive radiator grille, step-by-step, through buffing, detergent and spray rinse, acid etch bath, copper strike and build-up, nickel coat, to brilliant and lustrous chromium plate.

A 24-page booklet, "Die Casting," containing supplementary technical information, also will be available to audiences. For further information concerning the film write to the American Zinc Institute, Inc., 60 East 12th Street, New York 17, New York.

* * *

Trans World Airlines Brings Europe’s Cultural Centers to Screen in Tour Film


Studying in the cultural centers of Europe has gained popularity as part of America’s higher educational effort since the 1920’s. Despite its immediate interruption of this trend, the second World War actually increased academic interest in Europe. Taking advantage of this interest to stimulate air travel, Trans World Airlines is showing its film before college and university audiences and teacher groups who are organizing student-travel tours to Europe next summer.

Leading the psychological way in this Human color film are a young graduate student-instructor of architecture and a civil engineering student, in preparation for a teaching position. In a 32-minute version of one of last year’s tours, the two-season experience memorable thrills as they fly via TWA Constellation from New York to Paris, travel by motor coach along the French and Italian Rivieres to Rome, Florence and Venice.

From Venice, some of the tour group proceed to Geneva, Switzerland, to visit the International Seminar on Education directed by Dr. Emerson Neufheide for New York State University, and visit Dr. Ralph Buxmane at the United Nations. Others of the group speed to Zurich to tour the engineering, architectural and cultural projects in summer session.

The students fly from Zurich to London, tour the city, attend a Shakespearean production at Stratford-on-Avon, zoom back for a last look at Paris, then wing their way home. Along with the rich cultural experience of the tour, the film imparts important points of the etiquette of travel in foreign lands.

*Air Adventure to Europe* may be obtained through TWA’s National Distribution Agency, the Institute of Visual Training, 10 East 50th Street, New York 17, New York, or from any TWA office in the U.S. A 27-minute TV version will be available beginning August 25.

* * *

Affirmative Attitude Toward Motion Study Among Foremen Is Objective of New Picture

* A well-known expert in the field of motion study and work simplification, Prof. Ralph M. Barnes, has scripted a new 16-minute sound motion picture, *The Foreman Discovers Motion Study*. Designed to introduce factory foremen, supervisors and students to this field, it is intended to create an affirmative attitude.

A story situation is used to show the experience of a typical foreman as he comes in contact with motion study for the first time. The film is available on a rental basis ($3.00 b/w) from Educational Film Sales, University of California Extension, Los Angeles 24, California. Prints may also be purchased outright at $67.50. This film is also available in color at higher rates.

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• Books on Production Techniques

AMERICAN CINEMATOGRAPHER HAND BOOK AND REFERENCE GUIDE by Jackson J. Rose (Photographic materials, methods and equipment)

PRESERVATION AND USE OF AUDIO-VISUAL AIDS by Hasse and Packer (for industrial, educational, religious, social and civic fields)

FILM AND ITS TECHNIQUES by Raymond Spottiswoode (Essential, unwritten lore of documentary film making)

FILM AND THE DIRECTOR by Don Livingston (How to write, produce or direct better movies economically)

THE TECHNIQUE OF FILM EDITING by Karl Reitz (Basic Principles for TV.)

HANDBOOK OF BASIC MOTION PICTURE TECHNIQUES by Emil F. Bradbeck (for both amateur and professional this handbook covers basic know-how)

PAINTING WITH LIGHT by John Allen (Technical and artistic aspects of lighting)

PICTORIAL CONTINUITY by Gaskill and Englander (How to shoot a movie Story)

THE RECORDING AND reproduction of SOUND by Oliver Read (Complete reference to audio in all phases)

16MM SOUND MOTION PICTURES by William H. Offenbauer, Jr. (A Manual for the professional and amateur)

• Periodicals, Handbooks and Film Guides

BUSINESS SCREEN MAGAZINE... for Industry (including eight full issues)

THE AUDIO-VISUAL PROJECTIONIST’S HANDBOOK (Two-color graphic portfolio showing ideas and helps)

THE NATIONAL DIRECTORY OF SAFETY FILMS (Over 950 subjects is including 1954 additions supplements)

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I.B.M. Training Center (Continued from page 19)

Squinting around at arbitrarily placed chartboards, the trainee now could view I.B.M. datagraphic material, wiring circuits and other course items magnified 20 times. No matter where he sat, the electronics student could read the projected data without difficulty.

At first the panels presented one obstacle. The standard color for the porcelain panel surface is green. Projection tests, conducted by I.B.M. Supervisor Miss Helen Taf, proved green—as well as white and silver—created an eye hazard. A reconstituted gray was just right for projecting chart matter.

The panels have been placed in seven classrooms and in a conference room. In the conference room they are used for the projection of motion pictures, some of which are color. A highly calibrated new lens is used to project a 60-foot screen image from a distance of 6 feet—casting 8x10-foot slides.

The longest of the panels is 28 feet. All are 8 feet high, giving a writing surface from wall to wall, floor to ceiling.

The average training course at the center lasts two weeks. The course is conducted for I.B.M. representatives and customers. The center has a capacity for graduating 500 sales students a month. The job is easier now. The center’s success is beginning to suggest the redesigning of I.B.M.’s 20 other training locations.

Free Literature

Radiant’s Pocket Screen Guide

• A new Pocket Catalog of Radiant Manufacturing Corp. projection screens is available. It includes information on how to choose screens, best projection surfaces and correct screen sizes. It also illustrates and describes portable and permanent installation type screens. Of special interest is a silver surfaced screen designed for use in rooms that cannot be darkened.

Copies of the catalog may be obtained by writing to Dept. BS, Radiant Manufacturing Corp., 1200 South Tulman Ave., Chicago 7.

Business Education Film Guide

• The 1954-55 edition of the Business Education Films catalog is now ready for distribution. The new edition lists more than 160 titles of rental motion pictures for commercial education teachers and training directors. Write for it to Business Education Films, 630 Ninth Ave., New York City 19.
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Again this year, the Ford Motor Company is presenting wide-screen motion pictures, a stunning adventure in motion picture exhibition so successful last year with the current Ford line of models.

The 1955 models are being presented this month throughout the country in Eastman 35mm. color film in a license by Twentieth Century-Fox, owners of the Bussiness Screen Magazine.

These initial units in Ford’s comprehensive screening plans, like the 1954 presentation pictures, were written and produced by Twentieth Century-Fox.
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Ford dealers and retail salesmen produced in new Cinemascope under this pre-eminent process.

...sales campaign for the 1955 model year, and produced by Wilding.
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MAGAZINE
(combined with See & Hear Magazine)
No. 7 • Volume 15 • 1954
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Its 1955 Lines: Films' Role

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Case Histories of Current Films

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What's New in Business Pictures

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New Audio-Visual Products

People Who Make Pictures

PLUS THE
National Directory of Visual Dealers

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EDWARD STRIKE
(SEAL) (My commission expires February 10, 1955.)
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**Bell & Howell**

"The Conquest of Everest," motion picture hailed by *Time* Magazine as "...the year's most memorable movie," was filmed during the actual climb with a 70-DL... further demonstrating the dependability and durability of this superb movie camera.
THE EAGER MINDS
With Philip Bourneuf; Dwight Weist, narrator
Producer: RKO Pathe
Director: Larry O'Reilly
Writer: Burton Benjamin
One half-hour (color)
Distrib: local electrical companies

Light's Diamond Jubilee Committee, the 300-company group celebrating the 75th anniversary of the invention of the incandescent lamp, together with N. W. Ayer, its agency, RKO Pathe, have turned out one of the best industrial public relations pix seen in a long time. It's a solid programming entry for any tv station and rates a prime time slot.

Film, through the eyes of Philip Bourneuf, who grows up with the electrical industry, first as a dreamy boy, later as an engineering student and finally as a development engineer, is a virtual panorama of the growth of electronics in the U. S. and the parallel growth of American industry. Included are some new electronic developments (a televised phone system, the wrist-watch radio, the home visual tape recorder, electric eye-operated closets, etc.) that make some of the science fiction half-hours on tele look like pikers.

It's a well-produced, well-written and well-performed film that doesn't have to take a back seat to any commercial programming on the networks or stations. RKO has also eliminated a headache for station film directors by deliberately avoiding visual plugs of any kind, and the pic won't need any lab work. Distribution is being arranged via local electrical companies, for non-theatrical, tele and theatrical showings. And those outlets which have already installed color origination systems should be able to use the pic to good advantage.

Chan.

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Motion Picture and Television Engineers Discuss TV Color Film Standards at Los Angeles Meeting

STEPS closer to the standardization and commercial integration of color films were cited at the 7th semi-annual conference of the Society of Motion Picture and Television Engineers held in Los Angeles' Ambassador Hotel, October 18-22. Highlighting the five-day convention were announcements that:

The first test films designed to achieve standardization in color telecasting will be made available to the nation's broadcasters.

A system for the projection of color television pictures on theater screens has been developed by the Radio Corporation of America.

A 16mm magnastriper now makes possible magnetic sound for color television film.

Test Films Early in '55

Meant to solve problems of telecast color quality in station originations, the standardization test films are expected to be available early next year, according to Genry Veal, committee chairman. Produced by Eastman Kodak, Ansco, and Technicolor to meet SMPTE standards, the test films will be printed in quantity and distributed by the Society as a service to industry.

Used in tests of the individual station's studio equipment, the films will run six minutes—in 16mm and 35mm. Test color slides also will be furnished.

During the SMPTE meeting, principal color standards were agreed upon by the committee. These standards, a year in study, deal with brightness, contrast, and color balance. The films will consist of indoor and outdoor scenes and female models who will provide the recognizable flesh tones that indicate proper overall coloration.

RCA's Theatre TV Color

RCA's new theatre system projects color TV pictures 15 in. by 20 feet with "good resolution and brightness," according to a report made by the Corporation's theatre equipment engineers. The experimental color system can also be used for theatre projection of black and white TV. Allowing a highlight brightness of approximately five foot lamberts on an embossed aluminized screen, the system is an adaptation of RCA's monochrome system.

To generate color pictures by using three primary colors, two additional optical systems were added to the basic monochrome projection equipment. The heart of the theatre color TV system is the decoder which "extracts" color information from the incoming signal, combining it in proper proportion with the brightness information in the TV signal to form red, green, and blue signals. The red, green, and blue outputs drive the equipment's three TV picture tubes.

Describes 16mm Magnastriper

Edward Schmidt of Reeves Soundcraft Inc., New York, read a paper on the development of a 16mm magnastriper which he described as a 16mm version of the 35mm equipment which produces the magnetic stereophonic sound on CinemaScope motion pictures.

The magnastriper produces a stripe of magnetic material on the edge of 16mm film. The magnetic recordings on this stripe produce high quality sound from the 16mm film. Schmidt said, completely self-contained, the equipment's speed of operation permits commercial quantities of stripping of (at least) 10,000 feet a day. It will handle double perforated, 100 mil and half-stripe single perforated films.

Low Cost Opticals for TV

A low cost method for obtaining optical effects in TV film was advanced in a paper delivered by Sid Solow, vice president and general manager of Consolidated Film Industries. Financial savings can be made for the producer by use of the method in which color negatives can be edited to obtain twice fades and fades in black and white and color prints without the additional expense or loss of quality experienced in the duping negative method.

Cost, not technological consideration, is the deciding factor in a producer's choice between color or black and white TV, Solow noted.

The question now is simply: can the project sustain the additional expense involved approximately $5,000 for a half hour show to cover increased costs for film, processing, sets, makeup and wardrobe.

Renewed awareness of the need for continuing technical progress as the basis for a healthy motion picture industry was called for by Herbert Barnett, president of SMPTE in his keynote address.

"The television industry also stands on the threshold of a new service to the nation in establishing..."
The care and feeding of ideas...

Ideas, like seeds, grow into something worthwhile, something outstanding, only when sown in fertile ground and properly nurtured. Over the years, our clients have entrusted to us many ideas for motion pictures. Through the addition of new, original, refreshing approaches, the creation of unusual, interesting themes, adapting them to the medium and applying the proper techniques, these ideas have been developed into effective motion pictures that produce the results desired of them.

Raphael E. Wolff
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SMPTE HONORS 16:

(CONTINUED FROM PAGE 101)

color presentations along with black and white," Barnett said.

Among the 16 awards of Fellowship presented during the convention were ones received by Richard H. Ringer and Hazard E. Reeves of the sound recording field, Reid H. Ray, motion picture producer, and James L. Wissell, Anson's chief of operations.

The date for the Spring, 1955 SMPTE convention was set as April 17 to 22 at the Drake Hotel, Chicago. An equipment exhibit is planned for this meeting.

Other technical sessions during the convention which drew almost 700 visitors, included one on mo-

1955-56 slate of Officers Announced by the SMPTE

Elected to head the Society of Motion Picture and Television Engineers during 1955-56 were:

President—Dr. John G. Frayne, engineering manager of the Westrex Corporation; Executive Vice President—Baron Krenzer, Radio Corporation of America; Editorial

Vice President—Norwood L. Simmons, Eastman Kodak Company; Convention Vice President—Byron Rondabasch, president of Byron, Inc.; Secretary—Edward S. Seely, Atech Service.

Dr. Frayne, whose regime starts a two-year tenure in January, is co-author of "Elements of Sound Recording," a book on studio recording. He has written a number of technical papers appearing in the Society's Journal.

Ahead of Mr. Rondabasch, who also is serving as secretary of the Association of Cinema Laboratories, Inc., is a program of planning for four future SMPTE conventions: Spring, 1955 in Chicago; Fall, 1955 at Lake Placid; Spring, 1956 in New York City, and Fall, 1956 in Hollywood.

Atlas Team on Tour in Spain

A two-man team from Atlas Film Corporation, Chicago, recently traveled to Madrid, Spain to begin a two-month tour of the country to take motion pictures for a documentary. Spanish cameramen, technicians and crew selected in Madrid will work with Atlas Director Al Bradish and Interpreter Carlos Tort during the filming. In Spain, Bradish is rounding out 30 years of film-making. He is vice president in charge of production at Atlas.

STANDARD FILMS


Write:

ANTHONY J. GULLA
107 Ames Street
Dedham, Massachusetts
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.
Carl Ragdale says:
"I feel that you, too, should share the compliments we recently received for our blue coal film.

"Particular praise was given to your masterful handling of the music score. Your music was admirably suited to the film and was very skillfully assembled."

"Thanks for your splendid cooperation, and your contribution to this film."

DEFIITO FILMS, N. Y.

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

1955 EQUIPMENT BUYER'S GUIDE
* The complete audio-visual equipment buyer's source will be a featured part of your next (December 15) issue of BUSINESS SCREEN. Extra copies $1.00.
BUSINESS SCREEN MAGAZINE
7064 Sheridan Road, Chicago 20, Ill.

TRIED AND PROVEN SALES PRODUCER

Theatre Screen Advertising Shows Steady Gain in Sponsors, Outlets

While increasing advertising expenditures for television time and talent are making the headlines in the business press these days, a solid segment of the nation's leading industries are continuing to invest sizable sums in a time-tried sales producer—Theatre Screen Advertising.

Sponsored films thus reach entertainment theatre audiences in two distinct forms: the "public interest" short subject of possible 10-minute duration, as non-commercial as possible and accepted by theatre managers on the basis of interest or entertainment value and the straightforward sales pitch possible only in paid screen time through the medium of one-minute advertising playlets.

In recent years, these theatre ad playlets have been immeasurably improved in appeal through the use of color, clever animation and good design. They have also gained a wider following among theatres in recent years as a good source of revenue to supplement the boxoffice. As increasing numbers of drive-ins in suburban areas replaced soaring metropolitan houses, the theatre screen ad has achieved excellent new audiences, some as close to the point of sale as the nearest gas station or the drive-in's own refreshment stand.

Of the approximately 18,000 "going" theatres in the U.S., from 12 to 15,000 are considered "available" for paid screen advertising. This field divides, like other media, between "national" and "local" business. National advertising, like the well-known "Minute-Movies" of General Screen Advertising, a national agency (or the Movie Advertising Bureau), is placed direct to theatres without local dealer participation.

Much more widespread in volume is the dealer-participation format in which the national advertiser provides the films and the local dealer pays the cost of theatre time.

Rates for screen time, sold on a weekly basis, range from $7.50 to $100, with an average of about $15. Audience size and character of the house determines the variation.

It is estimated the five leading companies in the theatre advertising field (Alexander Film Co., A. V. Cauger Service, Inc., Motion Picture Advertising Service Co., Inc. Reid H. Ray Film Industries, Inc., and United Film Service, Inc., will gross some $25,000,000 this year. This represents the theatre advertising of some 100 national advertisers and a good many thousands of local firms.

General Screen represents the national sales of Alexander, Cauger and Reid H. Ray; the Movie (continued on page sixty-six)

WHAT D'YA MEAN
IT CAN'T BE DONE?
IF IT'S A FILM PROBLEM . . .
WE CAN LICK IT.

wen Murphy Productions, Inc.

DISTINGUISHED MOTION PICTURES FOR INDUSTRY AND TELEVISION

723 SEVENTH AVENUE • NEW YORK 19, N. Y. • PLAZA 7-8144
June 11, 1954

Mitchell Camera Corp.,
666 West Harvard St.,
Glendale 4, Calif.

Gentlemen:-

I feel that I owe you this letter.

Since purchasing my Mitchell BNC camera
from you in January 1951, more than two million
feet of film has been exposed in it, in the
production of over two hundred television shows.

During the entire photographing of this
footage, we have never had a buckle, a scratch
or an abrasion mark on the film. We have never
experienced the slightest mechanical trouble
and not a single screw has been adjusted since
the camera left your hands, at the factory.

The only times that even a screwdriver has
touched the camera have been when I personally
removed the movement, once each month, cleaned
it in benzine, and replaced in camera.

My experience with the above camera upholds
the reputation of the original Standard Mitchell
Camera which I purchased from you more than
twenty-eight years ago and which is still in
use, along side of the BNC, making 'wild' shots.

Sincerely,

Don Malkames

Don Malkames

Cinematography, Mitchell Cameras
7 PlymouTH Avenue
Tuckahoe 7, N. Y.

Mitchell Camera Corporation
666 West Harvard St., Glendale 4, Calif.

Cable Address: MITCAMCO

85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell
NEW 14lb. TRIPOD

F & B Pro-Cine

— for all cameras —

Auricon—Pro ... Maurer ...
Cinevoice ... Cine Special
Films ... Bolon ... Eyemo ... with
magazine & motor ... Arriflex 16 ... Am...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre...arre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Public Relations Pictures by Audio...

"TELEPHONE ARSENAL." 30 mins. 
An institutional film on the manufacturing facilities of a great organization.

"IN OUR PART OF THE COUNTRY" 25 mins. 
Institutional picture on the services of a great utilities system, with individual versions for each of six associated companies and a special 12-minute version for schools.

"A WAY OF LIVING" 20 mins. 
For house purposes, to show the various responsibilities of American homemakers.

"THIS IS ETHYL" 20 mins. 
Presenting the company, its manufacturing laboratories and processes, and its many sales and safety services to the Petroleum Industry.

"PHONEVISION" 20 mins. 
The economic problems of television today and the possible solution through Phonevision.

"TOMORROW IS NOW" 10 mins. 
Presenting the attractions and advantages of Southern New Jersey for industry and agriculture, and for your "out of the way" vacation.

"GASOLINE FOR EVERYBODY" 10 mins. 
Facts about the fuel everyone uses and few of us know.

...AND MANY OTHERS for such sponsors as American Tel. & Tel., American Gas & Electric, Ethyl Corp., General Motors, Pennsylvania Railroad, The Texas Company and many others...
MRIA Subcommittees Look to Magnetic Recording Standards

• Magnetic recording standardization problems are being studied by four subcommittees set up by the Standards and Engineering Committee of the Magnetic Recording Industries Association at its second annual meeting, October 15, in the Hotel New Yorker, New York City.

The subcommittees, headed by Robert Leon of Brush Development Corp., have been asked to report recommendations by the first of the year. Problems under study are the general order of procedure to be adopted in setting standards and cooperation with allied organizations; a preliminary survey of playback standards for all tape speeds; review of the status of dimensional specifications, tape and reels; and investigation of the preparation of standards on head and track placements.

Activities of other MRIA committees include planning panel meetings to educate groups interested in magnetic recording, compiling statistical information about sales of tape and machines for members, and the study of applicable freight rates for various components.


RKO-Pathé's Air Force Film

• RKO PATHÉ has completed a nine-reel feature for the U.S. Air Force titled, Air Cruise Control for Jet Aircraft.

BUSINESS OPPORTUNITY

Owner-Producer, with $80,000 package of professional 16MM equipment, seeks partnership or corporate union for production of non-theatrical films in sound market area.

A desirable opportunity for outstanding management, sales, and creative talent to join with owner's skill and facilities in the establishment of a profitable operation.

For particulars or conference appointment write:

Box 54-7A
BUSINESS SCREEN
7064 Sheridan Rd. Chicago 26
people are talking...

about our latest production for E. I. du Pont de Nemours & Company and the United States Chamber of Commerce...

"It took a lot of courage for the Chamber of Commerce of the U. S. to join hands with E. I. du Pont and tackle the old theme again.

... The 22-minute film, with original music, was produced by John Sutherland...

"One great feature sets It's Everybody's Business apart from its predecessors: The picture doesn't build management up into a grotesque, formidable institution...

"The sudden, bright suggestion that industrial leaders are human, that factories have feelings, that the problems of big business are not unlike the problems of the individual employee is helpful—and illuminating...

"The film has great uses—probably more among school children than among mature workers whose opinions are long since molded. Wherever it goes, however, it is going to make friends."

—Advertising Age

"By coating the economic facts of life with humor and verve seldom found outside Hollywood's entertainment cartoons, John Sutherland (who produced the film for the U. S. Chamber of Commerce in cooperation with E.I. du Pont de Nemours & Company) has created perhaps the outstanding picture of its particular class.

"Since the film translates such intangibles as the functions of advertising, profits, investment, and productivity into pictorial terms, without neglecting the everyday life of the man on the assembly line, it should appeal to audiences as varied as America itself."

—Dun's Review and Modern Industry
Camera Eye

EDITORIAL NOTES AND COMMENT ABOUT PEOPLE AND PRODUCTION

* The TV Film Directors Association meeting in Boston last month agreed that most of the blame of bad print condition can be pointed to TV stations themselves and not wholly to the film distributors. With more care in preparing film for transmission on the stations' part, and less usage per print by the distributor, this annoying situation would soon clear itself up.

William Cooper, acting chairman of the new organization, pointed out that one of the aims of this group is standardization of film operation procedures. The organization set forth in its pre-enumeration a group of standards that would insure better film practices within the industry.

Until more stations join in the plan and can attend discussion meetings, the group feels that little can be done to correct present unorthodox practices either by stations or film distributors.

Those TV Audience Figures

* Latest to join the parade of wishful thinkers in estimating television audiences is the National Association of Engine and Boat Manufacturers. The association reports that its five quarter-hour films on boating in the Water World series have been shown 110 times to "more than 32 million TV sets."

These films are good, audience-enticing fare, but we wonder how many of the "sets" were tuned to the right station, or even turned on? Who knows?

Actually, it is surprising that the five films have been shown only 22 times apiece, on average. Most "non-brand-name-pushing" "semi-commercial" subjects of such an interesting nature as boating should do much better than that.

* * *

Caterpillar Previews "The Perfect Crime"

* The Caterpillar Tractor Co. is following the success of its construction safety film The Gamblers with another 20 minute, sound-color film The Perfect Crime. The new film, produced by the Calvin Co., is now available for free loan showings among construction industry firms.

Entries Open for Flaherty Award

* Competition for the Sixth Annual Robert J. Flaherty Award is now open. The Award, named in honor of the late, famed documentary film producer, is presented for outstanding creative achievement in the production of documentary films. Last year's winner was The Conquest of Everest, a British product. Past winners have included The Titan, The Quiet One, and Guerrina. Decisions of judges will be announced January 14th. For information on entries, address Prof. Hans Richter, City College Institute of Film Technique, C.C.N.Y., 17 Lexington Avenue, New York.

* * *

Two NFB Films Take Top Honors at International Festivals

* Two motion pictures sponsored by the National Film Board of Canada won top honors at the International Film Festival of Durban, South Africa. First place was taken by Land of the Long Day. Corral won second place.

Both films had scored previously: Corral won first documentary prize at the Venice Film Festival and Land of the Long Day was a 1954 Golden Reel Award winner. The Ford Foundation has obtained TV rights to Corral for use on Omnibus. This film was produced for NFB by Colin Low.

* * *

Julien Bryan Screens His Documentaries at Town Hall

* Documentary fans in New York City have the opportunity to see 22 Julien Bryan motion pictures—and Mr. Bryan, himself— at six Tuesday afternoon showings which start November 9 in Town Hall.

The producer is presiding at the sessions from 5:30 to 7 PM. He discusses the story behind each film and, when possible, introduces the composer, director, photographer or artist most concerned with the success of a particular film.

Black and white, color, animation (continued on page twenty-four)

Bull's Eye Every Time!

van Praag Productions

1600 Broadway, New York N. Y. • Phone 7-2667
PRODUCERS OF THEATRICAL, INDUSTRIAL AND TELEVISION FILMS
"WE'RE IMPRESSED" with the brilliance and quality of light, particularly for color films..." says Dartmouth College Films Director, John B. Watson.

IT'S 16MM CARBON-ARC PROJECTION he's talking about—the only practical way to provide sharp, adequate screen light for 16mm showings to audiences of 100 or more persons.

HERE'S ANOTHER OUTSTANDING EXAMPLE of visual education's coming-of-age via techniques and equipment of professional quality. Schools of all sizes, hospitals, religious and lay institutions, clubs, societies and a multitude of business organizations are now getting clearer, more compelling presentation of 16mm-film subjects by this superior method.

INVESTIGATE CARBON-ARC PROJECTION for educational, training and business films. You'll be as amazed by its economy as you are by the marked improvement in picture quality it provides. Write to National Carbon Company or consult your projection-equipment supplier for details.

The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation.

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The Finest in Slidefilm Equipment By...

ILLUSTRAVOX

Outstanding Contemporary Styling

- Increased Illumination
- Coated Lens
- Push-In Threading
- Increased Illumination
- High Quality Sound
- Light in Weight
- Rugged, Quiet Film Advance

Experience is Important:

A new dimension—sound—was added to slidefilms when Illustravox introduced the first sound slidefilm machines in 1933. Many thousands have been produced since then.

This experience coupled with advances in electronics and optics has resulted in an outstanding new design. Automatic and manual models are now in full production. Write for complete information.

"The Oldest Name in Sound Slidefilm Equipment"

ILLUSTRAVOX DIVISION
Electro Engineering & Mfg. Co.

627 West Alexandria • Detroit 1, Michigan

Camera crew moves into exhibit hall at National Safety Congress to get coverage for "All Out for Safety, new Safety Council film.

Cameras Delegates

"Star" with Foreman O'Grady

Many of the delegates attending the 35th National Safety Congress and Exhibition in Chicago during October 16 to 22, saw themselves in the new National Safety Council film All Out for Safety.

These delegates were photographed during last year's convention and "co-star" with that nucleus of industrial mishap, Gustave O'Grady. The 12-minute film, produced by Sarra, Inc., is a documentation of the annual gathering of men and women in the safety field. Pero, sound from the U.S., Canada, Mexico, and other countries are among those who are able to see their faces on the screen.

In All Out for Safety, O'Grady (played by Jim Dexter) packs his foreman responsibilities in an overnight bag as he becomes one of the safety delegates. For the education of those unable to attend the safety session, O'Grady takes the audience through many of the meetings, exhibits and other activities which characterize each annual Safety Congress.

Like his fellow delegates, O'Grady swaps safety ideas, gets first hand answers to many of the accident situations which trouble industrial supervisors and safety people everywhere. The NSC film includes industrial scenes, covering various aspects of safety and safety training.

In addition to All Out for Safety, Sarra, Inc. previously has produced four O'Grady films on specific safety problems and their solutions. All of these films, designed for supervisory training, are available through the National Safety Council, 125 N. Michigan Ave., Chicago 1. M.
At the drop of a coin

the story of vending

as told by Sarra

This handsome, full color motion picture, produced by Sarra for the National Automatic Merchandising Association, vividly illustrates how well the giant vending industry is serving the American public.

Through many location shots and pointed narration by Westbrook Van Voorhees, the importance of automatic selling in the U. S. economic scheme of things is dramatically stressed.

Audience interest is stimulated throughout by the use of such well-known personalities as Herb Shriner, Dennis James, Polly Bergen, Eddie Fisher, Charles Farrell and Gale Storm.

The film does a double job as it is planned for public viewing and television presentation.

If you have a story to tell, why not let Sarra tell it for you, and in the most powerful way?

Remember, Sarra always shoots to sell.
346 NEW SELECTIONS

have been included in the BG Library.

augmenting the contents of this already distinguished Library of Mood and Bridge Music to a threshold. The BG Library offers an incomparable collection of background music for every type of production, of varying length and character, extensive in scope as well as quality and variety.

All these new selections, recorded with full-size orchestra up to 60 musicians, will be available to our regular subscribers, who contracted for our full and unlimited use plan, without additional charge. We had committed ourselves to supplement our Library with approximately 40 additional sides per year, yet we are now making over 100 sides available.

The new BG Library is designed to cover any and all requirements in related fields. TV producers, Radio and TV Stations, Colleges, Producers of Industrial Films are now offered a music collection of almost 500 different selections composed of Openings, closings, Bridges, Fanfares and a variety of different types of incidental music for implementation in the creation of films, telecasts, kinescopes, newsreels, industrial sound films and slideslips.

If you have not yet subscribed to the BG Library, here is YOUR opportunity! Our flexible service plans are adapted to every individual need. Clearance can be obtained on the basis of needle-down-once, for a single selection, or the complete Library on an "unlimited use" arrangement, under which the entire BG Library is available, for the use of any number of recordings in any number of productions, against a total sum on a yearly basis.

More than ever before, the BG Library of Mood and Bridge Music has become an indispensable MUST in the field of background music. You be judge and critic - try it yourself!

We invite your inquiries, telling us your requirements, so that we can then submit suggestions best adapted to your needs.

Sincerely yours,

Herbert Rosen
Audio-Master Corp.

A DECEMBER EVENT! THE 1955 AUDIO-VISUAL EQUIPMENT BUYER'S GUIDE

* Enlarged and re-checked for completeness and accuracy, the long-awaited 1955 Audio-Visual Equipment Buyer's Guide will be a featured part of your next issue of BUSINESS SCREEN! Containing over 200 illustrations, this comprehensive listing provides data on all recognized lines of projection and sound reproduction equipment, screens and essential accessories. Designed to meet needs of purchasing agents and audio-visual directors in business, education and government. Extra copies only $1.00 each.

Address Advertising Orders and Extra Copy Requests Today to:

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Communications concern people...

For our clients come from the growth and development of people. The communications media we produce—films, training courses, booklets, recordings—are the end product of a comprehensive development process by which they are formed and sharpened to penetrate hearts and minds.

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PLAZA 1-3200
SHOW MOTION PICTURES
THIS NEW TABLE-TOP WAY
with New CRAIG Projecto-Editor

Table Viewer
with large
3½" x 4½" screen
shows movies
large enough
for small groups.

THE new Craig Projecto-Editor
can be set up on a table top in 60
seconds to show movies in brilliant
action—without darkening the room.

You can now show movies in any
room with a minimum of fuss or
bother. You can preview and
discuss films prior to showing to larger
groups. You can edit films for showing to different student or
personnel groups. You can present
technical or sales motion picture
story right at your customer’s desk.
All this—any place—at any hour.

And with the Craig Projecto-Editor
you can create slow or fast
motion effects. You can re-run in-
dividual scenes repeatedly. Convec-
tion cooling permits frame by frame
examination without harm to film.
And for film editing or emergency
repairs, splicer and film cement are
always handy.

NEW YORK BUSINESS GROUP
Holds Communication
Clinic During “Day of Visual Presentation”

ONE of the most vital problems
now facing business leaders—
communications—will be clinically
apprised by a panel of New York
business men on Tuesday, November
16th, at the Hotel Biltmore in
New York, called the “Day of Vi-
sual Presentation.” The workshop
session is expected to attract key
people in the fields of advertising, sell-
ing, promotion, sales training and
public relations, all of whom most
successfully project information and
ideas to others.

The “day” will be conducted by
National Visual Presentation As-
sociation, Inc., New York, a non-
profit organization composed of
users and producers of visual pres-
tentations. Several “outstanding
leaders in well-known, national or-
ganizations” will conduct four “why,”
“when,” “where” and “how” workshops
during the day-long meeting. Among them:

H. L. Vanderford, manager, film
production, American Telephone &
Telegraph Co.; John Doser, sales
presentation manager, Life Maga-
azine; James A. Shellenberger,
director of sales promotion, Ladies
Home Journal; Michael Keith, sales
presentation manager, Philip Morris
& Co., Inc.

Workshops on All Media

Workshops are to embrace the
visual fields of motion pictures,
sound slides, printed presenta-
tions and special devices, such as
exhibits, mockups, cut-away models,
etc.

The day’s keynote speaker is Sid-
ney Edlund, Sidney Edlund & Co.,
founder of NVP. Luncheon speak-
er is Fen K. Doser, vice president
in charge of sales, Lily Tulip Cup
Corp., New York.

According to NVP’s plans for the
“day,” specialists in all phases of
visual presentations will conduct
the informal workshop discussions
from the point of view of their profes-
sional experience. There will be
actual demonstrations of visual

EASY TO CARRY

Complete unit folds into Carrying Case no
larger than table model radio. Weight: only
10½ pounds.
Models for 8mm or 16mm (400 reel capa-
city) complete with Carrying Case—only
$79.50.

Craig Professional Unit for reels to 2000
capacity. Price complete, as shown, $79.50.
Viewer only, $49.50. Write for Illustrated
Catalog No. RE-11.

Jet Jockey J. McWilliams Stone received
his "JJ" diploma after 600mph flight at Florida base.

Armed Forces Have Picked Up
Industrial Cadence Says Stone

“Excellent working rapport be-
tween the armed forces and U.S.
industry” was reported by J. Mc-
Williams Stone, president of the
Duke Corporation, who recently
toured military bases. The head of
the St. Charles, III., electronics firm
said he was highly impressed by the
businesslike attitude, precision work-
shopmanship and technical skills of the
armed forces.

Mr. Stone is a trustee of the Na-
tional Security Industrial Associa-
tion whose 600 members employ
more than a third of the nation’s indus-
trial force. He noted the Asso-
ciation’s citation of President Eisen-
hower for his role in fostering lia-
sion and better understanding be-
tween industry and the U.S.
Department of Defense.

As a member of the 19th Joint
Civilian Orientation Conference,
held October 9th to 11th, Mr. Stone
joined other business and profes-
sional leaders in visiting army,
navy, marine corps, and air force
installations to see how the tax dol-
lar is used for national defense.
Top Business Men who know
Say:
"Jerry Fairbanks
Makes Great Movies!"

Mr. Jerry Fairbanks
Jerry Fairbanks Productions
6052 Sunset Boulevard
Hollywood 28, California

Dear Mr. Fairbanks:
The technicolor motion picture "America For Me", which you recently completed for the Greyhound System has proved an outstanding success in reaching potential Greyhound customers.

We have been able to distribute every available print of this picture to good advantage, and the many audience reports we have received contain very flattering comments. We are particularly pleased because the picture is equally well adapted for entertaining any type of audience, from school classes to adult groups of all kinds.

This production and its companion picture called "One Man Show" which we are using in our television program are providing a well-rounded program which is reaching many millions of people.

Very truly yours,

THE GREYHOUND CORPORATION
O. S. Caeser
President

"AMERICA FOR ME," produced for the Greyhound Corp. by Jerry Fairbanks, is the perfect example of using superior production facilities and experience to turn out better movies. Filmed in 16 different locations from Florida's Keys to Lake Louise, using Fairbanks' own mobile unit and camera plane, this Technicolor story was so well done that Warner Bros. gave it an added plus by releasing it to some 12,000 theatres in addition to Greyhound's huge commercial exhibition schedule. It will now be seen by many millions more via television. All America, and the rest of the world, too, can be for you when you order a movie made by
EFFECTIVE PROMOTION: Planned campaigns • Selected audience • Maximum controlled distribution.

PROFESSIONAL FILM CARE: Electronic Inspect-O-Film • Capable personnel • Top print condition • Satisfied film users.

PRECISE CONTROLS: IBM accuracy • Comprehensive performance reports • Audience and market analysis.

ACCESSIBILITY: Closer audience contact • Rapid print movement • Less transportation cost.

For more than 20 years Modern Talking Picture Service has devoted its energies exclusively to the development and accomplishment of sponsored film distribution.

Acting for the sponsor, Modern relates the purpose of the film program to the interests of the audience to obtain showings that will result in attainment of the over-all objective.

Singleness of purpose, efficient organization, and years of experience are combined in Modern to make sure that each film program is successfully presented through any or all of the four channels of distribution opportunity.

16mm Audiences
Television
Motion Picture Theatres
Rural Roadshows

You can receive additional information about Modern's services by phoning or writing any of the offices listed below.
Right off the Reel

New York's Film Council Delegation Is Heard From

★ Our recent critical comments on the baffling arrangements for the 1955 American Film Assembly in New York have been strongly protested by the Executive Committee of the New York Film Council. Although our criticism wasn't directed at this group, its members have risen to the defense of the Film Council of America.

If space permits, we will certainly print all these warm comments in the next available issue but meanwhile we give you the most important point of issue, namely our comments concerning the unnamed jurors for the Golden Reel Awards and we quote:

Notes Re-O rganized Features

"Two of the features on which the editor expressed himself strongly have been thoroughly re-organized, and he could have checked this before making erroneous statements. Judging this year will be done by a carefully selected and screened set of jurors picked for each category well in advance. A Jurors Committee is already at work suggesting applicants, whose qualifications must be approved by a central group of the Film Council of America before they are certified. The terms used by the editor in describing his idea of who the jurors will be are not only in bad taste but simply do not reflect the facts."

From this brief excerpt, you get the general idea. But the facts that remained unanswered should be carefully noted by sponsors who are not being solicited to contribute their funds and their films for participation in this 16mm version of the Hollywood Academy Awards.

Privilege of a Free Press

Now we sincerely admire many of these folks, particularly Mr. J. R. Bingham, president of the New York Film Council and the signer of our reprimand as head of its Executive Committee. But let's sum up our honest doubts about the merits of this affair, with particular emphasis on the key question of these award jurists:

1. The jurors of the Golden Reel Awards at Chicago included non-authoritative people in terms of the subject matter they were asked to consider. Each juror was a mixture of producers, film salesmen, film "enthusiasts" from among the schools, clubs, groups, etc.

2. The qualifications for jury service in 1955 are based on this broad definition: "actively engaged in or experienced in the criticism, utilization, programming, or distribution of at least 16mm films." Another broad qualification calls for jurors who are "actively engaged in or experienced in the actual production of 16mm films."

Judging "Art" or Facts?

These qualifications tend to dwarf the otherwise salutary statement about subject matter experience which should be a major guiding principle in the selection of jurors for factual material submitted to such an event.

3. No single juror has been publicly named as yet. Any person or company submitting films to such a contest and paying the $15 or $25 admission price per title has a right to know the abilities and reputation of those who are going to sit in judgment on his works.

Let's Wait for Answers

We earnestly believe the searching light of editorial opinion must safeguard the real interests of film owners.

So before this business gets too far along, let's just have the following answers:

Who are the members of the "Jury Committee" and what are their qualifications?

Who is going to serve on the film jury of some three-two dozen "subject matter categories"?

We ain't mad at nobody. So just lay out the facts and we'll reflect them, as we must.

Key DuMont Color Television Station Shows Business Films

★ A new weekly color television show Sunday Supplement was launched by WMBI, New York City DuMont station in early November and sponsored motion pictures were included in the program line.

The Story of Colonel Drake, new 29-minute American Petroleum Institute color film (reviewed in this issue): What Makes Us Tick? produced by John Sutherland for the New York Stock Exchange and a California travel film were key segments of the first color show. According to Jim Caddigan, DuMont program director, this format will be continued.

Industrial Film Production Gets Fresh Start in Japan

★ Western-style documentaries and industrial films are emerging in Japan thanks to 25-year-old lan Mattsu, British-born son of a Japanese diplomat.

Sponsored films promoting such Japanese industries as cotton spinning and shipbuilding have been turned out by units under Matsu's direction as well as two documentaries, Japan Breaks and For the Four Freedoms. Both of the latter films are strongly pro-Wilson.

Most recent of his efforts is Meet the Wannabees, a story of Japanese family life and a training film on weapons operation for Japan's Self-Defense Force. The news comes to us from DuPont Film representatives who were understandably pleased with Matsu's exposure of more than 10,000 feet of their stock monthly during the Korean War coverage alone. His cameramen cover the Far East for foreign newsreel companies, all of which totals up to a really sizable production operation.

Davie & Geck Award Goes to Wisconsin Dr. for Surgery Pix

★ This year's Davie & Geck Cine Clinic Award plaque for film contribution to postgraduate education of surgical students has been presented to Dr. Erwin R. Schmidt, head of the surgery department at the University of Wisconsin Medical School. Dr. Schmidt received the honor for his production of Surgery of the Aged, a sound and color motion picture featuring nine surgery cases with the indications for and the types of operations performed.

Davie & Geck, Inc., a unit of American Cyanamid Co., conducts a Cine Clinic Program annually in cooperation with the American College of Surgeons. The Wisconsin film was produced under Davie & Geck commission.

Picture Story

Worldwide interest in U.S. designed and produced 16mm projectors, was expressed last month by visit of Roy King, chief engineer of Pyrox Ltd. Melbourne, Australia, (right) to Davenport, Iowa headquarters of Victor Animatographic Corp., where he conferred with Sam G. Rose, president.
Auto Industry Premieres Its 1955 Models

Ford Announces New Models Via Colorful Cinemascope Films; G M to Show Styling Trends in 3-D Color as Competitive Year Begins

SHOWMANSHIP IN SELLING, as well as the important area of styling, is playing a paramount role as the giants of the automobile industry launch the competitive struggle for their traditional shares of the 1955 new car and truck sales.

Almost unheralded, but of vital importance in the battle of Detroit, have been the preceding months of intensive dealer training preparation as well as the creation of dramatic new car and truck announcement programs, many of them invoking important films, by some of the stellar names in the business film production field.

Motoramas and Cinemascope

Within a few weeks, the spectacular General Motors’ Motoramas are again expected to take the field. Already in preparation is GM’s second entry in the 3-dimensional color film field, a top-light production on styling by Raphael G. Woff Studios.

Cinemascope, the ever-dramatic wide-screen presentation, has already made its second annual debut as the 1955 Ford passenger and truck lines were unveiled in this medium.

As last year, the Ford wide-screen program was produced by Woffing Picture Productions, Inc.

Thus 400 dealers and countless thousands of their sales personnel witnessed the introduction of four new lines of 1955 Ford passenger cars on the enormous Cinemascope screen installations of major metropolitan theatres in 33 U.S. cities last month. The Chicago showing, for example, was held in a packed house at the Chicago Theatre.

Dramatic Presentations Included

The Oldsmobile Division of General Motors brought its dealers a musical extravaganza called “1,000 and One” which played six major U.S. cities. The cast of 35 singers and dancers included such Broadway stars as Patty Ann Jackson (“Me and Juliet”) and Lois Barrobin (“Okiehoma”). Sets were designed by Jo Miedziner; dances were staged by Carol Haney.

Dodge-dealers coast-to-coast came, saw and were computed, the sales staff hopeful, by a similar musical-dramatic show entirely staged and directed by Woffing personnel. Two separate units covered dealer meetings across the land.

In nearly all of the new car announcement programs, colorful motion pictures, skillfully produced to highlight important points about the product and to deliver memorabel sales impressions, were key elements. Absolute security prevailed during the production of these films and the unpublishied but even more significant visualized training tools provided for the dealer’s salesmen and service personnel.

The Editors of Business Screen are often encouraged to find that the most fascinating yarns about these visual tools are wrapped in complete secrecy by those who have must reason to feel proud of their contribution. The production last year of such materials and training of key personnel by The Jam Handy Organization for Buick undoubtedly made a vital contribution to that auto maker’s unprecedented sales leadership through most of 1954.

Films Serve Many Companies

Lincoln-Mercury dealers were aided by product announcement films; American Motors’ Ramalier was a picture subject. And the campaigns were just barely getting underway as early crowds of prospects gathered around dealer’s salesrooms to compare notes on their eventual choice of the exciting new models.

15,000,000 cars were sold in the past three years: 30 million automobiles on the road today will be four years or older in 1955. This last figure certainly represents the prime 1955 target for U.S. auto makers. They were also going to be concerned about sales techniques for the continued movement of used cars to an ever-widening market.

All these concerns are being translated in record-breaking budgets for advertising and sales promotion tools of all kinds.

Screen advertising, too, had its place alongside television commercials in driving home straight sales messages in palatable form.

This Month’s Cover

* The featured scene is not a ‘55 car but one of Ford’s ‘Tomorrow Meets Today’, where advance styling and engineering lead to current models.

You, also recognize a Chrysler scene at top of opposite page; other pictures show a Pathé lab technician whose work is described on page 16 and the PCA registration desk at recent N.Y. meeting (see pages 40, 41).

National Steel Tells Story of Achievement

Sponsor: National Steel Corp. Title: Achievement In Steel, 28 min, color, produced by RKO Pathes, Inc. * Achievement in Steel is an overview of the fifth largest steel producer, showing how its products are made, where they come from and the people who make up National Steel.

Playing a prominent part is founder Ernest T. Weir, now 79 years old and still active in the firm. It shows how his original company, organized in 1905, has grown to a giant with 30,000 employees.

Particularly impressive are scenes showing the production of molten steel, filmed in Eastman color.

Achievement In Steel is available from the Institute of Visual Training, 40 East 49th St., New York City 17.

Heart-Warming Tale of Aid to Crippled

Sponsor: Institute for the Crippled and Disabled. Title: Three To Make Ready, 30 min, color, produced by Campus Film Productions. * This film serves to show the important and heart-warming work done in mending broken bodies at New York’s famous Institute for the Crippled and Disabled.

Through several case histories the picture demonstrates how the Institute staff succeeds in bringing new life to people who have been afflicted with such crippling diseases as polio, cerebral palsy or multiple sclerosis.

Information about its availability may be obtained from the Institute at 23rd St. and First Ave., New York City 10.

Ford’s new sports car, the sleek Thunderbird (top of page) inspired styling of the new Fairlane model (below) premiered in Cinemascope.
Chrysler '55 Models Make Debut in Wide-Screen Shows

Dramatic Announcement Film Is Produced for Dealers

THE CHRYSLER DIVISION of the Chrysler Corporation made a solid bid for its traditional place in the competitive sales picture of the automobile industry in late October when the company's 1955 models with the "$100 Million Dollar Look" were unveiled at a nationwide series of 27 dealer meetings.

Contributing heavily to the enthusiastic reception accorded THE FORWARD LOOK were 42 minutes of color motion pictures produced to introduce the first 11-minute sequence, a personal appearance by E. C. Quinn, president of the Chrysler Division. As BUSINESS SCREEN editors shared the mounting excitement of 1200 midwestern Chrysler dealers attending this session, the premiere curtains swept farther apart to a full 21-foot width and the key 21-minute segment of the program followed in brilliant wide-screen Eastman color, introducing an entertaining plot story in which the 1955 models took the road amidst the model, glittering as it slowly revolved on a spotlighted turntable.

Walter E. Foraker, central sales manager of the Chrysler Division, made the introductory address at Chicago, as did his regional counterparts on the company's executive staff in other area showings. It is the "inside" story behind the "new model" production which furnishes a fascinating example of the thorough planning of details and the originality now being provided by business film companies to important sales programs.

Months of Advance Preparation

Production of the wide-screen sequences involved careful planning and technical development work by the Fairbanks organization. For example, the 16mm anamorphic lens used for insert shots and tight close-ups (which helped give the film that "extra-special" touch) was ground to special specifications furnished by Bell & Howell. RCA carbon arc projectors were modified in Fairbanks' shops to include neutral density filters cutting down light during the initial standard screen sequences; a special gate allowed the anamorphic projection lens to be swung into place and in focus on cue.

Eight 21-foot wide-screens were developed by the Radiant Manufacturing Corporation, using the same aspect ratio as the 35mm wide screens. First commercial use was made of new RCA 16mm anamorphic projectors. All of this show equipment had to be completely portable and was designed so that one man could supervise placement and breaking down for each show.

Company's First in Wide-Screen

It was Fairbanks' fifth motion picture for Chrysler and the company's first wide-screen effort. Location shooting in Detroit and at the Hollywood studios was accomplished with a number of Bell & Howell 16mm anamorphic lenses. Music was especially written for this production by Eddie Paul, Fairbanks' music director.

As Chrysler's first wide-screen announcement film was being completed, this key group was pictured. Left to right above are Jerry Fairbanks, producer; E. C. Quinn, president of Chrysler Division; and James Bingham.

especially for these dealer gatherings by Jerry Fairbanks Productions. Within a period of ten days, trained crews of the Fairbanks organization set up and projected the exciting "new models" program in meeting facilities that ranged from hotel banquet rooms to large metropolitan theatres.

Other showings were held for factory executives and members of the Chrysler plant families. The films also provided a "forward look" of their own to these extremely important gatherings.

New Models in Wide-Screen

The premiere curtains parted at Chicago's Eighth Street Theatre to a standard screen which served to spontaneous applause of the assembled dealers.

Story Line Aids Suspense

The lightweighted story line, created as a suspenseful backdrop to the highlighted new cars by Fairbanks' Leo Rosencrans, featured a cast which included Michael O'Shea, William Bishop, Don Wilson, Jack Benny's Rochester and the singing Sportsmen.

But it was the all-new Chryslers the dealer audience came to see and the brilliant color and swift-moving pageantry of these exciting new motor cars drew enthusiastic bursts of applause.

Showings concluded with a final dramatic unveiling of an actual [Right] 24-foot wide screen setup for the Chrysler dealer showings makes dramatic backdrop as Leo Rosencrans checks arrangements.

N U M B E R 7 • V O L U M E 1 5 • 1 9 5 1
The Citizen's Role in Air Defense

A New Public Service Picture by Northrop Aircraft
Aids Vital Work of Civilian Ground Observer Corps

Sponsor: Northrop Aircraft, Inc., Hawthorne, Calif.
Title: Mrs. Jones, Meet Your Partners, 29 min., color.

Although America is the birthplace and chief arsenal of atomic weapons and no come-lately to aviation, total war is something less than a reality to most citizens: we haven't experienced it at close range.

Except the militaries — and its suppliers — those whose standing assignment is to think war at all times, aside from diplomatic rain or shine, few dwell seriously on the nature of a modern saturation assault. Despite constant (but not always effective) propaganda, the man in the street does not consider that he may be on the ultimate battlefield.

Aimed at Civic, TV Audiences

Northrop Aircraft, Inc., which supplies the United States Air Force with Scorpion F-89D long range all-weather interceptors, has fielded a new warning rocket in the form of a documentary film aimed at civic and TV audiences.

In Mrs. Jones, Meet Your Partners, Northrop Aircraft reveals the constant vigil maintained by the United States air defense team to protect the nation against an atomic raid. "Mrs. Jones" is a volunteer in the civilian Ground Observer Corps.

They Guard Our Sky Frontiers

As Mrs. Jones goes through her basic training, she learns who her and America's partners are in the grim game of aerial spot-the-dot. Glancing at her locality, Mrs. Jones is the nimble-eye buddy of radar defense units on brooding battle wagons, of experts in air defense filter and direction centers, of F-89 crews soaring out to search a nuclear intruder with 104 rockets.

A Failure We Cannot Afford

Mrs. Jones, like Northrop and the GOC, takes the words of General Nathan F. Twining seriously. The

General Nathan F. Twining, Air Force Chief of Staff, has an important role in "Mrs. Jones, Meet Your Partners."

Chief of Staff USAF, appears in the film to remark, "The destructive power of today's nuclear weapons makes it clear that the penalty for failure to defend ourselves will be tremendous."

Services Provide the Cast

Produced with the cooperation of the Air Corps and the GOC, with personnel playing themselves, the public service film is narrated by Art Baker. Mrs. Jones is portrayed by Lula B. Clark, a Los Angeles housewife.

Mrs. Jones, Meet Your Partners may be obtained on free loan from Dept. 1310, Northrop Aircraft, Inc., Hawthorne, California.

Sports Adventure in Florida's Everglades

Sponsor: Gallagher & Burton division of Seagram Distillers Corp.
Title: Silver King of the Everglades, 50 min., color, produced by National Educational Films, Inc.

Gallagher & Burton, one of Seagram's brands of blended whiskey, has bagged directed its advertising and sales promotion in sporting channels. A regular exhibitor at sportsmen's shows and advertiser in sporting magazines, G&B has also distributed a series of films on hunting and fishing subjects for men's clubs.

One of this year's films is pure entertainment — Silver King of the Everglades, a fishing trip in the Everglades National Park in Florida. After tarpon, on light tackle, these tarpon jump like no other fish can. Beautiful action scenes were caught on high speed cameras mounted on gun stocks for quick action.

Along with the non-commercial sporting films, Gallagher & Burton includes a commercial or two, much as a sponsor might do on a television show. G&B commercials are made by Sound Masters, Inc.

Silver King of the Everglades and other G&B films are available from representatives of the company at 105 Lexington Ave., New York, and at Seagram offices in several other cities.

An exciting action scene in Northrop Aircraft's "Mrs. Jones, Meet Your Partners" as the heavily-armed Scorpion F-89D interceptor fires its giant, 104-rocket defense punch.
"The Dollars and Sense of Business Films"

The Association of National Advertisers Publishes a Colorful New Book
Based on Two-Year Survey of Film Operations Among 67 Member Companies

AN IMPRESSIVE and well-documented new book, "The Dollars and Sense of Business Films" has culminated two years of painstaking research and interpretive detail by members of the Films Steering Committee of the Association of National Advertisers.

The 128-page volume provides heretofore confidential data on production, print, distribution costs and methods for advertising and public relations films produced by 67 of the nation's leading companies who are members of the ANA. The survey effort was headed by John Flory of the Eastman Kodak Company, chairman of the Films Steering Committee. The book will retail at $5.00.

Outstanding in Design. Content

Its graphic illustrations and formal design set off facts and figures about the growing power of the business-sponsored film medium in keeping with the high respect which U.S. advertisers hold for their national association. The films included were produced over the past 15 years, at costs then prevailing.

Based on a survey of 157 business-sponsored motion pictures, a total investment of $12,000,000, this 128-page book is going to make businessmen sit up and take notice. Among eye-opening points are these:

20 Minutes for 1.6 Cents
- The typical company spends only 1.6 cents to obtain an average of 20 minutes of a viewer's time to tell the company's story.
- The cost per viewer can drop to as low as 2 mills over the life of the film if a good film is made for a broad, "general purpose" audience.
- The average film has a long useful life—usually five years, often more.
- When films are in circulation for over 10 years, the cost-per-viewer may drop to as low as 1 cent.

The study shows a film can be expected to reach an audience of 270,036 in a year (although audiences of up to 1,500,000 have been booked), all depending upon the nature of the film story and the scope of the target audience desired by the sponsor.

More Than 2 Years of Research

Based on the work of the ANA Films Steering Committee, headed by John Flory of the Eastman Kodak Company, the book is the result of more than two years' efforts aimed at putting pertinent (continued on the next page)
in three separate sections. Part one is a quick-reading summary of the statistical results of the survey. For the benefit of prospective sponsors . . . in the second section the Committee has elaborated upon the findings of this survey by pointing out some of the more common reasons why a growing number of companies consistently employ motion pictures in their advertising and public relations programs. The third section of the book is devoted to detailed tabulations of the results of the survey.

Color Favored "Four to One"

Mr. Flory goes on to point out some highlights from the study. "From the heretofore confidential data, the book draws a number of important findings. Of the films surveyed, color films are favored nearly four to one. The median running-time of the pictures surveyed is 26 minutes. While 91% of all films surveyed are circulated in part or entirely by the sponsoring company, one third are also handled by commercial distributors."

A typical sponsor spends 55% of his budget for the production itself; release prints account for 25%; and the final 19% is allocated for distribution. Considering that this survey includes a number of specialized films intended for distribution to selected audiences, the overall average cost-per-viewer of 4.6 cents is equally interesting. This figure in-

Dollars and Sense of Business Films:

(Continued from preceding page)

data in the hands of those people who are investigating the possibilities of motion pictures as a solution to their communications problems.

The book itself is a visual presentation in three colors containing illustrations and charts as well as tables which give the data in detail. It contains new information about the types of films being produced, target audiences, number of release prints, typical running time, etc.; plus a fuller understanding of the value and place of sponsored films as a "company medium" in the advertising and public relations field.

500,000 Projectors in Field

Commenting in the book's foreword on the need for the data the book presents, Chairman Flory said: "With around 500,000 sound projectors now available in this country . . . the business film has become an important tool for management in communicating with the public. This is emphasized, when to the normal domestic circulation are added the plus factors of theater showings . . . and television audiences. That the business-sponsored film is now a widely used advertising and public relations medium is attested by the fact that 35.6 million viewers have already seen 66 of the films included in this study.

"This book represents an analysis of the actual cost and circulation records of 157 important business films. . . . The data are presented

86.6 million spectators saw

of undivided attention. Achieved at a cost rangin

prints and distribution of $87,264

with an average of 4.6¢ per person
cludes production, prints and distribution costs, and represents normal circulation—not including television.

The study also reveals that most sponsors design their films so that they will have a long life at least five years. In this way, the per-viewer cost of the film attains a maximum economy.

For example, the figures given, though they represent a fairly small sample of the various types of distribution and target audiences, show that for those films in circulation up to one year, the cost-per-viewer amounts to 97 cents.

**Viewer Cost Drops to Half-Cent**

For those films circulated from one to two years, the cost-per-viewer is less than 7 cents, and for the films in circulation for over 10 years the cost-per-viewer is less than ½ cent.

The committee cautions: "When interpreting the cost information in this study, note that the films surveyed range in age from less than one year to more than ten years. Costs of production, prints, and distribution have all increased during that period. The cost of the older films, therefore, undoubtedly is lower than those now prevailing. Median and average cost figures are similarly affected."

Additional detailed information is offered in the book's summary of findings. Among these data are:

---

**FFilms.**

Each at an average cost for production,

| Length of average film | 26 minutes |

From $0.003 per person and up—

* Complete production, print and distribution costs were available for 46 films in circulation for 2 or more years.

---

Above: a section of the ANA Film Study covers the essential values of business films in clear detail.

99.4% of films surveyed are released in sound; 95% are 16mm prints; at least the lifespan of the films surveyed. 16.5% are over five years old, 56% are over two years old at the time the study was made.

Total production cost of 116 of the films is $4,151,477; production costs range from a low of $8,732 to a high of $4,260,600 with a median cost of $23,300. Total cost of release prints is $2,646,501 for 1,530 prints; 100 the median number of prints per production and the average cost-per-print range from $19.51 to $375.63 with a median of $127.91.

100 Color Prints Per Title

Data on 16mm color prints show that the number per production is 100; total print expenditure per production is $11,132; cost per print, $136.51; running time, 23 minutes; rate paid per foot, 16.5 cents. Comparable data on 16mm black and white prints show, again in medians, the number per production is 169; the print expenditure per production is $11,728; cost per print, $83.17; running time, 26 minutes; rate paid per foot, 01.7 cents.

As to distribution areas of the films surveyed, 89% have nationwide distribution, in the U.S.; 51% of the films surveyed had Canadian (continued on the next page)

Where to Obtain Copies

* "Dollars and Sense of Business Films" is available from the Business Screen Bookshelf 7064 Sheridan Road, Chicago 26. Individual copies $5.00; quantity discounts on 10 copies or more. Sent postpaid if check accompanies order.
Chrysler Telecasts to Plant Family

Open Circuit Program Shows Employees Plans for '55

While many companies have used closed circuit television facilities to communicate with employees and dealers this year, Chrysler Corporation made news with the first open circuit broadcast specifically designed for the Chrysler family.

Various Divisions of the Corporation have telecast nationwide closed circuit programs a number of times in 1954, but the unique program was the half-hour open circuit broadcast on paid time in such cities as Detroit, Dayton, Indianapolis, Evansville and Los Angeles where sizable groups of Chrysler employees are located.

Shares Plans and Enthusiasm

What prompted the company to plan this show was the feeling that in this crucial year for automobile manufacturers, all Chrysler employees would be interested in the overall plans for 1955 and would want to share in the enthusiasm for the new Chrysler products about which such excitement has been generated.

Other methods were considered — hiring theaters and drive-ins to show a motion picture or holding implant showings. But with 160,000 employees and their families, the difficulties of getting them all together were considerable. For one thing, Chrysler had no wish to create a record breaking babysitting and parking problem for a lot of its families. At the same time, it was far from reluctant to let fellow citizens in plant communities take a peek at what it has up its sleeve in 1955 with the long-awaited "Forward Look".

Half Hour Film Produced

The result was the half-hour TV film show, Sound Masters, Inc., was the producer. The film included a straightforward message from L. E. Colbert, Chrysler President, and featured the Corporation's galaxy of regular television stars: Bill Landigan, Eddie Mayehoff, Michael O'Shea, Bill Bishop, Jimmy Dunn, Roy Rogers, Dale Evans, Groacho Marx, Danny Thomas and Jean Hagen. Few motion pictures have had so many masters or so many writers. In some instances writers and agencies who regularly work with the TV artists prepared the copy. Part of it was written by Chrysler's film manager Tom Marken and part by Sound Master's director Frank Donovan. Donovan's job and at leisure. Publicity for the show was handled by direct mail, newspaper ads, and bulletin board announcement.

A scene in "Before They Happen"

Fire Underwriters Show Vigilance Cuts Losses

Sponsor: National Board of Fire Underwriters.
Title: Before They Happen, 15 min., color, produced by Audio Productions, Inc.

By systematic, cooperative spooning, the fireman and his fellow citizens can prevent disaster. That is the straight-lipped advice of Before They Happen, a new color film sponsored by the National Board of Fire Underwriters. The safety film's premiere in RCA's Johnny Victor Theatre tied in with the recent 35th annual observance of Fire Prevention Week sponsored by the National Board and the New York Board of Fire Underwriters.

Being featured as a successor film to Crimes of Carelessness, an earlier fire prevention picture sponsored by the National Board, Before They Happen was developed in response to requests by fire chiefs for a film that would relate fire department fire prevention activities to the fire safety of the homeowner.

The film's message appears in the shape of a day's work documentary of Fire Marshal George Kennedy of Hartford, Conn. Following the Marshal on his flashlight inspection trips through homes and places of business, the camera shows how vigilance can save lives and dollars far more efficiently than stems and losses.

Before They Happen joins 20 other films available for free public use in the National Board Library, Request for the film should be made to the Bureau of Communication Research, Inc., 15 East 55th St., New York 2, N. Y. A listing of the films may be obtained by writing to the National Board of Fire Underwriters, 85 John St., New York 38, N. Y.
 Untold torrents have buffeted the nation's dams since a motion picture called *Clean Waters* made its debut nine years ago, but in numerous places the flow has been progressively purer. A year after its first sponsorship by General Electric Company in 1945, federal and state officials were hailing the film as one of the greatest single forces for pollution abatement.

An echo of this acclaim was heard when a new 1954 color version of this educational “new man river” resounded from its premiere screening during the Federation of Sewage and Industrial Wastes Convention at the Netherland Plaza Hotel, Cincinnati, in October.

**Pollution Increase Alerning**

Delegates to the convention were informed that the nation’s shortage of adequate sewage and industrial waste facilities is causing pollution of the country’s waterways at an alarming rate. This admonition came from H. R. Wallrath, manager of G.E.’s contractor and construction industry sales, who declared that disposal capacity has been dwarfed by city growth in the last decade.

Mr. Wallrath said that by tripling for the next five years the six-hundred million dollars currently spent for sewage treatment, the United States would ease the problem and provide for future population growth.

Why and how this money should be spent is the pictorial message of this latest *Clean Waters*, again produced for G.E. by Raphael G. Wolff Studios of Hollywood. The film’s potential for helping to meet the crisis described by Mr. Wallrath is substantiated by a record of civic achievement.

**2 Million Saw the Original**

In 1947, the original *Clean Waters* was judged grand prize winner of sponsored films by paying audiences at the Films of the World Festival in Chicago. It already was credited as a prime-mover against pollution in several cities and was picking up momentum that took it to continental Europe and even to India. Its audience eventually was estimated at 2 million persons.

*Clean Waters’* medicinal powers were marked as early as 1916 when 150 citizens of Montpelier, Vermont, pointed out of a viewing with a determination that resulted in an intensive anti-pollution drive—carried forward voluntarily by the people of the state. Here began the pattern of municipal reforms which were promoted by G. E.’s “More Power to America” presentations in cooperation with civic groups—a complex crusade in which *Clean Waters* was the clean visual inspiration.

**A Really Moving Picture**

*Clean Waters* was able to do this job because it used the full impact and clarity of the motion picture medium to show what caused water pollution, how filthy water endangered the life of the nation and how these dangers could be averted by good sewage disposal plants. The film told its story by gathering many national waters where they laved in health and beauty or lamed to spill death; it lifted pon (continued on page 693).

New “Clean Waters” Is Hailed at Premiere

**GE Film Called One of “Great Forces” in Fight Against Water Pollution**

Principals at the “Clean Waters” premiere (below, l. to r.) were David Lee, new president of Federation of Sewage and Industrial Wastes Assn.; L. J. Fontanelli, past president; and H. R. Wallrath, manager of contractor and construction industry sales for General Electric.
OVER 70 MEMBERS of the Industrial Audio-Visual Association were active in the organization's annual fall meeting at the Beckman Tower Hotel in New York last month.

This record member attendance, along with 20 or 30 invited guests, sought solutions to the problems of their respective companies in the changing economies of today's market conditions.

Duties Relate to Audio-Visuals

It is hard to classify a typical member of I.A.V.A., some are managers of advertising, sales, sales-promotion, public relations or training. Others are heads of film departments charged with coordinating company audio-visual activities on a broad scale. Individually, each is concerned with corporate problems that can be solved with audio or visual media. Collectively, they represent about $50,000,000 of purchasing power in the business film industry.

I.A.V.A. members get together once or twice a year to exchange ideas on how each one can do a better job for his company. Unlike some commercial "fraternal" gatherings, or business trade associations, I.A.V.A. members come from diverse business backgrounds and meet more on a concentrated workshop level than is common among purely advertising or sales executive meetings.

They come from companies all over the country and every industry. All of the largest industrial areas are represented in I.A.V.A., and each of the 10 or 20 largest concerns in the country has active representatives in the association.

Needs of Business "First"

The meeting this fall was concerned with problems which each member constantly faces: what new audio-visual concepts and implements can help my company; how can I obtain and use them to the greatest value to my company; and how can I best evaluate the results of these media.

This concern with the "business" aspects of making films was ably expressed by W. M. Bastable, head of Swift & Co.'s film department. Mr. Bastable told the members that his prime concern in his job was to remember that Swift & Co. was in the meat packing business, not in the film producing business. If films could sell more meat, or sell it more efficiently, his company was interested, and alert to the opportunity. But just making movies—per se—is not Swift's business.

Look at New Developments

One prime aspect of I.A.V.A. meetings is to keep up with "what's new." Two key demonstrations were part of this viewpoint: "Cellomatic," a method of producing motion on the screen with static materials that has never before been possible; and closed circuit television, a current interest of all sight and sound-minded business men.

Cellomatic can produce a great variety of screen effects. From a box that has been likened to a kitchen range (weight 500 lbs.—bulky but transportable), Cellomatic can produce from still materials (4" by 7" transparencies), wipes, dissolves, split screen, round and square iris effects, and even limited animation. One drawback to the Cellomatic technique is that it isn't generally available—yet. Only six machines are in operation at the present time, but more are being produced as fast as possible. Cellomatic is a rental operation, but when production permits, long-term rentals will become available. At present, the Cellomatic projector rents at $125 per day, including operator. Further information can be obtained from Hubert Wilke, Howell-Rogin Studios, 756 Seventh Avenue, New York.

Closed circuit television was represented by W. P. Rosensohn of Box Office Television, Inc., one of the firms active in this field. This company offers closed circuit TV facilities in 220 cities which are now interconnected for television transmission. These are available at each "destination" as a TV station studio, a hotel ballroom (the Sheraton chain is fully equipped), or in a theatre. Box Office Television has completed 11 big sales meetings this year for such firms as Dow, Wyeth, Ford, Chrysler and Pan American. I.A.V.A. members were given rule-of-thumb rates: $1500 per audience (minimum of 20 cities) for hotel or studio reception, $1650 per audience for theatre reception. Rates are based on one hour of transmission and are inclusive of almost everything except the program. More information about this can be had from Wallace A. Ross, Sales Manager, Box Office Television, Inc., 30 East 60th Street, New York.

Ovreste Granduci, "Scripts by Ovreste Granduci," put forth his
thoughts on how to get the most out of a script writer. He stated his reasons why scripts not only can, but frequently should be, undertaken by individuals or organizations not connected with either sponsor or producer. Mr. Granducci's remarks were extensions of those he made at a previous I.A.V.A. meeting. His main considerations: stick to one main point—don't try to get a dozen unrelated ideas into one film; purpose should dominate all planning; give the stubject matter—the natural drama—a chance—it is more important than the "gimmick". Mr. Granducci warned businessmen not to judge a writer by the number of words in the script. A good script writer, he said, should let the picture do a lot of the "talking".

W. M. Bastable, of Swift & Co., demonstrated a novel split screen device his company used earlier this year for a series of sales training meetings. This gimmick, an inexpensive pair of films with tape sound, made by Wilding Picture Productions, puts across the point that Swift sells nothing to the consumer. All Swift advertisements are designed to sell products the food-seller already owns.

W. H. Pratt, Jr., of American Telephone & Telegraph Co., summarized some of the results the Bell System Companies have found from a continuing series of studies on the effectiveness of the film medium.

His main point was that although motion pictures have been found to be the best means of communicating to Bell System employees, much can still be done to make them more effective. He stressed the importance of recall as opposed to mere transmission of ideas; in other words, no matter how elaborately the idea is transmitted, it is worthless if not remembered. The Bell System companies believe simplicity to be an important key in obtaining a high degree of recall.

PAA Training Is Described

Frank Howe, of Pan American World Airways, and Henry Strauss, of Henry Strauss & Co., presented the latest phase in PAA's long range training program. The company is now using 17 films in training its outside salesmen in some 78 countries—men who call on business concerns for passenger and freight traffic orders. The films form a base for intensive training using the conference technique. The main point the films put across is that salesmanship is a professional occupation, not just an instinct.

An important topic of many I.A.V.A. meetings is an open discussion with a panel of producers on mutual problems. Moderated by Fred Beach, of Remington-Rand, Inc., a panel composed of Peter Hickman, Fordel Films, Inc.; Herbert Kerkow, Herbert Kerkow, Inc.; Walter Lowendahl, Transfilm Incorporated;

Coffee break and (l. to r.) members Walter Burton, Ken Penney and D. G. Treichler hold informal chat.

Peter J. Mooney, Audio Productions, Inc.; and David L. Pincus, Caravel Films, Inc. spoke of the ways in which clients could obtain better films by using the producer's services more thoroughly. To sum up the two hour session: sponsors felt that producers should spend more time considering their client's problems rather than in thinking of each film as an entity. Producers felt they could work on problems more effectively if a script and solution were not so often dumped in their laps for competitive bids. There was no general agreement on whether a firm budget should be regularly established in original planning.

Buying Approach Is Varied

Some companies work on a fixed budget, depend upon a producer to make the best film he can for that figure. Others believe in presenting the producer with a problem and asking at what price the filmed solution can be accomplished. One analogy likened a film to a house—"you don't go to an architect and just ask him to design a "house"—you tell him something of what kind of house and within a general range of what it can cost." Most of the producers felt that a better job could be accomplished if the script writer were part of the producer's own team, but agreed that an outside writer could be satisfactory if he were available for conferences during actual production.

Members of the IAVA panel on client-producer relations above are (l. to r.) Peter Mooney, Audio Productions, Inc.; Walter Lowendahl, Transfilm, Inc.; Fred Beach, moderator: Herbert Kerkow; Peter Hickman, Fordel Films, Inc.; and David L. Pincus, president of Caravel Films, Inc.

Best attended of all recent fall meetings, IAVA sessions brought together members from many states and about 70 companies.
Case Histories of Current Film Programs:

Steel Shows Cause and Control of Earthquakes

Sponsor: Bethlehem Pacific Coast Steel Corporation.

Title: Men, Steel and Earthquakes, 23 min., color, produced by Gene K. Walker Productions.

To the eye, the city stands solid as the earth on which it stands. Then in a gross but secret tremor, the city is shaken and buildings crumble as though bombarded. Today, cities withstand earthquakes more readily than they did 10 years ago, but bewildered and sometimes bankrupt citizens still stare along metropolitan streets after the earth has jiggled and wonder why one building survives intact and another shimmers in ruin.

When the members of the American Iron and Steel Institute met for their annual regional meeting on November 5th in quake-acquainted San Francisco, they viewed the premiere showing of a 16mm film which graphically answers the why's and what's-where's regarding earthquakes. The film, Men, Steel and Earthquakes, is being sponsored by the Bethlehem Pacific Coast Steel Corporation of San Francisco for showings to schools, colleges, technical societies, engineering and government groups.

To recap the demolition deeds of the three shapes of buildings as shown in Bethlehem's film.

Shock waves resulting from slippage at one point along earthquake fault are shown above.

Bethlehem Pacific's manager of publications agreed that the best way to delve into an earthquake was with camera and pen. Animated portions of the 23-minute color film show underground shock waves resulting from slippage at one point along an earthquake fault. Drawings show how three shapes of buildings react to seismic tremors. These fundamental explanations give causal meaning to actual earthquake damage scenes.

Steel and concrete survivors of strong quakes are examined to prove how modern construction safeguards such buildings. The necessity of adopting and enforcing progressive building codes is emphasized.

More than a year in production, Men, Steel and Earthquakes, technically supervised by R. W. Binder, chief engineer of the sponsor's Fabricated Steel Construction Division, Testing and earthquake research activities were shot at California Institute of Technology, University of California and Stanford University. Additional technical assistance was given by other organizations in the research field.

The new picture is available on free loan from the Corporation at 20th & Illinois Streets, San Francisco 19, Calif., or from sales offices in Seattle, Spokane, Portland, San Francisco, or Los Angeles. In the East the film is available from the Publications Department, Bethlehem Steel Company, Bethlehem, Pa. National tv distribution is being handled through The Princeton Film Center.

Life Film Inspires Filene's to Major Promotion

* The Life Magazine film, The Changing American Market, which has been seen by more than 100,000 business, advertising and store executives in the past year, has now inspired a major retail selling promotion. Last month, in Boston, the world's largest specialty store, staged a full-scale fall promotion called "This is the Life: more hours for fun nowadays! a million ways to have it: a million ways to dress for it", based on the film.

At the same time, Filene's, with a bow to Life, staged a big fashion show for 600 guests at New York's swank Town Tennis Club, featuring 30 pretty models, all imported from Boston, wearing costumes designed and supervised by the country's best-known designers to show how women will dress for their leisure life a few years from now if today's trends in fashion continue. H. D. Hodgkinson, Filene's chairman, explained that the New England store was staging a fashion presentation in New York as a means of congratulating Manhattan's clothing designers and creators which supply so much of Filene's stock.

Life's 17 minute animated cartoon film, produced by Trans-Film Incorporated, points out how the dramatic growth of the middle income group in the past six years has revolutionized the U.S. market. It shows how larger families, suburban living, home ownership and greater discretionary buying power have created new habits, while the 23% rise in real consumer income (after taxes) has brought a new demand for luxury goods.

Realizing the scope and importance of these vast changes in American living habits, Filene's also recognized that Life Magazine is a dramatic expression of the changing American market, in itself. The two weeks' promotion ran from October 1 through 15 in Filene's ten New England stores. The store believes this promotion can serve as a pattern for retailers all over the country.

[Below] complete press kits were provided at the Filene parties.
Historical Preface to Oil in America

Sponsor: American Petroleum Institute
Title: The Story of Colonel Drake. 29 min. color, produced by Roland Reed Productions, planned and supervised by Film Counselors, Inc.

* A dramatic moment in history the beginning of the U.S. oil industry near Titusville, Pa., in 1859 — has been recreated in a new motion picture which made its public debut last month during Oil Progress Week.

The Story of Colonel Drake recounts the struggles and disappointments of the little group of pioneers who ignored a lot of difficulties in bringing in the nation's first commercial oil.

To ensure authenticity, Paul M. Giddens, former curator of the Drake Well Memorial Museum and one of the leading historians on the early days of oil, served as technical adviser during its preparation and filming.

From the opening scene in the office of James M. Townsend at the City Savings Bank of New Haven, in 1857, the film relives the discouraging series of experiences which preceded Drake's climactic discovery. It concludes by pointing out how the modern oil industry has served the American people well and supplied them with an abundance of petroleum products.

This Story of Colonel Drake is available in both 16mm and 35mm. Prints may be borrowed through any of the district offices of the API's Oil Industry Information Committee, and from many of the oil companies. Some prints are available for purchase $125 for 16mm and $250 for 35mm. It is expected to be seen by millions of viewers at meetings and rallies, open houses and other special events, movie theatres and television.

The Story of Colonel Drake is an activity of the Oil Industry Information Committee's Film Subcommittee, headed by H. L. Curtis.

Lane Bryant Sponsors "A Woman's Story"

Sponsor: Lane Bryant, Inc.
Title: A Woman's Story, 15 min., b.w. produced by Cornell Films, Inc.

* A Woman's Story marks the anniversary of the ready-to-wear maternity garment, created by Mrs. Lane Bryant 50 years ago. Mrs. Bryant was not only one of the leading suffragettes who had much to advance the social status of all women in general but also was almost solely responsible for the advancement made in the style of milkshy's dress. It is a far cry from the life of an expectant mother in the early 1900's to today's fashionable maternity. It was a woman's lot to remain "in confinement" during her pregnancy and to stay out of view until the blessed event. Today, the expectant mother participates in business and social life until almost the last week before the event is to occur and appears in public dressed in the best of fashion.

The film traces the liberation of pregnant women as they enter present everyday social life and relates their struggles in that direction over the past five decades. Among scenes of the past the film shows the first advertisement of a maternity garment which appeared in the New York Herald in 1911, although the first garment was created in 1904. Until 1911 no newspaper would accept an ad with the word maternity in it, and even the Herald classified it as a "special notice."

The film will be nationally distributed in theatres and is offered without charge to television stations to be shown as a public service.

A Woman's Story is available from Modern Talking Picture Service at 15 Rockefeller Plaza, New York City, 20, and 27, other cities across the country.

Coming Editorial Events
* The new Standard Oil meeting room: design & details.
* Ford's Five Year Film Plan: a public relations story.
* Projection of Color Films in Television: equipment used for telecasting. Also The 1955 Buyer's Guide!

"Luxury Unlimited" Brings Story of Vicara

New "Miracle Fiber" to Public, Textile Industry

Sponsor: Virginia-Carolina Chemical Corp.
Title: Luxury Unlimited. 29 min. color, produced by Audio Productions, Inc.

* One of the most interesting developments in the modern business world is the trend of so many line companies to broaden their markets. Suppliers of basic materials, in particular, are seeking diversification of their business activities to provide a broader economic base and greater stability in a changing economy.

A good example of this trend is the Virginia-Carolina Chemical Corp., which has been supplying industry and agriculture with basic materials since 1895. Its principal market has always been agriculture, to which V-C supplies fertilizers and pesticides. But besides selling to farmers, V-C has been interested in developing new uses and new markets for farm crops.

In its chemical research V-C found that zein, a pure protein extracted from corn, was ideally suited for fiber production. After years of experimentation and development, a new textile fiber, Vicara, was born. It has been on the market for three years and has been proved to be one of the most remarkable of the so-called "miracle" fibers.

V-C has not been able to sell as much of its fellow fiber producers' about the extraordinary properties of its product. Vicara's beginnings were, in fact, very modest, but with production now in full gear, the company is making itself heard very strongly.

One important medium in its campaign to supply information to the general public and the textile industry is a new film, Luxury Unlimited, which explains how the fiber was discovered, how it is produced and how it is used. Vicara is used to improve the blend — to
CASE HISTORIES OF NEW SPONSORED PICTURES

Story of Miracle Fiber:
(CONTINUED FROM PRECEDING PAGE)

give rayon suppleness; to make nylon absorptive; to cotton it abrasiveness, and to wood — a soft, rich texture.

In each case, the addition of Viscera means an increase in quality, and the film reflects this. Besides telling its story convincingly, Luxury Unlimited is exceptionally well “mounted” with beautiful sets, music and lighting. Even scenes shot in a textile mill seem luxurious, which is no mean feat.

For Audio Productions, Hans E. Mandell was the director, and the film was written by Robert Zechiel. It is available from the Viscera division of Virginia-Carolina Chemical Corp., Richmond, Va., or 99 Park Avenue, New York.

To Help You Understand Social Security


Title: They Need to Know. 13:46 min. 16mm and 35mm. B w. sd.; produced by Motion Picture Service, Dept. of Agriculture.

* Few jokes of ignorance are more cruel than the needless hardships endured by people who know not the measure of the law. Nearly nine out of 10 working Americans are entitled to the benefits of the Social Security Act. Many of the millions covered by the social security law have been trudging around since 1936, each with a small white card in his pocket, paying taxes to keep it there, with only a blurred notion of the card’s legal value. For many, the card has been regarded as a minimal pawn ticket for old age and retirement. This ignorance of the full scope of the law has meant unnecessary poverty for thousands of young widows and children. The most serious gap in public knowledge of the social security law is an ignorance of its survivors’ insurance provisions. Frequently a widow struggles against economic odds until a desperate scratching for funds drives her to the social security office where she hears that she could have received benefits since her husband’s death.

To lessen such tragic oversights, the U. S. Department of Health, Edu-

Typical citizen is Russell Johnson, who finds facts about social security he “Needs to Know.”

Killjoy Wilson, who should know more about social security . . .

cation and Welfare has sponsored a public education film, They Need to Know. Identifying themselves with the father in the film, family heads should take sharper notice of social security.

Widespread ignorance of the details of the social security law, which was amended this year, exists despite information appearing in the press and government publications. The complexity of official reports and the ambiguity of legal phrasing tend to pocket veto laws at the popular level and though the knowledge is at hand it is not grasped.

Directed by 20-year veteran Nick Webster, They Need to Know uses the motion picture’s peculiar power of suggestion to call emotional attention to facts of vital moment to all providers and dependents.

Dramatized good-naturedly, the picture nevertheless keeps its serious focus: Office daydreaming about fishing during a planned family picnic, Russell Johnson is jolted into another contemplation by Killjoy Wilson who is passing the hat for the family of a bookkeeper who drowned while vacationing. Russell recovers, a social security booklet and finds the facts about monthly survivors insurance.

In a second reverie, Johnson sees his own demise, ending a hectic ghost-role to discover the effects of his security shortsightlessness on his family, even getting a posthumous what-for from his mother-in-law. Restored to the present, he sets his course for a happier vacation, a safer family future.

Determined to achieve wide circulation, the sponsoring department has effected television release for the new film, tv-timed it for a 15-minute slot. Seventy-five 35mm prints are being marked for commercial theatre distribution.

One 16mm print of They Need to Know will be available for community showings through each of some 500 regional and district offices of the Bureau of Old Age and Survivors Insurance. Later, outside groups will be able to buy 16mm prints from United World Films.

A T & T Film Shows Role of "The Transistor"

Sponsor: American Telephone and Telegraph Co.

Title: The Transistor, 23:46 min. B w. produced by Transfilm Incorporated; directed by Howard Wigwood.

* Lately, the word “transistor” has found its way out of scientific journals and into the daily press. This currency has gained with the steady increase in application of the actual device to practical industrial use.

Yet “transistor” remains a peculiar word among paragraphs of descriptive words—all tending to have only an approximate meaning for the average nonscientific reader. It is as if the transistor, seemingly tiny enough to hide under its own name, was too small to be seen at all, especially in relation to the enormous potential credited to it.

Coming to the layman’s relief, as is its custom in matters scientific, is the American Telephone and Telegraph Co. In the Company’s new short film, definitively named The Transistor, puzzled people can see exactly what the transistor looks like. The camera stares very close to the chunky palm of a man’s hand. There lay four transistors, tiny, but plain as day.

For all to see are the original point contact type; the photo-transistor, the junction type and the junction tetrode.

Other scenes tell the sponsor’s larger objective story: the development of the transistor in the Bell Telephone Laboratories, its advantages over the conventional vacuum tube—how it can do the same work as these tubes while requiring a fraction of their space and without ventilation. A regular vacuum tube generally demands a watt or more of power; a millihond of a watt suffices for the transistor.

The mighty labors of this electronic mite are clarified—why they can amplify voices which ordinarily become inaudible over long distance telephone relays; how their size makes it possible to increase the number of calls that can be carried simultaneously along phone cables.

Though this is a Bell-ringer film, its photo explanations suggest what the many manufacturers licensed to produce transistors really are up to.

Precision Stampings for the Electronics Industry

Sponsor: John Volker Metal Stampings, Inc.

Title: Stampings for Electronics, 20 min., color, produced by Farrell & Gage Films, Inc.

* Volker is a company little known to the general public but which produces 35% of all electron-gum stampings used in television picture tubes. The film takes the audience into Volker’s modern Queen’s Village, N. Y., plant to see how millions of precision parts are produced daily for the fast-growing electronics industry. Each department—design engineering, tooling, production, inspection, finishing, assembly, warehousing and shipping—is shown making its specific contribution to the total job of volume stampings production for radio and television sets, electronic tubes,
Unusual Humble Film Answers Industry Problem

A Prize-Winning Slidefilm Aids Suggestion Plan

SCENES LIKE THESE MOTIVATE EMPLOYEE INTEREST IN PROGRAM

Helpful Hints from Producers

Channing Productions passes along some production sidelights which will be of use to other film makers shooting from the sky: adhesive to shoot at 32 fps with hand held cameras (while cameraman hangs by his pants in a vibrating helicopter); 90 degree turns over objects in water below change the polaroid filter’s effective setting as the plane passes through its 360 degree circle—with both hands holding the camera, this necessitates two runs around the photo subject with filter altered on each run.

Furthermore; short focal length lenses, 25mm maximum, give the best results with larger views accomplished by flying closer to the subject; keep extra magazine handy threading in a helicopter isn’t easy; one stop under exposure on KC film gives maximum saturation of the water that printing bring map to normal; removal of doors on helicopter and opening the copilot’s window on planes in such areas is a must for clarity of image; integrity of hue; using aircraft as a movie crane improves approach and discovery shots.
“Inside Story” Behind Films Colorful Future

Pathe Demonstrates Good Public Relations as Laboratory Puts Out Welcome Mat for Trade Press With Talks and Tours of Facilities

At a press party last month, Pathe Laboratories, Inc. demonstrated the most recent developments in motion picture color photography and processing. Host James L. Wolcott, executive vice-president, explained that Pathe hoped newsmen would find a good deal of interest in the day to day operations of a big laboratory.

During the morning session, Pathe’s guests were conducted on a tour of the lab, which is one of the largest in the country. In addition to the large batteries of printing and developing machines which are the backbone of the business, Pathe has a machine shop about as large as a basketball court and full of practically every metal working machine known to man. Another operation which might not be expected in a film laboratory is a print shop with three Linotype machines. These departments are indicative of the self-sufficiency of the lab, which can do not only its own job of processing film, but a host of related services as well.

Some of the odds and ends of data which the newsmen learned were: Pathe is currently using some 18 developing machines—which cost $75,000 to $100,000 to build and install—the lab prints b w film at 100 feet per minute, color film at 200 fps; developing machines run at 250 fps; Pathe has reached a point where its gross volume of color work equals its b w work; developing solutions are so carefully controlled that differences in temperature are limited to plus or minus 1/4 degree, and their chemical constituency is tested in a special laboratory almost constantly.

In the afternoon session, Pathe officials demonstrated examples of the latest results in Eastman negative-positive Pathecolor film. Chips, taken from films now going through the lab, showed an excellent brilliance, clarity and “pleasing” color. They gave good evidence that many of the problems which in the past have beset negatives—difficulty in maintaining color balance during opticals, for one—have been licked.

Particularly interesting was the process of color correction. Despite chemical and electric machines of every description, color correction is best accomplished by the trained eye and judgment of an experienced technician. It is possible to express the average color balance of any scene on film, or any tiny part of a scene in degrees of absolute color and density, but no machine has yet been developed that can establish a pleasing “natural” color, and maintain it scene by scene, like the experienced human eye.

For instance, a tiny figure in an overall yellow-orange desert scene may move into an oasis which is all green. The figure must remain in balance, and what might “please” a set of sensitometer figures, would not please a film audience.

Pathe’s color-correctors, which the lab believes are as skilled as any in the world, sit in a dark room and judge each film that goes through the lab.

The color-corrector looks at each scene and calls off key numbers to his assistant, who marks them down on a chart. This is then translated to a sort of “HM-type” punch card which travels in the printing machine. At the exact frame where a change in density or color filter is required, the card triggers a mechanism which regulates the amount of light supplied and the proper filter to make the scene pleasing.

In our technical age, “pleasing” may seem a loose phrase, but no other can describe the process of satisfying film audiences as well.
"Milk for the City"
Everyone in New England is a potential customer. Consequently this film was designed to reach everyone in the marketing area, through television, theatres and the usual non-theatrical distribution channels.

H. P. HOOD & SONS

"Exit Grasshopper"
Through the integration of product demonstration with good film entertainment, public relations and sales promotion both get a solid pay-off.

SHELL CHEMICAL CORPORATION

"Your Voice Is You"
No other medium can help a man so much in job performance—not instill so well in a man a good attitude towards his job and the company he works for.

NEW YORK TELEPHONE COMPANY

"The Canada Goose"
Most people will not read written material on conservation, but they will watch with intense interest a motion picture on the subject... and they will remember what they have seen.
Received 1954 National Award from the National Association of Conservation Education and Publicity.

DUCKS UNLIMITED

"The American Road"
For an important anniversary occasion the history of a company can be brought to life through the film medium without "stagey" re-enactments.

FORD MOTOR COMPANY

"The Hereford Heritage"
A good working relationship between client and MPO is exemplified by the above picture—Larry Madison receiving "Oscar" of appreciation from the sponsor for a job well done.

AMERICAN HEREFORD ASSOCIATION

"Decision for Chemistry"
To date within a period of 12 months, a total audience of 30,677,769 persons has been reached.

MONSANTO CHEMICAL CO.

"Out of the North"
One of a series which has proven to dealers that a good public relations film program will pay off with increased sales. To date eight national and international awards received.

AMERICAN MOTORS
Nash Motors

"The New Mobil Premier"
... to introduce a new product to the trade and to the public—the motion picture delivers the most powerful impact of all media.

SOGONY-VACUUM

"The American Farmer"
One of MPO's many award winners for 1954, this is the fifth in Ford's "Americans at Home" series—one of Ford's most valued public relations activities.
What’s New in Business Pictures

PROMOTION • SALES TRAINING • SUPERVISION

a message of interest to:

Motion Picture Producers, Distributors, Advertising Agencies,
Sponsors, Film Libraries, TV Film Producers and Distributors . . .

ALL film should be treated, if you are to get maximum results in terms of good projection and number of showings. Without treatment, your film— from initial release to the last booking—is much more susceptible to damage. And damaged film can result in an indifferent audience.

Peerless Treatment is only one of the services we offer to users of film. But the more you know about your film, the better you can manage it. The more you know about your film, the better you can manage it. This will enable you to choose the best film for your particular needs. This will enable you to choose the best film for your particular needs.

Du Mont Lab’s Growth Pictured in “A Story of Television”

With a generation already visually weaned on the cathode tube and heading into high school, the television industry is beginning to evaluate itself in historical terms. A motion picture version of the birth and astounding growth of “modern” television is the autobiographical matter of A Story of Television, sponsored by Allen B. Du Mont Laboratories, Inc.

Produced under the direction of the Du Mont public relations department, the 11-minute pictorial history is being circulated to Du Mont distributors, dealers and service organizations as a sales promo-

Jack Lacy Inspires Salesmen With “Hitting Hot Buttons”

* Jack Lacy, a salesman’s salesman, now is fanning sales-training flames with Elmer Wheeler, in- dianty star of Selling the Sizzle. The Wheeler film is being joined on the Ideal Pictures, Inc. syndicated roster by Hitting Hot Buttons, a new 15-minute color subject in which Lacy divides the sale into three basic steps: presentation, close.

Two years and the experience of 3,000 salesmen went into the production of this sales fire-builder. During the past two years Ideal has been availing sales chiefs of Wheeler’s 23-minute color Sizzle.

Jack Lacy also has released a series of five sound slide-films which constitute a complete training program. Each lesson consists of a color slidefilm, a long-playing record with individual instruction booklet and quiz for each salesman. The course is offered for rental lesson or purchase.

For rental and sales details on the training films contact Ideal Pictures, Inc., 361 East South Water Street, Chicago, Ill. or Ideal’s regional offices.

McGraw-Hill Text-Film Reviews

Everyday Supervisory Problems

* Managers and supervisors may better cope with everyday employee problems supported by a new series of sound slide-films for industry available from McGraw-Hill Text Films.

Typical of the series is Complaints, for the Case of the Red- dened Eyest. This film tells the sad story of Joan who suggested the plant install new lights. Two days after the lights were working, Joan almost wasn’t; the new lights hurt her eyes. By the close-up of her eyes, this film, like the others in the series, winds up facing the real-life supervisor with “what would you do?”

The entire series is correlated with Law’s Supervisory Problems in the Plant. Other titles in the series are: Communications (Case of Ben’s Problem Workers), backed on a record with Induction Training (Case of the Quick Turnover), Leadership Techniques (Case of Tim’s Three Choices), backed with Counseling (Case of the Absent Clerk), and Discipline (Case of the Reluctant Electrician), backed with Complaints. These think-it-out-yourself visuals vary in length from 10 to 39 frames.

For details on screening prints, write to Text-Film Department, McGraw-Hill Book Company, Inc., 530 West 42nd St., New York 36, N. Y.
It's new... all new...

a projector that in virtually every detail of its construction represents startling advances in design. Six of these important Signet features are detailed below—among them, the remarkable Geneva movement for smoother-than-ever filmstrip showings. Check over the details here... then see this brilliant new projector for yourself at your Kodak Audio-Visual Dealer's. Just mail the coupon for his name and address.

1. Brighter, Sharper Pictures—Superb Kodak Ektanon Projection Lens (f/3.5 or f/2.8), Lumencized lens-and-condenser system, aluminumized glass reflector, and 500-watt lamp add up to amazingly bright, evenly illuminated pictures. Projection is so brilliant that in most cases there's no need for room darkening!

2. Smoother Operation—The Kodaslide Signet 500 Projector has the famous Geneva movement—a precision mechanism that advances each frame in smooth sequence... so fast, viewers can hardly see the transition. No jumping, no jerking. Nylon gearing provides positive, quiet action... assures amazingly long life. Film is handled gently by the filmstop mechanism—glass pressure plates separate before filmstrip can move.

3. Faster Setups—Drop-in loading ends fuss because the easy-to-get-at sprocket engages the filmstrip immediately. Special framing lever makes centering fast and accurate. Rewind device permits quick refiling of films.

4. Cooler Operation—Operation is cool and safe because the special impeller-type blower delivers a far greater volume of air with less noise than formerly obtainable. Thick heat-absorbing glass protects film. And the multiple aluminum baffle system cools both projector and film.


6. Top Versatility—The Signet 500 adapts easily to use as a 2 x 2 slide projector! Simply remove the filmstrip mechanism and slip in the slide-film changer included with the projector. The complete slide-and-filmstrip projector is just $98 (with f/3.5 lens).

Price subject to change without notice.
"Opportunity On Wheels" Cuts Loose on the Sales Highway

Spreading toward 300 special screenings in the United States plus one Hawaiian showing—this is the under-three-months mileage record of Opportunity On Wheels, color sound slide-film sponsored by Martin-Senour Paint Company, Chicago.

The 20-minute film on automotive paints and finishes is presently scheduled to be seen by approximately 2,000 automotive jobbers and their salesmen throughout the nation. Forming the primary distribution organization for Martin-Senour's automotive paint line, these men will see the new film through screenings conducted by a staff of 29 territorial managers.

After the distribution indoctrination phase, Opportunity On Wheels will speed out to the ultimate user—the "man behind the spray gun."

Opportunity On Wheels was produced by Serra, Inc., Chicago, and features Robert Trout, CBS newscaster, as narrator. The sales promotion slide-film frames the paint story through lab, manufacture, and refinisher's shop.

Serra, Inc., is producing two other sound slides for Martin-Senour to be used on the sales training-promotion road.

* * *

Pepsi's "Perils of Lurine"
Pushes Pop Sales at Drive-Ins

* Evoking shades of Pearl White is a new 1-minute, 51-second animated color cartoon sponsored by Pepsi-Cola Company, The Perils of Lurine, The thininkle comedy is being offered to motion picture exhibitors to fan the sale of ice cream, candy, popcorn and especially soft drinks during the customary double feature refreshment break at drive-ins.

* The Perils of Lurine, produced by Brandt Ears Associates, New York, is an ink parody of The Perils of Pauline and similar oldtime thrillers in which Pearl White and other cliff-hangers made early motion picture history. A perine hero, heroine and villain, nagged by a gag commentary and piano accompaniment, chase their way into a 20-second sales message climax.

* * *

Story of Merion Bluegrass
Told in 16mm Color Picture

* The life and times of a new type of commercial grass is told in Merion Bluegrass—Its Discovery and Development, a 16mm color film sponsored by the Merion Bluegrass Association.

The 12-minute picture traces the discovery of the new Merion bluegrass on the 17th tee of the Merion Golf Club, Ardmore, Pa., to its present-day use. Sequences cover scientific breeding, planting, growing and seed harvesting on the West Coast. Other sections portray the grass' use on athletic fields, golf courses, home lawns.

The film is loaned free except for return transportation from the Turf Research Foundation offices at 290 S. LaSalle St., Chicago, Ill., and 101 Park Ave., New York 17, N. Y. Prints can be purchased for $75.00 each, plus $8.65 for film can and permanent fibre mailing and carrying case—or a total of $83.65 f.o.b. Chicago.

* * *

Life's "World We Live In"
Shown in Wide-Screen Form

* Life Magazine is traveling a lecture and film unit throughout the country this year, and by next summer expects to have played in over 150 cities.

Called Lecturama, the unit is headed by narrator David Hardy and contains a portable screen, 30 feet wide, 16mm sound projector, and four slide projectors.

Since 1916...

DE FRENES

Company

1909 BUTTONWOOD STREET • PHILA. 30, PA.
RITTENHOUSE 6-1686

Producers of Fine Motion Pictures

35 MM • 16 MM • COLOR • BLACK & WHITE

SOUND

RCA SYSTEM

Business Screen Magazine
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 lifting.
Helps you capture fine scenic views and fast-moving sports events. Especially recommended for 16mm Mitchell, 16mm Maurer, B & H Eyemo and similar cameras.

Has substantial shoe and spur
Measures from floor to flange
25" extended — 17" collapsed. $75

$600

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. $550

ELECTRIC FOOTAGE TIMER
Dual model for both 16mm and 35mm. Large white numerals on block 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 $95

presto-splicer
GIVES PERMANENT SPLICE IN 10 SECONDS!

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.

Also Bell & Howell 8mm, 16mm and 35mm Hot Splicers and B & H Laboratory model Foot Splicer.

COLOR-TRAN
PACKAGED LIGHTING WITH
— 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.

Senor Kit $237.50

Other style kits available.

Photograph of the page shows various camera equipment and accessories, such as tripods, lighting systems, and film splicing devices. The text provides detailed descriptions and specifications for each item, along with prices and notes on availability and compatibility with different camera models. The page also features a prominent advertisement for the COLOR-TRAN lighting system, highlighting its portability and suitability for various film formats. The layout is visually organized, with clear headings and subheadings to guide the reader through the different sections of the catalog.
Seagram Promotes Tourist Sale With Bermuda Film Showings

* Americans who bask in Bermuda have another tourist advantage. When they head home, the law allows them to carry along one gallon of duty-free liquor. Joseph E. Seagram & Sons, Ltd., of Montreal, is using the celluloid sell to make sure these vacationers select the correct container.

Seagram has been making its broad hint with 25 Under Par, a golf championship film shown during social interludes at 11 Bermuda hotels. Supported by postcards, dinner announcements, menu footnotes, newspaper ads, Seagram mixers and mailboxes, the film marked Seagram departure from the fold.-in-brochure league in which the Bermuda liquor competitors had been content to play.

Audio-visual punch is nothing new to the Seagram sponsorship which has been written and filmed for some time. But the Bermuda bit was an innovation in that area and developed from outside suggestion. Seagram and its agency, Irwin Vladmir & Co., accepted the idea from Eugene Demick, president of Bergen Motion Picture Service, Teterboro, N.J. This service is handling the promotion and presentation of an exciting 1952 color-sound filming of the annual Canadian Open Golf Championship, an event sponsored by Seagram since 1936.

Because the Bermudian tourist play centers in the hotels, Demick borrowed their ballrooms for Seagram movie theatres. Projectionist reports on audience reaction and attendance at eight hotels (some 1500 viewers from March 15 to September) justified extending the mañana to 14 hotels. Now Seagram is mapping a promotional film "chain" in Nassau, the Virgin Islands, and possibly Acapulco, Mexico.

Hurricane Havoc Is Filmed

* The shrewish handcuff of Carol and Edna, two of the most destructive hurricanes to whip the New England coast in many a moon, is being recorded in a motion picture sponsored by the General Adjustment Bureau, New York insurance adjusters.

Working on location northward from Montauk Point through Rhode Island and parts of Massachusetts, camera crews of John F. Ward Associate Productions, New York City, are filming the millions of dollars worth of property damage wrought by these storms and the rehabilitation efforts.

Revised "Tel 'N Sell" Package Ready for General Distribution

* Pending the development of videophones as a person-to-person communicator, there is still plenty of need for training in standard telephone skill in the sales world. Tel 'N Sell, a package telephone training meeting, originally produced for the Minnesota Mining & Manufacturing Company by The Jam Handy Organization has been revised for general distribution by The George Reuter Organization, Inc., of Chicago.

The field-tested package teaches its audience how to use the telephone to make sales, increase the order, get appointments for salesmen, help with delivery problems, how to make the voice box a commercial asset instead of a customer-killer.

Taking its name from the title of a 12-minute sound slidefilm which is its major audio-visual component, the Tel 'N Sell package has been designed to apply to any company's sales training curriculum. Slidefilm dramatizations show how good will and sales depend on telephone technique. Trailer frames conduct a quiz to test the sales audience on points made in the presentation and to stimulate discussion of local situations. Helping the meeting leader is a guide which explains how to set up the projector, screen, charts, how to arrange for audience seating and comfort.

Charts, bulletin board pictures, phone cradle "Tel 'N Sellograms" and a desk calendar handout all function with the slidefilm to sell personnel in phone-craft. The charts confront the audience with such homilies as "Ask——You'll be asked; answer——You'll be answered," and "Nobody ever won an argument with a customer."

Illuminating these points, the slidefilm shows how to turn a prospect into a customer with courtesy, how immediately answering and proper correction builds good will, the magic of "Thank You," how to avoid the four "imps"—impatience, impatience, impatience and impudence.

Tel 'N Sell places its how-to-do-it in a larger picture: the full importance of the telephone in the company's total activity. It reminds personnel of the time, effort, money expended by the company to make the phone ring. Viewers are shown that behind the phone call are product research, engineering, manufacture, man-power, promotion. When the phone rings, Tel 'N Sell tells its sales audience, the entire company effort is about to pay off, its up to the representative who picks up the receiver to see that the call does pay off.

Produced at an original cost of $15,000, the revised training package is now available for $16,000 from The George Reuter Organization, Inc., 150 East Ohio St., Chicago 11, Ill.

Bell & Howell Gives Sound Instructional Film to Buyers

* Practicing what it commercially preaches, Bell & Howell Company is sending a short sound motion picture with each of its magnetic recording projectors to teach the purchaser how to use the machine.

The purchaser watches the movie and listens to the sound track. The track tells him how to flip the right switches to record his own voice magnetically on the same film. The recording is made on a strip of magnetic material adjacent to the regular sound track. Magnetic recordings can be erased and re-recorded as often as desired.
How you can get "original" quality in your 16mm color release prints

For an audience impact that impresses every viewer with your movie-making skill, be sure your release prints are on a film that truly duplicates your original Ansco Color 16mm Duplicating Film, Type 238.

Ansco Type 238 is especially designed to give the most faithful reproduction of 16mm color films. You can count on it for a "smash hit" presentation of your fine work because it assures you of:

TRUER COLOR REPRODUCTION
SHARPER DEFINITION
CLEANER, WHITER WHITES
HIGH-FIDELITY SOUND

Acquaint yourself, today, with this superb duplicating film. Authorize your laboratory to make up your next order on Ansco Type 238 and you'll be convinced it's the finest.

Ansco

Binghamton, N. Y. A Division of General Aniline & Film Corporation. "From Research to Reality."

Specify Ansco Color 16mm Duplicating Film Type 238
A\L\W\A\S a company to do things in a big way, Calvert Distillers Corporation this year chose the panoramic filmstrip technique to aid live speakers in the presentation of its Fall 1954 advertising, sales promotion and merchandising campaign to salesmen and distributors across the country.

Titled Powered for Progress, the visualized presentation utilized color projection on three screens to illustrate the commentaries of six top company executives. Although the screens changed in intricate patterns, speakers controlled the changes by means of a single push-button. This control enabled each executive to ad lib at will, thus personalizing his presentation.

Six Crews in the Field

Six complete Pan-Screen setups—projectors, screens and control—were employed in simultaneous showings in the field by six visual crews, each serving with a Calvert executive. All equipment for the promotional presentation was furnished by the producer, Training Films, Inc., of New York, whose staff also trained the company men in its operation.

Initial presentation of the Calvert show was made before 150 state and divisional managers and wholesale executives at the Belmont Plaza Hotel in New York City. Top executives participating were Edgar E. Guttenberg, vice president; Walter C. Houghton, Calvert advertising manager; Benjamin D. Frost, advertising and sales promotion manager for Carstairs Whiskey; Nathan Ames, sales promotion manager for Calvert, and Leonard Asher, assistant sales promotion manager.

Theme Presentation Developed

Mr. Guttenberg opened the show, sounding the theme of the company's new promotional campaign—Powered for Progress—which was developed on the 30-foot screen. Thereafter appropriate executives handled picture sections describing advertising, promotional and merchandising efforts being put behind the company's three leading brands.

Mr. Guttenberg appeared with a picturized report on the results of a national survey by Lenen and Newell (advertising agency for Carstairs and Calvert Reserve) to deter-

mine what Americans really want in a whiskey. He demonstrated, screenwise, the philosophy that lies behind Calvert Reserve's current advertising and showed the development of the slogan "Smother Going Down." Mr. Ames wound up the show with a pictorial presentation of the sales promotion pushing this brand.

Highlights of the Pan-Screen presentation, which comprised 536 frames projected by three synchronized 1000-watt projectors, were panoramas of Lord Calvert's "Men of Distinction" ads for the past 10 years, 24-sheet posters, bar canopies and back-bar displays.

Use Flexible "Build Up"

Full advantage was taken of the flexible intermittent film-advance, which enabled speakers to build up elements of ads in a succession of single-screen changes—to pop a Carstairs mirror into a girl's outstretched hand, to show a casual passer-by being drawn into a package store by Calvert window displays and door signs.

The New York showing was the first of 90 presentations made within a three-week period before more than 3,000 district salesmen in Baltimore, Boston, Chicago, Dallas, Denver, Los Angeles, Louisville, Miami, Newark, New Orleans and San Francisco.

The entire production and all field presentations were under the supervision of Bernard Derringer, Calvert's assistant merchandising manager. Mr. Derringer reported: "This was the best presentation of its type that Calvert ever had. It fully accomplished its purpose of exciting its audiences and establishing the salesmen's enthusiastic support of Calvert's fall drive. We have found out that how you show is as important as what you show. Calvert feels that this Pan-Screen presentation more than did justice to our huge advertising and promotion expenditure for this period."

Zonolite Boast insulation

With 18 Filmed Theatre Ads

* Taking advantage of the ready-made audience in local theatres, the Zonolite Company of Chicago is building an impressive supply of motion picture commercials to bring its home insulation story to the public. Five new Aneco Color "shorties" released through A. V. Canger Film Service, Inc., Independence, Mo., bring the company's dealer-aid film total to 18.

Zonolite dealers now using movies through one of the five distributors of the Association of Theatre Screen Advertising Companies can request the Zonolite films for use in their regular scheduled programs.

The films illustrate the various building material dealer services and show the home owner how easily he can insulate with Zonolite.
ONE-STOP SOURCE for FILM PRODUCTION EQUIPT.

HOLLYWOOD STUDIOS
SYNCHRONIZERS

16mm
35mm
16/35mm

Match 16 and 35mm frame for frame

16mm—2 $127; 3 $160; 4 $192
35mm—2 $145; 3 $177.50; 4 $210
16/35 mm Comb. 1.29 16 $158; 1.29 35 $19 8

Other units available upon request.

New! 16mm HOLLYWOOD JR.
Sound/Picture Continuous Printer

Now used by Labs, Producers, Distributors, Schools, etc. Prints two negatives, positive, single chroma or Astra color. Exposure meter controls light density; curved printing head separates apertures. Printing lamp operates from 1-1/2 volt incandescent. O.B. Hollywood $167.50

POWER PACK AVAILABLE for steady printing lamp current supply. Converts 110-120 volt AC to DC at proper voltage. F.O.B. Hollywood $59.50

NEW ULTRA-RAPID
Bridgematic
FILM PROCESSING EQUIPMENT

16mm PROCESSOR

 Identifies Films Instantly

Save many man hours new fast
classifying films without titles

The Moy edge numbers every foot of 16 and 35mm film and simplifies the task of checking titles and footage. Replaces cue marks, perforations, messy crayons, punches, retyping and other unsatisfactory methods which mutilate film. Work prints showing special effects, fades and dissolves require the numbering to keep count of the frames cut or added. Multiple magnetic tracks in Cinema-Scope stereophonic recordings make edge numbering mandatory.

WITH NEW, IMPROVED
INKING SYSTEM

$2475

BARDWELL & McALISTER
MULTIPLE STRIPLITES

For Spot or Flood
EXTENDS
from
4 to 15 ft.
high

For indoor and outdoor. 3 Striplites, each with a swivel sockets and switch, holds twelve 150W R40 lamps totaling 4500W illumination. Folds compactly into portable size.

TriPod Stand has two holding 1/2" tubular steel arms 28" long, to which stripline lamp heads are attached. Each head measures 3" long x 3" x 3/4" high, includes weatherproof cable and plug. Rolling stand has three 4" rubber tipped casters. Complete with Color Tran converters. Excellent condition. Original U.S. Government Cost $100. Priced at a fraction of its original cost. ... Only $125.00

Same with One Striplite, holds four 150W projector lamps $27.50
Multiple Stripline Lamp Heads Only $4.55

Telescopic Tripod Stand Only with 3 brackets $19.95

"The Department Store of the Motion Picture Industry"

S.O.S. CINEMA SUPPLY CORP.

1926

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Animated Cartoon Helps General Mills Tell Story of Corporate Growth to Shareholders

* Rip Van Winkle was re-awakened for the benefit of General Mills, Inc., stockholders recently. The champion hibernator of the Catskills popped up in a buoy color cartoon featured during regional stockholder meetings.

General Mills' use of audiovisuals to stimulate its stockholder meetings was reviewed in Business Screen during the 1951 regional meeting in the Bismarck Hotel, Chicago. Attended by some 150 stockholders and company officials, the meeting was conducted by Harry A. Bullis, chairman of the board.

Vocal financial reports were highlighted by color slides employing fractional and full screen chart symbols and by a 10-minute animated film, *Rip Van Winkle Returns*, produced by Dudley Pictures Corporation, Beverly Hills, Cal.

Income Facts Visualized

Completing its 26th year, General Mills has grown from a single-celled milling company to a corporate giant with diversified profit-making enterprises. During the June 1, 1953-May 31, 1954 fiscal year, General Mills realized net earnings of $1,827,567. Of the total sales of $8,487,567, 59% was contributed by flour, 17% by formula feeds, 20% by package foods and 13% by chemical and mechanical products. Common stock earnings were $1.50 per share.

To clarify the relationship of these figures to corporate activity, the regional meeting amplified a 24-page report booklet, illustrated in color and containing a complete breakdown of the organization's diversified interests, its operating expenditures.

While the printed report is a clear statement of financial history, the technique of the meeting was to encourage stockholders to participate in an appraisal of its contents. Speaker rejection of the report, illumined by color pictures, heightened the report's philosophical message, that—through diversification and improvement—the "future is our frontier."

Discussion Follows Film

When a Cecil, jet-traveling cartoon "General" Mills aroused cotton-headed Rip to the fact that the mill from which Rip acquired a stock certificate in 1928 now is considerably more than a mill: the audience of stockholders was awakened to an articulate interest in the means by which the management plans to make use of its frontier.

In a post-movie discussion period, Chairman Bullis and other officials answered questions prompted by the formal speeches and the film images. From the illustrated meeting and the booklet, the stockholders learned details of product perfection, sales promotion, labor relations, taxes, and the building of new markets.

Better Farm Methods Films Described in '54 USDA Booklet

* Animated raindrops, voracious grasshoppers and rural crops typify the subject range of films listed in "Motion Pictures of the U.S. Department of Agriculture," the 1951 (No. 11) agricultural handbook published in the interest of farm educators.

The illustrated 62-page catalogue lists 16mm, 35mm sound and silent films and slidefilms, giving a brief summary of contents with each title. Film use, handling, distribution and television status are treated. State film libraries that lead USDA films are listed, USDA pictures are designed to demonstrate new agricultural methods and stress better conservation practices.


* * *

A film's success is measured by size and response of its audience.
Film Production Method Uses TV Technique to Cut Costs

A new system of film production is now under experiment by a British producer, High-Definition Films. Essentially, the method being used is a combination of television and conventional film production and the resulting output—on 35mm black and white film—is said to closely approach quality standards of normally photographed 35mm film.

High-Definition Films, which is headed by former B.B.C. program chief Norman Collins, uses three TV cameras and a typical TV control board and makes kinescopes of the final output without any further editing being required. The improvement in quality over conventional kinescope films is mostly due to the over 500 lines of definition (as in French television) as against the 405 lines of British TV or the 525 lines on American screens. The equipment used was specially designed and developed by British electronic firms and engineers of High-Definition Films.

Norman Collins has stated that the greatest benefit his system will have is reducing the time and cost of film production. After careful planning and a few test runs, High-Definition Films claims to be able to turn out 15 minutes of completed film a day.

This British system is somewhat similar to that which has been used by some American producers several years ago. Kinescopes made on closed circuit have been made here with some frequency, but have suffered from the reduced definition of the 525 line screen. Other producers have shot 10 to 15 minutes continuous segments on three conventional 16mm or 35mm film cameras, all in constant operation, with vidicons mounted on the same tripods. The editor, in this system, cues the film in each camera automatically from the vidicon pictures in a control booth so that a final film edit takes only a matter of a few minutes.
scratch removal
COSTS LESS THAN YOU THINK!

Films are carriers of goodwill for your company—whatever their message. Scratched, dirty film prints not only dim your message but deliver an untrue image of their own—that you are careless of your company's prestige. You're be surprised how little it costs to keep up appearances. A short vacation with our exclusive RAPIDWIELD process chemically eradicates film so that imperfections like scratches, "rain", oil-splotches and brittleness disappear—your film looks like new!

Why not join the scores of Business Screen readers who regularly send in their previous originals, negatives and prints secured in the knowledge that they will receive our prompt, thorough treatment and expert care—for only pennies per foot.


16 and 35 mm

ORIGINALES • NEGATIVES • KODACHROMES • PRINTS

RAPID FILM TECHNIQUE, INC.
established 1928
21 West 106th Street • New York 36, N. Y. • JU 2-2446

Exhibits at 3rd Annual Advertising Essentials Show
Include a Wide Variety of Sight and Sound Media

- Some unusual exhibits will be displayed at New York's Third Advertising Essentials Show at the Empire State Building on November 15th, 16th and 17th.

The Taylor-Merchant Corp. adds a fourth dimension—smell—to 3D. Odors permeate the air as the viewer of a stereo picture both sees and smells anything from perfume to a chocolate bar. The smell, which has been applied via a printing press, is guaranteed to last at least ten months. The slide itself is imprinted with the particular smell desired and is shown in a paper-like lap-side stereoscopic viewer. It features ground and polished glass lenses, a built-in focusing device and accommodates standard slides. This sales aid can also be imprinted.

Here's Your Talking Ad
Sight and Sound Enterprises, New York, makes paper talk in a "talking" ad, which is a process of recording on paper. To do this, any printed piece of paper is processed with a coating and laminating, and then has a sound track put on it. The record is usually perforated around its circumference to permit easy removal from the page, and can be made in any speed.

Tele-Rama, Inc. demonstrates animated simulation based on a color transparency made from the advertiser's own artwork and attached to a molded plastic. Those parts to be animated are placed in relief by shaping the plastic. The effect of motion is produced by a light source revolving behind the transparency—and thus, simulated animation.

Close Range Slide Projection
Genaro, Inc., Jamaica, N. Y., has an extra-wide slide projector which projects large and bright images at very close range. The machine comes with six slide changers and the changing operation takes less than a second. An automatic device fades out the image a moment before a change of slide and during the change the shutter opens instantly when the new slide is in position. Projection may be either rear or direct and the width of illumination can be up to 30 feet.

The Vogue Wright Studio, New York, Chicago and Los Angeles, will demonstrate a complete art and photography service.

More than 125 exhibitors will be present to show the newest products and services to aid the advertising field. In conjunction with the show, the National Visual Presentation Association will present its workshop, dedicated to the advancement of more effective communications in business and related fields.

"Any Light" Roll Film Added to Eastman Kodak's Tri-X Line

* Complementing Eastman Kodak Company's recently introduced line of high speed negative motion picture film, Eastman Tri-X Panchromatic, is a new high speed, extremely sensitive Tri-X roll film.

Using Tri-X, the business and industrial slidefilm photographer may now shoot scenes in virtually any light source with excellent results, it is said. Like Eastman's Type S233 for 35mm motion picture film and Type 7233 for 16mm film, the roll film incorporates basic emulsion characteristics which increase speed and sensitivity with no corresponding increase in graininess.

With its A.S.A. daylight exposure index at 200, the film can be used without supplementary flash or flood illumination for indoor snapshots by existing light, outdoor night shots without flash, and fast action outdoor shots on dull days. The film provides improved shadow detail and contrast with minimized highlight contrast. Color balance is Type B panchromatic; Tri-X has a green, low red panchromatic sens.

The New LOW-PRICED
ROTOREAL STEREO VIEWER

America's Most Powerful
SALES TOOL

. . . for Apparel, Furniture, Appliances, Industrial Products, Novelties, Real Estate, etc., IN WON-DROUCH! Here's truly a LOW-PRICED, manually controlled, sales booster with high quality features; shows 18-35mm stereo slides, full standard mounts! automatic registration; Precision Optical system; Numbered dial provides visual index; Portable 6 lbs.; sim. leather covered plywood. Only $44.50 Guaranteed.

FREE 96 pg. Photo "Sales Tool" Catalog. WRITE Mr. Busy . . .

BURKE & JAMES, INC., CHICAGO 16, ILL.
sitting like other Kodak roll films.

Trade-tested, the Kodak Tri-X will be available in 35mm, 1 x 5 film packs, and 620 and 120 roll film sizes.

**Dentistry Film List Compiled by American Dental Association**

Audio-visual materials on dentistry and dental health are described in a new booklet published by the Film Library of the American Dental Association. Listed are more than 100 technical and educational motion pictures, several sets of slide-films, slides and radio transcripts available through the association. Included are the names of 62 film producers who are cooperating with the association in the distribution of a-v materials.

A copy of the booklet may be obtained without charge by writing to Miss Helaine Levin, Film Librarian, American Dental Association, 222 E. Superior St., Chicago, III.

**Where to Get Soundview Data**

In the previous issue of Business Screen, the "Audio Visual Products" section carried a story describing the new 500-watt Soundview Projector, specifically the model PS55F. The Soundview, we noted, features a built-in mechanism for push-button control of stripfilm from any point in the room.

For the benefit of readers whose letters of inquiry reminded us, the Soundview is manufactured by Automatic Projection Corporation, 29 West 35th Street, New York 1.

---

Here is the ideal screen for showing new 16 mm. wide screen pictures—providing a taut, wrinkle-free even surface of unusual reflective brilliance. Semi-portable aluminum frame, consisting of only 12 parts, can be assembled in less than 15 minutes. Brilliant, beaded Radiant Vynaflect screen fabric—hooks into this light weight frame. Self-adjusting tensioning hooks assure tight surface—and quick assembly. When screen is not in use, the fabric rolls on to special tube which fits, together with disassembled frame, into special container for storage or shipping. Available in two sizes—6' x 16' and 8' x 21½'.

---

**NEW RADIANT "SET-UP" WIDE SCREENS FOR 16mm. ANAMORPHIC PROJECTION!**

Radiant Manufacturing Corporation

"World's Largest Makers of Projection Screens"

2627 W. Roosevelt Road • Chicago 8, Illinois

Also Completely Portable Tripod Models

Radiant Wide Screens are also available in conventional tripod and wall models in 36" x 96" and 48" x 132".
Technicolor Report Traces Upswing in 16mm Color Printing to Increasing Use by Business and Industry

The extraordinary upswing in Technicolor's production of 16mm film between 1952 and 1953 (from 19 million to 35 million feet) — allowing for an increase in government-initiated orders — suggests a far more sweeping change in American industry thinking on commercial film than the obvious desire to be ready for color television. While some of recent Technicolor 16mm footage is being banked for later use on the networks, another sizable segment has been prepared with theatre-type projection alone in mind. An increasing number of companies seem to have reviewed both their sales and public relations policies, and have decided to tell more of their story on color film.

Cinemascope Prints for Ford
One of the most ambitious projects of this "besides color television" policy included the 16mm Cinemascope prints which Technicolor made for Wilding Picture Productions, Inc., on behalf of the Ford Motor Co. The picture reviewed the entire Ford line of cars and trucks, and was planned primarily as a sales tool for Ford dealers. Other similarly large-scale projects were handled by Technicolor for the Greyhound Bus Company through Jerry Fairbanks, Inc., and for the American Petroleum Institute through Roland Reed Productions, Inc. Clearly, the new concentration of interest in color film for television has brought industry of the additional values of 16mm color film for theatrical type projection, and touched off a twin boom in the 16mm world.

The Technicolor 16mm Division has experienced very little except boom conditions since Technicolor President, Dr. Herbert T. Kalmus, organized it in 1939. By the end of 1953, the Division had turned out more than 135,000,000 feet of 16mm film. Its customers comprise a kind of blue book of American industry (examples: duPont, General Electric, General Motors, Coca Cola, Studebaker, Chrysler, Standard Brands, American Telephone & Telegraph, RCA, National Cash Register, U.S. Steel, Carnation Milk). Technical improvement and added volume have enabled the Division to establish a base price of 6.25 cents per foot of release print.

Aim at Greater Flexibility
The continuing work of the Technicolor laboratories toward entire flexibility has been a great factor in Technicolor 16mm business. The Division produced release prints on both dye transfer and color duplicating stock. They worked with three strip films, with color negatives and with successive frame (cartoon negatives).

Even old hands in the industrial film business are surprised to see how far Technicolor has carried this flexibility. Today Technicolor will take 35mm color film at any stage — even cut negatives — and manufacture 16mm release prints which can be used either in a theatre or on television.

The question of the quality on television of color print not made specifically for television is still being heatedly debated. The Technicolor Television Division (organized in 1954) has worked out a method of making film for televising that is overwhelmingly effective. Patently, any organization interested in producing film specifically for television would be wise to use the Technicolor facilities. On the other hand, NBC used a 16mm Technicolor print, that was not specially made, for its first coast to coast color television demonstration on November 3, 1953, and the enthusiastic acclaim was unanimous.

One can conclude from this that
few Technicolor prints are barred from television, although prints made for electronic projection are more desirable. Recently, specially manufactured release prints of a film originally photographed in 1940 for theater projection, have been used in color television demonstrations throughout the country. The 14 year old subject retained all its original, rich color—which suggests that much of the film made by Technicolor during this interval can be utilized again on television.

Schaefer's New Film Catalog
* The F.M. Schaefer Brewing Co. has issued the 1955 Schaefer Film Library Catalog. The new 23-page booklet lists a total of 84 films, 24 new this year, that are available from Schaefer on free loan.

The brewing company had 3,000 bookings last year and hopes to double that number in 1955. Peter J. Fitzgerald, of Schaefer public relations, reminds borrowers they need not worry about monopolizing their meetings with beer commercials, for there are none—just a 5-second credit line.

Most films distributed by Schaefer are hunting and fishing subjects, many of them produced by Canadian firms and government agencies. Other films in the library, in addition to many sponsored directly by Schaefer, were made for such firms as Pan American World Airways, Swiss Airlines, States of Massachusetts and Wisconsin, Johnson Motors and others.

The new catalog is available from the Public Relations-Film Division. The F.M. Schaefer Brewing Co., 130 Kent Ave., Brooklyn 11, N. Y.

TO PROLONG THE LIFE OF YOUR FILMS...
AMPRO PROJECTORS ARE
film conditioned

Ampro film-conditioned projectors protect as they project your films. Minute imperfections on film gate rails, which can scratch or damage film, are eliminated by the exclusive Amprolap Finish. Your films glide over a mirror-like surface safely and smoothly. Film life is extended; an irksome source of film abuse is completely absent. And only Ampro projectors are film conditioned.

**SUPER STYLIST "10"
Illustrated. 16-in. speaker; single case. Two-case model (Super Stylist "12") with 12-in. speaker.

**STYLIST DE LUXE
8-in. speaker; single case; weighs only 29 lbs.

**PREMIER "40"
For larger audiences, 12-in. companion speaker. Single frame projection and reverse operation. Sound and silent speeds on all of above models.

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

FRANK HOLMES LABORATORIES
7619 SUNSET BOULEVARD
LOS ANGELES 46 CALIFORNIA
WRITE FOR PRICE LISTS D.F.A.S

AMPRO CORPORATION
2835 N. Western Avenue, Chicago 18, Illinois
Please send literature and information on the following Ampro Film Conditioned Projectors:
- Ampro Stylist De Luxe
- Ampro Premier "40"
- Ampro Super Stylist "10"
- Ampro Super Stylist "12"
- Send name of my local Ampro audio-visual dealer

Name: ________________________________
Organization: _________________________
Address: ______________________________
City: __________________________________
Zone: ____________________________ State: ______________________
EXECUTIVE NOTES

DuKane Corporation Announces 3 Executive Staff Appointments

* Managerial appointments and the formation of a sales promotion department were announced recently by J. McWilliams Stone, president of the DuKane Corporation, St. Charles, Ill.

Robert L. Shoemaker, formerly manager of the electronic manufacturer's audio-visual division, will manage the new department, coordinating sales promotion, advertising, public relations, market research, and product analysis.

Aiden E. Huneke, formerly assistant to the executive vice-president, has been promoted to manager of the audio-visual division.

J. McWilliams Stone, Jr., has been named assistant to the executive vice-president.

Margaret Carter Chosen to Head Nat'l Church Council Distribution

Margaret Carter has been elected director of film distribution of the Broadcasting and Film Commission of the National Council of Churches. She is a former executive of the Film Council of America.

For 10 years Miss Carter was American representative for the National Film Board of Canada, an agency of the Canadian government with headquarters in Chicago. She was in charge of government film distribution.

In her new job, Miss Carter will promote the sales and use of church films throughout the United States.

Robert Davis PR Campaign


T. H. McNabb, R. J. Healy Named to Bell & Howell Sales Posts

Two executive appointments in the Merchandising Division of the Bell & Howell Company recently were announced by Carl G. Schreiber, vice president.

T. H. McNabb, district sales manager in Atlanta, Georgia, was named manager of a new department to develop medical and special markets for motion picture equipment. His headquarters are in the company's general offices in Chicago.

R. J. Healy, manager of the retail dealer department, was appointed district sales manager with headquarters in Atlanta. He will be responsible for merchandising activities in Georgia, Tennessee, North Carolina, South Carolina, Alabama, Mississippi, and Florida.

McNabb joined Bell & Howell as a co-op student in 1947. Since 1952, he has been district sales manager in Atlanta. He is the son of the late Joseph H. McNabb, who was president of Bell & Howell until his death in 1949.

GE's Suggestion Program: (continued from page 45)

are being reminded of the important part they must play in nurturing a new idea into practicality.

"Tom Morgan," the animated head of Everywhere You Look, is a procreating staff genius who hides his brainstorm under a bushel of inhibitions. His determined wife goads him into action: "Then do it Tom... come on, you can write it down, right now."

Led by slide suggestion, GE's army of individual on-the-job researchers may make themselves worth another $5,000,000. The National Association of Suggestion Systems seems to have that idea.

At its recent 12th annual meeting, the Association judged Everywhere You Look the best individual promotion piece reviewed during the past year.
Wm. Oard Heads Client Service for MPS in Detroit Office

Wm. M. Oard recently was transferred from the Chicago office of Modern Talking Pictures Service, Inc., to the company's Detroit office where he will establish a new client service activity for the convenience of Modern's film clients in the Michigan-Ohio area. Engleman visual education service will continue to act as Modern's exclusive film library in the Detroit area.

Mr. Oard has spent the last three years with Modern in Chicago supervising the company's exchanges in the midwestern area. Prior to that, he was at Modern's New York headquarters.

Harry Englert Heads Ampro's Great Lakes Sales Territory

Harry C. Englert's appointment as division manager of a newly established territory in the Great Lakes region recently was announced by the Ampro Corporation, Chicago.

The new territory encompasses the trading areas of Syracuse, Buffalo and Rochester, N. Y., Pittsburgh, Pa., Charleston, W. Va., and Cleveland, Ohio. Englert will coordinate sales and service activities.

FREE DEMONSTRATION of this Classroom Visual Aid

...HELPS EXECUTIVES

Opaque Projection with the VU-LYTE is one of the best methods known to communicate ideas, get facts across so they're remembered. Every day, Educators and Businessmen find more proof that this Visual Aid is the most effective they have ever used!

- Audience participation is heightened
- Meetings take on a new interest
- Subjects are easier to grasp
- Information is retained longer
- Emphasis is given to the proper point—at the proper time.
- Discussions are more lively.

With the Beseler VU-LYTE, anything can be projected in its natural colors. Pictures, diagrams, plans, budgets, solid objects, newspaper and magazine clippings, books, blueprints. No preliminary preparation of material is necessary. The VU-LYTE can deliver a screen image of over 10' high, perfect for Public Meetings.

You'll be amazed at how the VU-LYTE gives expression to your full executive potential. Mail the coupon now for a Free Demonstration. No obligation of course.

GET THEIR IDEAS ACROSS in Less Time!

Beseler VU-LYTE Representative demonstrates to School Board of East Meadow, N. Y. Hundreds of School Boards and hundreds of Business Organizations use the VU-LYTE Opaque Projector at Public Meetings. Budget figures, building improvements, training programs are explained quicker, easier, better with the VU-LYTE.

Charles Beseler Company

60 Badger Avenue, Newark 8, N. J.

Charles Beseler Co., Dept. 8-12
60 Badger Avenue, Newark 8, N. J.

Gentlemen:

Please arrange for a Free Demonstration at my convenience.

Name ____________________________

Address __________________________

Pilot Productions

4579 North California Ave. • Chicago 45 • Phone 6-2-6141

N U M B E R  7  •  V O L U M E  1 5  •  1 9 5 4
The Latest in Projection, Production & Recording Equipment

Reeves Soundcraft Announces 16mm Model of Magnastriper

* A new machine for stripping 16mm film with magnetic oxide, almost identical with the 35mm Magnastriper, was announced last month by Reeves Soundcraft Corp.

Local franchises are indicated for machines which are self-contained, semi-portable, and one-man operated. As soon as local stripping laboratories are established throughout the country, local television stations, most of which use 16mm film, will be able to shoot their own news and other local programs and broadcast them, with top quality sound, while the news is still hot.

With this machine, record and balance stripes of magnetic oxide can be applied simultaneously and quickly to any 16mm film, b/w or color, single or double perforation. J eweled bearing shoes are said to assure precision stripping even with old, warped or distorted film, no matter how many times it has been spliced.

The machine will apply magnetic oxide in three different widths—50 mil half-track for both magnetic and photo sound, 100 mil for all magnetic sound, and 25 mil for double perforated silent film.

* * *

S.O.S. Body-Brace Camera Pod Features Accuracy by Support

* The S.O.S. Body-Brace Camera Pod assures greater accuracy through greater body support, according to the manufacturer, S.O.S. Cinema Supply Corp.

The featured double-support of the new pod combines a shoulder brace and a body brace to provide extra steadiness and added comfort. It permits hand-held shots with movie and still cameras, particularly in limited spaces. The pod is made of lightweight cast aluminum. It weighs 3½ lbs. and is priced at $21.95. Descriptive literature may be obtained from Cinema Supply Corp., 602 W. 52nd St., New York.

* * *

"Thrifty" Table Screen Easy to Use for Sales Presentation

* An adjustable stretcher bar and fold-away swivel base are convenient features on the "Thrifty" Table Screen recently announced by Radiant Manufacturing Corporation, Chicago.

The self-contained screen can be "set up in seconds." Its fabric is stretched taut by a few turns of the stretcher bar. The screen base with new swivel support rests on a desk or table. When not in use, the stretcher bar is held by two spring metal clips and the fabric rolls into a grooved channel on the base where a button flap holds it in place.

The new screen is suggested for editing, use as a second screen, or as a handy reflective surface for making projected sales presentations. It is available in 13" x 21", 21" x 21", and 22" x 30" sizes at $15.00, $35.00, and $55.00, respectively. For further information contact Henry S. Herschman, Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.

* * *

Standard Leica Lens Used for Wide-Screen Photography

* Use of standard Leica lenses in 35mm "still" cameras for wide-screen photography has been advanced by the fact that while the Leica 35mm still camera uses a film of the same size as a movie (continued on the facing page)
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 SALESMEN are the company.

Their reputation is YOUR reputation with your customers. This 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 knack with:

"HUMAN RELATIONS IN SELLING"

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

(continued from preceding page)

film, its lens exposes an area twice is large as the regular camera lens.

Turned sideways, the lens produces a negative of the same proportions required for big-screen motion picture projection. The proportions of 1.35 to 1 are described as most comfortable to the eye. Produced by this technique, smaller-grained pictures give sharp, clear details— even as the projection grows to a 61-foot screen spread.

VistaVision is a technique of optical reduction from a large negative image to the standard release print image. This feature reduces grain, eliminates fuzziness and gains bigger, brighter motion pictures. Consequent changes in the camera mechanisms and set building have proved relatively simple. Standard projection equipment is employed.

* * *

Opaque Unit for Slide Projectors Announced by Viewlex, Inc.

* A new attachment which transforms every Viewlex slide or slide and film-strip projector into a low cost opaque projector has been announced by Viewlex, Inc., Long Island City, N. Y.

The Viewpaque attachment projects opaque objects of any size with bright clarity and brilliance, in full screen size, the manufacturer says. The new attachment is designed to make standard slide equipment more versatile, enabling the salesman or educator to project images from such "raw" materials as charts, clippings, drawings, cards.

The Viewpaque may be obtained from local dealers. It is priced at $11.95. Complete information may be obtained from Viewlex, Inc., 3501 Queens Blvd., Long Island City I, N. Y.

* * *

"Combination" Editing Unit Handles 16mm and 35mm Film

* An editing machine which can be used for 16mm and 35mm film or 16mm picture and 17½ or 35mm magnetic or optical track is the "Combination" model of a new unit designed by Resultant Engineering, Inc., Los Angeles, Cal.

Converting the new machine from one film width to another is said to take only a few minutes. The "Combination" model is priced at $1,375.00. The resultant "Standard" model handles a 35mm picture with 17½ or 35mm magnetic or optical track and is priced at $1,050.00.

Built to SMPTE standards, the Resultant machine features a Geneva "theatre projector" intermittent, a 9-inch speaker, a 5-tube, 10-watt high fidelity amplifier, optical and magnetic heads, an electrical hand brake. A button control swings the optical units away from the film for marking convenience.

The unit provides a large picture at preview angle and is designed so that no switching is necessary when winding or removing film. The machine body rests on a stand mounted on rubber casters.

Additional information on the editing machine can be obtained from the manufacturer at 7421 Santa Monica Blvd., Hollywood 46.

* * *

Stancil-Hoffman's Pamphlet Gives Info on Magnetic Heads

* A plainly-worded pamphlet on the subject of magnetic recording heads is available from the Stancil-Hoffman Corporation, 291 North Highland Avenue, Los Angeles 38, California.

Believing the technical progress and wide interest in magnetic recording was checkmated by lack of information sources on magnetic heads and their design, the corporation has made educational use of its own manufacturing experience.

Like most manufacturers of magnetic recording equipment, Stancil-Hoffman soon discovered that precision magnetic heads were not easily obtainable. To meet their own requirements the firm bought out the head department of Indiana Steel Company, pioneer producers.

Descriptive material in the pamphlet covers the basic design of heads and curves and electronic factors to be considered in the achievement of optimum results.

COMPANY POLICIES ARE MORE THAN WORDS

If they are going to be effective, your supervisors have to implement them with a human touch.

Develop this in your supervisors by showing them proved methods of explaining, and gaining acceptance for, company policies.

Show them these methods with:

"INTERPRETING COMPANY POLICIES"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- "THE SUPERVISOR'S JOB"
- "THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"
- "INDUCTION AND JOB INSTRUCTION"
- "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
THEATRE SCREEN ADVERTISING:
(continued from page sixteen)

Advertising Bureau handles the national accounts of Motion Picture Advertising Service Co. Inc., and United Film Service.

Local participation, selling among dealers is done by about 300 salesmen of the companies named. Besides handling and producing tailor-made theatre playlets for national advertisers, the five companies also provide syndicated subjects in some 10 categories and these are used by local laundries, druggists, banks, food shops and other types of retail business.

Theatres Close to Point of Sale

There are some phenomenal tales of direct merchandising results attributed to good screen ad campaigns. The proximity of these neighborhood and suburban theatres to the point of sales is a distinct value. Although thoroughly dependent on the good-will of the theatre-goer, the screen ad people have improved their product to overcome any serious displeasure and they have a strong ally in the theatre owner through their revenue.

Today's screen ads are also fortified by long-established tradition which has been advertising on thousands of local theatre screens since the days of the colored slide. Today's amusing, entertaining and sales-getting playlets, with color and music appropriately backgrounding, are a far cry from those crude beginnings. And there's a lot of good hard salesman ship in the 16-foot screens which display the product and perform the service with vivid showmanship.

Texas Company Ad Playlets

Outstanding Success Among Dealers

THOUGH and general background have their place in these editorial columns but the Editors of Business Screen have long emphasized the direct insight and "working" function as revealed in the familiar "case history" format. Behind the general introduction to the important segment of sponsored motion pictures represented by theatre screen advertising in this issue, there are some "hot" lines about actual programs in the field and how they are paying off.

One such example of a functioning theatre advertising campaign is that of the Texas Company, which is now supplying its dealers with a series of 20 color playlets and is active in this

(continued on page seventy-one)

A Personalized Professional Service

TO THE GREATEST NAMES IN THE
UPPER MIDWEST

General Mills, Inc., Hamm Brewing Co.,

COMPLETE PRODUCTION FACILITIES

- Motion Pictures
- Slide Films
- TV Commercials

3500 sq. ft. Sound Stage

EMPIRE
PHOTOSOUND INC.
1920 Lyndale Ave. So.
Minneapolis 5, Minn.

ART by VIDEART

TITLES — ANIMATION — ID'S
OPTICAL PHOTOGRAPHY

NOW SERVING MORE THAN 50
MOTION PICTURE PRODUCERS
IN THE NEW YORK AREA

COLOR or B & W — 16 or 35MM

343 LEXINGTON AVE.
NEW YORK 16, N.Y.
LEXINGTON 2-7378-9

for those who want
films of distinction

SAM ORLEANS PRODUCTIONS
— EXPERIENCE SINCE 1914

211 W. Cumbarland
KNOXVILLE, TENN.
116 N.W. 2nd street
OKLAHOMA CITY, OKLA.
With plenty of self-assurance provided by TelePrompter speech notes directly before him, an executive delivers a successful presentation.

* During the past two years the TelePrompter system has become an integral part of successful meetings for well over 1,000 companies, ranging from small after dinner talks to sales meetings, dealer-distributor meetings, merchandise presentations, and up to the large week-long conventions.

Company executives have found the TelePrompter system eliminates the tediously chore of memorization, ends the “fear of forgetting” and insures a letter-perfect performance every time.

In nine out of ten cases TelePrompter service is available in most major cities at the present time. For complete information write TelePrompter Corporation, 300 West 43rd Street, New York 36, N. Y.

---

**CAMART PRODUCTS**

* **CAMART TV MIKE BOOM**
  Rear handle for directional mike control. Stylish 17" extension arm. Entire unit folds 1/2 in your car.

* **OPTICAL FX UNIT and FRISMS**
  For 16mm, 35mm, and TV cameras. Will reproduce multiple images in rotation. Excellent for TV animation, or two commercials.

* **CAMART TRIPOD**
  Light-weight friction head tripod for semi-professional 16,35mm cameras. Smooth, well-balanced pan and tilt action. Rigid leg locks.

---

**SALES • RENTALS • REPAIRS**

**THE CAMERA MART INC.**

MOTION PICTURE AND TV PRODUCTION EQUIPMENT

1845 BROADWAY

NEW YORK 23, N. Y.

Phone: Circle 6-0720

Cable Address CAMERAMART

**IT MAKES SENSE!!**

HEAVY DUTY SHIPPIING CASES
FOR ROUND FILM CANS...

Write for Details

---

WM. SCHUESSLER • Dept. B

341 WEST SUPERIOR STREET • CHICAGO 10 • ILLINOIS

---

NUMBER 7 • VOLUME 15 • 1954
People who make Pictures

News of Staff Appointments Among the Producers

Pollock and Rothenberg Form MPO Television Films, Inc.

Judd L. Pollock, president of MPO Productions, Inc., and Marvin Rothenberg, formerly supervising director of Transfilm Incorporated, have formed a new company, MPO Television Films, Inc.

MPO is one of the few major business film producers to resist the lure of television commercial production. "Many of our clients have asked us to produce TV commercials," Mr. Pollock said, "but we have waited until the right man came along."

The right man, according to Mr. Pollock, is Marvin Rothenberg. In addition to long service with Warner Brothers in Hollywood, and George Stevens at the SHAEF Special Motion Picture Unit during the war, Mr. Rothenberg has directed over $3 million worth of television films for leading advertisers and agencies over the past five years.

"I have always liked the excellent caliber of MPO's films," Mr. Rothenberg said, "and I feel this same kind of custom care and personal supervision must be given TV commercials. Judd and I are looking forward to a great success in this field. We're already in production, and are gratified by the instantaneous reaction we've received from the advertising agencies."

MPO intends to avoid the "saw-gage machine methods" used in some TV commercial production. By creating a separate production arm for a select group of ad agencies, MPO hopes to insure quality and service through smoother organization and closer liaison with the agencies.

Recently, Mr. Rothenberg was chosen to direct an exhaustive series of color experiments for the New York Film Producers Association. Using five different systems of color film production, the tests were designed to acquaint the industry with the TV characteristics of the various color processes.

Hungerford Is Named Manager of Southwest Film Productions

Appointment of O. W. Hungerford as manager of SOUTHWEST FILM PRODUCTIONS has been announced by JOHN PAUL GOODWIN, president of the motion picture company.

"We feel particularly fortunate in being able to bring Mr. Hungerford's 25 years of experience and outstanding work to our organization," Mr. Goodwin said. "He will be of great aid in establishing motion picture production services in Houston comparable with the best standards of the country."

Mr. Hungerford has served with Marsh Cinesound Studios in New York, and more recently, Film Service in Hollywood. He has been a research engineer for motion pictures with both Westinghouse Electric Corporation and Western Electric Company.

Robert L. Foster Appointed to Sarra's Chicago Sales Staff

Robert L. Foster has been appointed to the sales and film planning staff of SARRA, INC., at the production company's Chicago studios.

Mr. Foster will work on all four phases of Sarra's photographic services—illustrative photography, motion pictures, slides and films and TV commercials.

Formerly with Kling Studios of Chicago, Mr. Foster has many years of experience in the fields of photography and commercial art.

Ted Lowry Joins Dekko Films as Creative Department Head

Dekko Films, Inc., of Boston, has added Ted Lowry to the staff as creative department head. Mr. Lowry, whose background includes production design and screen writing, was brought to Boston from service with a Chicago studio and was previously at Richmond, Va.
CLEAN WATERS:

(continued from page 39)

demon images of sludge conversion up on a bright screen where Official and John Q. could easily see them.

The success of stream purification conferences in Vermont, held in the state's 12 river basin areas, convinced state officials who purchased a print of Clean Waters for the Chamber of Commerce. Soon two cities approved the construction of treatment plants and other communities started planning.

Six prints of Clean Waters were used by the state of Pennsylvania to enforce anti-pollution legislation. Doubtful Ohio Elders rubbed their chins after a showing and commenced blueprinting about $9,000,000 worth of sewage works. In Spokane, Washington, Clean Waters splashed across local screens 17 times. The ensuing civic campaign referendum witnessed a 31,000 to 1,000-vote approval of a $1,700,000 sewage plant bond issue. Three previous Clean Waters referendums had been defeated.

Film Cuts Deciding Vote

Smart politicians who said it couldn't happen shook their heads when the Clean Waters tide rose in Santa Cruz, California. The local Chamber of Commerce reported that the film was largely responsible for the passage of a sewer bond issue by a 3½ to 1 majority.

Clean Waters ignited a nine-day campaign conducted by the Junior Chamber of Commerce in Joplin, Missouri. A $1,200,000 sewage disposal plant bond issue required a 2½ majority vote in a special election. All appropriations for municipal issue funds had been defeated in the general election, three weeks earlier. In the previous two months, most voters had been opening their tax statements. A total of 3,677 persons were exposed to Clean Waters during the Chamber's campaign. Approximately the same number of persons cast a favorable vote on the bond issue, passed 5 to 1.

These and other municipal sweeps won the attention and support of national organizations and major publicity organs. Clean Waters traveled in tributary prints for nine years forming the main current in this civic action, purging the sludge of indifference from tax payer minds. Finally the negative wore away and the prints showed tilt.

Today's Need Even Greater

But the need for the Clean Waters story was greater than ever; rising population rates were creating new problems. Development of public sewage disposal plants and gains made against industrial pollution since the appearance of Clean Waters were newer strength for the film's curative theme.

To freshen the story, G.E. returned Clean Waters to Raphael C. Woolf Studios for a remake. Preserving the power of the original script, the producer photographed the new version over a period of nine months in 22 states. For the 27-minute documentary, six location crews filmed more-recent evidence at such places as the Otel Head Sewage Disposal Plant in Brooklyn; the Hysterion Plant in Los Angeles; municipal plants in Schenectady and Rotterdam, N.Y.; and G.E.'s Erie, Pa., industrial treatment plant. Private factory-built plants in the Ohio River Valley are featured.

Treatment Wins Audiences

Had Clean Waters been conceived simply as a surly and statistical trudge through sludge grinders, it probably never would have made its nine-year tour de force. The sponsor and producer saw the irresistible appeal of the subject in its full scenic view.

The waters as they were and should be visually bathe the civic audience-mind when the camera sweeps the Atlantic and Pacific Oceans, the Great Lakes, Chesapeake Bay. (CONCLUDED ON PAGE 72)

COLOR SLIDE FILMS
FOR INDUSTRY

COLOR FILMSTRIPS
FOR EDUCATION

Specialized equipment and the know-how of a group of specialists who have produced over 450 color films. If you have a production problem, contact Henry Clay Gipson, President . . .

FILMFAX PRODUCTIONS, 10 E. 43, N.Y. 17, N.Y.
# A National Directory of Visual Education Dealers

## Eastern States

- **Connecticut**
  - Rockwell Film & Projection Service, 182 High St., Hartford.

- **Maryland**
  - Howard E. Thompson, Box 204, Mt. Airy.

- **Massachusetts**

- **New Jersey**
  - Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.
  - Association Films, Inc., Broad at Elm, Ridgefield, N. J.

- **New York**
  - Association Films, Inc., 347 Madison Ave., New York 19
  - Buchan Pictures, 122 W. Chippewa St., Buffalo.
  - Charles J. Gigerich, 42-20 Kissena Blvd., Flushing.
  - Crawford & Inrig & Landis, Inc., 206 W. 14th St., New York City 11.

## Southern States

- **Alabama**
  - Stevens Pictures, Inc., 217-22nd St., North, Birmingham.

- **Florida**
  - Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

- **Georgia**
  - Colonial Films, 71 Walton St., N.W., Atlanta 1588, 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 Company, 119 Roach St., Jackson 110.

- **Missouri**
  - Missouri Film Corporation, 2023 E. Grand Blvd., Detroit 11.
  - The Jam Handy Organization, 2023 E. Grand Blvd., Detroit 11.
  - Capital Film Service, 244 Abbott Road, East Lansing, Michigan.

- **Ohio**
  - Ralph V. Haile, 215 Walnut St., Cincinnati.
  - Academy Film Service, Inc., 2112 Payne Ave., Cleveland 14.

- **Tennessee**
  - Tennessee Visual Education Service, 416 A. Broad St., Nashville.

- **Virginia**
  - Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8. Phone 51371.

- **Arkansas**
  - Grimm-Williams Co., 115 W. Sixth Street, Little Rock.

## Midwestern States

- **Illinois**
  - American Film Registry, 24 E. Eighth Street, Chicago 5.
  - Association Films, Inc., 79 East Adams St., Chicago 3.
  - Mad Film Corporation, 1111 South Boulevard, Oak Park.

## Western States

- **California**
  - Donald J. Clausonthue Co., 1929 N. Craig Ave., Altadena.


- Rockefeller 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

- Capitol Photo Supplies, 2328 Guadaloupe St., Phone 8-5717, Austin.

- Association Films, Inc., 1915 Live Oak St., Dallas 1.

- George H. Mitchell Co., 712 N. Haskell, Dallas 1.

## United World Films, Inc., 2227 Bryan Street, Dallas.

## Utah

- Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.
TEXACO'S SCREEN ADVERTISING:

CONTINUED FROM PAGE SIXTY-SIX: ...form of promotion for the first time in many years.

Texaco was frankly apprehensive about the effectiveness of local theatre advertising then approached by Claude F. Lee, director of national sales of the Motion Advertising Bureau (Motion Picture Advertising Service Co., Inc. and United Film Service, Inc.), but was persuaded to give the medium a good try in 1951.

Market Untouched by Other Media

The company felt that perhaps there was a certain market it could reach with theatre advertising that might have been only lightly touched, with other media. It had discovered that "not everyone looks at Milton Berle," and besides, theatre advertising as planned by Texaco is local—and local advertising has a big appeal to many retailers.

Texas' sales promotion department says it would have been very happy to find 500 dealers—willing to sponsor the theatre playlets on their local screens. What has happened is that some 1200 dealers are using the films, and reporting they are delighted with the results—these dealer reports have obtained J. M. Gregory, Texaco's manager of sales promotion, estimates that by the end of the year, the company's dealers will have ordered $100,000 worth of screen time in their local theatres.

Base Success on Quality Production

One reason why the Texaco playlets have been so successful is that they were produced on a very high quality basis. Audio Productions, Inc., made the 26 films in color, all on location and depicting fine scenery and the joys of motoring with climate-controlled gas. The 26 films cost Texaco $12,000, more than usual for theatre playlets, yet the extra expense is considered well justified by the almost 10 times as much "return" to the company by dealer purchases in theatre screen time.

Some of the reasons the films appealed to Texaco dealers, aside from the fact they were especially handsome films, were that 30 seconds of each film featured the name and address of the local dealer, and the sales points were always in season—selling spring and fall changeover. Anti-Freeze and other seasonal products and services.

Theatre Ad Companies Handle Sales

Though Texaco promoted the films in mailing pieces, and encouraged dealers to use them in other ways, the actual sales of the package were handled by the five theatre advertising companies in various sections of the country.

Texaco is so enthusiastic about the P51 theatre advertising program that it expects to make the campaign an annual part of its sales helps for dealers.

Editor's Note: Other reports on local and national utilization of the screen advertising medium will be carried in future issues of BUSINESS SCREEN. Analysis of techniques, costs and sales results will be included in this editorial series.
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  **TITLE**
  **PUBLISHER**
  **PRICE**
  FILMS IN BUSINESS AND INDUSTRY by Henry Clay Gajnon
  (How Motion Pictures and Slidefilms are made and used for Training, Education and Selling)
  McGraw-Hill
  $4.50
  THE FILM BOOK by Wilson and Haas
  (Applications of sound motion pictures and slidefilms in school, business and industry, including chapters on projection, distribution, T.V.)
  Prentice-Hall
  $4.65
  THE FILM IN INDUSTRIAL SAFETY TRAINING by Paul R. Ignatius
  (Determining place of films in industrial safety training and problems involved in their use)
  Harvard University Press
  $1.50
  THE USE OF TRAINING FILMS IN DEPARTMENT AND SPECIALTY STORES by Henry M. Haas
  (Extends to which films and other training aids are used in industry and obstacles to more effective and widespread use)
  Harvard University Press
  $1.50

- Books on Production Techniques
  **TITLE**
  **PUBLISHER**
  **PRICE**
  AMERICAN CINEMATOGRAPHER HAND BOOK AND REFERENCE GUIDE. by Jackson J. Rose
  (Photographic materials, methods and equipment)
  Prentice-Hall
  $5.00
  PREPARATION AND USE OF AUDIO-VISUAL AIDS
  by Hans and Parker
  for (industrial, educational, religious, social and civic fields)
  American Cinematographer
  $5.00
  FILM AND ITS TECHNIQUES by Raymond Spottiswoode
  (Essential, unwritten lore of documentary film making)
  Prentice-Hall
  $5.00
  FILM AND THE DIRECTOR by Don Livingston
  (How to write, produce or direct better movies economically)
  Prentice-Hall
  $5.00
  THE TECHNIQUE OF FILM EDITING by Karl Reisz
  (Basic Principles for T.V.)
  Prentice-Hall
  $5.00
  HANDBOOK OF BASIC MOTION-PICTURE TECHNIQUES
  by Emil F. Budnick
  (for both amateur and professional this handbook covers basic kinescopic)
  Prentice-Hall
  $5.00
  PAINTING WITH LIGHT by John Aitken
  (Technical and artistic aspects of lighting)
  Prentice-Hall
  $5.00
  PICTORIAL CONTINUITY by Gaskill and Englebardt
  (How to shoot a movie Story)
  Prentice-Hall
  $5.00
  THE RECORDING AND REPRODUCTION OF SOUND
  by Oliver Read
  (Complete reference to audio in all phases)
  Prentice-Hall
  $5.00
  16MM SOUND MOTION PICTURES by William H. Offenhauer, Jr.
  (A Manual for the professional and amateur)
  Prentice-Hall
  $5.00

- Periodicals, Handbooks and Film Guides
  **TITLE**
  **PUBLISHER**
  **PRICE**
  BUSINESS SCREEN MAGAZINE... for Industry (including eight full issues)
  Business Screen
  $3.00 a year
  THE AUDIO-VISUAL PROJECTIONIST'S HANDBOOK
  (Two-color graphic portfolio showing ideas and helps)
  Business Screen
  $1.00
  THE NATIONAL DIRECTORY OF SAFETY FILMS
  (Over 950 subjects including 1954 additions and supplements)
  National Safety Council
  $7.50
  GUIDE TO FILMS & USES BY SALES EXECUTIVES
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  Business Screen
  $8.50
  Special combination offer of all four volumes, FOB Chicago
  $29.50

Clean Waters: (continued from page 69)

peake Bay, the nation's marvelous rivers, its brooks and streams.

At the Cincinnati premiere, Mr. Wallath spoke of an immediate need for 6700 new sewage plants and 3500 industrial waste facilities in the nation. Many of the present 6000 plants must be improved, he added.

The threat to swimming and fishing for sport, the devastation of commercial fishing and the endangering of municipal water facilities, the effect on conservation—all these elements seem to cast a sharper reflection in Clean Waters.

* * *

Film Vet Earl Clark Named Nova Scotia Promotion Chief

Appointment of Earl Clark, former production sales executive of Associated Screen News, Montreal, as director of industrial and tourist promotion for the province of Nova Scotia recently was announced by Wilfred T. Dauphinee, minister of trade and industry.

Mr. Clark brings to his public office a long record of achievement in the industrial film field. Over a period of 12 years, he produced more than 50 films for many of Canada's governing bodies and private industrial organizations.

A recent assignment for Mr. Clark was the preparation of a script for the Ontario Department of Health and the mental health program presented at the Canadian National Exhibition and before the World Mental Congress in Toronto. This film was Way of Return.

WANTED — FILM SALES EXECUTIVE

Fast-growing studio in the Great Lakes region possessing, with lots of know-how, finest 16 and 35mm equipment, new sound stage, own laboratory, sociable management, needs an experienced salesman with a personal following.

The man who can bring in the industrial and television accounts will enjoy unlimited commissions, secure future, happy association.

All replies kept strictly confidential, so tell us your story.

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BUSINESS SCREEN

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Next month's issue will include the first comprehensive buyer's guide to audio-visual equipment since BUSINESS SCREEN's own pioneering pre-war issue of 1941!

Over 200 illustrations, detailed specifications, plus current list prices make this a must reference source for business, institutional and government audio-visual users!

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Tape & Playback Machines
Projection Screens
Lamps, Tables, Storage and Shipping Accessories

The 1955 Review of the Industry's Finest Projection, Tape and Related Equipment

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FIRST AWARDS FOR EXCELLENCE
AT THE THIRD
KENTUCKIANA FILM FESTIVAL

"OUT OF THIS WORLD"
a motion picture produced for
E. I. du Pont de Nemours & Co., Inc.

... shows how "down to earth sales fundamentals" become three-star objectives of wholesale bakery salesmen.

This film festival first, "Out of This World" interweaves entertainment with pointers on merchandising. In color, this award-winner emphasizes the importance of eye-appeal. It shows how to increase sales in the food market business—highly competitive.

"OVERCOMING OBJECTIONS"
a sales-training motion picture produced for
The Dartnell Corporation

Twice a winner in recent festival competitions, "Overcoming Objections" spotlights the six most effective techniques used by successful salesmen to overcome sales obstacles. It shows how objections can serve as fuel to spark the sales talk. An entertaining film, it will instruct and inspire new salesmen and old-timers.

Produced by
The
JAM HANDY
Organization
BUSINESS SCREEN
MAGAZINE • NUMBER 8 • VOLUME 15 • 1954

Featuring

THE AUDIO-VISUAL EQUIPMENT
BUYERS GUIDE

The 1955 Review of the Industry's Finest Projection, Tape and Related Equipment
ONE DOLLAR
If the Production calls for color...

CALL FOR Pathécolor
Lifelike Color in Every Scene

NEW YORK
Trafalgar 6-1120

HOLLYWOOD
Hollywood 9-3961

IT’S THE SENSATION OF THE FILM INDUSTRY

Here’s why:

- Now the Lifelike reproduction of skin tones, food and package identification is easier with Pathécolor.
- Now pastels can be reproduced in thrilling realism.
- Fast Pathécolor film speed permits simpler, lower cost lighting.
- You don’t need special camera equipment with versatile Pathécolor.
- Pathé speed on negative reports and dailies can’t be beat...anywhere.
- Pathé printing and processing speed is the talk of the industry.

When you buy Pathécolor, you buy the nation’s finest production facilities.

See a 16 or 35mm Pathécolor demonstration reel.
You’ll never forget it!

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Pathé Laboratories, Inc., is a subsidiary of CHESAPEAKE INDUSTRIES, INC.
GREAT MOTION PICTURES ARE PROCESSED BY Pathé
THREE REASONS WHY CARAVEL-PRODUCED SLIDE-FILMS YIELD IMPORTANT RESULTS...

In recent years, Caravel has produced slide-films for over 40 major companies—used mainly in direct sales presentations, promotion, and sales training. Again and again, our clients tell us of impressive results obtained from these films.

We think we know the reasons:

1. EXPERIENCE IN MARKETING

Caravel executives are trained to think in terms of the real marketing problems confronting the client, and Caravel scripts are tailor-made to meet those problems. Resulting in comments like this one from Towle Silversmiths:

"—a top-quality job—we are proud to show it to our dealers."

2. CREATIVE CRAFTSMEN

Caravel's creative production staff knows how to emphasize the key ideas that the client wants to get across. Thus, Towmotor Corporation writes of a Caravel-produced slide-film:

"I want to compliment you . . . congratulations are especially due for the photography and art-work . . . enthusiastic acclaim."

3. DELIVERY AS PROMISED

Caravel's technicians set and keep schedules that enable the client to show the film at the optimum time for his marketing needs. Calvert Distillers is a case in point:

"Working for you are some fine people with a high sense of responsibility . . . To each individual craftsman who helped us reach the deadline intact, my admiration and warm thanks."

If you use slide-films as a sales tool, you will be interested in seeing some of Caravel's productions. With the permission of our clients, we will be glad to arrange a showing for you, without charge or obligation.

CARAVEL FILMS INCORPORATED
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FREE... write for the new Caravel brochure, THE MOTION PICTURE AS A SALES TOOL.
Features like these make Filmosound the leader—Reverse Switch, Still Picture Clutch

**FOOLPROOF CONTROLS.** The magnetic sound recording system of Bell & Howell's Filmosound 202 allows you to add your own sound right on the film while picture is projected. All you do is turn a knob, speak your piece, flick a switch . . . that's how simple it is to record and play back! The Filmosound is packed with features that make magnetic recording on film as easy as tape recording. Its wide acceptance in the audiovisual field is your proof that experience leads to Bell & Howell!

**VERSATILITY AT YOUR FINGER TIPS**
Recording and playing magnetic sound are but a notch apart on the sound selector knob. Turn clockwise for optical sound movies; sound and silent operating speeds.

SOUND "EDITOR" WORKS LIKE THIS. Want to re-record the entire script? Change a single word? Set switch on reverse (left), run film back to any given point and make revisions. Still picture clutch (right) stops mechanism on single frame, permits perfect synchronization of sound.

Write for free booklet, "Tips on Making Your Own Magnetic Sound Movie."
Bell & Howell
7100 McCormick Road
Chicago 15, Illinois

HONORARY ACADEMY AWARD 1934 TO BELL & HOWELL FOR PIONEERING CONTRIBUTIONS TO THE MOTION PICTURE INDUSTRY.
Holiday greetings:

To the readers of this page;

To our clients – past, present and future;

To our competitors in the rich field of visual media;

To men of good will everywhere.

To all a Happy New Year!

WILDING
PICTURE PRODUCTIONS, INC.
BEST... for the Years to Come

A comparison of design and construction features immediately stamps the TSI—DeVrylite as the most advanced 16 mm., sound projector on the market today.

In simplicity of design... in compactness... in ease of operation... in top-flight performance... this projector has long been the leader in its field. It is unequalled for brilliance, clarity and steadiness of screen images, and has natural rich tonal quality and high fidelity of sound.

Now in the hands of Technical Service, Inc., manufacturers of the famous TSI "Suitcase" Projectors, the DeVrylite reputation will be further strengthened. Combined experience and facilities guarantee the highest quality in every unit. An efficient and expanding organization assures the finest service that can be offered by any projector manufacturer.

Best for today... best for the future... the TSI—DeVrylite will continue to be the big value in portable 16 mm. projectors. A new brochure offers you the full details. We'll be happy to send you a copy.

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in the western
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script—titling
animation—location photography
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color-correct* prints—complete black-and-white laboratory facilities
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8-hour service
if required.

When you want the best quality and service—
use swift, economical Byron production facilities!
Visit our studios, discuss your plans with us,
or ask for our illustrated brochure and price list.

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The maze—of details involved in expert film processing presents no problem at Precision. Skilled technicians, exclusive equipment, and expert research groups team up constantly to keep performance at the highest possible level. Precision-processed film is recognized by industry leaders—producers, directors, cameramen—as the finest in the field.

Just one example of advanced film printing methods is the individual Printing Control Strip technique—available only at Precision. This Strip permits complete printing control without notching or altering the original film in any way—and may be filed for later precise duplication.

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What a difference skill makes!

Columbia's slide film records are made with a skill that just can't be matched. Columbia's skill—from initial planning to the final pressing of the record—makes it a whale of a lot easier for you as a slide film producer to sell your product.

Columbia works hand in hand with slide film producers everywhere, offering the fastest and most complete service in the business. Call any member of Columbia's new sales team for facts on our new slide film "package" rates.

COLUMBIA TRANSCRIPTIONS A Division of Columbia Records Inc., originator of the modern long playing record

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CHICAGO—410 North Michigan Avenue
WHitehall 4-6000. Jerry Ellis, Manager

HOLLYWOOD—8723 Alden Drive
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introducing... CAPITAL FILM LABORATORIES' Scotch track Brand Magnetic Laminate

Capital Film Laboratories, in cooperation with the Minnesota Mining and Manufacturing Company, offers the finest magnetic sound track on motion picture film!

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The only low cost magnetic process with High Quality Reproduction — (10 to 12 decibel higher gain).

Has uniform quality — The magnetic track is uniform and precise in thickness, placement and width — micrometer controlled!

It’s different! — A non-liquid process, coated by Minnesota Mining, laminated by Capital, to your film absolutely flat and smooth.

No crowning, no spreading, no crinkling or cracking.

Gives you a choice — 16mm or 8 mm striping
30, 50, or 100 mil track width placement on the base or emulsion side of the film.

Fast, dependable delivery in days — not weeks!

Scotch Track Brand Magnetic Laminating Process is Capital’s newest addition to its long list of its quality services for the creative producer.

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* Scotch Track Brand Magnetic Laminate and the accompanying process are the registered and copyrighted brand names of the J & Company

* Scotch Track Brand Magnetic Laminate and the accompanying process are the registered and copyrighted brand names of the J & Company
On More Effective Films for Business

by H. L. Vanderford
Film Production Manager
American Telephone & Telegraph Co.

The value of industrial films has been apparent to industry for over four decades and their faithfulness has increased by the years they have been in existence. In 1923, telephone films were seen by perhaps a few million people, thanks to their acceptance by neighborhood theaters on a free-loan basis. Last year, our film distribution reached 126,234,000 people, about 52,000,000 of this total by television. This does not include attendance figures for films used for employee training.

Everyone will agree that the use of films for indoctrination and training by the Army and Navy during World War II gave a tremendous impetus to the use of training motion pictures.

More Learning and at Less Cost

During the first World War, the Army had some 60 odd information films and the Navy a half-dozen or so. Two years after Pearl Harbor, the Army had 1,250 reels of film in production. During the three and one-half years of the war, the Navy produced 11,100 motion pictures averaging two reels each. The Navy made more than 1,500,000 prints during the war, about ten per cent of them free-lance work. The Armed Services placed tremendous value on the motion picture as a communications tool, not only to the G.I.'s and sailors, but to the top brass as well.

The Joint New Weapons Committee of the Joint Chiefs of Staff decided shortly after Pearl Harbor that motion pictures were the most effective means of disclosing new weapons and equipment to the Joint Chiefs of Staff, and that the Chiefs could quickly grasp the technical details of the operation of new equipment and weapons—see them in action and evaluate their tactical use.

Each script was designed for the training and motivation of the troops; the invasion of Normandy was filmed under simulated invasion conditions and several weeks before D-day every commander was well acquainted with the operation, fire power and hazards of such weapons as the Reddy-Fox, DD-tanks, Molotovs and Porcupine (rocket boats). Apex radio controlled demolition boats and guided missiles. Unquestionably, the services proved to industry that training and motivation can be done by motion pictures generally more effectively and at less cost than any other way.

When Should Business Use Films?

This may make it understandable as to why the number of motion picture producers increased by the hundreds after the war. Many had been writing, directing or shooting these very Army and Navy films—knew their effectiveness and felt confident that business men would awaken to the value of films in industry.

But to the business executive who enters the field of motion pictures, many critical considerations await an answer. When should he think in terms of a motion picture? Whenever the idea he wants to communicate can be done by audio-visual means more effectively than any other way—and there will be sufficient time before the subject becomes obsolete for the film to reach the audience that will utilize its cost. Some films may be useful for ten years or more—others, such as films introducing a new line of motor cars, may serve their purpose and be obsolete within a few weeks.

Management must think of a film as a business tool. If it can effectively do the job for which it was made and do it at a reasonable cost per viewer, it is a sound investment regardless of its life span.

A film should only be considered when there is sufficient budget available to make it a good film. $5,000 may do a good job in one instance, but $100,000 may be needed to do a good job in another case.

Four Objectives for the Screen

Non-theatrical films have four objectives. One type of sponsored film is to entertain with a sponsor's objective—good will. The other three objectives are referred to in my company as the three Ps; To inform, to instruct and to inspire. In other words, to inform—tell about new techniques, new services, new products—the history or future plans of the company. To instruct—train employees in new job techniques—or instruct the public, as well as employees in safe-driving, health or telephone courtesy.

To inspire—motivate employees to do a better job—have pride in their work and their company—to win public approval of the company's policies or to create the desire to buy a new product.

What Technique Should We Employ?

With an idea suitable for film treatment and a potential audience to justify cost, what technique should be employed?

The photo play technique is expensive, for it calls for professional casts, live sound and dialogue. It may convey more of the concept, but is the best way to get audience interest and acceptance and communicate the idea.

Most common is the narrative technique. The film is shot silent and the off-screen narration and music is added later. It is one of the least expensive types of films. Travelogues and news reels frequently take this format.

Films may use stop motion, marionettes, cartoon animation or technical animation. High speed photography can reveal what happens to an object when it is heated and time-lapse photography can show the growth of a seed into a beautiful flower in less than a minute. The choice of technique will become apparent after research and conferences with a script writer can utilize the idea to be communicated and the objectives of the film.

Get the Idea Into Their Minds

But these techniques are after all merely the physical symbols by which we gain interest, stir the imagination, convey the content to the eyes and ears of the audience. In themselves they mean little. Our film depends for its success on the extent to which these techniques transmit the content to the mind of its audience. If it achieves this goal and is well made technically, it can claim to be a good picture.

The question of how to make a film is the first, the producer or the writer is really not a difficult one. There are certain writers who may select a producer because of his demonstrated ability to make a good film similar to the one they have in mind. If he has a staff writer that is competent, he will use the producer's writer.

On other occasions, perhaps uncertainty as to the best film technique to use may make it desirable to employ a freelance writer—get an acceptable script and then choose the producer that appears to be best equipped or skilled in the technique called for in the script.

If, for example, there is a considerable amount of technical animation needed, a producer with such a staff of animators might be preferable to one that would have to subcontract the animation.

Pretesting for Audience Effect

Pretesting the script in story board, slide film form with recorded sound is a useful technique. It is an attempt to measure the effectiveness of the script on test audiences before going into actual shooting. It may disclose sequences that are not clear or create unfavorable reactions toward the company—boomerang effects that may otherwise be undetected and mean costly revisions later.

The importance of the director is well known. His skill and careful planning can save production dollars. His interpretation of the script can add believability and distinction to the film. He must be able to work with a client as well as the cast and crew. In other words, he must be good.

And finally there is distribution. Most public relations films are viewed on request and the content may determine the type and size of the potential audience.

Factors Involved in Distribution

The cost of distribution varies greatly. If a specific type audience must be reached, the distribution cost may equal or exceed the production cost of the film. Non-theatrical distributors operate on a national scale. Their charges vary from about one-half a cent to ten cents per viewer.

I believe that the Department of Agriculture, which pioneered in the use of films, once expressed its faith in the motion picture medium like this:

"The most difficult undertaking is to recreate in the mind of another, the idea that seems so clear and complete in your own mind."

"The spoken word is imperfect and ineffect."

"The printed word is more permanent but indirect."

"The camera is clear, detailed but static."

"With the motion picture camera the audience can be shown motion, the whole or the part, the before, the now, the latter on—all in a moment on the screen in their most enlightening juxtaposition."

"We have the opportunity to reproduce speech, and the complete and the recreation of mood through music, lighting and sound effects and we have potentially the most useful method of education yet created."
Standards for Effective Films

by Willis H. Pratt, Jr.

Film Manager, American Telephone & Telegraph Company

The 20th century has come to be known as the century of “ages.” We refer to it as the iron age, the machine age, the atomic age. I think it must also be called the age of measurement for there is hardly a thing we do today that is not the result of measurement, often precise, exacting measurement.

Auto Makers Look to Facts

The modern automobile manufacturer would not think of placing upon the market a car whose design and manufacture was not based on the most exacting measurements and tests. He knows that his car can do and the public would not accept nor would they purchase a car that was offered on any other basis.

Or look if you will at the field of medicine. A new drug is developed and placed upon the market. Is it put there on the basis of its physical appearance or its color or the fact that it makes the patient laugh or cry or feel good? Not at all! It is offered to the public only if it has been subjected to long and exacting tests, on guinea pigs if you will, to be sure that its effect is the one desired, to be sure that the physical manifestations are not purely surface deep and that the new drug is not at the same time causing an undesirable effect in some other area.

Evaluations or Faith?

Let us return to the motion picture and hold it up against the measuring stick of the modern age and see just exactly what we know about its accomplishments. Do we make and distribute films knowing what they will do for us? Have we tested them; evaluated them or do we use them largely on faith?

Let’s look at a few types of films. First, the training film or “nuts and bolts” film. As a result of use by the Armed Forces in World War II rather startling claims were made regarding increased speed of learning and increased retention. Since then, a number of studies have been made by various universities to evaluate the worth of films in training.

Quite a lift has been done to determine the value of the training film. You can actually check produc—its quantity and quality and compare with results obtained by other training methods. The sales film might fall in this same category. We can measure effectiveness by means of increased sales and revenues.

And yet in both of these categories there are many by-products that the film may create that we know very little about. If the sales film sells more products, it is assumed to be successful but what does the public think of the company or the industry as a whole?

If the training film accomplishes an increase in learning, greater quantity, better quality and less cost, are we satisfied or should we also be very much interested in what the employee thinks of the company giving the information or its policies?

How Are Attitudes Affected?

And then there’s the huge area of attitudes. We call it public relations or customer relations. Hundreds of thousands of dollars are spent by industry each year to produce hundreds of films designed to change attitudes and opinions for the purpose of improving relations with the public. Are these films accomplishing their purpose and if we say “Yes,” is it based on statistically reliable measurement or on comments and personal opinions? If it is opinion, whose opinion? If it is the opinion of the sponsor who paid for the film or the producer who made the film, is the judgement completely without bias? Has the audience for which the film was made been asked for its opinion? And if it was, was the opinion with reference to the primary objectives of the film? For example, if a motion picture is designed to show the company as a good citizen in the community, comments about how enjoyable the film was, how interesting or entertaining, would tell us nothing about the real value or effectiveness of the film.

A Goal for Communicators

I like to refer to a statement by Ken Kendall appearing in the journal of the SMPTE for May, 1952 in which he says that in this present day of human engineering in which communications is so essential, we must do more than to be satisfied with merely bringing the message to the point of impact on many.

Continued on page twelve.
Time was when shipping crates were heavy, awkward, and costly. Today they are being replaced by light, strong, corrugated containers...an important development presented in a new film, "Designed to Go Places," produced for International Paper Co.

In the picture, this great change is dramatized by showing the amusing shipping room antics of silent era comedians in flickering black and white...in sharp contrast to the smooth color sequences depicting how corrugated containers speed the flow of commerce in the modern world.

Raphael E. Wolff

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Can be done one at a time, ten at a time, any number at a time according to your needs and convenience.

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**MEASURED FILMS:**

(continued from preceding page)

senses. To achieve our objectives, we must insure that the message is absorbed so that it will result in some action by the recipient. The usual measuring sticks that have been used in evaluating theatrical productions for years are not enough in industrial films. "Box office" in theatrical releases depends on entertainment value. There is no need for recollection, in fact, as Mr. Kendall says, it would be better if the picture were forgotten for then the audience may go to see it again.

**What Is Its Aim?**

The industrial motion picture has a special aim. It may be to instruct, to inform or to inspire. None of these purposes are worth anything unless the film conveys some form of activity. Passive acceptance will never prove in the money spent. Unless we determine the extent to which industrial motion pictures are accomplishing these aims, we are operating, in my opinion, on a base that can never stand up as we have to prove in the value of our product against other media. We must make our films on the basis of scientific evaluation. I do not think it sound to continue on the basis of faith alone.

**Regional Organization of TV Film Directors Association Aim**

Another organizational meeting of the National Association of Television Film Directors was held at the Statler Hotel in Boston, Mass. on November 30th.

Since the membership drive was started over 30 TV stations in the United States have now become members. It was decided to break the United States down into 17 regions exactly as the NARTB has its districts since it was felt that this was an excellent breakdown for areas; it also would be possible in many cases for the film directors to meet along with their station managers at the same time as the NARTB district meet.

The selection of regional chairs was accomplished by a careful study of the return of questionnaires along with the applications for membership that were received from all of the stations. Many asked their willingness to serve as chairman and some sent accompanying letters to that effect.

With this as a start, geographical locations were also considered to expedite the formation, without regard to size or type of station, Those who were asked to serve were informed it was only a temporary appointment as the New England group does not want to dictate policy for the whole country. As each region is formed it will select its own regional chairman by majority vote.

* * *

**NAVA Western Conference Set for April 15-16 in Los Angeles**

- The annual Western Conference of the National Audio-Visual Association will be held at the Biltmore Hotel in Los Angeles, California, on Friday and Saturday, April 15 and 16, 1955. It was announced by P. H. Jaffarian, NAVA western regional director and president of the Western Audio-Visual Dealers' Association. The CAVEDA group in the Western states.

The Western Conference being held this year in conjunction with the annual convention of the Department of Audio-Visual Instruction, NEA, which begins in the Biltmore Hotel on April 16. Some 200 NAVA members from all Western states are expected to attend the NAVA meeting.

A local committee to complete arrangements for the NAVA meeting has been formed under the chairmanship of Howard K. Smith of Howard Smith Films, Los Angeles. President of the California Audio-Visual Education Dealers' Association. The CAVEDA group will serve as hosts for the conference.


* * *

**Fleetwood Corp. Set Up to Make and Supply Television Equipment**

- Former key personnel of the Electronics Division of Willys Motors, Inc. have formed a new company, called The Fleetwood Corp., to manufacture and supply television equipment for studios, remote and closed circuit use. It will be located at 1037aster Drive, Toledo, Ohio.

Fleetwood will produce and sell a complete television package, including both camera and transmitter, using the Fleetwood Vidicon camera as its basic equipment. Among the units being offered are camera chains, a mobile and compact TV remote truck, and a low-cost closed circuit unit for educational institutions and industry. The company plans to start regional showings of its various products early in 1955.
Sound Masters for 17 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.
Launch Film Series on Atomic Energy

The Atomic Industrial Forum, Inc., an association of more than 200 leading industries and other organizations in the atomic energy field, has begun preparation for a series of public service films for television and general distribution in 1955. The films will be produced by Sam Orleans and Associates, Inc., of Knoxville and Oak Ridge, Tennessee, veteran producers of atomic energy films.

First of Its Type

The first series of this type to be made—covering atomic energy from ore mine to nuclear reactor—the 23-minute films will be photographed in 35mm Eastman color, with 16mm b/w prints made for distribution to TV outlets throughout the country by Sterling Television Co., Inc. 300 telecasts are anticipated in 125 markets.

The Orleans firm will open production headquarters in New York to film the series. The company has produced films for the Atomic Energy Commission, the U.S. Air Force, and various industrial organizations.

Also Available in 16mm

The Atomic Industrial Forum is presenting Atomic Energy Today as a means of telling the public of the work of competitive free enterprise in atomic energy development. Besides their TV distribution, the films will also be available for general motion picture distribution to universities, technical societies and film libraries.

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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. AB-8 for colorful illustrated literature.

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LONG ISLAND CITY 1, N. Y.
SHOW MOTION PICTURES THIS NEW TABLE-TOP WAY with New CRAIG Projecto-Editor

Table Viewer with large 3½” x 4½” screen shows movies large enough for small groups

Sight & Sound

Movieland Observes 25th Birthday; Signs Million Dollar N. Y. Lease
• Movieland Film Laboratories, Inc., celebrating its 25th anniversary in 1955, has signed a million dollar lease at its present location.

After an extensive modernization program that will include important structural changes, 619 West 51st St., New York will be known as the Movieland Building.

Saul Joffe, Movieland president, said that upon completion of the alterations, Movieland will be one of the largest and most complete independent film laboratories in the country.

At the present time three floors are under major construction with one floor devoted exclusively to Eastman color processing.

Additional cutting rooms plus theatre projection facilities will be made available for the convenience of the motion picture and television industries.

* * *

du Pont Photo Opens in Dallas
• A new single-level office building and photographic warehouse will be opened in Dallas, Texas, Jan. 15, by the E. I. du Pont Company’s Photo Products Department.

The completely air-conditioned building will house offices of Paul H. Smith, Dallas district manager; W. E. Lockwood, sales supervisor; C. S. Moodary, office manager, and technical representatives.

* * *

NBC Film Exchange to House All Functions in New Building
• Ground was broken in Englewood Cliffs, N.J., recently, for the construction of a new building to house the National Broadcasting Company Film Exchange which ships 3,500 prints a week to television stations throughout the world.

“The steady increase in sales of NBC Film Division programs has made this move possible,” said Carl M. Stanton, division vice president.

“The new building, tailored especially to our needs, will make NBC the first network to house all of its New York film exchange functions in one place.” The combination of exchange and storage facilities under one roof will enhance efficiency by eliminating a big local transportation problem, he added.

The NBC Film Exchange services 300 stations in the United States, its territories and possessions and foreign countries. The 3,500 prints handled weekly by the exchange include TV film programs syndicated by the NBC Film Division, NBC television network film programs and kinescopes of “live” network shows.

The new exchange building will be one-story, constructed of brick and Briar Hill cut stone. It will be air-conditioned and fireproof although only safety film will be stored there.

* * *

New Magna-Stripe Department Announced at Byron, Inc.
• Byron Inc. of Washington, D.C. announces the addition of a Magna-Stripe unit to their laboratory.

The Reeves machine is the sixteen millimeter counterpart of the same system that is used on Cinemascope productions. The system allows magnetic sound track to be added to any sixteen millimeter film, even films which already have an optical track. Narration, music, or special sound effects can then be added by user as the film is projected.

Three types of track can be stripped on the film: 100 mil track for regular sound stock, 25 mil track for a combination of magnetic and optical, and a 26 mil stripe is applied to the opposite edge of the film for balancing.

Byron Moundash, President of Byron Inc., announces that the laboratory is prepared to offer one day stripping service to the trade. The price for any width is one and three quarters cents per foot.

* * *

Goerz American Optical Co. Builds Factory in Long Island
• With its manufacturing volume expanded to an all-time high, the C. P. Goerz American Optical Company has announced the completion of a new scientifically equipped factory in Island, Long Island, New York.

The company was first formed in 1895 to act as a distribution agent for lenses manufactured by the parent organization, the C. P. Goerz Optical Works of Berlin, Germany. By 1899, the market for lenses was such that the firm began manufacturing in the United States.

Part of the company’s reputation was made during the two world wars when it manufactured motion picture and still photography lenses for all types of military requirement.

Today, the company is operated under the presidency of Dr. C. P. Goerz, a son of the original founder.

Video Pictures’ Mid-Town Office
• Video Pictures, Inc., long-time operator of the studio at 510 West 57th St., New York, has opened new midtown offices at 500 Fifth Avenue.
... the entire staff at Sutherland Studio to all our clients who have made this our merriest Christmas to date.
234 U.S. Television Stations Carry Manufacturers’ Weekly Newsreels as Program Begins Fifth Year

* Industry on Parade, the 15-minute weekly tv newsfilm series sponsored by the National Association of Manufacturers, began its fifth year on the air in October. The series is telecast by 234 stations in the United States and, through the U.S. Information Agency, is seen by viewers in 10 foreign countries.

Inaugurated by NAM’s radio and television department, the first program was offered to stations in the top 50 tv markets. On October 15, 1950, 17 stations began telecasting the series. The series since has increased its station list by 100 per cent. In four years, Industry on Parade covered more than 900 companies and individuals. With an average of four sequences on each program, every type of business and industry has been depicted, ranging from corporations employing 500,000 to one-man shops.

Majority on Sustaining Basis

While the newsreel is sponsored in eight cities, a majority of the stations carry it on a sustaining basis. The program received four consecutive annual Freedoms Foundation Awards; three honorable mentions from Ohio State University and a blue ribbon from the New Jersey State Fair.

Stations carrying Industry on Parade report high viewer response to the series. Mail and telephone calls request further information on stories depicted during the telecast. One program, featuring a newly developed grass, prompted thousands of inquiries.

From overseas, the USA receives many inquiries about American industrial methods and products from those who see the program in Europe and South America. The American embassy in London recently ordered a print of a film showing an American textile firm which a British manufacturer had seen telecast via BBC. The film was used for showing in British department stores.

Large Audience Via 16mm

A large secondary audience for Industry on Parade is reached through schools, public libraries, civic organizations and industrial plants. The films are shown weekly in 150 New England schools as well as other school systems throughout the country.

Industry on Parade is produced by Arthur Lodge Productions, Inc., New York, under assignment from G. W. Johnstone, director of NAM’s radio-television department. Arthur J. Lodge, Jr., the producing firm’s president, has been producer-writer of the series since its inception. Robert A. Young, Jr., former Paramount Newsreel writer, is NAM’s tv newscast editor.

Roberts Named Columbia Executive

Calvin Roberts has been appointed account executive in Columbia Records Transmission Division. He was formerly with Fulton Recording Co.

Midwest photographic industry progress was reviewed on recent Chicago telecast via WBBM-TV. Sharing screen on “This is the Midwest” were [i, to r]: F. J. Flye, commentator; Charles H. Percy, president Bell & Howell Company; and Thomas H. Coultier, executive officer, Chicago Association of Commerce. Program is sponsored by Harris Trust and Savings Bank and seen throughout metropolitan area.
ON THE COLOR CENTER . . .

HELPS SELL A

NEW MERCHANDISING IDEA

IN PAINTS

This full color, 12 minute sound slide was produced by Sarra for Martin-Senour Paints as the latest of a continuing series. Its purpose is to present to paint and hardware dealers the many advantages they'll derive from Martin-Senour's new "Color Center" Display.

A clever cartoon opening immediately gets audience attention as it satirizes "old fashioned" paint display methods. Then the new "Color Center" is spotlighted in the most practical way possible. It's shown actually being used by customers in a store.

The greater number of colors available and the ease with which dealers can now meet customer's needs for various color shades is graphically demonstrated.

Once again Sarra's camera has told the story . . . and told it in the most powerful manner.

If you have a problem, come to Sarra. Remember . . . Sarra always shoots to sell!
How to get better results from every film you show

Make your own sound track

With the RCA Magnetic Recorder-Projector, you make your own sound track in just a few minutes—and play it back instantly. It's the new way to cut the cost of sound films—the new way to make every film do double duty as a sales training, or public relations medium—the new way to convert your sound track to give you the advantage of an additional commentary in a foreign language—language or commentary changeable at will. Get more mileage from all your films with the RCA Magnetic Recorder-Projector.

The easy way to show films

For perfect showings every time, use the RCA “400” Projector. Both Junior and Senior models feature the famous “Thread-Easy” film path—the film path that most people thread in less than 30 seconds. These dependable 16-mm sound projectors are favorites with audio-visual specialists who insist on a projector they can count on for clear, steady pictures and smooth, clean sound.

New RCA Porto-Arc 16mm Projectors

For large-audience work, indoors or outdoors, RCA has combined the famous “Thread-Easy” features of the RCA “400” projectors and the extra driving power of arc lamps. Furthermore, these powerful, new projectors can be adapted to play back magnetic sound track. Ten- and 30-ampere models cover all requirements for medium and large audiences. These sturdy units are completely portable, easy to set up, and take down.

Displaying award of merit at recent PRSA Conference are Sound Masters' president, Harold E. Wendel (left), and W. French Giffiths, board chairman, shown at company's booth.

Business Film Exhibits, Major Attraction at PR Conference

Exhibitors at the Seventh Annual Conference of the Public Relations Society of America, Inc. at the Roosevelt Hotel in New York last month were the Eastman Kodak Co., The Jam Handy Organization, Inc., Modern Talking Picture Service, Inc., MPO Productions, RKO-Pathe, Scripts by Oveste Granducii, Sound Masters, Inc., TelePrompTer Corp., Tele-Q Corp, and Wilding Picture Productions, Inc. Whereas in the past, audio-visual communicators have been in a minority at PRSA exhibits, this year they apparently dominated the modest exhibition area allotted by PRSA.

A workshop session on visual presentation was held during the conference under chairmanship of T. A. Johnson of Sidney Edlund & Co. On the panel were Charles Fehrman of Henning & Cheadle, Rev. Doming of Charles E. Cooper, Inc., T. J. Dunford of Pelican Films, Inc., R. F. Unrath of the Port of New York Authority and H. H. Smith of Smith, Rose & Co.

Below: greeting visitors to United World's exhibit at PubRel Conference was William Laub, film company's executive in charge of sponsored film operations.
FORD'S FIVE-YEAR PLAN

Outstanding Pictures Circulated to Millions as Ford Achieves 1949 Public Relations Goal

The phrase, "five year plan," may snap them to attention behind the Iron Curtain. But one of the world's greatest free enterprises has given it a democratic twist and put it to work in films.

Ford Motor Company's "modern" motion picture program marks its fifth birthday this year. It's one industrial five-year program that has paid off.

Production at Highest Rate

Today, five years after being reborn, in 1949 Ford's public relations motion picture production is at its highest rate in history, the audience for its pictures numbers among the top for industrial concerns throughout the world. And its future film plans are bigger than ever.

And, in the words of BUSINESS SCREEN itself, "Ford Motor Company continues, year after year, to make the sort of movies that win awards."

It's all part of the package that marks the "new" Ford Motor Company, the world's biggest private industrial organization that went through a complete reorganization less than ten years ago.

Program Born in 1913

In the beginning, Ford was no novice in films, nor more than it was in making automobiles. Ford film history went as far back as the Model T.

A pioneer in industrial motion pictures, Ford's original film program was born in 1913 and continued until its gradual demise during World War II. During 1916-20 alone, Ford released one film every week through the old Goldwyn Distributing Corporation to all commercial theaters throughout the United States. Known as the "Ford Educational Film" cycle, the series drew the largest audiences ever pulled by an industrial concern.

But when Ford sales began to slump, so did its film program. Then Henry Ford II took charge, a revolution took place, and Ford set out to break every automotive record in its history—and did it.

Ford's five-year film plan was born.

In 1949, motion pictures were set up as one of the company's major public relations activities. All film efforts were planned to dovetail with Ford's overall public relations aims and objectives.

Coordinated by Film Committee

This new and farsighted management initially supplied the budget to do the job—and then got the best people it could find to run it. A motion picture committee of top sales and PR officials was established to pool film resources and provide coordination in the production and distribution of films.

The new look began to show quickly. Old prewar films were replaced with new productions. Subject matter was broadened to create wider audience appeal. Production was stepped up—and at one time, 12 productions were going at once in the first year of the new program.

And each new film was characterized by another new look—low pressure commercialism, Ford sales messages were subtle and few.

Today, five years later, management continues to provide full support.

After an initial series of shorter manufacturing and travel films, Ford's first major production was 'The Human Bridge,' a 30-minute documentary picturing the birth of a car from drawing board through final product.

'The Human Bridge' was produced to acquaint the public of the many and complex aspects of making an automobile, as well as to show the tremendous amount of planning and finance, the facilities and man power that must be coordinated and assembled.

(Continued on next page)
Focus on the Story of Industry

"One Out of Seven" tells about careers available to young people in the automotive industry; shows them at work.

"Production Pioneering" is a film on mass production dramatizing streamlined methods that have reduced human burden and worker fatigue.

This creation appears in "Tomorrow Meets Today" a behind-the-scenes story at the Ford Engineering Research Center. (MPO)

Workman watches foundry operation in "Iron Ore to Motive Power" depicting process which converts ore into engines.

Prize documentary in Ford library is "The American Road". (MPO)

"Waves of Green" is a pictorial story of American agriculture, developed by combined skills of science and industry, the land grant college and county agent. Produced by The Jam Handy Organization.

(Continued from preceding page)

It was hoped, of course, the film at the same time would generate a favorable feeling for Ford and the industry.

A well-planned promotional campaign launched The Human Bridge nationally. After top management showings, a series of luncheon or dinner premiers introduced the film to the press, company vendors, and community leaders in 35 Ford locations throughout the country.

Employee and Family Showings

Next in line were employee and family showings in every company installation. Showings were held in auditoriums, meeting halls and commercial theatres, and followed a general format although each location tailored its program to fit local situations.

The film then was released to Ford's international locations and to general audiences.

The Human Bridge has been a successful motion picture for Ford. Foreman of the company's present series of documentary films, it has been seen by millions and is still in great demand.

"Americans at Home" Series

Ford's "Americans at Home" film series have rung the bell, too. The American Cowboy, Pueblo Boy and Men of Gloucester, dealing with a unique type of American, have been received enthusiastically by all audiences. Six in all, the series are among the finest public relations films extant.

Equally as popular are the "Vacation" series of seven films which takes the viewer, in color, to such places as Yellowstone, Niagara Falls, California, Sun Valley and the Grand Canyon.

Distribution, the heart of the film program, got an even more drastic overhaul than production.

In the beginning, Ford film distribution was handled from Ford's 31 district sales offices throughout the nation. Shortly, however, responsibility was shifted from sales to public relations and film libraries were set up in each of Ford's six regional public relations field offices.

Finally, these were consolidated into the present setup: three film libraries, one in Richmond, California; one in New York City and one in Dearborn, Michigan, the three of them servicing the entire country.

In addition, Ford's International Division sees to it that the U. S. State Department and company locations throughout the world are provided with Ford films, both in English and the necessary foreign language. Films have been translated into 15 different languages for showings in 29 countries where Ford has installations or distributors.

And even better, Ford handles its entire world distribution with only 11 people on the distribution payroll for its film library operations.

What's been the payoff for Ford? Circulation to schools, churches.
clubs and similar organizations harassed. From 60.4 million live viewers in 1950, attendance has swelled to this year's anticipated 21 million.

Ford and Lincoln-Mercury dealers have learned films open many doors. Consequently, dealers will not only use them extensively as part of their local sales and public relations programs, but set up their own local premieres of new films. Now that

with over-commercialism, The payoff to Ford: they get shown.

Many films are tailor-made for a definite educational need. Before such a film is made, however, guidance of top educational associations or groups-expectants on the particular subject matter being filmed—is obtained to insure a successful movie. With this background, the film finds a ready acceptance in the classroom. For example, Ford's Driver Education series of six films were produced in cooperation with the National Education Association, Pride of Workmanship, based on the company's Industrial Arts Awards program and designed to increase and foster interest in industrial arts and vocational education, got the same treatment as did One Out of Seven, a vocational film on job opportunities in the automotive industry. Ford's automotive films, depicting all phases of auto manufacturing from design through steel making and the finished product, fill the teacher's need in illustrating a segment of American industry in action.

Promotion Is Continuous

Ford keeps the pot boiling in its film promotion program. A continuous stream of literature flows from each regional film library throughout the year. Spearheaded by a smart-looking, 65-page, two-color catalog mailed annually to 135,000 individuals, schools and adult organizations, a year-round publicity campaign produces several hundred thousand letters, film characters, press releases and similar mailing pieces announcing new motion pictures and stimulates new interest in earlier ones.

Films of a timely or topical nature receive special attention. Mailings on Ticket To Freedom, a non-partisan political film on voting, are made to TV stations and other film users several months prior to primary dates in each state. Similar mailings are made nationwide in August stimulating demand for the film prior to November's Election Day.

Groups such as the Illinois Citizen Committee keep prints busy each day for several months prior to Primary and Election Day. Chapters of the League of Women Voters throughout the country use the film continuously, too.

In Alabama last year, Ticket was shown extensively in the campaign to reduce the state poll tax—subsequently reduced considerably.

This is one of the hottest items in Ford's book. The film is booked solidly nearly all the time— and

Colorful Visits to "Americans at Home"

"Pueblo Bay" shows the family life, work and play of these early American people.

Hauling in catch, a scene from "Men of Gloucester"—famed documentary of Massachusetts fishing community, also produced by Larry Madison.
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 an 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

(Continued from preceding page)

Ford gains stature as an industrial citizen.

More than 50,000 form press releases are mailed each year to adult film users. A ready-made tool for local publicity is the local publicity chairman with a ready-made tool for local publicity chairman. Keep the chairmen up to date on the year's activity.

Here's how it works: upon receipt of a press release, the form is filled in and the information is filed in the local newspaper. The single-line advertising the film as a Ford production usually makes the paper.

There's No Summer Slump

The usual summer circulation slump is a thing of the past at Ford. Each regional library (Silent Film Library), consisting of local film associations, keeps the local summer film centers supplied with a steady stream of new films.

Ford films are distributed nationwide through the Ford film film companies, which own and operate exhibition circuits. Each circuit is responsible for distributing films to local theaters.

New Audiences Are Promoted

Potential new audience groups are constantly being reached through the mails, by personal visits from Ford's central office and field publicity personnel, and by convention exhibits and displays. Ford and Lincoln-Mercury dealers contribute by using films in their local sales and public relations programs.

All promotions are aimed at adult audiences, except the annual catalog mailing to 15,000 school principals and 25,000 school counselors.

Ford's 20-man film section handles all distribution and the major production load. Each of the three film libraries handles its own operation independently and reports activities monthly to Dearborn headquarters.

A four-man production crew keeps busy shooting feature films, newscasts, and television footage.

Backstopping Ford's extensive film facilities is a film vault containing a priceless collection of more than 2 million feet of film shot over the past 10 years. A major part of this collection is a prize-winning documentary, The American Road, a collection of footages from this collection.

Over 20 Awards Received

In the past five years, more than 20 awards have been garnered by Ford films like these: American Cowboy (Sala Productions); Edinburgh, Venice Festivals; Boston, Standard, Scholastic Magazine awards.

American Farmer (Sala) Golden Reel Award, Film Council of America.

American Road (Sala) Freedom Foundation honor medal; Edinburgh, Golden Reel Award; Scholastic Magazine.

Highway By the Sea (Sala) Certificate of honor, American Film Assembly.

Human Bridge (Raphael G. Wolf) Cleveland Management Clinic.

Ticket to Freedom (Wilding Picture Productions) Boston Film Festival; Freedom Foundation honor medal.

The steady upward climb of Ford's 16mm distribution is shown in this graph of the past five years' activity.

WHAT DO YOU SELL?

Machinery, clothes, insurance, automobiles, services? Well...maybe,

BUT you REALLY sell what your product or service will do for your customer in terms of his needs, wants and desires.

You sell the benefits, advantages and values of your product or service in terms of gain to the customer.

Help your men develop the techniques of selling benefits and advantages by showing them:

"WHAT DO YOU SELL?" part of the outstandingly successful sound slide program...

AGGRESSIVE SELLING

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Rocket Pictures INC.
6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA
Farm Pictures by Audio...

"First in the Hearts of Farmers" 22 mins.
"Another First for Mr. Washington" 10 mins.
"Star Boarders" 10 mins.
"Your Apple Orchard" 18 mins.
"Masters of the Soil" 26 mins.
"At Your Command" 20 mins.
"Old MacDonald Had a Farm" 30 mins.
"This is Our Land" 30 mins.
"Magic in Agriculture" 30 mins.
"Pattern for Progress" 30 mins.
"Purebreds—Epic of Dairyland" 30 mins.
"Tex—Story of a Champion Calf" 30 mins.
"Just a Farmer" 25 mins.

...and many others for such sponsors as American Plant Food Council, American Soybean Assn., Ethyl Corp., National Cotton Council, The Texas Company and many others...

Audio Productions, Inc.
Film Center Building • 630 Ninth Avenue • New York 36, N. Y.
Telephone Plaza 7-0760

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Producer-Directors: L. S. Bennett • Alexander Gansell
Louis A. Molnarek • Harold R. Lipman
H. E. Mandell • Earl Peirce
“It was an immense relief for me—a stranger in this big city—to receive such wholehearted cooperation from your firm...

“The fine quality of your music, and the careful way it was put together contributed greatly to the success of my film...

“I sincerely admire your unusual competence.”

ZVI LEVI FILMS, TEL AVIV, ISRAEL.

1955 PRODUCTION REVIEW

* The 5th Annual Production Review issue of BUSINESS SCREEN is in production. The most complete buyer’s guide to established film production facilities!

BUSINESS SCREEN MAGAZINE
7064 Sheridan Road, Chicago 26, Ill.

100 New Television Stations Predicted:
* Another 100 television stations will be in operation by the end of 1955, with more than 265 stations equipped to transmit network color programs. That’s the year-end prediction of Dr. W. R. G. Baker, General Electric Co. vice-president and general manager of the firm’s electronics division. He also forecasts the sale of about 5,000,000 black and white t.v. receivers in ’55 and 200,000 color sets. All predictions on larger color set sales are based on hoped-for economies in manufacture, derived from more less-expensive tubes.

Rousing Finish to 1954 as Business Upturn Noted in Larger Sales; Lower Inventories
* The 400-point stock market wasn’t alone in optimism as Detroit automakers, appliance sales executives and many other lines shared good sales returns in the closing weeks of 1954. Booming demand for the all-new motor cars was expected to carry sales to 5,000,000 units in 1955. A surge of December buyers was echoed in the financial world as solid cash buying pushed many shares to new highs. Financial writers point to heavy investments of institutional share holders as a steadying factor.

1951 appeared to be another strong year among established business film companies as the Editors of BUSINESS SCREEN prepared to take annual inventory of films produced, personnel employed and other important data aimed to help give the industry an accurate picture of its annual progress. The 5th Annual Production Review issue to be published next February, will again contain listings of all recognized film producers as a most thorough survey of these facilities is undertaken by mail, telephone and personal contacts through nationwide editorial bureaus.

New 16mm Processes; More Projector Owners Help Sponsors Get Better Film Results
* The wide-screen motion picture and its equivalent in panscreen slideslips delivered greater meeting impact for sponsors during 1954. But 3-D wasn’t dead as General Motors prepared to show another Raphael G. Wolff production in color and 3-dimension motion pictures when its famed Motorama production opens in Manhattan after mid-January.

The basic phenomenon of the business, however, was the continued supply of 16mm optical sound projectors to group audiences in industry, schools, churches and groups of all kinds.

WHAT D’YA MEAN
THERE AIN’T NO SANTA CLAUS?
HE TREATED US JUST FINE.

wen Murphy Productions, Inc.

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Yes, we're Big... and being big means that we have the capacity to give service... good service, reliable service... in the order in which the jobs roll in.

Being big means we're able to maintain an experimental engineering staff and research laboratory to improve constantly the quality of your finished film.

But we're biggest in our Desire To Please... a desire prevailing throughout our organization.

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The superior QUALITY CONTROL consistently maintained by MOVIELAB on all film processing assignments has earned it the jealously-guarded reputation of being the "QUALITY LABORATORY" in the east.

More producers, cameramen and technicians throughout the east put their trust into Movielab's "KNOW-HOW" and "personalized service" than any other.

Get to know Movielab—for this is the standard by which all film processing is judged.

Westrex Subsidiary Executives Study Equipment at Conference

• New equipment, operational techniques and sales and servicing activities in the motion picture studio and theatre equipment fields were surveyed by an international group of Westrex Corporation executives at a November conference in New York.

Managers and heads of recording departments of some of Westrex's subsidiaries in Europe, Africa, Australasia and Latin America also studied recent developments in other electronic apparatus used in communications.

Featured displays at the conference included: the Westrex and Westrex Standard single and multi-channel sound systems for theaters, the firm's film editing machine, multi-channel magnetic recording systems, type RA1524 six-position mixer console, 35mm newsreel recording system, the new re-recording electrical printing equipment, hot-stylus lateral feedback disc cutter, and the new Westrex black and white and color densitometers for studios.

Representatives attending the conference from abroad were C. Adlerstrahle, manager of the Westrex Scandinavia, AB, Sweden; P. Amourguis, manager of the Westrex Company, Egypt; William De Mello, manager of the Westrex Company, Caribbean, Cuba; J. J. Forest, manager of the Westrex Company, Caribbean, Trinidad; R. J. Hortis, manager of the Westrex Company, Argentina; W. E. Kollmyer, manager of Westrex Australia Pty., Ltd.; M. Storms II, manager of the Westrex Company, Caribbean, Venezuela; J. Y. Abe, director and assistant manager, and K. Kagara, recording engineer of the Westrex Company, Orient, Japan; R. Senechal, head of recording department of the Westrex Company, France-Belgium, France; and J. A. Todd, recording manager of the Westrex Company Limited, England.

Triad Corp Consolidates Four Photo Equipment Companies

• Triad Corporation has consolidated four companies under its own name. The four companies were: Westrex, Inc., J.E.S. Corporation, T.A. Inc., and Triadex Corporation, all of which are specializing in photographic instrumentation equipment. All personnel and products of the four companies have been retained.

Triad Corporation is the Bell and Howell Company, special representative dealing particularly with high-speed and data-recording cameras (16mm and 35mm) and accessories for military and industrial applications. The greatest use for these cameras has been in guided missile testing, manned aircraft flight testing, laboratory research, radarscope recording and photographic tracking.

Triad remains at the same address: 1515 Sepulveda Blvd., Sherman Oaks, California. The phone number has been changed to: Triad 73-3737.

Concurrent with the consolidation, Triad has released a new 36-page catalog of all its high-speed and data-recording cameras.

Westrex President E. S. Gregg (extreme right) describes new multi-channel amplifier system to overseas managers, 

 guarantor of the superior quality control consistently maintained by MOVIELAB on all film processing assignments. Movielab's "KNOW-HOW" and "personalized service" are trusted by producers, cameramen, and technicians throughout the East.
NOW! REACH FOR THE MOON... and GET IT!
Make your next business film at Universal City where out-of-this-world studio facilities and priceless production experience are now within reach of all dollar-wise, down-to-earth business film budgets.

Find out about the production of your • Public Relations • Promotional • Sales Training and • TV Commercial Films using the facilities of Universal City, California, the 400 acre motion picture plant of Universal Pictures, through UNITED WORLD FILMS, INC., a wholly owned subsidiary of Universal Pictures Co., Inc., 1445 Park Avenue, New York 29, New York.
Camera Eye

NEW PICTURES IN THE NEWS

Hawaiian Sugar Planters’ Assn. Films Peaceful Use of Isotopes

Among the first industrial organizations to experiment with radioactive materials in peace-time processes is the Hawaiian Sugar Planters’ Association. In a new “annual report” film, the association shows its success with 11 isotopes in various phases of sugar production.

For 25 minutes the movie reports on the uses to which these isotopes are put. Tracing the movement of sugar through the cane plant to the weighing of sugar and sugar by-products on one of Hawaii’s plantations. The film, had its premiere December 6, in Honolulu at the 74th annual meeting of the H.S.P.A. Supplemented by the film is a printed report on the association’s activities during 1954.

Radioactive carbon was released by the Atomic Energy Commission in 1946 for industrial purposes. The H.S.P.A. claims to be the first private agricultural organization to make use of radio active carbon, harnessing the material at its experiment station.

Now radioactive cobalt is used in weighing work. This technique operates on the principle that rays passing through a material will be partly absorbed. Those not absorbed are measured by a Geiger counter and subtracted from the original radioactivity, giving the material’s weight. Two other isotopes, cesium and strontium, are employed in this test.

To determine the uptake of fertilizer by the cane plant and the best placement of fertilizer, the association makes use of the isotope of phosphorus. The isotope of rubidium aids irrigation studies. The isotopes are purchased like any other research tools.

National Dairy Council Tells Nutrition Story

A new 13½-minute color film It’s All in Knowing How is directed at teen-age audiences by the National Dairy Council, Chicago 6.

Relating good health habits and nutrition to success in work and play, the film stresses the importance of good food, sleep and exercise. Association Films will distribute nationally.

RCA Sponsoring a Picture on Color and Color Television

Screen Gems, Inc. is preparing a 15-minute color film for RCA (through Kenton & Eckhardt) for primary use on television. A longer version will be made for 16mm non-theatrical use.

The RCA film will cover three points. It will dramatize the importance of color and how it affects daily living. The second point will deal with the almost impossible task of developing color television was overcome while the third phase of the film will look into the future of color TV.

Mahatma Gandhi Documentary Secured by Ideal Pictures, Inc.

Exclusive rights to the distribution of Mahatma Gandhi, Twentieth Century Prophet, have been acquired by Ideal Pictures, Inc.

The widely acclaimed documentary, created from newsreels filmed during 57 years of Gandhi’s lifetime, depicts the rise, trials, and victory of the gnome-like leader of non-resistance. His peaceful deliverance of the British Lion’s share of India to his own people, 20 per cent of the world’s population, is a memorable paradox of the war-wrapt centur.

Quentin Reynolds, editor and new commentator, narrates the 32-minute film. Ideal expects to first release the documentary to colleges, churches, and art theatres. It is available in 16mm and 35mm.

THE BIG EVENT IN BUSINESS FILM PRODUCTION NEWS!

Once again in February 1955, the Editors of Business Screen will issue the authoritative and widely used Annual Production Review. Order your 5th Annual now. Only $1.00, postpaid if check with order. Address: Business Screen, 7061 Sheridan, Chicago.

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HERE'S ANOTHER OUTSTANDING EXAMPLE of visual education's coming-of-age via techniques and equipment of professional quality. Schools of all sizes, hospitals, religious and lay institutions, clubs, societies and a multitude of business organizations are now getting clearer, more compelling presentation of 16mm-film subjects by this superior method.

INVESTIGATE CARBON-ARC PROJECTION for educational, training and business films. You'll be as amazed by its economy as you are by the marked improvement in picture quality it provides. Write to National Carbon Company or consult your projection-equipment supplier for details.

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The Writer's Role in Business Films

by O. S. Granducci

of Scripts by Oeaviste Granducci

The work of the writer of business films is closely akin to the work of the architect. Thus, the good business film writer has little in common with the Hollywood film writer.

The Hollywood film writer is selling entertainment... and the effectiveness of his work is measured only at the box office.

On the other hand, the business film writer is selling his client, or the message of his client. That's not to say that business films should not be interesting. They must be in order to be effective. But their effectiveness is measured only in the volume of sales they make.

Don't Get "Yaks" Instead of Sales

Thus, the problem of the writer of business films is to find the way to present his client's message in an interesting manner. He may even find an entertaining way to do it—but if he entertains at the expense of convincing... if he gets "yak" at the expense of sales... he's got just as bad a "turkey" as the Hollywood writer whose film flops at the box office.

The simple fact is that the business film and the Hollywood film are entirely different birds.

The business film is a medium unto itself—a highly useful tool of American business.

The first problem of the business film writer, like that of the architect, is to find out precisely what his client wants. This involves what the client wants the film to do... or what he wants the audience to do after they see the film.

Too Many Demands a Real Problem

One of the over-all problems most frequently faced by the business film writer arises from the multiplicity of the demands placed upon him.

Too frequently, for example, the sponsor employs the writer to plan a film to accomplish Purpose A, and then says he'd also like the film indirectly to accomplish Purposes B, C, D, and so on. The business film, like business architecture, is most effective when it's most functional. No businessman would think of telling his architect that he wants an office building with the honey feel of an Ivy-covered cottage as starkly modern as a design by Frank Lloyd Wright. Yet he will in dead seriousness—ask his film writer for the motion picture equivalent of such an impossibility.

Aim the Picture At Its Audience

The next problem is to find out just what audience the film is to be aimed at.

The script for a business film that aren't do the job it's supposed to do on the audience it's supposed to do to it, is just as useless to the client as the architectural plan for a filling station when it's an office building that's wanted.

However, the trouble is that to a great many film sponsors... the difference is not so readily apparent.

The next problem involves research... for scripts for good business films can't be written on the backs of old envelopes in the white heat of artistic creation.

They have to be sweated out... from facts the writer very carefully tracks down. Sometimes these facts are quite simple, and need only good organization for effective presentation.

Organized Facts Based on Research

Sometimes they are bewilderingly complex, and need the skillfully logical organization that can come only from the thorough understanding that results from painstaking and time-consuming research.

After he gets his purpose, audience, and facts squared away, the business film writer usually comes up with a plan for the film in the form either of a relatively brief outline, or a more detailed treatment in narrative style. He needs time to do this, because it's the most creative stage of script writing. The experienced sponsor will be sure this is right before he will authorize the writing of the shooting script.

Translating the treatment or outline into a well-designed and thoroughly detailed shooting script is also time-consuming. The shooting script should be detailed enough to be entirely clear to the director. It may or may not be accompanied...
T.V. and Motion Picture Studios

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- 35mm get clean, $95
- color, $65

**THE WORLD'S MOST COMPLETE ASSORTMENT OF PHOTOGRAPHIC EQUIPMENT FOR**

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- Adjustable wood BABY TRIPOD
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**FAMOUS "controlled action" SMALL GYRO TRIPOD**
- Has substantial shoe and spur
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- Runs forward or reverse, 110 AC synchronous motor with frame counter. May be run continuously or for single frames. Camera mounts without special tools.
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- Also available — Stop Motion Motors for 16mm—35mm B & H, Mitchell and other professional cameras.

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- Dual model for both 16mm and 35mm. Large white numerals 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.
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- 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.
  - Senior Kit
  - $237.50
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**PRESTO-SPlicer**
- Gives permanent splice in 10 seconds!

**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 Splitters and B & H Laboratory model Foot Splicer.

**Other items**:
- 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 RESEARCH Color Temperature Meters.
- Electric Footage Timers.
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**CAMERA EQUIPMENT**
- 1600 BROADWAY, NEW YORK 11.
THE WRITER'S ROLE:

(CONTINUED FROM PAGE THIRTY-TWO)

by a storyboard—sketches of the scenes. A shooting script can be a somewhat Herculean undertaking—a quite bulky tome.

The Equivalent of a Good Blueprint

A good shooting script for a business film actually should be the equivalent of a good blueprint for a building. It should be possible to "build" a good business film by closely following such a script.

The plain truth is that inspired direction and inspired camerawork will not overcome the faults of a bad script.

This is not to say that the good business film doesn't need good direction and good camera work.

Job Precedes Artistry of Picture

It is merely to say that the job of the business film must come ahead of purely artistic considerations in order to be a good business film.

And yet, the best business films are artistically good.

They are artistically good, as well as highly effective, when every member of the team represented on this panel today—the scriptwriter, the director, the animator, the cameraman, the cutter, the editor, and soundman all bear in mind from start to finish that they are producing a film for a practical purpose.

News-Briefs at Press Time

* Nationwide, weekly visual promotion of photography via network television underscores the Eastman Kodak Company's new television comedy drama series Norby, starring David Wayne. Show premieres Wednesday, January 5 over NBC-7. The series is being filmed and will be telecast in color also, utilizing Eastman color film.

* Radiant Screen's president, Harry E. Eller, notes that 1954 shipments have exceeded by far any previous year since the company's founding. A 40% increase in plant capacity during the year is noted as the company girds for expected greater business in 1955.

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- Quality
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- Speed

We are producing the best slide-film records in the business today, featuring ESI (Electronic Signal Inserter) for exact placement of automatic signal, and meeting your delivery schedules.

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Someone has said, "Imitation is the sincerest form of flattery." If so, we're really flattered...but not nearly as much as we are by the outstanding producers who insist on using our Type Titles...which are never equalled!

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BUSINESS SCREEN MAGAZINE
Top Business Men who know
Say:
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WITH THIS RING," produced in color for Miller Brewing Co. by Jerry Fairbanks Productions, tells the history of brewing in connection with Miller's 100th anniversary. It also illustrates the Fairbanks facility for getting around the world--scenes in Bavaria and Milwaukee--plus lavish production in Hollywood with an imposing cast, big sets, original story and music. The consumer world will stamp the ring of merit on your product, too, if you have a movie made by

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612 S. Flower Street, Los Angeles 17, Cal.
BRIGHT IMAGES of another eventful year in passing light the horizon at the turn of 1954. The factual film medium undoubtedly swept to new audience records as millions of 16mm showings were booked by groups of all kinds and sizes—most of the nation's 390 television stations carried sustaining programs of the most interesting of these films, adding untold millions to the viewing audience.

It was a year of technological advances as new dimensions such as wide-screen and stereophonic sound were projected and heard by both motion picture and slide-film audiences. Impending adoption of color television by the mass public and televisers alike was slowed by tube costs and complexity but advertiser interest remains keen.

A Year of Interesting Pictures

As ever, both business and the viewer audience measured their participation in the medium by the quality and content of the pictures made and seen. There was scope and selflessness in notable instances; beauty and dignity in some timeless pictures. Recognition of widespread interest was evident in a rash of "film festivals" dedicated to non-theatrical films all over the country. But the solid substance of the filmmaker's economy lay in the results the sponsor got, not in the enthusiast's applause or "votes." The business film buyer got more audiences at lower cost and of better quality than in any preceding year. He also got better technical results on the screen, achieved finer color when his film was handled by competent people.

These Events Make the Pattern

Evidence of the spreading gospel of the medium was best exemplified when user groups took the film in hand on their own behalf. It counted more that the U.S. Chamber of Commerce became a most active factual film spokesman during 1954: it was significant that the National Safety Council continued to render invaluable national service in that area of special interest, both public and industrial. Actually the big events of the year, filmwise, were often least-publicized. The extremely low book-rate of postage on film shipments achieved by cooperative group action affected larger audiences, lowered distribution expense. Without fanfare such groups as the American and National Baseball Leagues reached nearly 10,000,000 persons with 16mm sound films of World Series games; Father Keller and his Christopher movement served other millions with non-sectarian films on human relations themes; major Protestant Church denominations such as the Methodists and Presbyterians joined the Lutherans as major film sponsors.

Rural America a Standing Challenge

Farm families and youth groups within the 4-H and Future Farmers' organizations and vo-ag classrooms were an important segment of the factual film audience. The National Project in Agricultural Communications came into the scene more actively in 1954 and promised to become a coordinating agency for film potentials in the field of agriculture.

An example of this was NFAC's project on behalf of the National Council of Farmer Cooperatives wherein some 265 information cuttles of printed matter, radio and tv scripts and motion picture photographs were evaluated.

Sponsors like Caterpillar, Deere and Harvester kept pace with good business citizens like the Texas Company whose outstanding annual farm pictures are unsurpassed tributes of genuine educational value to farmers. Sinclair's $5,000 to One was typical of useful new films like these.

What About Industry Organization?

The adoption of a Code of Ethics by studio members of the American Association of Film Producers (which the Editor of BUSINESS SCREEN helped organize) was a significant public relations step.

In New York City, the Film Producers Association of that area continued its cooperative efforts on behalf of the industry by holding an open workshop on color television film standards. Similar producer organizations were active in Southern California and a new group was formed at year's end in the San Francisco area, headed by H. B. (Dave) Butler.

Working together when common problems indicated its wisdom, these regional bodies could do much to expand their markets and to protect their long range economy.

We Need Converts, Not Dahdlers

The paradox of enthusiasm shown by BUSINESS SCREEN for local film festivals vs. our strongly-voiced doubts about the ambitious American Film Assembly was a Question of the Year.

Actually, the film award becomes a very dubious thing when set up on a national scale.

Is there a "best" of all human relations films? Or is any one film on an "industrial process" better than others? Are locally available "16mm producers" the best "judges" of real values?

Needless to say, we think the local "film council" idea is tremendous. Despite real lack of missionary aid, such organizations have provided whenever organized, show-casing films they pick themselves for local business and community groups is an extremely valuable service. More power to Boston, Cleveland, Dayton, Denver, Louisville, San Francisco and Stamford, etc.

Year's "Best" Films Self-Evident


You read about these "good" pictures in BUSINESS SCREEN. Actually, none of them were better than anything else. We'll take those field sales results reported by Comby Manufacturing Co. in a recent issue as a "better" answer. The only "bad" films are those which were good enough but not used to their full capabilities.
N.A.M. Guides Aid Film Users

Discussion Guides Now Accompany Six Pictures

The best method for improving the conditions under which your motion picture is shown, the National Association of Manufacturers recently decided, is to provide a discussion guide for the program leader or teacher. The NAM has just issued a series of simple four-page guides, one for each of the six programs thus far circulating.

The decision to issue the guides followed a study of the findings of Brookings Institution about film effectiveness. One general conclusion was that the conditions under which a film is shown have a powerful influence on the impression the viewer retains.

Audience Better Prepared

These factors may at times be more important than how well the film is produced.

The audience which anticipates being entertained, for example, will scarcely be in the mood for a didactic lecture on film, no matter how well done. On the other hand, a film with high entertainment value may drive home a message, if the discussion leader can bring out the application of film incidents to real life situations. In this, guides may help.

The best way to improve the conditions under which a film is shown, the NAM concluded, is for the teacher or program leader to understand in advance the nature of the film and the ways he can use it to advantage.

Content Varied as Needed

The NAM guides vary somewhat according to the type of film. The one yardstick in planning the contents was: What material will help the discussion leader or teacher using the film to make it more meaningful to the audience?

The guides generally fall into similar patterns with varying emphasis: mechanical details, description of the film story or content, a suggestion of suitable audiences, a description of the sponsor and his reason for making the film and questions designed to stimulate thinking and discussion. The questions are often classified according to the types of audiences for which the film has been found useful.

In the case of a teaching film, most frequently asked questions at earlier film showings were given, along with answers to difficult questions in three cases. It was felt that in these instances discussion leaders might be unable to answer the questions and they should be spared such embarrassment.

New Guides Are Simplified

NAM's new guides are simple, the result of past experience. At one time, it provided, for each print an elaborate guide, which included suggested introductions, discussion questions and concluding summary. Experience showed that such guides, although adapted to different group interests and, in one case, an exhaustive exploration of every conceivable use to which a teacher might employ the film, were not popular. They were overwhelming.

Teachers and program leaders reacted much as the little girl who remarked of an article: "It tells me more about turtles than I care to know."

The new guides are an attempt to be helpful, but at the same time, brief and to the point.

IN FEBRUARY 1955

The Editors of
Business Screen Present

The All-New
5th Annual
Production Review

The national standard of buyer data on established business film producers; plus many new features of unusual reader interest.

For Details write
BUSINESS SCREEN
7061 Sheridan Road
Chicago 26, Illinois

The Rules and Etiquette of Golf

United States Golf Association Sponsors First of New "Golf House" Film Library Presentations

Title: The Rules of Golf-Etiquette. 17t/4 min. color produced by National Educational Films, Inc.

This is the first "Golf House" Film Library presentation of the USGA. It is an authentic visualization of the rules of golf concerning etiquette, with an introduction by Bobby Jones and demonstration by Ben Hogan.

The protagonist is an average golfer and as Bobby Jones says in the opening sentence; "The golfer must know the 'Rules of Golf' and call penalties on himself. He is his own referee just as in life. Golf is an unusual sport in this respect. Personal honor and consideration of the other golfers are basic. The first thing in the Rules Book is golf's code of courtesy or etiquette. By following the true spirit of the game, each golfer becomes a better citizen."

Premiered at PGA Meeting

The first public showing of the film was at the annual meeting of the Professional Golfer's Association of America, in St. Paul on November 29th. It was introduced by Joseph C. Dev, Jr., executive director of the USGA and W. French Githens, president of National Educational Films.

USGA recommends the film to its member clubs. Photography was done mainly at the Somerset Hills Country Club, Bernardsville, N.J., with some special effects made at Ridgewood Country Club, Ridgewood, N.J. Golfer seen in the film contributed their services—only Jones and Hogan are identified by name.

Wood Supervises Production

Francis Carter Wood, Jr., vice-president of National Educational Films, was in charge of production.

The film was written and directed by Frank Donatone.

The rental fee is $1500, including shipping cost. Inquiries and booking requests should be sent to National Educational Films, Inc., 165 West 16th Street, New York City 36.

Demonstrations by Ben Hogan are featured in the USGA film.

"The Valiant Heart" Attacks Rheumatic Fever

Title: The Valiant Heart, 30 min. b.w. produced by MPO Productions, Inc.

This film shows how a community can attack the problem of rheumatic fever, a leading cause of disability and death in childhood, and which frequently leads to rheumatic heart disease. Photographed in Wolfeboro, N.H., with residents of the area playing all the roles, it was produced for the American Heart Association with funds contributed as a public service by E. R. Squibb and Sons, a division of Winthrop Chemical Corp.

The Valiant Heart describes how a young boy, one of a family of five children, recovers from an attack of rheumatic fever. The film recounts how, after the child had been hospitalized, his parents and their neighbors, as well as local health, medical, hospital, nursing and educational services cooperate to make it possible for him to convalesce at home with his family.

The picture will be distributed nationally by the 55 affiliates and 350 chapters of the American Heart Association to illustrate dramatically the basic facts about rheumatic fever and to show how the disease must be treated to minimize its damaging effects on the heart and to give its victims the best chance for a productive life.
The Draggin' of Obsolescence

A New Cincinnati Milling Machine Co. Film Gives Fresh Slant on Industry-Wide Problem

"Is it far back anyone can remember, people have wanted progress, and have wanted to get rid of anything that might be a drag on progress."

WITH that innately agreeable remark for a starting point, The Cincinnati Milling Machine Co. has launched an entirely new approach to an old problem through the medium of a fourteen-and-a-half minute fully animated Technicolor cartoon entitled "William Johnson and the Draggin'." Produced in Hollywood by Wilding Picture Productions, Inc., written by Samuel Beall; animated by Norman Wright.

A deft combination of fantasy, reality, hilarity, and serious exposition in a timeless setting, the picture once more brings together the knights of old and the ideas of today with what should be a bombshell effect upon the nervously conventional field of industrial advertising.

Points Up Critical Need

The story drives home a serious point so entertainingly that it should certainly have its intended commercial effect, too, which is to make the buyers of capital goods equipment for industry more acutely aware of the nature and inherent villainy of obsolete equipment.

It is already being aggressively borrowed by top management of some of our largest corporations to show not just to their layers, but to everyone in the their respective companies.

Memo to Industrial Users

It's that universal. The gist of this essentially complex industrial-economic message is presented so simply and clearly that it is easily translatable, by any audience, into a personal message. William Johnson is sccurable and enjoyable by anyone with access to a sixteen millimeter sound movie projector. If you have no projector, just get in touch with any of the real-life William Johnsons in Cincinnati Milling's field offices or agencies, all of whom have or can get you a projector and print.

It's impossible to say whether the story takes place today, yesterday's setting, or yesterday's setting, but the presence of the Draggin', today or yesterday, is sensed by King Customer The First, who is in a natural position to sense it. As any monarch worth his salt will do, he forthwith offers the hand of his daughter to any fortunate knight or commoner who can get rid of the Draggin'. That's what brings William Johnson into the courtroom, along with his Draggin' Locator - a combination of Geiger counter, television set, and electronic computer that behaves like a dedicated bird dog.

In a ludicrous series of sequences which have a deadly accurate aim, William Johnson exposes the Draggin', all right, and wins the King's daughter. But an odd twist to this story is that he doesn't get rid of the Draggin', and for a very good reason.

If you must know why, the only thing you can do is take a look at the picture, surrounded by friends. Don't wait for it to show up on television; the color is something new in animation techniques and shouldn't be missed. Prints are loaned free from any

Tribute to Progressive Farmers

"Modern Soil Builders" Sponsored by Allied Chemical to Review 1954 Farm Progress Show

Sponsor: Nitrogen Division, Allied Chemical and Dye Corp.
Title: Modern Soil Builders, 12½ min. color, produced by Americanna Productions, Inc., planned and supervised by the Tom Boggs Organization.

Star A year ago, in the Fall of 1953, an area was selected for this year's Farm Progress Show, the second show of this type to be held. The site chosen was the Mile T. Martin farm, just outside Camden, Indiana.

Portions of this farm were divided into 15-acre test plots and offered to universities and to organizations supplying farmers with seed, fertilizer, irrigation equipment, etc. who desired to participate in the Farm Progress Show. These plots were to become farm industry exhibits of the latest methods of increasing crop production. For example: crops raised on soil enriched with nitrogen as against soils without added plant foods; crops raised with and without supplemental irrigation, tests of the latest strains of hybrid seeds, etc.

Approximately 170 manufacturers of farm machinery and supplies also were invited to participate in the show. Allied Chemical and Dye Corp., one of the participants, originally thought to have new soil coverage of the one-day show, which was attended by 35,000 farmers from seven corn belt states. What finally evolved was a new soil feature introduced and concluded by original ballads and highlights of the show which included on-the-spot lip-synchronization of an important sequence on modern soil culture. Two camera crews worked from 8:00 A.M. to 5:30 P.M. to cover the features of the show. Original ballads were written and sung by Oscar Brand, an accomplished balladeer, and the narration was by Joe Julian.

Modern Soil Builders is being offered first-run to television stations across the country to be followed by other distribution. It is available from the Tom Boggs Organization, 595 Madison Ave., New York 22.
300 at Canada's First Motion Picture and Television Workshop

Associated Screen News, Ltd. Is Host at Montreal

Canadian interest in business, educational and tv aspects of the film medium was confirmed December 6, 7, and 8 as an estimated 300 persons met at Canada's first Motion Picture and Television Workshop, sponsored by Associated Screen News Limited, Montreal.

A short mutual-education course for film production companies, the Workshop brought together producers, laboratory engineers, television station personnel, distributors, government officials and advertising men in clinical sessions led by authorities from Canada and the United States. These experts spoke and gave demonstrations on many phases of film making, from idea-inception to finished production.

Legal aspects, music clearance, artists' releases, pre-planning, script preparation, sound recording, set designing and translation were among topics covered. Other talks and exhibits stimulated consideration of new techniques, processes, and equipment.

Theme Is Self-Reliance

Present general motion picture trends in Canada, trends moving closer to Dominion self-reliance—were characterized in speeches by Dr. A. W. Traiman, commissioner of the National Film Board of Canada, and A. Davidson Dunton, chairman of the Canadian Broadcasting Corporation.

Dr. Traiman announced the Film Board expects to complete a move from Ottawa to Montreal in the spring of 1956. A new $5,200,000 building will improve facilities and bring the Film Board near to the large metropolitan talent pool, he said. The board will retain a staff in Ottawa to function with the government.

The rapid growth in the number of television sets in Canada during the past few years—from 130,000 in 1952 to 1,100,000 sets in 1954, has created an entirely new Canadian audience, Dunton said. The new audience presents unlimited possibilities for independent film producers in the Dominion, he declared.

Neal Keehn, vice-president of the Calvin Company, Kansas City, Mo., was a featured Workshop speaker, addressing three sessions and serving as panel chairman at another session. Keehn discussed animation and tinting techniques and pre-planning for industrial motion pictures and television films.

George Oakley, of Bell & Howell Company, gave the first public demonstration in Canada of 16mm Cinemascope. He also presented a practical demonstration on the use of the 16mm anamorphic lens. Jack Chisholm, Associated Screen News sales manager and chairman of the Workshop, pointed out that this wide-screen development now is available to Dominion film users. Chisholm later spoke on set designing, construction costs, properties, client-producer relations.

Gentry Veal, of the Eastman Kodak Research Laboratory, Rochester, N.Y., stressed the importance of lighting for contrast for films produced in color and the lighting needs for black and white films.

B. F. Perry, sound engineer of Associated, served as chairman of three-day Workshop.

Jack J. Chisholm, sales manager of Associated, was a guest of honor.

A. Davidson Dunton, chairman of Canadian Broadcasting Corp., ad dressed morning session.

Westrex Corporation, New York, spoke on the fundamentals of magnetic recording and recording techniques. Arthur J. Miller, vice-president of Consolidated Film Industries, New Jersey, explained new Eastman Color and laboratory developments. Charles W. Sager, Eastern regional sales manager for Ansco, New York, talked on films for color television, Don N. Spring, manager of motion picture sales, of television sets in Canada during the past few years—from 130,000 in 1952 to 1,100,000 sets in 1954, has created an entirely new Canadian audience, Dunton said. The new audience presents unlimited possibilities for independent film producers in the Dominion, he declared.

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Plan and Pictorial Preview of a Model Conference Room

AT THE STANDARD OIL COMPANY (INDIANA) HEADQUARTERS

The Standard Oil Company (Indiana) has maintained a broad-range philosophy toward the audio-visual media and a sharply focused program of actual materials in the field and at the company’s “home office” in its Chicago building at 910 South Michigan Avenue. The Sales Department is a notable audio-visual user as is Public Relations with an ever-expanding and effective motion picture program.

Well-remembered examples of Standard of Indiana’s enlightened approach in the a-v field are its emphasis upon “integration” or, the coordinated use of motion pictures, slide films, tapes, charts, manuals, etc., as part of an inter-related “package” for training; there is also the bright record of an intensive a-v and public relations training program for its regional public relations representatives.

New Conference Room Sets Example

And today, within its own headquarters structure, the company serves its manifold operating needs with a recently-completed conference room that puts into practical working use a great number of the latest audio and visual techniques. This model facility carries the unglamorous but descriptive title of “Conference Room for Standing Committees.”

The precedent for such facilities and proof of their value dates a long way back. Seventeen years ago a similar conference room was a modest “experiment” and space approximating 22’ x 50’ was allotted to it. A projection booth at one end and a stage at the other were its principal assets.

Records Show 87½% Capacity Use

Fortunately, careful records were kept on the use of this room and it soon became apparent that the “experimental” quarters were an extremely valuable asset to “standing committees” (representing all phases of company operations) and other groups. This room was in use approximately 87½% of its available time and its role as a “working tool” became an accepted fact throughout the company.

A couple of years ago, Standard realized that it had outgrown these facilities and a long-range planning program was begun with O. H. Peterson, long-experienced specialist and audio-visual executive in the Sales Department, directing the study.

Similar facilities within companies and organizations throughout the U.S. were reviewed whenever conditions permitted; ideas were checked and re-checked for practicality.

While “research” was something that had to be done while a thousand and one daily duties were carried on, ideas flowed in a steady stream as actual final planning, drawings and construc-

Six basic arrangements of room show (top, left to right) arrangement in “theatre style” to seat 100 or more; then with tables set for large conference; finally, as “school room.” (Below) tables set for small group at front; large group “round table” setup; and last, for groups requiring maximum table area for spreading out material.
DESIGNED FOR BUSINESS

(continued from the preceding page)

An isometric drawing of the conference room, provided a clear interpretation of these facilities. But many of its special features warrant additional text and detail for the prospective builder. For example, here are some of the “highlights” of technical equipment:

Lighting An Important Advantage

Lighting: there are six important lighting setups, all worked from a master panel and power unit. Each of these six “elements” of the lighting installation can be dimmed for proper “staging” effect, including a new technique for dimmer control on the room’s basic fluorescent “house lights.” Here are lighting setups:

(a) well-designed and glare-free overhead fluorescent house lights,
(b) spotlights on speakers’ podiums,
(c) border lights for stage, with color variations,
(d) spotlighted display boards along sides of room,
(e) spotlighted display facility at any point on the stage,
(f) any additional utility lights needed for any particular meeting situation.

Audio-Visual Equipment: the conference room is equipped for brilliant projection or reproduction of motion pictures, slide films, slides, transparencies, opaquers, overheads, tape or disc recordings. Motion picture projection (16mm sound) is handled by the “Commercial JAN” with its theatre-bright images and high-fidelity sound.

Speakers are distributed in concealed positions in the ceiling from stage to the rear of the room so that anyone seated in any position in the room can hear clearly every word spoken from the-
stage or from any microphone in the room. Sound is so near-perfect that a whisper on the stage can be heard in the most remote corner of the room.

A glass-headed "wide-screen" is revealed when needed by an upstage traveler made of dark blue velvet which can be opened or closed by remote control in the booth. If a standardsize picture is to be shown, it is framed accordingly. If parallel comparisons (two images side by side) are projected, the traveler is opened to the proper width, etc.

Completely air-conditioned (including the booth area), the room's interior walls are finished in solid bleached mahogany, practical for minimum redecorating expense and cleaning. A strip of mirror glass all along the upper wall area aids light reflection and gives the room an added degree of spaciousness.

Flexibility is a key word in describing these facilities, although the room is large enough for a 71' throw from the booth, relatively small groups may use it for conferences without feeling "lost" in space. The room expands to theater-like proportions for 100 persons without crowding. With downtown Chicago office space at a premium, such quarters have to earn every cent of their keep and this one has been paying dividends since its completion.

Efficiency requires the potential use of many specialized audio and/or visual tools for specific meeting purposes. Meetings may have to be recorded; there is both disc and tape equipment for this purpose to pick up all sounds in the room, including projected sound films. Playbacks feed recorded material into the sound system when needed.

Seating and Storage: large upholstered (plastic) chairs are the permanent seating for up to 50 persons; an additional 65 stainless steel folding chairs are added to bring the room to its maximum capacity of 115 persons. Storage of these folding chairs is handled in a special steel drawer-cabinet which moves into a storage area at the rear of the room.

Every consideration has been given worker efficiency and comfort. The air-conditioned booth is spacious enough for several operators to work simultaneously in real comfort, even when most active. Easy-moving steel carts quickly store excess tables, chairs and props in the convenient storage area beneath the booth at rear of main room.

Facilities like these make otherwise tiring meetings and long conferences more effective through maximum use of "sharp" audio-visual tools, personal comfort and an atmosphere of real interest. As business prepares to enter another important year, few at Standard will deny the direct importance of this modern facility and its able crew to the company's nationally respected operations and sales leadership. An appointment can be made to visit these facilities on written request to the company.

Projection equipment in booth includes JAN 16mm sound motion picture projector in foreground, small and large slide and slidefilm projectors are also available.

1500-watt adjustable spotlight can be focussed to pin-point spot, is also equipped with all types of colored gels for various effects.

Two views of workbench area (above and below) and film hanging equipment in booth. Area is large enough for several operators working simultaneously when meetings require and is completely air-conditioned for working comfort during most active periods of use.
"The Perfect Crime" Hard-Hitting Safety Film Shows Bad Highways' Role in Accidents

Caterpillar Tractor Company's longtime interest in road improvement has resulted in the production of a new emphasis hard-hitting highway safety film, instead of simply repeating driver do's and don'ts. 

The Perfect Crime, a 201-minute documentary in color, goes after that obvious but ignored accomplice to motor-murder, the bum road.

Premiere at Safety Congress
Presented by Caterpillar with the cooperation of the National Safety Council's Construction Section and members of the Associated General Contractors of America. The Perfect Crime had its premiere at the recent NSC Congress in Chicago. Ned H. Dearborn, NSC president, commented: "The National Safety Council recognizes fully the nation's requirements for better highways as a means of helping reduce the auto death toll. The Perfect Crime presents this need dramatically and with unusual effectiveness."

The Perfect Crime opens its case against bad roads by enacting a comparison with an imperfect crime—a double-murder during a $140,000 robbery. Against the public indignation at this direct kind of homicide, the film reflects on the public apathy toward a menace which hurts auto loads to their death.

The Bloodstained Evidence
Although the picture does not wag a finger at the viewer, it does pile up ample blaming and bloodstained evidence to show that there is more to highway safety than "driver responsibility." There is, it says, the responsibility of every voter to demand legislation and official action which provides modern, safe highways.

The Perfect Crime follows The Gamblers, a Caterpillar film stressing the value of safety rules in the operation of construction equipment. The sponsor reports that the earlier film has been well received by the construction industry and other industries interested in the safety problem it depicts. Both films were produced for the Caterpillar Company by the Calvin Company of Kansas City, Mo.

How to Obtain the Film
Showings of The Perfect Crime may be arranged with the nearest Caterpillar dealer or by writing the Sales Promotion Department, Caterpillar Tractor Co., Peoria 2, Ill. The film is closed for television.

The cooperative role of sponsors who help make this film possible has now given the highway safety field two of its most effective educational weapons against the nation's rising accident toll. They will be widely useful.

This tragic scene from "The Perfect Crime" shows penalty of highway carelessness plus ugly roads in the hard-hitting new Caterpillar film.
“The Great Adventure” of Rotary

On the Eve of its Golden Anniversary, Rotary International Tells Story of Founding, Growth

NEWLY COME to the bustling, presuppored city of Chicago, a young man from Vermont heard inductively on a bench in Lincoln Park. The grass and trees and brook were, like himself, another slice of Vermont. But the people passing silently and the people hidden in the growing skyline were not so familiar. Nor were the people in other towns he'd traveled through. The world was getting bigger and busier and people seemed to have less time to greet strangers, to lend a helping hand, to serve one another.

Down deep, people still were willing to do these things, the young man figured, but there seemed less time and opportunity. He began thinking of a way to help people meet and serve one another. He would organize a club. It would be a large club, large enough for America maybe larger.

Founded 50 Years Ago

The young man, sitting in Lincoln Park 50 years ago, was Paul Harris. The club which he founded was Rotary International, preparing to celebrate its Golden Anniversary between February 23-June 2, 1955.

Representatives of some 33,000 Rotary Clubs in 97 countries are being called to Chicago, the city of Rotary's birth, by Herbert J. Taylor, the International's president. In the pages of The Rotarian, official publication, the president urges the membership to attend the "inspiring program . . . which promises to be the largest in Rotary's history."

Those present at the convention and the globe-dispersed membership not present will join in the anniversary celebration through the media of a 90min motion picture sponsored especially for the occasion, The Great Adventure. Three-hundred prints of the 29-minute film, in English, Spanish, and French versions, will be shipped to Rotary district governors who will circulate them to local Rotary Clubs, to schools, women's groups, other civic organizations and tv stations. An estimated audience of 30 million persons will view The Great Adventure.

857 New Clubs Worldwide

The continued vigour of Rotary activity is tabbed by the all-time record for new clubs established in 1953-54: 857 organizations sprouted in places as far apart as Sweden and Argentina, bringing the total membership to about 391,000. The Great Adventure reviews for members - and exemplifies for others - the service formula which makes Rotary whirl with social effectiveness in Chicago and Surinam:

"The development of acquaintance as an opportunity for service. High ethical standards in business and professions, the recognition of the worthiness of all useful occupations, and the dignifying by each Rotarian of his occupation as an opportunity to serve society. The application of the ideal of service by every Rotarian to his personal, business, and community life. The advancement of international understanding, goodwill, and peace through a world fellowship of business and professional men united in a ideal of service."

Based on Year's Study

Weaving his scenario out of a year's study of files in the Rotary central office in Chicago, Leo Rosencrans, writer for Jerry Fairbanks (CONTINUED ON NEXT PAGE)

A highly-compliant cast, including (2nd left) Edward Arnold as Rotarian Grayson, is featured in this recent Fairbanks production.

Your Future in the Organized Reserve

Sponsor: H. S. Army Reserve
Title: Ernest Jones, Double Duty American, 12 min. color. produced by Pelican Films, Inc.

Ernest Jones, the typical young man coming out of his Army service, represented a sizeable government investment. After the Army had trained him for two years to type efficiency in his military job, back he goes to civilian life perhaps to forget all he has learned.

Although every discharged soldier has an eight-year obligation of service in the Reserve, the Army would like to encourage inactive Reservists to join an organized unit in their communities, thus maintaining a Ready Reserve of organized and trained men.

As a part of its program of fostering the Organized Reserve units, the Army Reserve Corps, through ad agency Dancer-Fitzgerald-Sample, Nancy and Ernest Jones discuss advantages of Reserve as "Junior" listens in to the story.

Inc. is now using this animated cartoon limning the post-service life of Ernest Jones. No one could be happier to get out of the Army and enjoy the delights of civilian life than Jones. At first he wants no part of the Army in his future, until he becomes convinced that (1) his country still needs him; (2) it will still pay him well for his part-time service; and (3) by joining an Organized Reserve unit, he can "be long" to the Army in his own hometown, and train with his own neighbors.

Ernest Jones, Double Duty American gets a lot of mileage out of its limited animation. An original score is played to good effectivity by piano and drum.

The U. S. Army Reserve will distribute the film through its own units.
Armour and Company Film Makes Convincing Case for Frosted Meats to Food Service Industry

Sponsor: Armour and Company.
Title: Fresh Frosted Meats for the Food Service Industry. 25 min. Color. Produced by Olympus Film Productions.

- In an age of more and more months to feed the quantity food service industry with difficult and cost-consuming problems in meat logistics, meal "chef-stands" in hotels, restaurants, hospitals and other institutions with long dinner tables must be sure they have enough meat but no more than they can keep safe or conveniently cook. A new motion picture sponsored by Armour and Company especially for internal use in the food service field supplies an answer to these stewardship difficulties—fresh frosted meats in ready-to-cook packaged form.

Useful Data on Preparation
Fresh Frosted Meats for the Food Service Industry is a 25-minute, sound and color film on the cost-saving advantages of growing and portion-cutting frosted meats. Besides piling up points in favor of frosted meats on the food service industry's economic scales, the film adds several informative slides on proper care and handling of these meats, cooking and serving techniques. Other sequences show how frosted meats are processed and chilled in Armour plants.

Frost managers, dietitians, chefs and others engaged in food service are shown cold meat facts on portion uniformity, custom-cutting, inventor control, minimal storage, quality and flavor protection, speed of preparation and serving, flexibility of supply for business peaks and nulls.

Fresh Frosted... was produced for Armour's Frosted Meats Division by Olympus Film Productions, Inc., of Cincinnati, under the technical supervision of "Marie Gifford," Esther Latzke, director of the sponsor's consumer service department and Charles N. Shaw, Armour's audiovisual director. Processing, handling and serving scenes were shot at Armour's Kansas City plant, Cincinnati, and Dayton Ohio.

Literature Backs-Up Film
Serving as a kind of prefabricated notebook for the film's specialized audiences is a mealbook-handout folder reiterating frozen food advantages and giving directions for the handling of various portions. The film is for purely institutional use, not for consumer use. Free bean prints for showings within the quantity food service industry must be obtained from the National Restaurant Association Film Library, 3 South Michigan Ave., Chicago 3, Ill., or the Hotel and Institution Dept., Armour and Company, Chicago 9, Ill.

Good Premiere Promotion
A shining example of good promotion for a new film was Armour's recent Chicago premiere before a blue-ribbon audience of food and financial writers at the Conrad Hilton Hotel. The company's president, Mr. Frederick Specht, gave time to the occasion: Armour executives and home economist Marie Gifford also spoke briefly.

A good fresh frosted steak lunch followed the well received premiere showing. And excellent publicity followed as deserved.

A Dayton, Ohio kitchen was the production "set" as Armour's home economist Marie Gifford (second left). Film chief Charles Shaw (holding script) and producer James Hill supervised scene.
It's the picture that counts.
Music for the Business Film

A Vital Ingredient That's Best When Least Noticed

Ask the average viewer his impression of the music score for any particular film, and you'll quite likely draw a blank. Usually he will have only a lazy impression at best.

Nevertheless, background music performs an important function in motion pictures, and is finding an increasingly important role in business films. And as a matter of fact, the music that is least noticed often serves its purpose best. According to Richard Shores, composer for Cavalcade Film Services, Cavalcade is a Chicago organization set up to provide original scores for 16mm films. Services include both industrial and religious pictures.

Special Kind of Music

In discussing the function of music for films, Shores explains, "We feel that a film score represents a very special kind of music. Here the music does not exist for its own sake, but serves to carry out the creative ideas of the film. It need not be music. The composer must create his music and the units his music经过."

One example of the careful preparation necessary in creating an effective original score is the award-winning Mercury Motors picture Cheechako, for which Cavalcade provided the music. An hour-long color production devoted to fishing in Alaska, Cheechako carries about 10 minutes of music background.

In a step in scoring usually considered the final edit of the work, the composer, several weeks prior to this, the composer should have had a chance to mull over a shooting script. This gives him a running start on the actual composing job, which usually must be pushed through promptly in order to meet production deadlines.

Conference Begins Labors

But the real work begins when the composer, film director, and editor sit down to screen the workprint and make final decisions on music. Usually, Dale McCallie, production manager for Cavalcade, also sits in on this conference. The composer for Cheechako, Jack Camp represented Mercury Motors, and Dale Lake sat in on behalf of the George W. Colburn Laboratory, which provided recording and other production services.

Many factors must be taken into account when roughing out the music background, and final decisions sometimes come slowly.

Once the group has decided exactly where music will appear; what mood it is to convey or as what purpose it is to serve; the next step is to prepare previously timed cue sheets. These give the composer cues-timed to a third of a second-every few seconds within each music section. Cues are both audio and visual. In this way the music writer knows exactly where narration or dialog comes in or goes out. He knows what sound effects are on the track. And, of course, he knows exactly where music must synchronize with picture.

Critical attention to sound controls during scoring at Colburn labs.

Creative Within the Rules

This means that music scoring requires a highly disciplined type of composing. He must write music that is meaningful and creative, and yet conform to rigid mechanical specifications.

Altogether, the Cheechako score contains 20 separate sections of music, ranging from one to three minutes in length. Composition work was greatly aided by the fact that Shores keeps a projector ready on the top of his grand piano while working on a score. Whenever he wants to check a particular music section, he projects the corresponding workprint section to see if he is correctly interpreting the film.

The first music appears in the form of rough sketches, which Shores checks with the director or editor, as the case may be. This phase of the operation hits a high in comedy, according to McCallie, as Shores tries to convey the effect of an entire orchestra, using only a piano and his own voice.

Musicians Chosen Carefully

Next comes final orchestration and copying, which usually winds up just before the scoring session itself. Selection of musicians for the session is highly important, Shores believes, in getting a good score with only limited time for rehearsals. Cavalcade scores the average industrial film in one session.

The Hereford Heritage

WINS BREEDER ACLA IAM


Title: The Hereford Heritage, 27 min. color, produced by MPO Productions, Inc.

* Hereford cattle are one of the two principal types raised in the United States today, the other being the Shorthorn. Herefords, hardy, and able to withstand climate conditions under which other breeds suffer, are almost standard on the western ranges and big midwest feed lots.

The Hereford Heritage, shows that the Hereford breed has not been developed as a matter of chance. For over 200 years, the Hereford has been bred with constant improvements in its qualities. In this country, the American Hereford Association has kept tabs on the breed since 1881 and since then has registered eight million Hereford cattle—550,000 in one recent year.

Thus the preservation of records and improvement of the breed have become a big business, as this film shows. The picture travels the cattle country from the mountain ranges to lower range land, shows the care of stock and the progress of the commercial herds from range to market via feed lots and stockyards.

Larry Madison directed and photographed The Hereford Heritage, and enough said. Joseph M. March wrote the script. The film is available from the AHA, 300 W 11th Street, Kansas City 6, Mo.
It's new... all new...

a projector that in virtually every detail of its construction represents startling advances in design. Six of these important Signet features are detailed below—among them, the remarkable Geneva movement for smoother-than-ever filmstrip showings. Check over the details here... then see this brilliant new projector for yourself at your Kodak Audio-Visual Dealer's. Just mail the coupon for his name and address.

1. Brighter, Sharper Pictures—Superb Kodak Ektanon Projection Lens (f/3.5 or f/2.8), Laminized lens-and-condenser system, aluminized glass reflector, and 500-watt lamp add up to amazingly bright, evenly illuminated pictures. Projection is so brilliant that in most cases there's no need for room darkening!

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3. Faster Setups—Drop-in loading ends fuss because the easy-to-get-at sprocket engages the filmstrip immediately. Special framing lever makes centering fast and accurate. Rewind device permits quick refiling of films.

4. Cooler Operation—Operation is cool and safe because the special impeller-type blower delivers a far greater volume of air with less noise than formerly obtainable. Thick heat-absorbing glass protects film. And the multiple aluminum baffle system cools both projector and film.


6. Top Versatility—The Signet 500 adapts easily to use as a 2 x 2 slide projector! Simply remove the filmstrip mechanism and slip in the slide-film changer included with the projector. The complete slide-and-filmstrip projector is just $98 (with f/3.5 lens).

Price subject to change without notice.

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Please send me the name and address of my nearest Kodak Audio-Visual Dealer and further information about the new Kodaslide Signet 500 Filmstrip Projector.

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Kodak Filmstrip Projector

slide-and-filmstrip projector by Kodak

Kodaslide Signet 500 Projector.
Filmstrip Model...

completely new, with the smoothest... surest...
fastest... film-advance ever designed!
What's New in Business Pictures

PROMOTION • SALES TRAINING • EDUCATION

Upholstery Leather Group Gives Viewers Break in "Purple Cow"

* The Purple Cow which the poet, Gelett Burgess, never saw will soon be available for anyone to see. She has the title role in a new color film being presented by The Upholstery Leather Group for release during the January furniture markets and the Chicago Auto Show.

"We believe that sales people are consumers, too, and have a right to expect entertainment along with information about a product." Edward S. Fitzgerald, president of the leather association said.

Instead of slanting the movie to special interest audiences, the Group is offering two-minute sales training trailers applicable to salesmen in various industries.

Stores participating in the 1955 Leather In Decoration Show may use the film both as a consumer attraction and as a sales training aid. In addition, each member of The Upholstery Leather Group will receive a print for use with customers and sales forces.

Dramatic use of leather in the transportation industry, including the new atomic-powered submarine Nautilus, and in home furnishings are featured. Many of the nation's outstanding designers and manufacturers have contributed scenes for the film.

The Purple Cow is being produced by Dynamic Films, Inc., under the direction of Henry Morley. A slide film, produced in connection with the movie, will be presented in cooperation with the National Retail Furniture Association during the January furniture markets.

Pennzoil Completes Series of 16 Slidefilms for Dealer Training Use

* A series of 16 sales training and product information slide films have been prepared by The Pennzoil Company of Oil City, Pennsylvania, for dealer and distributor use. These films cover a variety of subjects, such as a way to cut auto dealership overhead, service station selling, the requirements of modern automobile engines, the use of signs, merchandising, sales techniques, and product information complete to an explanation of the advantages of a revolutionary new product, Pennzoil with 277.

Some are silent versions, but most are color sound slide films employing unusual techniques to maintain interest and aid in the retention of the information presented.

Scripts were prepared by Fuller & Smith & Ross Inc., Cleveland, through close co-operation with Pennzoil's engineering, sales and field personnel. Cinecraft Productions, of Cleveland, produced the films.

A Progress Report v.s. Heart Disease

Sponsor: Institute of Life Insurance.
Title: A Matter of Time, 15 min., color, produced by Unifilms, Inc.

* A Matter of Time is an informative film devoted to the progress that medical science is making in its fight against heart disease. It shows such research developments as the "jiggle bed," oscillograph and the medical heart, and explains the causes and effects of the four types of heart disease—arteriosclerosis, hypertension, rheumatic fever, and congenital malformations. Also shown are the simple way in which average people can help to avoid heart disease and thus live longer, healthier and happier lives.

The film is available in b/w for television use and in color for general showings. From Association Films Inc., 317 Madison Ave., New York 17.
IMPORTANT ANNOUNCEMENT
re: the Mitchell
16mm Professional Camera

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are currently being made

...with this announcement
the Mitchell Camera Corporation,
for the first time in history,
now offers you
shipment of the famed Mitchell 16mm Professional Camera
on receipt of your order.

THE CAMERA WITH A HERITAGE
There is no substitute for a heritage of GREAT ENGINEERING. No 16mm motion picture camera made anywhere in the world can match the technical perfection which a Mitchell 16 brings to your film. Each 16mm camera has the same supreme custom workmanship and Mitchell's exclusive, positive operation that is today world-famous... wherever truly professional films are made.

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85% of the professional motion pictures shown throughout the world are filmed with a Mitchell
Pepsi-Cola’s "Perils of Lurine" Scores on 700 Theatre Screens

*The Perils of Lurine.* Pepsi-Cola's new two-minute theatre trailer designed to promote the sale of refreshments during intermissions, has now played some 700 theatres with such success that exhibitors are holdering for more.

Based on the Hairbreadth Harry type of thriller of 30 years ago, The Perils of Lurine. Episode 13 has audiences yelling with laughter and in good humor to clack for the pop-corn and Pepsi stand when the lights go on. Pepsi supplies the film free, and the commercial is restrained. It was produced for Pepsi by Pelican Films, Inc., through Brandt Endo Associates.

**Technical Story of Packard's New Engine**

Sponsor: Packard Motor Car Division, Studebaker-Packard Corp.

Title: A New Concept of Power, 20 min., color, produced by Trans-film Incorporated.

*This new film is a technical exposition on Packard's recently announced Free Breathing High Torque V-8 engine to be unveiled with the new Packard line on January 11th.*

A highlight of the film, which traces the development of the new engine, is the 25,000 mile durability run photographed at the 22 1/2 mile track of Packard's Proving Grounds in Utica, Mich. The new Packard ran for nine consecutive days averaging 101.7 mph. In the first 10,000 miles of the run, it established a new world's speed record for the distance, averaging 105.36 mph. The previous record, set by a Jaguar, was 100.05 mph.

In the film, the free breathing qualities of the new engine are likened to the big lung capacity of an athlete. Large cylinders, valve and valve ports, coupled with other technical advancements, has resulted in a remarkably efficient engine.

* A New Concept of Power is being exhibited at Packard dealer meetings and will be shown to customers as well.

Eastman and Ansco Order Color TV Commercials for Early Use

* Both Eastman Kodak and Ansco have recently ordered color TV commercials. These commercials will be produced by the company's own television studios.

Fresh, colorful cartoon style enlivens Pepsi-Cola's refreshment promotion trailer on the "Perils of Lurine."

"Career: Medical Technologist" Aims to Cure Lab-Aide Shortage

*Medicine's modest right-hand men, the medical technologists, are in serious demand: the new testing processes being developed to beat major diseases are not being put to fullest use because there are not enough technologists to perform these clinical laboratory tests. To bring more young men and women into this vital field, a new 16mm motion picture in color now is being made available by the National Committee for Careers in Medical Technology.

Blue Ribbon Sponsor List

The 24-minute film, Career: Medical Technologist, was sponsored by the American Society of Medical Technologists, American Society of Clinical Pathologists and the College of American Pathologists for the National Committee for Careers in Medical Technology under grants from the American Cancer Society and the National Cancer Institute. It was produced by Churchill-Wexler Productions, Los Angeles.

Identifying itself with its high school audience, Career ... chums with a teenager and her three classmates who decide to become medical technologists. Observing their motivations and the facts they learn as their interest grows, the film shows what it takes to be a technologist in terms of personality, education and special training.

Takes Viewer Behind Scenes

The purposes of key laboratory techniques and routines are photo-explained. The social value of medical research is dramatized in such scenes as that of a sensitivity test that indicates which antibiotic will effectively stop the growth of bacteria in a sick child and the preparation of tissue sections for diagnosis of cancer in a patient on the operating table.

How to Obtain the Film

Career: Medical Technologist may be obtained from the National Committee for Careers in Medical Technology, 1755 Massachusetts Ave., N.W., Washington, D.C. The film sells for $150.00 and prints are available for loan.

Edo Aircraft Floats Featured in Film Story of Arctic Family

* A family of modern-day Vikings help to call attention to the performance of aircraft floats in Arctic Flying, a new 13-minute film sponsored by the Edo Corporation of College Point, L.I.

Bad and Connie Helmericks and Jeannie, their two-year-old daughter, have made the Arctic their home.
Pointing Gets the Idea Across

only VU-LYTE has this Built-in Pointer!

VU-LYTE's Built-In Pointer (a sharp clear white arrow) is a great aid to Public Speakers.

Pointing with an Arrow makes learning easier.

The VU-LYTE Built-in Arrow Pointer is the most advanced, most widely used pointer in Opaque Projectors today. It's the most efficient pointer, yet the simplest to operate. That's why it's so helpful.

Using the VU-LYTE's Built-In Pointer is one of the best methods known to get ideas and facts across so they're remembered.

FREE DEMONSTRATION of VU-LYTE with BUILT-IN POINTER!

If you are interested in quicker, better learning, mail the coupon for a FREE DEMONSTRATION.

You'll be amazed at how the VU-LYTE with BUILT-IN POINTER gives expression to your full Executive potential. Of course, there's no cost or obligation.

The VU-LYTE projects anything in natural colors. No slides or other preparation is necessary. The VU-LYTE takes copy as large as 10 x 10 inches, can project it to 10 x 10 feet!

FOR THE BRIGHTEST SHARPEST PICTURES,
FOR THE EASIEST OPERATION, for the Opaque Projector that's PROVED most durable...it's VU-LYTE!
**SOUND SLIDEFILMS**

**Wide-Screen Slides Tell Outboard Boating Story**

* Synchronized three-screen slide projection was added to the variety of increasingly popular "expanded screens for expanded markets" techniques during a presentation at the recent annual meeting of the Outboard Boating Club of America in the St. Clair Hotel, Chicago.

The Outboard Boating Club of America is the trade association of the Outboard Motor Manufacturers Association and the Outboard Boat Manufacturers Association. OBC's membership also includes other suppliers and manufacturers of equipment used in outboard boating and some 20,000 outboard enthusiasts.

The prevailing business of this meeting was to review the club's past year accomplishments and to report on its present program, thus generating confidence in OBC's usefulness and encouraging greater participation on the part of its membership. The club's story was keyed by Guy W. Hughes, executive director, who told the assembly that projected outboard motor sales for 1951 will mark the industry's third successive boom year since Korean war material allocations restricted 1951 outboard production to its post-war low. Present indications, he said, are for unit sales "upwards of 450,000," approximately 25% ahead of last year's sales. Dollar volume, he added, will be around $120 million.

In an afternoon session devoted to explaining how to keep this expansion going, points made during a tear-off chart lecture were magnified in color on three 5 x 7-foot screen panels joined to provide a span of 5 x 21 feet. This visual expansiveness was filled by three synchronized 2 x 2-inch slide projectors. The single-switch-operated projectors were fitted with magazines that could hold 150 slides. Big balloon type captions printed the advice across the room: "Get him interested?" "Sell him outboard equipment?" "Help him get on to the water and enjoy his equipment." "Protect his use of the waterways!"

The wide screen gave a pictorial breakdown of the response to the industry's annual boat show, photo evidence of ramp projects around the country. A three-dimensional color movie of the Lake Villa Safety Conference and Outboard Handling, a slidefilm, supplemented the slide presentation. A good shot in the safety film was a struggle to capsize an outboard motor boat which spoke visual volumes for the boat's buoyancy.

The visual section of the program was produced and presented by Bernard Howard, president of Academy Film Productions, Inc., in association with Guy Hughes and Robert S. Green, OBC director of promotion. Academy's Bill Fisher narrated the motion picture over a public address system.

Although the program was agreeably received, one planning snafu was noted: the showing room was rather too short for the tri-screen set up and the cigar-smoking membership, the first rows of whom appeared to have their noses pressed against the screen.

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35 MM • 16 MM • COLOR • BLACK & WHITE

**SOUND RCA SYSTEM**
Missouri Pacific's Slidefilm Keeps 'Em Rolling

★ "Hot-box!"—the old lament of railroadmen—is seen for what it is in The Journal Jinx, a new 32-minute sound slidefilm now being shown by the Missouri Pacific Lines, St. Louis, to workers on its system railroad lines.

Something of a slidefilm epic in its field, the color subject runs down its indoctrination track for 143 detailed frames, traveling through the causes, effects and prevention of "hot-boxes.

When the employee audiences, apprentice and experienced carmen, view the film they will see mechanical operation and mishap already known to them—but they will see their job problem in a sharper, personal light.

Even the newest apprentice probably will know that a "journal box!"

is a metal housing for the ends of railroad car axles and bearings; that it holds oily waste packing which provides lubrication for the axle journal turning on its bearing; that if the axle journal or bearing become overheated, the resultant hot-box may burn off the axle and derail the car.

What the veteran carman may have forgotten is that many hot-boxes are co-caused by human indifference.

Equipment closeups, cross-section drawings and cutaway model journal boxes clarify rules and demonstrate maintenance techniques: live photos illustrate routine service procedure. Sequences of the careful manufacture and testing of axles and bearings further remind carmen of the importance of on-job servicing.

In an H-frame sequence, the jinx is personified by an animated werewolf character who dramatizes the vicious potential of lazy or thoughtless workers.

The script of The Journal Jinx was prepared by F. O. Garrett, rules officer for the railroad with technical assistance from experts in the car department division of the road's chief mechanical officer. Live shots were made by the railroad's staff photographer. Transparencies and art were copied onto 35mm Eastman color negative by Color Illustrations, Inc., New York, with release prints by Triart Color Corporation, New York.

Showings of the film are scheduled by division superintendents and mechanical instructors equipped with 20 automatic sound slidefilm projectors in division offices throughout the system.

Circle Lab, N. Y. Doubles Space ★ Circle Film Laboratories, Inc. is doubling its present space at 33 West 60th Street, New York. Film cutting rooms will be added, and the lab will place increased emphasis on color film processing, using Eastman negative-positive in 35mm and 16mm throughout.

COLOR SLIDEFILMS FOR INDUSTRY
COLOR FILMSTRIPS FOR EDUCATION

Specialized equipment and the know-how of a group of specialists who have produced over 450 color films. If you have a production problem, contact Henry Clay Gipson, President . . .

FILMFAX PRODUCTIONS, 10 E. 43, N. Y. 17, N. Y.
COMMERCIAL TV FILMS WIN RECOGNITION FOR SARRO, INC.

One metal award and two merit awards for excellent tv films were added to the advertising honors being collected by Sarro, Inc., Chicago film producers. They were received during the recent Awards Dinner of the Art Directors Club of Chicago in that city's Sheraton Hotel.

In connection with the Club's 22nd Annual Exhibition of Advertising and Editorial Art, the awards were given in recognition of work produced between September 15, 1953 and September 15, 1954.

Sarro's medal award was received for a 55-second commercial produced for Jules Montenier, Inc., through its advertising agency, Earl Ludin & Company. It stars Dorothy Jamar in a ballet version of His Average Girl searching for a perfect deodorant.

Winning one merit award was Pin Up Girl, a 60-second commercial dramatizing the importance of Pet Milk, produced for the Pet Milk Company through Gardner Advertising Service.

The other merit award was received for a 60-second film starring Duncan Hines extending his recipe for cake. This was produced for Nebraska Consolidated Mills Company, also through the Gardner agency.

Brochure on Film and Tape Available from Van Praag, N. Y.

Van Praag Productions has issued a new brochure showing samples of various kinds of film and recording tape.

Similar in format to a booklet issued last year on lenses, the new brochure uses drawings and tables to illustrate various film sizes and types and includes actual clips of thirteen different kinds of film used in motion picture production.

Both the film and the lens booklets are a useful guide for businessmen interested in film production techniques. Write for them to Van Praag Productions, 4600 Broadway, New York 19.

"MOVIES FOR MEETINGS" BROCKET

"Movies for Meetings," a booklet describing 13 free-look home sound motion pictures suitable for clubs, industrial plants, churches and other community organizations, is available free from Association Films, 117 Madison Ave., New York 17.

Listed are films relating to travel, good grooming, health and safety, sports, "do-it-yourself" skills, and a series of dramatic documentaries.

SOUNDVIEW

America's most versatile sound slidefilm projector. Compare and you'll buy.

Only SOUNDVIEW offers these unexcelled features: Removable 8" speaker with 25 ft. cable for best placement in front of large group audience. Standard and long playing records. High quality sound. Brilliant picture. Fan forced air cooled. Easy operation. Compact, light in weight. Projector is removable, can be used as independent remote pushbutton control projector for 35mm stripfilm. Automatic operation on either high or low frequency systems, 300 watt and 500 watt models available. Accommodate all 2 x 2 slides.

Commercial TV Films Win Recognition for Sarro, Inc.

Speech Q, Portable Prompter, Runs at Speaker's Own Speed

The latest aid to public speaking is Speech Q, a portable prompter measuring only 8" x 10". The electrically operated unit can be placed on a lectern and used without the audience being aware that the speaker is reading his text, according to the manufacturer, Tele Q Corporation of New York.

Speech Q rolls a copy of the speech line by line before the speaker's eyes at whatever speed he needs for easy reading. The speaker regulates the speed with a hand held control. If he wishes to skip a paragraph, he hurriedly presses the mechanism to the advance pickup point in his lines. To make extemporaneous remarks or to meet interruptions, the operator can start, stop or reverse the machine.

For best results, a standard bulletin typewriter with a 1½" typeface is recommended for preparing copy for Speech Q. Regular teletype paper fits the machine. The large type and comparatively narrow paper limit the word density per line so that it can be taken in at a glance.

The unit operates on 120 VAC current. It is equipped with a transformer to cut down voltage and a converter to power specially designed 10" motor used to ensure optimum torque at low speeds. The complete unit includes a supply of paper, editing kit and carrying case. Speech Q retails for $195.00. Tele Q Corporation's address is 1227 Sixth Ave., New York.

COMING EVENTS: The 5th Annual Production Review for Feb., 1955!
Paper in the Making:

CONTINUED FROM PAGE 111.

Paper's latest film shows manufacturing operations of Conlon in its vast production lines. [See below.]

The Details of Production

Scenes at the mill show the pulp logs being moved from mountains of timber to the debarking processes; the logs become chips, the chips pressure-cooked in digesters, which reduce the mass to dark pulp; the pulp is washed, bleached white, processed on some of the largest machines in industry. The camera angles and turns as huge vats of white paper form on an endless belt of fine copper screening fed by pulp and water; as the tons of paper rush whiter and drier through a gamut of rollers; as the paper rolls out to be shipped, cut or milled, to the manufacturers of paper products—into成为 containers, packages or unbaled corrugated items.

An animated chart explains that at the turn of the century each person used 60 pounds of paper annually; today, it's almost 400 pounds per person. Animation simplifies the process story with casual room precision, International's constant standards checking, and the continuing limit for new uses for paper and new kinds of paper are noted in lab sequences.

Ready-Made Audience Waiting

A popular demand sequel to the sponsor's first bid for understanding, Paper In The Making has a ready-made audience. Beyond the service it can do in further cementing International's friendship with the public in community groups and schools, it is expected to be a positive aid to the sponsor's salesmen.

With it, they can accompany the prospective client on a trip through the mill. Whenever the sales interview occurs, the salesmen can personally upvolume the commercial pitch which was purposely soft-sold in the film.

Accent International Names

Brubaker European Sales Mgr.

Robert E. Brubaker has been appointed sales manager in Europe for Accent International, it was announced recently by J. R. T. Bishop, vice president of Amino Products Division, International Minerals & Chemicals Corporation.

Mr. Brubaker's headquarters for Accent International will be in Zurich, Switzerland. He comes to the company from Encyclopaedia Britannica Films, Wilmette, Illinois, where he had been director of overseas relations since 1916.

scratch removal

COSTS LESS THAN YOU THINK!

Films are covered with dirt by your company—whatever the film's message. Scratched, dirty film prints not only dim your message but deliver an unwanted message of their own— that you are careless of your company's prestige. You'll be surprised how little it costs to keep up appearances. A short vacation with us gives your film a new appearance, a new life.

Our exclusive RAPIDWELD process chemically reconditions film so that imperfections like scratches, "rain," oil-stains and brittleness disappear—your film looks like new.

Why not join the scores of Business Screen readers who routinely send us their precious originals, negatives and prints secure in the knowledge that they will receive our prompt, meticulous treatment and expert care—for only pennies per foot.


16 and 35 mm

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New! 3D AUTOMATIC SELECTROSLIDE!

The AUTOMATIC SELECTROSLIDE for 48 Realist, Revere, or Eastman size pictures, mounted in 2" x 2" slides can be projected automatically or by remote control. For exhibitions the Stereo Selectroslide can be synchronized with sound with the Ekotape 2070. Any model 300 Selectroslide can be converted into a Stereo Selectroslide in a few minutes by interchanging the optical unit.

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Los Angeles 46 California

Write for price lists D.F.E.S

Number 8 • Volume 15 • 1951

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**People who make Pictures**

**News of Staff Appointments Among the Producers**

**MANHATTAN NOTES**

◊ RKO Pathé, Inc. has moved its offices to 1170 Avenue of the Americas in New York. The company, formerly at 625 Madison Ave., will occupy space adjacent to the home offices of RKO Radio Pictures. Production operations will continue at the RKO Pathé Studios at 105 East 106th Street.

◊ George A. Ottine has been appointed manager of Transfilm Incorporated's animation department. He was formerly supervisor of TV spots at Transfilm.

◊ Doris Reichhart has joined Robert Lawrence Productions, Inc., as a production coordinator. She was formerly with MPO Productions as an editor.

◊ Herbert Dudley Hale, an executive and writer for RKO Pathé, Inc., died suddenly last month. Mr. Hale was producer of the documentary film series, *This Is America*, and at his death was working on a film, *Cruise Control for Jet Aircraft*, for the U. S. Air Force.

◊ To better serve clients in the North Jersey area, John F. Ward Associate Productions, 26 Cliff St., New York, has taken additional office and production space at 711 Broad St., Newark, N. J.

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**Loucks & Norling Studios Names Tiesler a Vice President**

◊ Hans Tiesler has been elected vice president and a director of Loucks & Norling Studios, Inc., of New York. He replaces Will Marcus who has resigned his executive position but retains his connection with the company on a consulting basis.

For the past three years Tiesler has been associate producer at the studio which produces industrial motion pictures and films for television. In his new job, he will concentrate on production planning and the preparation of story treatments.

Film writer, editor and producer assignments have been handled by Tiesler since he entered the motion picture industry in 1926. Before coming to Loucks & Norling, he was associated with Audio Pictures, Ltd., of Toronto, Canada.

◊ Cooper Named Vice President

By Directors of Florez, Inc.

◊ The choice of J. R. Cooper as vice president of Florez, Incorporated, by the firm's board of directors was announced by Genaro A. Florez, president.

Cooper has served the Detroit firm of specialists in audio-visual training and merchandising for nine years as photographer, photographic director and production manager. In his new capacity he will continue as the company's general production manager.

Cooper was associated with Briggs Manufacturing Company and General Motors Photographic before joining Florez, Inc.

◊ Soble Joins Kling in Chicago

◊ Robert Soble, a veteran cameraman, has joined the staff of Kling Films Productions in Chicago. He is a member of the American Society of Cinematographers and a member of the Society of Motion Picture and Television Engineers.

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**Van Praag Expands Operations; Opens Detroit Branch Office**

◊ To keep abreast of its widening production requirements in television, industrial and program films, Van Praag Productions of New York City has opened a branch office in Detroit at 2301 Dime Bldg. Additional offices are being planned for Chicago and Los Angeles within the next six months.

William Van Praag, president, has appointed W. Robert Woodburn vice-president in charge of the Detroit office. Mr. Woodburn has been producer, director and writer for over 200 industrial motion pictures and film strips for some of the country's leading industrial film producers.

In line with this general program of expansion, the staff of the New York office has been reorganized. Marc S. Asch has been elevated to executive vice president from head of production, Gilbert Williams, formerly New York production manager, has been upped to director of production, and Sidney John Kupfersmid has been promoted to head of the creative department.

◊ Ruth Ratny Joins the Creative Staff of Kling Film Productions

◊ Ruth Ratny, former Chicago advertising copywriter, has been assigned to the creative division of Kling Film Productions, Chicago.

◊ Dutch Producers to Crawley, Ltd.

◊ Two Dutch producers have been added to the staff of Crawley Films Limited, Ottawa, Canada.

Ted de Witt and Gerald Rampung, both formerly with Carillon Films of Holland, have produced public relations films for K.J.M. Phillips Industries and the Dutch government. Their motion picture production assignments have taken them to more than 20 countries on seven continents.

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**Ever think of this?**

The most versatile color laboratory in town has good news for 16mm color producers! By adopting the 35mm neg. pos. process, color reduction prints of sparkling fidelity are available with opticals, in volume, at a bonus value that is surprising.

Be sure to make this revolutionary technique reflect itself for you in quality, in speed and in your production budget.

---

**Color Service Co., Inc.**

115 W. 45th St., New York, N. Y.
William B. Hughes Appointed Ansco’s Los Angeles Sales Mgr.

William B. Hughes has been appointed manager of Ansco’s Los Angeles sales district, according to William Balch, general sales manager of the film and camera company. In his new position, Hughes will be responsible for the operation of the company’s Los Angeles district offices and warehouses and for sales of Ansco films, cameras, photographic papers and chemicals in parts of California, Nevada and Arizona.

Hughes joined the Ansco organization in 1940 and was employed in various sales positions in Detroit, Cleveland, and Chicago. He was promoted to sales supervisor for the company’s New York district in 1949.

Stewart, Summerfield, Marken Promoted in TDC Sales Division

Robert G. Smith, vice president of sales and advertising of Three Dimension Company, division of Bell & Howell, has announced three new executive appointments in the TDC sales division:

John F. Stewart—appointed national manager of filmstrip projector sales; Wes Summerfield—now manager for tape recorder sales; John C. Marken—named assistant to the vice president of sales and advertising.

Stewart’s responsibilities for filmstrip sales will be in addition to his present activities as Eastern sales representative, a job he has held since 1951.

Summerfield previously performed administrative functions as assistant to the vice president of sales and advertising. Prior to joining TDC, he was associated with Stewart Technical Manuals, Inc. and Press Wireless Mfg. Corp.

Marken started in Bell & Howell’s order control department in 1946. He was made assistant manager in 1949. In 1951, he was appointed sales representative for Chicago and northern Indiana. Marken now transfers to TDC to succeed Summerfield.

Sterling Television Names Two as Operations, Production V.P.’s

Sterling Television Co., Inc., has elevated two men to vice presidency. They are Richard Carlton, as vice president in charge of operations, and Hal Tublin, vice president in charge of production.

Mr. Carlton has been associated with Sterling since 1952 when he was made agency sales manager. He assumed the post of operations manager earlier this year.

Mr. Tublin joined Sterling in 1951. He served in various capacities with the company and in 1953 was appointed general manager.

Richard H. Rogers has been appointed to the sales staff of Sterling Television Co., Inc. His territory will consist of the southeastern states. Mr. Rogers has previously been associated with United World Films, Robert Monroe Productions, Ziv-TV and Flamingo Films.

Fairchild Recording Announces Two Executive Appointments

Two appointments have been announced by Ray F. Crews, executive vice president of Fairchild Recording Equipment Company of Whitestone, New York.

Frank G. Mullins, Jr., has joined the company as manager of engineering and special counsel, Robert J. Marshall has been promoted from chief engineer to head the recently established new products development group.

Mullins formerly was with the Electronics Division of Westinghouse Electric Corporation in Baltimore, Maryland. His extensive background in the development and design of commercial and military equipment coupled with past administrative direction of major projects in these fields will aid in the firm’s expansion. Yours FREE! this handy Projector Service Kit...

Kit Contains:

- Canal’s Hair Brush Bit
- Slot-head Screwdriver Bit
- Phillips-head Screwdriver Bit
- Sturdy, Interchangeable Chuck
  Handle Sizes Bits

...when you buy a Sylvania Projection Lamp

Here’s an easy-to-use kit that keeps the proper tools for servicing your equipment right at your finger tips. Helps keep your projector in A-1 operating condition for brighter, sharper, more life-like screenings. It’s a full 59¢ value, and worth every penny of it, but it’s yours absolutely FREE when you buy a Sylvania Projection Lamp.

So order a color-corrected Sylvania Projection Lamp for each of your projectors today, and get your Projector Service Kits FREE from your Sylvania dealer. But act fast! Supplies are limited. There is a complete line of Sylvania lamps in all sizes and wattages for all standard projectors.

SYLVANIA

Sylvania Electric Products Inc. • 841740 Broadway, N. Y. 19, N. Y.
In Canada: Sylvania Electric (Canada) Ltd., University Tower Bldg., St. Catherine St., Montreal, P. Q.
LIGHTING • RADIO • ELECTRONICS • TELEVISION

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Please send me full information on your rental service.

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Address
City Zone State
Three Dimension Co. Offers Cases for Stereo Slides

A new line of cases designed for more orderly storing and carrying of stereo slides and stereo viewers has been announced by The Three Dimension Company, division of Bell & Howell Company, Chicago.

Capable of holding 25 stereo slides and a TDC Stereo Vivid Deluxe Viewer, the TDC CV2 case stores all standard ASA stereo slides—whether glass or cardboard mounted. The TDC CV2 holds 100 slides, a TDC Stereo Vivid Deluxe Viewer, and two spare batteries. Both cases are of plywood construction covered with brown simulated pigeon and tweed. The TDC CV2 is $5.75; the CV3 lists for $10.00.

Two new cases for carrying TDC Stereo Selectrays are also available—the TDC CSTI, carrying three Selectrays, each holding 30 stereo slides, and a TDC Stereo Vivid Viewer; and Model CSTB—holding up to eight Selectrays with 240 slides.

For further information write the manufacturer at 3512 N. Kostner Avenue, Chicago 11, Illinois.

Berthiot 15mm Wide Angle Lens Available for 16mm Cameras

A new Berthiot Wide Angle Lens is now available for all 16mm cameras, the Camera Speciality Co., Inc., of Bronxville, N. Y., has announced. The Berthiot 15mm lens is factory coated and has a $23.00 speed. It was designed for all 16mm cameras with standard "C" mount Bell & Howell, Revere, DeJure, Keystone, Bolex and others.

This new wide angle lens with a click-stop diaphragm, stops from f/2.3 to f/22. It is said to have high definition, edge-to-edge sharpness and excellent light transmission, its correction for spherical and chromatic aberrations of asigmatism. The Berthiot 15mm Wide Angle Lens has a chrome mount. It sells for $35.50. For further information, write to Camera Specialty Co., Inc., Bronxville, N. Y.

New 16mm Recording Camera for Scientific and Industrial Use

From Camera Corp. is distributing a new recording camera made in West Germany and designed for science and industry use. Called the Siemens Recording Camera, it consecutively numbers each frame and takes from five pictures a second up to one picture an hour on standard 16mm film. 1000 individual exposures may be made, with shutter speeds from 1/30 to 1/360 of a second.

Other features include a spark release on the 24 volt electrical operation so the camera may be used in the presence of explosive gases: interchangeable lenses up to 10 inches focal length: focusing from 5 1/2 inches to infinity.

Ferro-Sheen Process As Applied to Recording Tapes Described

Ferro-Sheen is a process which spells improvement in magnetic tape according to ORS Industries, Inc., Opelika, Alabama, manufacturers of "Irish" brand sound recording tapes.

The Ferro-Sheen process combines a new oxide and binder treatment, a new magnetic surface and the new du Pont Mylar plastic base together in a hot-melt lamination process. This process results in strong bond, high uniformity of oxide particles and a smoother surface, the manufacturer says.

Other advantages claimed for the process are that it extends frequency range because of improved head contact, that it reduces head wear from 100% to 1000% and reduces "drop-out" by eliminating nodules and agglomerates.

The first in a series of new tapes made by the process is Irish Sound Plate Mylar #220. It is recommended for applications requiring the safeguarding of recorded material such as tape masters and program storage. It may be used for broadcast remotes and other adverse-condition tasks.

Above, the Diafix 35mm strip printer

Strip Printer, Diafix 35, Takes Paper Prints, Film Positives

A new 35mm strip printer, the Diafix 35, has been announced by Burke and James, Inc., Chicago manufacturers and distributors of photographic apparatus and supplies.

The Diafix may be used for both perforated 35mm paper prints and 35mm film positives. The photo lab tool features a manually operated tooth gear arrangement for the advancement of the film and paper in a smooth metal channel. Exposure is made in the dark room under an enlarger light. The sensitive paper is fed from a closed metal cassette and onto the metal channel. A covering mask for pictures other than the 21 x 36mm size is included. The printer is listed at $21.00.

Burke and James, Inc., is located at 321 S. Wabash Ave., Chicago 1, Ill.

Pocket Camera, Recorder Make On-the-Spot Evidence Easy

Inconspicuously armed with new undersized photo and recording equipment, today's salesman or market researcher can function as a one-man audio-visual department.

The most recent of the pocketable products is Minifon, a gold plate miniature camera developed originally for espionage. The camera, which may be tucked away like a cigarette lighter, measures 1 x 3 1/2 inches. It features 13.5 x 15mm focal length lens and has a focusing range of 3 inches to infinity. It has automatic parallax correction at all distances and 11 shutter speeds from 1/2 second to 1 1/100 of a second. The unit also features built-in green and orange filters.

Traveling with the Minifon camera and the recently introduced Mini- fon, a pocket-size recorder, the salesman can collect on-the-spot sight and sound testimony from customers to be used in promotion or company sales training. Minifon listens unseen inside the carrier's pocket, recording interviews for as long as 24 hours. The recordings are fully controllable, easy to edit, erase. The candid ear works on battery or AC and plays back through its own headphones or any radio speaker.

The Minifon camera is protected by a leather case and has a gold plate measuring-safety chain.

Business Screen Magazine
New "Scotchtrack" laminating equipment now at Capital Film Labs.

Capital Film Labs Installs "Scotchtrack" Laminating Unit

Magnetic sound now rides in case thanks to "Scotchtrack," a new process which laminates a magnetic sound track to motion picture film. That was the sonic good news being confirmed during the first few months of Scotchtrack's commercial use which began last late summer when the first two machines used in this process were supplied to two laboratories by Minnesota Mining and Manufacturing Company.

Capital Film Laboratories, Inc., of Washington, D.C., which received its machine in August, reported the stripping of between 130,000 and 200,000 feet for each of the four months the machine was in action.

Scotchtrack is said to differ from conventional coating processes in three respects:

1. The magnetic sound track is exceptionally smooth and free from surface irregularities since the laminating tape can be precision coated in wide widths.

2. The oxide used in the process is a "high output" formulation giving 5 to 12 db more output than conventional coated tracks with no increase in distortion. In magnetic projectors where hum fields exist from the close proximity of the drive motor and power transformer, this increase in output aids in obtaining satisfactory recording signal to noise ratios.

3. The laminating machine is relatively simple, safe and easy to operate. It requires no high temperature drying ovens, no ventilating systems, no pumps or filters, no critical coating orifices.

The laminating tape consists of a thin disposable cellophane backing on which is coated a layer of "Scotch" Brand "High Output" oxide covered with an additional layer of pressure and the temperature-sensitive adhesive. The oxide is not permanently bonded to the base.

Applied under heat and pressure to either the base or emulsion side of motion picture film, the tape is used in any width from 30 mils to 100 mils. After a "setting" of 8 to 12 hours, the laminating tape base (which is stripped from the motion picture film and discarded, leaving a magnetic track permanently bonded to the motion picture film. Where a balance stripe is desired on the film to assure even winding, both a 100 mil track and a 30 mil track are applied.

The laminating machine consists of the precoater; the slitter, the heater and pressure roller assembly, and the humidity cabinet and "stripers." Two separate drive systems are employed.
Guidance for Buyers of Audio-Visual Tools

A FOREWORD TO THE
1955 EQUIPMENT REVIEW

The Industrial or Institutional buyer of audio-visual equipment is offered a fine
selection of nationally-known brands of projectors, tape recorders, screens and useful accessories
in the 21 pages of detailed information compiled by the Editors of Business Screen and
present with no additional cost to subscribers in this 1955 Annual Review of Audio-Visual Equipment.

Several important points must be noted. No attempt has been made to list every make of
projector or manufacturing source. Most omitted simply do not have nationwide service
facilities; some are too new to the business.

Tape Recorders for Field Use Only. 22 additional tape recorder makers could have
been listed in this section but some of these specialize in studio recording equipment; others
serve the amateur enthusiast. A few make highly-specialized tape recorders and in the space avail-
able we limited coverage to semi-professional, all-purpose field equipment. The sub-salesman, the
teacher and trainer were our primary readers.

In such an effort, even after intensive editorial research and frequent manufacturer contact,
catalog verification, etc., errors of omission and commission are bound to crop up. All these will
be promptly corrected in the following issues of Business Screen as they are brought to our atten-
tion. The important point to the maker is that, without cost or obligation, important buying
information has been delivered to nearly 9,000 directly-interested business, government and insti-
tutional users.

Service on new equipment is a vital consideration. But, not for discount considerations, but
for known quality, durability and for available service nearest the point of use. Most of these
companies have dealers who are members of the National Audio-Visual Association, an organiza-
tion of specializing audio-visual equipment dealers fully equipped to maintain such equipment
or to get it serviced correctly and swiftly when the need arises.

Here Are Other Specific Points:

- If you want to set up some standards for your equipment purchases, consider these facts about
their "end-use."
- If the equipment is to be hand-carried appreciable distances, weight becomes an important

The range of audio-visual tools is indicated in
this Allis-Chalmers' photo.

factor. Most listings carry weight data for your
information.

2. If films are to be shown with little time
for preparation or with no choice as to con-
tions of projection, self-contained rear projection
equipment such as appears on pages 5A and 6A
may be your answer.

3. Where conditions of projection are con-
trollable and extreme portability is not a factor,
several projectors of the permanent installation
and the amateur enthusiast. This in turn du-
ability, light output and amplifier power capacity
become of major importance. A bi-fidelity
speaker system may be indicated for such instal-
lations.

When Operating Comparisons Are Required

Comparative tests are sometimes required by
rule or law. For this purpose identical prints
(such as the SMPTE test films) are used and com-
parisons as to picture brightness and sound are
made by energizing alternately the projectors
being compared.

Look for (A) Projected picture quality; does it
have picture steadiness; sharpness of focus
over the entire screen; uniformity of light over
the entire screen?

(B) When checking sound quality, does the
voice have intelligibility? The feeling of the
speaker or music being present technically
called "presence." Does music have a pleasing
quality, range and freedom from distortion?

We Renew Pioneer Effort of 1940

Business Screen originated the first Equipment
Review section of this kind in the entire
audio-visual field, way back in 1940. 15 years
ago we made the same message: the manu-
facturer's integrity and willingness to stand
behind his product are important in all cases.
A CONVENIENT INDEX TO THE BUYER'S GUIDE

- 16mm Motion Picture Equipment
  Optical 16mm Sound Projectors. Page 2A
  Magnetic 16mm Sound Projectors. Page 4A
  Professional 16mm Silent Projectors Page 5A

- Repetitive Motion Picture Equipment
  Continuous and Semi-Automatic Projectors for Advertising Displays, Training & Promotional Use
  16mm Motion Picture Projectors. Page 5A
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- Sound Slidefilm Projectors Page 8A

- Filmstrip and Slide Projectors
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- Stereo and Other Projectors, Viewers Page 13A

- Opaque Projectors Page 14A

- Overhead Projectors Page 14A

- Tape Recorders and Playbacks
  (non-studio playbacks largely for field & office use) Page 15A

- Projection Screens Page 17A

- Projection Stands and Tables Page 21A

- Film Handling and Storage Equipment Page 22A

The Editors of BUSINESS SCREEN present a selection of 1955 Audio-Visual Projection, Tape Recording and Related Equipment including Projection Screens and Film Handling Accessories.
Also see: Optical-Magnetic Projectors; 16mm Silent Projectors and Repetitive 16mm Projectors

Ampro Corporation
2835 North Western Avenue, Chicago 18, Illinois

Stylist DeLuxe (One Case)
Sound-silent projection; variable silent speed; automatic rewind; 2,000 ft. reel capacity; Lens: 2. f/1.6 coated; Lamp: 750/1000-watt pre-focused; Amplifier: 10-watt AC/DC; Speaker: 8" Alnico mounted; 8-1/2" x 1 1/2" x 7" case; Weight: 29 lbs.; Price: $1,095.00; Optional Equipment: 15-watt 12" power speaker ($24.00)

Super-Stylist 10 (One Case)
Sound-silent projection; variable silent speed; automatic rewind; 2,000 ft. reel capacity; Lens: 2. f/1.6 coated; Lamp: 750/1000-watt pre-focused; Amplifier: 10-watt AC/DC; Speaker: 8" Alnico mounted; 8-1/2" x 1 1/2" x 7" case; Weight: 22 lbs.; Price: $879.50; Accessories: oil-immersion brush, box of fuses: 40 ft. speaker cable: 400 ft. reel.

Ampro-Arc 20
Sound-silent projection; 2,000 ft. reel capacity; direct scanning; central alignment; 1 AC motor; variable AC/DC; 1000-watt AC/DC; Speaker: 8" Alnico mounted; 8-1/2" x 1 1/2" x 7" case; Weight: 35 lbs.; Price: $1,295.00; Accessories: recorder, 12" speaker; case; slip covers for reels; Other Optional Equipment: side-adjustment for Premier 40, turntables; six immersible rewind reel;

Premier 40 (Two Case)
Sound-silent projection; automatic rewind; 2,000 ft. reel capacity; Lens: 2. f/1.6 coated; Lamp: 750/1000-watt pre-focused; Amplifier: wide range; 15-watt AC 1000-watt AC/DC; Speaker: 12" Alnico in separate case; Weight: 71 lbs.; Price: $1,750.00

Other B&H Specialists:
Other Models: Two-Case Standard Specialist (One Case); 15" speaker; 12-watt amplifier; 1600 ft. take-up reel; 30 ft. ank cable; $3,449.50; Standard Specialist with 23-watt power speaker: 10-watt amplifier; 12" speaker, two variable cases; 1600 ft. take-up reel—$641.95; Standard Specialist with 15-inch portable orchestra speaker: 50 to 15,000 cycles frequency 25-watt max. input—$684.95

Commercial "Jani" (One Case)
Heavy-duty sound-silent projection; each component self-contained; 2,000 ft. film capacity; Lens: 2. f/1.6; Lamp: 1000-watt; 500 lumens output; Amplifier: 8-watt Speaker: 5" built-in Weight: 48 lbs. Price: $1,095.00; Optional Equipment: 3", 3 1/4", 4" f/1.8 coated lenses; 8 auxiliary speaker; power speaker; optical-magnetic unit; steel projection stand.

Filmocar 140-T
Sound-silent projection; power-con- trolled operating speeds; motor-driven carbon fiber; intermittent mechanism — 9-1 ratio; projector tilt thru 30 degrees; rollerway stand; Lens: B&H 2 1/2" (1) Filmocar: Lamp: 30 ampere arc: 1500 lumens output; Amplifier: 50-watt AC; Speaker twin 12" system; 50 to 7000 cycles frequency; Weight: 480 lbs.; Price: $2,080.00; seven cases.

Filmocar 140-U (Cabinet Base)
Sound-silent projection; power-con- trolled operating speeds; motor-driven carbon fiber; intermittent mechanism — 9-1 ratio; projector tilt thru 40-degree range; cabinet base travels on one swivel and two fixed wheels concealed in base; Lens: 3" 1/2" Filmocar: Lamp: 30 ampere arc: 50-watt AC; Speaker: twin 12" Weight: 520 lbs.; Price: $2,375.00; seven cases.

Bell & Howell Company
7108 McCormick Road, Chicago 45, Illinois

Filmosound 285-CR Specialist (One Case)
Sound-silent projection; variable silent speeds; automatic rewind; 2,000 ft. reel capacity; Lens: 2. f/1.6; Lamp: 750/1000-watt pre-focused; Amplifier: 12-watt AC; Speaker: 8" Alnico mounted; 8-1/2" x 1 1/2" x 7" case; Weight: 35 lbs.; Price: $879.50; Optional Equipment: side-adjustment for Premier 40, turntables; six immersible rewind reel.

Other Models: 140-H: adjustable platform stand; Price: $3,025.00; Optional Equipment: 3", 3 1/4", 4", 5" f/1.8 lenses.

Eastman Kodak Company
343 State Street, Rochester 4, New York

Pageant AV-7K2 (One Case)
Sound-silent projection; variable silent speeds; 2,000 ft. reel capacity; Lens: 2. f/1.6; Lamp: 750/1000-watt pre-focused; Amplifier: 7-watt AC; Speaker: 9" built-in case; AC/DC; Weight: 30 lbs.; Price: $435.00; Optional Equipment: 3", 3 1/4", 4", 5" f/1.8 lenses.

Special Note: See list prices only are supplied in these pages and are subject to change; consult dealers and mfrs. for latest data on orders.
Pageant AV-152-S (One Case)
Sound silent projection; variable silent speeds; 2,000 ft. reel capacity; Lens: 2" f:1.6; Lamp: 750/1000-watt; Amplifier: 15-watt output; AC; Speaker: 6"-built into case; Weight: 32 lbs.; Price: $455.00. Other Models: AV-152-S: (two cases), same as AV-152-S, except as sound only and has plus-40 shutter; Weight: 32 lbs. complete; Price: $455.00.

Pageant AV-152 (Two Case)
Sound silent projection; variable silent speeds; 2,000 ft. reel capacity; Lens: 2" f:1.6; Lamp: 750/1000-watt; Amplifier: 15-watt output; AC; Speaker: 6"-built into case; Weight: 32 lbs.; Price: $455.00.

Pageant Accessories
Optional Equipment: Lenses: 11" f:2.0 — $14.50; 13" f:3.0 — $17.50; 16" f:4.0 — $39.50; Projection Lamps: 500-watt — $4.15; 750-watt — $4.55; 1000-watt — $5.00; Protective Cover — $4.25; Microphones: PA-3 for 7-watt Pageant — $19.00; PA-4 for 15-watt Pageant — $10.15; Phone Adapter, F-P-1 for 7-watt Pageant — $9.50.

Kodak Model 25
Heavy-duty sound projection with geneva star movement; sound silent speeds; separate motor drive for geneva movement, main mechanism, blower, reel arms; 2,000 ft. reel capacity; Lens: 2" f:1.68; Lamp: 1000-watt tungsten; Amplifier: 15-watt AC; Speaker: either of two Altec-Lansing divided network reproducing systems; Weight: 25 lbs.; Price: $3,485.00.

Kodak Model 25 Arc
Heavy-duty sound projection with geneva star movement; sound, silent speeds; separate motor drives for geneva movement, blower, reel arms; 2,000 ft. capacity; Lens: 2" f:1.68; Externa Lamp: 46-ampere; Amplifier: 15-watt AC; Speaker: either of two Altec-Lansing divided network reproducing systems; Weight: 64 lbs.; Price: $4,380.00.

Accessories for Models 25 and 25-Arc: Lenses: 2" f:2.14; 2" f:3.4; 3" and 4".

Speakers: Model 604B or Model 800 "Voice of Theatter".

Forway Corporation
245 West 55th Street, New York 19, New York

Forway 10-B (One Case)
Sound silent projection; 2,000 ft. reel capacity (extension arm supplied) sliding focusing belt drive; motor rewind; Lens: 2" f:1.6 coated; Lamp: 750/1000-watt; Amplifier: 10-watt AC; converts to DC; Speaker: 8" Alnico; Weight: 42 lbs.; Price: $455.00. Other Models: 10-C (two cases) reflex-bottle speaker case with 12" Alnico speaker — $455.00.

Radio Corporation of America
Audio-Visual Products, Engineering Products Div., Camden, N.J.

RCA Junior 400 (One Case)
Sound silent projection; auto. rewind; 2,000 ft. capacity; belt gear drive; rotary disc shutter; Lens: 3" f:1.6 coated field; Lamps: 750/1000-watt; Amplifier: 7-watt AC; Speaker: 8" in detachable case cover; Weight: 33 lbs.; Price: $475.00. Other Models: 400 Junior Dual Purpose; ES-1276; 8" speaker in detachable case.

RCA Senior 400 (Two Case)
Sound silent projection; auto. rewind; 2,000 ft. capacity; belt gear drive; rotary disc shutter; Lens: 2" f:1.6 coated field; Lamps: 750/1000-watt; Amplifier: 10-watt AC; Speaker: 10" in separate case; Weight: 62 lbs.; Price: $560.00. Other Models: 400 Senior Dual Purpose; ES-1276; 8" speaker in detachable case, 10" speaker in separate case.

Both Junior and Senior "400" Models now available for installation; 16mm sound playback accessories; 10-watt AC; 2000 ft. capacity; 10" speaker in separate case.

RCA Porto Arc (Five Case)
Sound silent projection; for road-show or permanent installation; 2,000 ft. reel capacity; centrifugally operated fire shutter, driver, heat filter, auto. motor driven carbon feed; Lens: 2" f:1.8; Lamp: 10-ampere, 50-volt arc providing 750 lumens; Amplifier: 25-watt AC; Speaker: 10"; Weight: 200 lbs. complete; Price: for either 10 or 20-ampere operation, less speaker: $1,795.00; with one RCA Portable speaker: $1,860.00; Magnetic reproduce kit: $125.00; Pair of RCA Porto Arc Projectors with relay interlock drive motor equipment, Polaroid filters for 16mm double film 3-D projection: $4,950.00.

Revere Camera Company
320 East 21st Street, Chicago 16, Illinois

Revere SP-16 (One Case)
Sound silent projection; 400 ft. reel-capacity extension arm for 1600 ft. reel; combination gear and chain drive, rotary disc shutter; Lens: 2" f:1.6 coated; Lamp: 750/1000-watt; Amplifier: 4½-watt AC/DC; Speaker: 6"-combination Alnico in detachable case; Weight: 33 lbs.; Price: $355.00.

(16MM PROJECTORS CONTINUED)
16MM OPTICAL SOUND PROJECTORS

Technical Service, Incorporated
30865 Five Mile Road, Livonia, Michigan

TSL-DeVrylite 5 (One Case)
Sound/silent projection: 2,000 ft reel capacity; Lense: 2" f:1.6 anamorphic; Lamp: 750/1000-watt; Amplifier: 5-watt AC; Speaker: 6 built-in; parent detachable; Weight: 35 lbs (projector only); Price: $475.00; Other Models: DeVrylite 5 (Dual Case) with 8" speaker in separate case; Price: $545.00.

16MM MAGNETIC SOUND PROJECTORS

Ampro 477-R (One Case)
Sound/silent optical/magnetic projection—playback of films with magnetic tracks: 2,000 ft reel capacity; auto. rewind; transucer used in playback projector; button for stills; straight line film threading; Lense: 2" f:1.6 coated; Lamp: 750/1000-watt; Amplifier: 15-watt AC; Speaker: 8" built-in case; Weight: 58 lbs; Price: $725.00.

Ampro 477 (Two Case)
Sound/silent optical/magnetic recording and projection; magnetic film playback; erase; 2,000 ft reel capacity; auto. rewind; button for stills; straight line threading; Lense: 2" f:1.6 coated; Lamp: 750/1000-watt; Amplifier: 15-watt AC; Speaker: 12" integrated magnetic; Weight: 106 lbs; Price: $545.00; Equipped with synchronous motor—$1,095; Optional Equipment: half corded dynamic microphone, crystal headpiece, three-speed turn-table projector stand.

B & H Filmosound 202-CR
Sound/silent optical/magnetic recording and projection: 2,000 ft reel capacity; phone input for mixing voice; music; reverse motor rewind; Lense: 2" f:1.6 helical focusing; Lamp: 750/1000-watt; Amplifier: 10-watt AC; Speaker: 6" built-in; Weight: 70 lbs; one case equipped for single or double perforated film; Price: $734.00; Other Models: 202CRW: magnetic, recording, playback on single perforated film only (projects double perforated silent); Price: $714.00.

Bell & Howell Electronic Mixer
Optional Equipment: Electronic Mixer and Volume Control: 20 ft extension cable plug into sleeve of Filmosound 2025; matching earphones to monitor sound while recording; four input channels; operates from 115 volt 50/60 cycle supply; $145; 12" and power speakers, lenses.

16MM MAGNETIC SOUND PROJECTORS

RCA 400 (Two Case)
Sound/silent optical and magnetic recording and projection: records, plays back, erases: magnetic stripe can be added to ad or si films: 2,000 ft reel capacity; motor rewind; dual inputs for voice-music rec; Lense: 2" f:1.6 helical focusing field listener; Lamp: 750/1000-watt; Amplifier: 10-watt AC; Speaker: 10" in separate case; Weight: 1 lb; Price: $580.00; Other Models: Single Case: $785.00; Accessories: Synchronous motor drive; Voltage converter; mixing control; recording monitor, Vu-Meter kit; recording attachment.

Victor Magnesound
Magnetic mixer attachment for use with Victor 16mm sound projectors: individual inputs for mike and phones; voicemay be mixed with music in fades; Mixer sound drum changes with Victor optical sound drum, connects to magnetic amplifier, projector amplifier; recording amplifier in separate case; recording of sound or silent speed; automatic erasure with new recording; mike and carrying case; Weight: 81/2 lbs; Price: $195.00.

Victor Animatograph Corporation
Davenport, Iowa

Classmate 4 (One Case)
Sound silent, still projection: 2,000 ft reel capacity; finger-tip rewind; sapphire-tipped pointers; 180 degree swing-out lens; Lense: 2" f:1.6 flat-field coated; Lamp: 750/1000-watt; Amplifier: 5-watt AC; Speaker: 12" in separate case; high gain mike and phone inputs; Weight: 44 lbs (complete); Price: $855.00; Optional Equipment: slipcovers with storage for 160 ft reels.

Sovereign 25 (Two Cases)
Sound silent, still: 2,000 ft reel capacity; finger-tip rewind; sapphire-tipped pointers; 180 degree swing-out lens; Lense: 2" f:1.6 flat-field coated; Lamp: 750/1000-watt; Amplifier: 5-watt AC; Speaker: 12" in separate case; high gain mike and phone inputs; Weight: 60 lbs (projector only); Price: $415.00; Other Models: same except with 12" speakers (separate case); $475.00.

Assembly 10 (One Case)
Sound silent, still projection: 2,000 ft reel capacity; finger-tip rewind; sapphire-tipped pointers; 180 degree swing-out lens; Lense: 2" f:1.6 flat-field coated; Lamp: 750/1000-watt; Amplifier: 10-watt AC; Speaker: 6" in separate case; high gain mike and phone inputs; Weight: 60 lbs (projector only); Price: $415.00; Other Models: same except with 12" speaker (separate case); $475.00.

(RCA 400 (Two Case)
Sound silent optical and magnetic recording and projection: records, plays back, erases: magnetic stripe can be added to ad or si films: 2,000 ft reel capacity; motor rewind; dual inputs for voice-music rec; Lense: 2" f:1.6 helical focusing field listener; Lamp: 750/1000-watt; Amplifier: 10-watt AC; Speaker: 10" in separate case; Weight: 1 lb; Price: $580.00; Other Models: Single Case: $785.00; Accessory: Synchronous motor drive; Voltage converter; mixing control; recording monitor, Vu-Meter kit; recording attachment.

RCA 400 (Two Case)
Sound silent optical and magnetic recording and projection: records, plays back, erases: magnetic stripe can be added to ad or si films: 2,000 ft reel capacity; motor rewind; dual inputs for voice-music rec; Lense: 2" f:1.6 flat-field coated; 6" in separate case; high gain mike and phone inputs; Weight: 60 lbs (projector only); Price: $415.00; Other Models: same except with 12" speaker (separate case); $475.00.
**PROFESSIONAL 16MM SILENT PROJECTORS**

B & H 273 (One Case)

16mm silent projection; reverse and still projection; 400 ft reel capacity (13 min); film protected by safety-lock sprockets; straight-line optical system; reel arms; front plate die-cast as a unit; spring-ball driven; rewind—no reel; Lenses: 2; 1; 0.6 coated; Lamp: 750-watt; AC/DC; Weight: 23 lbs; Price: $199.95, including case.

B & H Diplomat (One Case)

16mm silent projection with still and reverse picture projection; all-year drive; 400 ft reel capacity (15 min); separate light switch; helical focusing; friction-break speed control; fan and fan cooled; motor rewind; safety lock sprocket; magnification; can be used for sound projection; Lenses: B & H 2; 1.6 coated; Lamp: 1000-watt AC/DC; Weight: 24 lbs; Price: $299.95, including case.

Kodascope Analyst (One Case)

Entire slide projection for close analysis, motion study, or for the Lay View screen (integral parts); 400 ft reel capacity; 105° 125 volts; 60 y; AC; separate motors for film running mechanism and instant rewinding; cooling system; safety control for instant reversals; friction-speed control; framing; power rewind; Lenses: 3; 1.6 integrated; Lamp: 750 watt; Weight: 25 lbs; Price: $299.95; Optional Equipment: 1000-watt lamp; 1/2, 3, 6, 8-screen; Other Models: Kodascope Royal, similar to Analyst but for normal film conditions 105-125 line voltage; AC/DC; rheostat motor.

**16MM MOTION PICTURE PROJECTORS**

**Amprosound "Repeater"**

16mm motion picture sound projection on 15" x 15"-Larox (translucent) screen; shows continuous loop of 450 ft sound film; repeat showings without rewinding or rethreading; one showing 10 to 15 min.; two controls: on-off; volume; 15 ft power cord; film encased in a spool; holes for sale feed; Case Dimensions: 22" x 15" x 8" closed; Lamp: 200-watt; Amplifier: 4-watt AC/DC; Weight: 36 lbs; Price: $65.00.

**Busch Cinesalesman**

Uses on Eastman projector base to operate a power-driven continuous film cartridges with 800 ft film capacity, color or black/white; runs up to 22 min. sound; 32 min. silent between repeats; works with built-in "77" screen — 10" x 13" translucent; Dimensions: 12" x 14" x 22"; case; Lamp: 750-watt; Amplifier: 7-watt; AC/DC; Speaker: 6" built-in; Weight: 40 lbs; Price: $275.00.

**Triangle Continuous**

Incorporates Bell & Howell 285 projector for continuous 200 ft; (or single runs repeated by "push-button") daylight projection of 1600 ft film on 15" x 15" rear projection screen; project black-white, color, 3-D, silent/sound movies and contained unit; portable; humidifying system; mechanical film stripper; free-floating endless film coil; Lenses: 11.5 coated; Lamp: 500-watt; AC; Price Range: $898.00 to $1400 in a variety of models employing optical or magnetic sound. Also remote control start-stop switch; portable case model for salesmen.

**Kodascope Model K12**

400 ft reel capacity; 105° 125 volts; 60 y; AC; separate motors for film running mechanism and instant rewinding; focusing; friction-break speed control; fan and fan cooled; motor rewind; safety lock sprocket; magnification; can be used for sound projection; Lenses: Kodascope 2; 1.6 coated; Lamp: 750-watt AC/DC; Weight: 25 lbs; Price: $299.95; Optional Equipment: 1000-watt lamp; 1/2, 3, 6, 8-screen; Other Models: Kodascope Royal, similar to Analyst but for normal film conditions 105-125 line voltage; AC/DC; rheostat motor.

**Victor Silent 16 (One Case)**

16mm sound film and still, for projection; 2000 ft reel capacity; 105° 125 volts; 60 y; AC; separate motors for film running mechanism and instant rewinding; focusing; friction-break speed control; fan and fan cooled; motor rewind; safety lock sprocket; magnification; can be used for sound projection; Lenses: Victor 2; 1.6 coated; Lamp: 750-watt AC/DC; Weight: 25 lbs; Price: $299.95; Optional Equipment: 1000-watt lamp; 1/2, 3, 6, 8-screen; Other Models: Victolite Royal, similar to Analyst but for normal film conditions 105-125 line voltage; AC/DC; rheostat motor.

**REPETITIVE PROJECTION EQUIPMENT**

**16MM MOTION PICTURE PROJECTORS**

Also see continuous slide projection equipment section.

**TSI D-2 Suitcase**

Incorporates modified TSI-Devyrilite mechanism to project 800 ft (magazine capacity) film on 15" sq. built-in translucent screen or on separate screen; 2000 ft reel capacity; auto, rewind; sound/silent; color; black/white, input for mike and phone; Dimensions: 12" x 22" x 15"; Lenses: 1.0 coated for standard projection; 1.3 coated for color projection; Lamp: 750-watt AC/DC; Weight: 45 lbs; Price: $600.00; Optional Equipment: 1000 ft magazine—$10.00.

**TSI M Movimatic**

Incorporates modified Movem-Matic mechanism to project 400 ft (magazine capacity) film continuously on 80 sq. in. built-in translucent screen; Dimensions: 12" x 20"; Lamp: 300-watt AC/DC; Weight: 27 lbs; Price: $396.00; Other Models: M125, 800 ft magazine capacity; Dimensions: 14" x 12" x 21"; AC/DC; Weight: 20 lbs; Price: $275.00.

**Attachments for Continuous Film Feed**

**Automograph Servofilm**

Continuous film feeding device adaptable to all makes of photo projectors; shows up to 1600 ft film endlessly; no stopping of projector; eliminates tension stress (CONTINUED ON THE NEXT PAGE)

**PRINCIPAL SOURCES OF 16MM REPEITIVE PROJECTORS**


Busch Film & Equipment Company 212 South Hamilton St., Skokie, Illinois.


ANNUAL EQUIPMENT REVIEW
CONTINUOUS SLIDE PROJECTORS FOR FLOOR AND COUNTER DISPLAYS

PROJECTING 2" x 2" AND LARGER TRANSPARENCIES, INCLUDING COLOR

Admatic Model K

For display projection of 35mm 2" x 2" color slides—a self-contained entirely automatic slide projector which shows 30 slides in continuous sequence; for display in trade shows, conventions, stores; functions under almost any lighting conditions; new picture appears on screen every 7½ seconds; Dimension: 5 ft 6½" high, width: 28", depth: 18½". Screen Size: 16" x 23". Lamp: 750-watt, 200 hours. AC/DC. Weight: 160 lbs. Convenient on casters for easy movement. Price: $375.00 (cabinet included). Other Models: Automatic projector without cabinet: 8" x 11" x 15"; also AC/DC model.

Mid: by The Harwald Company, 1216 Chicago Avenue, Evanston, I1. Distributed by: Admatic Projector Co., 70 West Hubbard St, Chicago, II.

B & L Model AU

For continuous projection of standard 3½" x 4" lantern slides on a screen; slides automatically changed at preset interval from 6 to 12 seconds; series repeated as long as current is on; converts to use on screens in classrooms, auditoriums, outdoor advertising; slides fade in, out during change; uses 18 to 70 slides; conversion cooled. Dimensions: height with cabinet 50", width: 28¼". Lamp: 500-watt, AC/DC. Weight: 160 lbs. Price: $450.00 with cabinet, $315.00 without cabinet. Other Models: All 7, projector only. 1000-watt lamp—$333.00. Bausch & Lomb Optical Co., Rochester, 2, New York.

Genarco, Inc.
Genarco Model SP.1

For automatic continuous projection of 3½" x 4" slides; extra wide angle projector which can be equipped with slide disca for 6, 12, or 18 slides; used for indoor or outdoor advertising projection of large display backgrounds; may be used with large translucent screens in non-darkened rooms; image can be made to change automatically every 5, 7. 10, or 20 seconds or by remote control push-button: 2 blowers; heat filter; Dimensions: 28 1/3" x 16" x 25". Lamp: 3000 watts; AC/DC. Weight: 70 lbs. Price: $295.00. Genarco, Inc., 97-04 Sutphin Blvd., Jamaica 35, New York.

Television Associates TA-26

Attachment film cartridge unit for projection of continuous loops up to 150 ft, mounts on any projector with one of the types of adjustable arms furnished with accessories. Dimensions: 8½" x 7" x 1½". Price: $19.50. Accessories: monofilament for correctly frozen film loops. $3.50; adapter arm. $3.50, magazine for 8mm projectors.

Mid: by: Television Associates of Indiana, East Michigan St., Michigan City, Ind.

Canvass CineSales Reel

Any brand of standard 16mm projectors without alteration to the projector; continuous loop projection equipment; 400 ft. film capacity, black, white or color, portable, self-contained; film slides on its edge on horizontal revolving disk. Price: $194.55. Mid: by Bausch & Lomb Optical Co., 216 & Howland, Syenatow, Mich.

Harwald "Shopper Stopper"


Other Models: AC/DC model available; model with up to 150 frame capacity and remote control. (Harwald Co.)

Projectograph Corporation, Oshkosh, Wisconsin

Projectograph 1750


Projectograph 1850 W Console


Projectograph 1675 AV Duo


Other Models: 1650: portable, without tape recorder. $215.50; 1650 W: oak cabinet (sliding door). $185.50; 1650 V: vertical slides (sliding door). $185.50; also a-v portable and console models: $159.00 and $155.00. Accessories: Pic-Disk, case, covers; lamps, tape, screen replacements.

Also See Advertisements

Display advertisements of many key firms listed in this section furnish additional data on current models and new features.
Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4, Calif.

Selectroslide Junior

For projection of 25mm 2" x 2" slides — set automatic or remote control; 9 seconds on-screen timing; interchangeable focal length magazine holds 16 slides; can be synchronized with sound; drum may be reversed to slide already shown; 1 slide on screen 9 seconds; Dimensions: dia. 11"; height, 9½"; Lens: 3" or 5" focal; Lamps: 100 to 500-watt; AC: Weight: 17 lbs.; Price: $99.00. Other Models: 444-4; side-converter, 300-watt lamp, case — $99.50; stereo viewer — $18.50. Spindler Camera Co., Chicago.

Viewlex, Inc. 35-01 Queens Blvd., Long Island City 1, New York

Viewmatic

For projection of 2 x 2" slides in glass metal or cardboard mounts: RCP-1: built-in Tachiscoposcope; remote control only; RCP-2: built in 7 and 14 second timer for auto. continuous operation; remote control; will not take Tach.; RCP-3: built in timer for 1 to 60 sec.; viewing time taken and shown: General Features: forward or reverse; magazine drum holds 30 slides; Lens: 5" f:3.5 coated, color corrected, 4-element condensing system; Lamps: 500/750-watt; Attachment for cooling; AC: Weight: 63 lbs.; Prices: RCP-1: $595.00; RCP-2: $945.00; RCP-3: $1645.00. Accessories: infinitely variable synchronous electric timer: Tachiscoposcope; 3", 7" lenses.

Wilson Projector Co., 10512 Western Ave., Cleveland 11, Ohio

Sale-O-Matic 24

For projection of 24 standard — 2" x 2" blank white or color slides at a rate of 5 or 10 changes per minute; automatic continuous or remote control; one package projector unit: slide holder conveyor belt: Dimensions: open — width, 15½"; depth, 11½"; height, 24½"; closed — 9" x 16" x 24"; Screen Size: 9" x 12½" (glass, rear proj.); 4-element condenser; Lens: coated; Lamps: 100/150-watt; 75-120 volt, 60 cycle current; Weight: 135 lbs.; Price: $525.00. Other Models: 40 Slide Sale-O-Matic identical to Model 24 except holds 40 slides, weighs 45 lbs.; price on request.

Sale-O-Matic 750-24

For advertising display projection of 24 standard — 2" x 2" blank white or color slides at a rate of 6 or 12 seconds apart, as selected; portable, one package units: remote control cord; disc carrier; Dimensions: open — width, 22"; depth, 28"; height, 35½"; closed — 30½" x 28" x 15½"; Screen Size: 12" x 18"; Lamp: 750-watt; 220 volt, blower cooled; 105-120 V 60 cycle operation; AC: Weight: 65 lbs.; Price: (complete) $295.00.

Repetitive Message Tape Accessories

Tape recorder attachments for continuous reproduction of messages, music for displays and announcements, etc.

Cousino Audio-Vendor

Automatic repeater embodying mechanism of magnetic tape, continuously repeats recordings from 7½ minutes to 30 minutes in playing time; magazine fits any standard tape recorder — tape is pulled from center of reel, automatically wound on the outside; new recordings wipe off previous; placed on recorder spool, without adapters or cords; Prices: $18.50 to $39.50.

Mid. by: Cousino, Inc., 2325 Madison Avenue, Toledo 5, Ohio.

ADDITIONAL REPETITIVE TAPE ACCESSORIES ON NEXT PAGE
Repetitive Tape Accessories

<table>
<thead>
<tr>
<th>Mini-Music Cartridge</th>
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<tbody>
<tr>
<td>Magnetic tape recorder cartridge. Fits any spool of standard tape. Recorder reproduces operations on clockwise or counterclockwise tape. Machine provides continuous play of tape loops. Standard unit plays for 5 minutes, up to 10 minutes of track available on special order. Requires no adaptors, rewarding or special skills in general. Low introduced. Diameters 3&quot; loaded with 1 ml. double-coated Dylor base tape. Price: $22.95 for 5 minute unit. 25¢ add for each minute over 5.</td>
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**SOUND SLIDEFILM PROJECTORS**

**Automatic Projection Corporation**
29 W. 35th Street, New York 1, New York

**Soundview SAT-43**
For projection of 35mm slides, fom 35,000 muted sound slides, 2 1/2" sliding, auto, high or low frequency, remote control pushbutton for remote operation, removable projector for use as slide remote control proj. Lens: 5" (3.5, coated, color corrected). Lamp: 300-watt. Cooling: AC. Speaker: removable 8" Record Player: 2 speed, 33 1/3 and 78 rpm; 7" x 12, 16". Price: $221.75. Below: New model P855-F utilising Cinematic tape recorder. Write for details.

Optional Equipment: removable projector, 2 1/2" extension cable, carrying case, 3" 7" lenses, 500, 500-watt projectors with pushbutton control of 35mm slidefilm, arc, for 2" 3", batton slides. Other Models: SAT-30: identical to SAT-43 but manual only; can be converted to automatic.

**DuKane Corporation, St. Charles, Illinois**

**Micromatic 14A290**

**Model 14B147, "30-50"**

**Model 300-A**

**Model 300 RE**

**Manual 150-M Model**

Optional Equipment: AS-46 remote speaker; EE-1306-A electric advance extension cord; DG-1 kit for use on 115 volts direct current.

**Mohawk Message Repeater**

Accessories: carrying case, microphone auto, starting, programming timer, external speakers, push button, foot controls.


**DuKane Model 14B145**
For use with DuKane sound slides. Projectors or standard filmstrip projectors; can be used as transcription or p.a. system: 3-speed, standard, microcosmic or kine playing records—7" to 16". 8-watt, matched speaker and baffles; self-aligned screen, film and storage space; receptacle for projectors, axial, speaker, separate mike available. Weight: 23 lbs. Price: $182.75. Model 64120, speaker available as accessory. $53.50.

**Illustravox Div. of Electro Engineering & Mfg. Co.**
627 West Alexandria, Detroit 1, Michigan

**Automatic 300-A**
McClure Model I
Projects 35mm slide filmstrips with record player: SVE projector; portable; manual push-in threading; self enclosed screen with shadowbox; Lens: 3" coated; Lamp: 150-watt, convection cooled; AC; Amplifier; 4-tube, 2-watt output; Speaker: 6-inch, 20 ft cord; Records: 3-speed; up to 18". Weight: 21 lbs. Price: $143.00.

McClure Model G
Projects 35mm 2-frame filmstrips; 1000-watt, SVE School Master projector; portable; semi-auto, slide changer; push-in threading; Lens: 5" f:3.5 anastigmat color corrected; Lamp: 300-watt, blower cooled; AC; Amplifier: 4-tube, 4-watt; Speaker: 2 heavy-duty PM, 20 ft cord; Records: 3-speed; up to 16" or over; Weight: 25 1/4 lbs. Price: $170.00. Optional Equipment: microphone for p.a. system; volume control built-in; 25" ft cord; $19.35.

Viewlex, Inc., 35-01 Queens Blvd.,
Long Island City 1, N. Y.

Viewtalk Series: WR WHD
Two sound-slidefilm models which are said to be the most Viewlex projector units; play slides and sound in 16" 3-tes; 7-watt built-in amplifiers; tone and volume control. Amplifiers: 3 audiocassette 2-stage. Acoustics: AC/DC. Speakers: WR, 4" x 4", 2-watt output. Lamp: 6" x 9", 30-watt output. Weights: 16" x 15" projection WR 12 lbs. WHD 15 lbs. Price: WR (with projector) $144.25; WHD (with projector) $199.75.

Other Sources: Audiomaster Corp., 17 East 45th St., New York 17, N. Y. Audioscope I, up to 12" records, 3-speed, for 150 or 300-watt projector; Audioscope II, up to 16" records, 3-speed for 150 or 300-watt projector. Write for latest prices.

FILMSTRIP AND SLIDE PROJECTORS
Including Dual-Purpose, 2"x2" Slide Projectors, Filmstrip Projectors and Special Accessories

COMBINATION FILMSTRIP & SLIDE PROJECTORS


Model AO MC 300
For projection of 2"x2" slide and single- and double-frame 35mm filmstrips; takes glass slides, cardboard mounts; manual two-way slide carrier; auto, framing; rotating projection head; choice of universal or induction motor; built-in cooling fan; two element atmospheric condensing system; Lens: 5" f:3.5, 75; Lamp: 300-watt, AC; Weight: 9 lbs. Price: $125.00. Optional Equipment: extra 500-watt bulb.

Model AO Educator 500
For 25mm single and double-frame filmstrip and 2"x2" slide projectors; AO push-through slide changer center glass; cardboard or metal mounted slides; complete from tokon 350 degrees; pressurized cooling; Lens: choice of 3", 5", 7" inch coated projection lenses; Lamp: 500-watt, AC; Weight: 10 lbs. Price: 5" lens model, $105.50; 3" lens model: $122.50; Optional Equipment: extra 500-watt bulb.

DuKane Corporation, St. Charles, Illinois

Du Kame Model 576-25
For projection of 2"x2" slides and 35mm single-frame filmstrips; uses modified SVE Instructor projector; remote push-button control for filmstrips; slides manual; "synchroview" film advance; may be used with "Triomatic" tape recorder or Du Kame record players; Lens: 3" coated; Lamp: 1000-watt, AC; Weight: 24 lbs. Price: $384.00. Optional Equipment: carrying case; Other Models: 576-20 same as 576-25, but 500-watt lamp, $224.50; 576-31; 750-watt.

Eastman Kodak Company, Rochester 4, New York
Kodaslide Signet 300
For projection of single-frame 35mm filmstrips and 2"x2" slides; single screw permits interchange of filmstrip adapter and slide-feeding mechanism; various mechanism advances filmstrip; film can be reversed, auto-leveling; accepts Adequaui slide changer, slides fed singly from top. When opening impeller, blower Lens: Kodak Extreme 13.5 or 12.8. Lamp: 500-watt AC; Weight: 9 lbs. Price: $105.50. Optional Equipment: carrying case; $19.75, slide-ides.

Society for Visual Education, Inc.
1345 Diversey Parkway, Chicago 14, Illinois
SVE Model AAA-2
For projection of 35mm single and double-frame filmstrips; 2"x2" slides; manual: "slip-in" threading; positive gate lock; projector head locks in horizontal or vertical positions; glass aperture plates open with film movement; horizontal slide carrier; accepts Adequaui slide changer; Lens: 5" f:3.5 anastigmat coated; Lamp: 300-watt, AC/DC; Weight: 6 lbs. Price: $100.00. Accessories: carrying case; $7.50; "slip-in" threading kit; $5.00; 3", 4", 7", 10" lenses.

SVE School Master 300
For projection of 35mm single-frame filmstrips and 2"x2" slides; self-contained, one-way threading single-slot film channel; positive in control; lens; tripod; framing film advance from either side; optical system removes as unit. Lens: 5" f:3.5 uncorrected. Lamp: 300-watt, AC; Weight: 7 lbs. Price: $154.50. Optional Equipment: automatic rewind takes up 4 slide changes; carrying case; $12.50.

(Continued on the next page)
... FILMSTRIP AND SLIDE PROJECTORS...

Society for Visual Education Comb. Models, Conf'd.

Other Models: (a) McMath 500—same features as Scheneck Master 300 with 500-watt AC; (b) Tranport-type elevating mechanism; AC; super blower cooling; new weight 10 lbs.; Price $94.50; carrying case $15.00.

SVE Instructor 500

For projection of 35mm single-frame line-up projectors and 2 x 2 slides: All features found in Instructor 300 plus AC blower; weight 5 lbs.; price $95.00; case $16.50.

SVE Instructor 750

For projection of 35mm single and double-frame transparencies and 2 x 2 slides: Same features as 500 but with AC blower; weight 14 lbs.; price $100.00; case $16.50.

SVE "International"

For projection of 35mm single and double-frame transparencies and 2 x 2 slides: Same features as 750 but with AC blower; weight 16 lbs.; price $104.75; case $16.50.

Three Dimension Co.

3512 N. Kostner Ave.
Chicago 41, Ill.

TDC Model BSC

For projection of 35mm single and double-frame transparencies and 2 x 2 slides; glass or cardboard mounted; pushbutton threading; auto, framing; film rewind; positive tilt control; conversion coated; lens: 5 x f:3.5 anastigmat coated; lamp: 200-watt; AC DC. Price $86.50; accessories: Carrying case: $8.50; projector carrying case with semi-auto, slide changer: $115.00; 4, 5, 6, 7, 8 lenses, semi-auto, loading; film changer: $12.50; Other Models: DSC: 500-watt single contact lamp: AC only; blower cooling: Price $79.50; case $9.50; 500: similar to BSC but with 500-watt lamp: AC only; blower cooling: Price $97.50; case $9.50.

Viewlex, Inc.

101 Island City Rd., N.Y.

Viewlex Model V-22C

For projection of 35mm single and double-frame transparencies and 2 x 2 slides—standard and bonum cardboard paper and glass-mounted slides; accepts filmstrip in horizontal, vertical positions; motor fan cooled; slide carrier; filmstrip attachment; lens: 5 x f:3.5 coated, color corrected; lamp: 500-watt; AC; two heavy-duty T-rated switches for lamp; motor: Weight 20 lbs. Price $105.75.

Viewlex Model V-25C

For projection of 35mm single and double-frame transparencies, 2 x 2 slides—standard bonum, cardboard, paper, glass-mounted, accepts filmstrip in horizontal, vertical positions; motor fan cooled; slide carrier, filmstrip attachment; lens: 5 x f:3.5 coated, color corrected; lamp: 500-watt; AC; two heavy-duty T-rated switches for lamp, motor: Weight 20 lbs. Price $105.75.

Viewlex Model V-25C

For projection of 35mm single and double-frame transparencies, 2 x 2 slides—standard bonum, cardboard, paper, glass-mounted, accepts filmstrip in horizontal, vertical positions; motor fan cooled; slide carrier, filmstrip attachment; lens: 5 x f:3.5 coated, color corrected; lamp: 500-watt; AC; two heavy-duty T-rated switches for lamp, motor: Weight 20 lbs. Price $105.75.

Viewlex, Inc.

41, N.Y.

Viewlex Model V-22C

For projection of 35mm single and double-frame transparencies and 2 x 2 slides—standard and bonum cardboard paper and glass-mounted slides; accepts filmstrip in horizontal, vertical positions; motor fan cooled; slide carrier, filmstrip attachment; lens: 5 x f:3.5 coated, color corrected; lamp: 500-watt; AC; two heavy-duty T-rated switches for lamp, motor: Weight 20 lbs. Price $105.75.

Viewlex Model V-25C

For projection of 35mm single and double-frame transparencies, 2 x 2 slides—standard bonum, cardboard, paper, glass-mounted, accepts filmstrip in horizontal, vertical positions; motor fan cooled; slide carrier, filmstrip attachment; lens: 5 x f:3.5 coated, color corrected; lamp: 500-watt; AC; two heavy-duty T-rated switches for lamp, motor: Weight 20 lbs. Price $105.75.

Useful Accessories for Filmstrip & Slide Projection

Viewlex, Inc.

Strip-O-Matic Attachment

Optional Equipment: Strip-O-Matic: remote control filmstrip advance mechanism for use with Viewlex projectors; pushbutton, lamp cord, clutch-motor. Price $49.50; also: carrying cases, Tachiscopes: changeable automatic slide changer; lenses from 3 to 11. Other Models: projectors for operation on 22 volt AC, DC, or Universal.

Variable Brilliance Control Attachment

Mid. by: Three Dimension Co. 3512 N. Kostner Ave. Chicago 41, Ill.

TDC Lumilol

Variable brilliance control for use on any 14 to 24" diameter projector lens tube to effect fade-in or fade-out, increase or decrease slides, salvage thin or under-exposed slides; Price $10.00.

Buyer's Note: Your specializing visual equipment dealer is a key supplier of nearly all lines of audio and visual equipment featured in these 1955 Annual Equipment Review pages. He also provides vital maintenance.
35MM FILMSTRIP PROJECTORS

Du Kane Model 9A96
Mid. by: Du Kane Corporation St. Charles Illinois

SVE Model Q-3

Standard "Previewer"
For previewing 35mm filmstrips quickly, may be operated from batteries or 115-120 volt current; dual switch-controlled lighting, viewing of filmstrips is direct, with light source in back of glass; Lens: produces 2 to 1 magnification; stand is adjustable for different angles of viewing; with case. Price: $14.95.

TDC Vivid Model MS
For single-frame filmstrip projection; manual push in threading; auto. framing; micro tilt adjustment. Lens: 5" 1.35 coated. Lamp: 300-watt blower cooled. AC Price: $50.75. Accessories: carrying case: $9.50, 4", 6", and 7" lenses; Other Models: TDC Vivid Model AS, similar to MS but has 5" coated f:4 Anastigmat lens; 150-watt lamp; AC/DC; convection cooled—$39.75; carrying case — $7.50.
Mid. by: Three Dimension Co., 3519 N. Kostner Ave., Chicago 41, Ill.

Viewlex V-44S
For single-frame filmstrip projection; manual push in threading; auto. framing; die cast aperture holders, film retained between ceramic-edged glass aperture plates with anti-gap cushion; vertical projection; full reverse; two heavy duty switches; Lenses: 2" or 5" 1.35 coated, color corrected Anastigmat. Lamp: 300-watt AC Motor Fan 4" dia. 4 blades. Weight: 15 1/2 oz. Price: $53.25. Optional Equipment: carrying cases, 2 lens holder lens, matching 2" condensing lens for wide angle pan; rack/counterfor projector for 220 volt AC DC—Universal, 25 cycle current: Other Models: V-45, 150-watt lamp.
Mid. by: Viewlex, Inc., Long Island City 1, N. Y.

2" X 2" SLIDE PROJECTORS

Also see: Combination Filmstrip and Slide Projectors, 35mm Filmstrip Projectors, etc.

AO Skot
For projection of 2" x 2" slides on cardboard mount, push-through horizontal auto. focus slide carrier; one side operation; positive centering, heat filter, blower cooled, two-element condensing system. Lens: 5" 1.35 coated. Lamp: 500-watt AC; heat filter. Weight: 9 lbs. Price: $29.50 (illuminated), projector only $44.95. Optional Equipment: carrying cases: $7.50, $12.00. Air ejector Automatic Slide Changer.

AO Performer 500

AO Reviewer 500
For projection of 2" x 2" slides; push-through silent auto. focus slide changer; adapter permits conversion to 2" x 2" slides; finger tip elevating; triple action fan. Lens: 5" Ameroncote 1.375 color corrected. Lamp: 500-watt AC. Weight: 10 lbs. Price: $95.00. Optional Equipment: lens changer, adapter. detachable—carrying case, $9.50.


GoldE Manufacturing Co.,
4888 N. Clark St., Chicago 40, Ill.

GoldE All-Purpose
Projects 3" x 5" and 2" x 2" slides (with adapters)—single and double filmstrip; double blower cooled. Lens: choice of 4" or 5" for 2" x 2" slides; 10 to 20" for 3" x 5" slides. Lamp: 1000-watt AC. Weight: 43 lbs. Price: $79.95; carrying case—$14.50. Other lenses available.

GoldE Chromatic 300
Projects 2" x 2" slides; automatic focus slide carrier; automatic focusing, reflexor and condensers, blower cooled. Lens: 1.35, 4" focal length. Lamp: 300-watt, single contact. 110-120 volt. AC 60 cycle. Weight: 8 lbs. Price (with case): $93.95.

GoldE Manumatic

(2" x 2" PROJECTORS CONTINUED)
Vivid Streamliner 500
For projection of 2"x2" slides—glass and cardboard mounts; dual-control gear focusing; Selection Semi-Semiotic slide changer (holds 30 slides) accepts all TDC changers; blower cooled: micro-meter tilt Lens: 5" f:3.5 coated anastigmat Lamp: 500-watt AC Price: $85.00 Accessories: covering cases $7.50 choice of lenses; Other Models Streamliner 300 Duo: 300-watt lamp, 2"x2" changer—$57.50 Streamliner 500 Duo 500-watt lamp 2"x2" changer—$84.50.

Vivid Professional 500
For projection of 2"x2" slides—glass and cardboard mounts; manual, two way slide carrier; roller-bearing focus; pointer aperture; tilt control; works with Selection Semi-Semiotic changer; adapts to filmstrip; Lens: 5" f:3.5 coated anastigmat Lamp: 500-watt AC Price: $99.50, Other Models: Vivid Professional 750: 2"x2" projection for large halls; big screen: 1000-watt lamp may be used; centrifugal blower for AC operation; AC/DC available; specialty protected optics—$150. Accessories: choice of lenses; cases for both models: $15.00.

Viewlex, Inc. Models

Viewlex Model V-5
For projection of 2.74"x2.74" slides and converts to 2"x2" slides, Venturi Airflow (forward/reversal) cooling; 4-element condensing system; two-switch control for lamp, fan Lens: 5" f:4 coated color corrected anastigmat Lamp: 500-watt AC DC Price: $54.50, Optional Equipment: 2"x2" slide carrier; Other Models: V-35 500-watt AC motor fan cooled—$89.50, V-55 500-watt AC motor fan cooled—$99.50.

Viewlex Model V-33
For projection of 2"x2" standard and bortbon slides; 4-element condensing system; manual twin-action slide carrier; built-in tilt; Airflow cooling; 4 blade fan; two heavy-duty Trued switches for lamp, motor Lens: 5" f:3.5 Luxor coated color corrected Lamp: 500-watt AC Price: $89.50, Optional Equipment: 2"x2" converter models work with Change-O-Matic automatic slide changer (see cut) accepts various types of 2"x2" slides; holds 30 slides; self-indexing; also available: carrying cases: 3", 7", 9", 11" lenses; projectors for AC, DC, or Universal operation.
OTHER PROJECTORS

for showing of 2 3/4" x 2 3/4" and 3 1/4" x 4" slides

Spencer GK Delineoscope
Models for protection of 2" x 2", 2 3/4" x 2 3/4", 3 1/4" x 4" slides; automatic slide feeding rack and pins for focusing sizes of slides; Lenses: choice of 60" to 24" puts—high speed objectives; Lamp: 750 watt; AC or DC available; Weight: 54 lbs.; Price (with case): $231.00; Optional Equipment: slide carrier.

GoldE Reflex
(GoldE Mfg. Co., Chicago 40, Ill.)
Protects 2 3/4" x 3 3/4" and 2 2/3" slides; automatic feeding mechanism; objective system; illuminates 60 ft. wide screen, 25 ft. screen in lighted room; Lenses: choice—8 1/2" to 20"; Lamp: carbon arc; 10 amperes—7500 hours; 110 volt, 60 cycle AC; Weight: 200 lbs.; Price: $862.00; Optional Equipment: lenses 6" to 8" and 20" to 25".
Strong Electric Corp., Toledo 2, Ohio.

Universal Arc Slide Projector
Primarily for large audience protection of 3 1/4" x 4" slides; adapts to 2" x 2" slides; transformer, blowout, universal carriers; automatic feeding mechanism; objective system; illuminates 60 ft. wide screen, 25 ft. screen in lighted room; Lenses: choice—8 1/2" to 20"; Lamp: carbon arc; 10 amperes—7500 hours; 110 volt, 60 cycle AC; Weight: 200 lbs.; Price: $862.00; Optional Equipment: lenses 6" to 8" and 20" to 25".

Bausch & Lomb
Speedmatic Model
Micro-projector for advanced training, lab use; magnification from 50X to 5000; pre-aligned optical system (Biocor-Novaks objective and condenser systems) rotate synchronously; electronic feed illuminator; reflecting prism; 3X projection; 5X Hyperplane eyepieces; 48mm, 2X macro lens; 6mm, 10X, 8mm 21X; 4X 3mm achromatic objectives; course and fine focus; Lamp: 10 amp. auto. lead and variable resistor bulb; Price: $119.00.

STEREO PROJECTORS & VIEWERS

Compco-Triad Stereo
For projection of 11/4" x 4" standard model in stereo stereographic-Autowell automatic stereo slide changer for projection of conventional 2 x 2" slides and binocular 35mm slides in full resolution; motor for horizontal and vertical adjustment; negative glass reorienting filters; lamp carrier for 2 x 2" slides included. 2 Triad viewers; glasses; 300-watt lamp, 19 lbs.; Price: $229.50.

Mfd. by: Compco Corporation, 2251 W. St. Paul Avenue, Chicago 47, Ill.

TDC Stereo Vivid
For projection of 1 1/4" x 4" slides mounted with or without glass; double-frame 35mm stereo slides in 2" x 4 1/4" mounts and 2" x 2" slides in 2-dimension; dual projection system, lenses simultaneously focused with compensating adjustment; blowout-dust cooling; polarized viewers required; Lenses: 5.5" f:3,5 coated anastigmatic for 3-d in color; Lamps: two 500-watt (will take larger bulbs); AC; Price: $169.50; $179.50 with 4" lenses. Accessories: carrying cases—$20.00; manual and automatic changers, spectacles.

Sawyer View Master
"Stereomatic 500"
For projection of 3-dimensional image from View-Master picture reels; projects 36 images at 18" to 24" focal focus; vertical and horizontal controls; screen changer; removable polaroid filters; blower cooling; thermally isolated light housing; Lenses: 3" matched; Lamp: 500 watt; Price: $169.50; Accessories: carrying case—$17.50.
Sawyer's, Inc., Portland 7, Ore.

TDC Stereo Project-Or-View
For projection of 1 1/4" x 4" stereo slides; accommodates 2 1/2" slides; twin lens combination viewer-projector, individual focus, intercooling control, twin reflector condenser; polarizer and heat filter systems; 8 x 10" black viewing screen; Lenses: 3" f:2.9 m.m.; coated anastigmatic; Lamps: two 500-watt; AC; Price: $144.50; Accessories: polarizing viewing glasses—$4.50; manual 2 1/2" slide changer—$7.50; Stereo-Selection Changer (automatic—30 stereo slides)—$19.50; carrying case—$20.00.
TDC Models mfd. by: Three Dimension Co., Chicago 41 Ill.

HAND-HELD STEREO VIEWERS

Sawyer Stereo Viewer
For individual viewing of stereo color pictures mounted in View-Master reels; ground and polished lenses; finger-tip control for slide changing; Price: $2.00.
Light attachment available for use with viewer for proper illumination; can be mounted on tripod; powered by flashlight batteries or View-Master transformer, cord.
Sawyer's, Inc., Portland 7, Ore.

TDC Vivid Deluxe
Hand viewer; accepts all standard 1 1/4" x 4" stereo slides; binocular mechanism focuses both lenses simultaneously; Lamp: 110 volt, 5 amp., Batteries: two D flashlights, switch for current, either locked or can be held down; Price: $17.50; case for viewer and 25 slides—$4.75.
Other models: TDC Stereo Hand Viewer, 1 1/4" x 4" stereo slides; Price: $9.75.
Three Dimension Co., Chicago 41, Ill.

TDC Duo Vivid Viewer
Illuminated table viewer for showing 3" x 2 1/4" and 2 1/4" x 2 1/4" slides; dual hood shades picture from room light; approximately 7" high; Lenses: 9 sq. inches rectangular; AC cord and switch included; Price: $12.50; Accessories: Selectron Stereomatic slide changer for 2 1/2" slides—$12.50; metal frame and tape, projector forward or reverse sequence; Price: $12.50; includes case; for Selectron Stereomatic and 8 Selectroys $8.50.

A N N U A L   E Q U I P M E N T   R E V I E W
American Optical Company
Chelsea 50, Mass.

AO Opaque 1000
For projection of opaque material—large, open throat permits materials to be handled, and worked on while being projected; operator can project his sketching or writing on 11" x 17" table area; may be used in moderately darkened room. Lens: 14 coated anastigmatic, precision focus. Lamp: two 500-watt—blower cooled. AC. Weight: 25 lbs. (without case) Price: $220.00.

Beseler Opaque Model
For projection of opaque copy—high magnification; large, open throat permits materials to be handled and worked on while being projected; operator can project his sketching or writing on 11" x 17" table area; may be used in moderately darkened room. Lens: 14 coated anastigmatic precision focus. Lamp: two 500-watt—blower cooled. AC. Weight: 25 lbs. (without case) Price: $220.00.

Viewlex, Inc.

Viewpaque (attachment)
Transforms any Viewplex slide or combination slide and filmstrip projector into an opaque projector, no need for negative; projects stamps, coins, charts, snapshots, clippings, etc., to full screen size; attached externally to lens housing. Price: $14.95.

Charles Beseler Co., 60 Badger Ave., Newark 8, N. J.

OA-2 Model
For projection of opaque material through a 5¾" x 4¼" aperture; also projects 3⅛ x 4 slides; can be adapted to use 35mm filmstrips and 2½ x 2½ slides; ratchet handle for inserting concealed elevating legs; 2 post card holders; built-in motor cooling for lamp, projection object; 7 carrying handles. Lens: choice of 18" or 22" coated for opaque 10" coated for slides. Lamp: 500-watt. AC. Weight: 40 lbs. Price: $245.00. Optional Equipment: Plastic slide tray: $11.00; other accessories: $14.95. Other Models: OA-1 opaque only—$175.00. Model OA-2: 150-watt lamp, projects 5½ x 5½ in.—$225.

Vu-Lyte Model
For the projection of color objects, magazines, cutting pieces, physical specimens, 10" x 11" aperture; Vacuum cooling; automatic feed; point; throat guards for 14½ high materials; spring-loaded legs; 12 degree elevation; 3 handles; front surface mirror shield; rack and pinion focus; power cord. Lenses: 18", 22", 3½" focal lengths, corrected, coated anastigmatic movement range of 9½°. Lamp: 1000-watt. AC. Weight: 35 lbs. Price: $325.00. Accessories: Feed-O-Matic: $23.50; carrying case: $45.00; reduction attachment; storage case.

Reduction Attachment
Beseler Vu-Lyte Opaque
For use with Vu-Lyte Opaque projectors: reduces copy to 30½ x 4½; original size, degree of reduction depends on focal length of lens being used, can be used to reduce tracings.

Victorlite Industries, Inc.
4117 W. Jefferson Blvd.
Los Angeles 16

OpaCast Model
For projection of opaque copy—high magnification; large, open throat permits materials to be handled and worked on while being projected; operator can project his sketching or writing on 11" x 17" table area; may be used in moderately darkened room. Lens: 14 coated anastigmatic precision focus. Lamp: two 500-watt—blower cooled. AC. Weight: 25 lbs. (without case) Price: $220.00.

Beseler "Junior" VuGraph (CHARLES BESLER CO.)
7 x 7" projection stage for transparent materials, built-in attachment for 7⅛ x 10" cellulose roll; 5" dia. condenser, acrylic fresnel; forced draft blower, arm rest, silent mercury switch; power cord; image elevation, spiral lens; built-in focus; Lens: Actar or Bestar — 4.0 corrected, coated. Lamp: 500-watt. Weight: 25 lbs. Price: $150 to $220 depending on lens, power (115V or 230V); AC/DC, carrying case—$155.

Squibb-Taylor, Inc.
202 N. Akard St., Dallas 1, Tex.

Taylor "Spotlight"

Beseler "Master" VuGraph
x 10" projection stage for transparent materials; adapts to 3½ x 4¼ slides, 3 x 5 plates and 35mm filmstrips; 5" dia. condenser, acrylic fresnel; arm rest; power cord; precision rack and pinion focus; image elevation, transparent locating guides; Lens: 4 dia., 2¼" focal length; Lamp: 500-watt. Weight: 25 lbs. Price: $299 to $361 depending on voltage (115V or 230V) and AC or AC/DC, carrying case—$27.00.
KEYSTONE VIEW COMPANY
Meadville, Pennsylvania

KEYSTONE TACHISTOSCOPE
Combines Keystone Overhead projector and a flash meter; projector: 2½ x 3½" aperture for transparent materials; projects 3½ x 4" lantern slides; with attachments: 2 x 2" slides; single-frame 35mm filmstrip; microscopic slides and Tachistoslides; motor-driven cooling; Lens: short focus 6½" Lamp: 750-1000-watt 1M/70DP; AC/DC. Weight: 18 lbs. Dimensions: 26" x 18" x 18½". Price: write for complete details; units available for reading, spelling, number combinations, shorthand, typewriting and music.

Victorlite Industries, Inc.
4117 W. Jefferson Blvd.,
Los Angeles 16

VISUALCAST "INSTRUCTOR"
10" x 10" projection stage for transparent materials; also uses 8" x 10" horizontal or vertical material; built-in roll attachment; meets military specifications; rack, pinion focus: 15" cord; Lens: 14½" coated; Lamp: 500-watt; 750 or 1000 may be used; AC; Weight: 25 lbs.; Price: $290; carrying case: $37.50; AC/DC model—$304.00.

VISUALCAST "CHALLENGER"
9" diameter projection stage for transparent materials; rack, pinion focus: 20" cord; less roll attachment; Lens: 14" precision, not coated; Lamp: 500-watt; AC; Weight: 25 lbs.; Price: $274.00. Other Models: AC/DC type TCC—$294.00. Optional Equipment: case; rewinding roll attachment: 2½" x 2½"; 3½ x 4" attachment; tachistoscope; low, high support stands.

VISUALCAST "TRAVELER"
7½" x 9" aperture for transparent materials; glass condensing lens; rack pinion focus: 15" cord; Lens: 14" precision, uncoated; Lamp: 500-watt; AC; Weight: 39 lbs.; Price (with case): $301; wide angle and fold down models available.

TAPE RECORDERS

AMPEx CORPORATION
934 Charter St., Redwood City, Calif.

AMPEx Model 600
Speed—Frequency Response: 7½ ips—
40 to 12,500 cps; 3½ ips—40 to 6,000 cps; 2 hours dual track at 3½" 1 hour dual track at 7½"; Fast Forward, Rewind: 72 ips; 120ips; electromagnetic controls; remote control; electronic tuning eye recording level indicator; auto-selection. Amplifier: 4-stage AC; Speaker: 6" x 9"; Inputs: mike, radio-phonos, tv, or remote; Signal to Noise: 42 db; Weight: 40 lbs.; Price: $239.50.

HI-FI—MODEL 757
Speed—Frequency Response: 7½ ips—
40 to 12,500 cps; 3½ ips—40 to 6,000 cps; 2 hours dual track at 3½" 1 hour dual track at 7½"; Fast Forward, Rewind: 72 ips; 120ips; electromagnetic controls; remote control; electronic tuning eye recording level indicator; auto-selection. Amplifier: 4-stage AC; Speaker: 6" x 9"; Inputs: mike, radio-phonos, tv, or remote; Signal to Noise: 42 db; Weight: 34 lbs.; Price: $239.50.

OTHER MODELS: Both 757A and HI-FI have "T" models with radio tuner; Optional Equipment: AMPro Tape Recorder—Radio Combo; Console speaker; remote control; microphone; earphone; radio-phone connection cord; slipcover, dual input mixing adapter; high impedance output conversion kit; mike extension cord.

BELL & HOWELL CO., Chicago 45, Ill.

Columbia-Bell & Howell 355
Speeds: 7½ips and 3½ips. Frequency Response: 50 to 22,000cycles. Fast Forward, Rewind: 90 seconds for 100 ft.; dual track table model recorder/playback; 2 flashing beacons to indicate correct recording level; separate record and erase heads; electric program indicator; push button for transport mechanism; Speaker: two 6" PM and twin Columbia Kinescope units, each composed of 1000 miniature high frequency speaker outlets for treble range. Input: for mike radio-phonos; Price: $299.50.

BELL & HOWELL TAPE RECORDERS CONTINUED ON NEXT PAGE

Recording tapes are supplied by Audio Devices, Minnesota Mining & Mfg., ORRadio Industries and Reeves Soundcraft. See your dealer.


**Tape Recorders and Playbacks (Cont'd)**

Bell & Howell: Continued

**Specialist Model**

- **Speed**: 4 ips and 8 ips.
- **Frequency Response**: 10 to 20,000 cps.
- **Fast Forward, Rewind**: No. 8000 for 90 ft. of tape, 1 hour recording. Brands vary: 3:400 release. 4-3/4 hr. tape, 20 hr. playback.

- **Magnetic Tape**: Portable and safety lock.

- **Weight**: 2 lbs.
- **Price**: $229.50

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DuKane Corp., St. Charles, Ill.

**Tru-Fidelity Model 11A200**

- **Speed**: 1/4 ips.
- **Frequency Response**: 1000 to 10,000 cps.
- **Portability**: Portable, magnetic tape, completely with amplifier and speaker or in pre-recorded units ready to plug into external amplifier or TV set.
- **Speaker**: 6-circuit output.
- **Weight**: 7 lbs.
- **Price**: $199.50

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**Other Models**

- **1/4 ips**—1000; portable, high fidelity; 1000 units available at slightly higher cost.

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Magnecord, Inc., 1101 S. Kilbourn Ave., Chicago 24, III.

**Magnecorder M33**

- **Speed**: 1/4 ips.
- **Frequency Response**: 1000 to 10,000 cps.
- **Portability**: No. 7000 for 20 ft. tape, 20 hr. recording. Brand is safety lock.
- **Weight**: 4 lbs.
- **Price**: $189.50

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Mohawk Business Machines Corp., 944 Halsey St., Brooklyn, N. Y.

**Mohawk Midicape**

- **Recording Speeds**: 1/8 and 1/4 ips.
- **Dimensions**: 3 1/4 x 2 1/4 x 7/8 in.
- **Weight**: 3.7 oz.
- **Price**: $27.75.

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Pentron Corporation

**Pentron Model PB-A2**

- **Speed**: 1/8 ips.
- **Frequency Response**: 1000 to 10,000 cps.
- **Playing Time**: 71/2 hr.
- **Price**: $229.50

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Pentron Model HT-225

- **Speed**: 1/8 ips.
- **Frequency Response**: 1000 to 10,000 cps.
- **Playing Time**: 9 hr.
- **Price**: $225.00

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Viewtape WT, WTD

**Viewlex, Inc., Long Island City**

- **Speeds**: 3/8 ips.
- **Frequency Response**: 1000 to 6000 cps.
- **Playing Time**: 1 to 2 hrs.

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S.H. Mintspepe MSA

STANCO/LICOBASS CORPORATION

- **Speed**: 1/8 ips.
- **Frequency Response**: 1000 to 10,000 cps.
- **Price**: $275.00
Webcor
5610 W. Bloomingdale Ave.
Chicago 39

Webcor 2110
Speed—Frequency Response: 3/4ips—50,000 cps 1/2ips—10,000 cps; dual track; portable; recording/playback; 2 hour operation on 1 reel; 2 recording heads; 1 motor; 1 type master control; magic eye vol. indicator; auto. stop; elapsed time indicator; monitor control. Output: Input Jacks: playback thru external speaker; or record from tv, radio, phone, recorder. Power Amplifier: Speaker: 2.5-watts. Price: $205.00.

Webcor 2130
Speed—Frequency Response: 2ips—50,000 cps, 3/4ips—10,000 cps; dual track; portable recorder/playback; 5 hours operation on 1 reel; 2 recording heads; 2 motors; 2 type master control; magic eye vol. indicator; auto. stop; elapsed time indicator; monitor control. Output: Input Jacks: playback thru external speaker; or record from tv, radio, phone, recorder. Power Amplifier: Speaker: 5 watts. 6V6 push-pull tubes; Speakers: two 6". Price: $213.00.

Webcor 2020
Speed—Frequency Response: 1/2ips—20,000 cps; 2ips—4,000 cps; dual track; portable; recording/playback; 3 touch buttons; record; play; stop; monitor control; 4-pole motor; 2 rec. vol. indicators; tone, editing, fast forward, rewind controls; tape stop indicator. Output: Input Jacks: playback thru amplifer or speaker; record from tv, radio, phone, recorder. Power Amplifier: Speaker: 9.5 x 7.7 PM. Price: $179.50.

Webster Electric Co., Racine, Wisconsin

Projector Screens
Commercial Picture Equipment Company
1802 West Columbia Ave., Chicago 26, Ill.

Ste-A-Way Model
Table-top; Wall or Ceiling Screen
Choice of matte white surface; washable and wrinkle-proof fabric; available in one size (36 x 36'). Mounting: Bracket for table-top, hanger eyelet for wall. Size: 36 x 36'. Price: $16.95.

Fast-Fold Model
Portable Floor Screen
Fast-Fold Screens available in three different types: Matte White for front projection. Even-Vu for rear projection. Silver screen for optically flat 3D projection and all are interchangeable on Fast-Fold frames. Mounting: Lightweight aluminum tubing folds into compact carrying case. Fast-Fold frames available in sizes from 36 x 36' to 200 x 200'. Fast-Fold screens available in 10 different standard sizes to 10' x 14'; custom made to 30' x 30'.

Ekotape 205, 206
Speed—Frequency Response: 2ips—50 x 5,000 cps; 3/4ips—50 x 5,000 cps; dual track; portable. Fast Forward: 15 to 1; Fast Rewind: 112ips. 1 control for tape direction; 1 knob for speed—adjusts amplifier; socket for manual foot; or remote stop; power control; menu. Record level indicator; separate input jacks for mike; radio tuner or phone; control switch for external speaker. Power Output: 2.5 watts. 5% distortion. 400 cycles. Power Input: 117 volt, 60 cycles. 105 watts. 1.5 amperes. Price: $225.00. Model 206: power input 115-230 volts, 50 cycles, 102 watts. 1.1/0.65 amperes.

Ekotape Cinaudio 207
Speed—Frequency Response: 7ips—50 x 15,000 cps; 3.5ips—50 x 5,000 cps; dual track; portable; 2 recording heads. Fast Forward: 15 to 1; Fast Rewind: 112ips. 1 provides 1 hour of continuity automatically synchronized with any auto. slide or slidefilm projector by 1,000 cycle control signal placed on halftape as continuity is recorded. No audible signal. No sprocket for manual, foot or remote control; menu level rotation indicator; separate input jacks for mike, radio tuner, or phone; control switch for external speaker. Power Output: 2.8 watts at 5% distortion, 400 cycles. Power Input: 117 volts, 60 cycles. 125 watts. 1.3 amperes. Price: $249.50. 3.2 ohms impedance; pilot light behind speaker grille. Weight: 36 lbs. Price: $335.00.

TDC Stereophone
(Model A-135, portable): Speed—Frequency Response: 7ips—4,700 to 8,000 cps; 3.5ips—2,300 to 4,700 cps; 3ips—2,300 to 4,700 cps. Fast Forward: 15 to 1; Fast Rewind: 112ips. 1 control for tape direction; 1 knob for speed—adjusts amplifier; socket for manual foot; or remote stop; power control; menu. Record level indicator; separate input jacks for mike, radio tuner or phone; control switch for external speaker. Power Amplifier: 120 watts. 6 12AX7 tubes. Price: $325.00. Model A-182: 181-182, consoles; same features as above. Price: $337.50.

Mfr. by: Three Dimension Co., 1171 N. Western Ave., Chicago 26, III.

ProJECTION SCREENS

Da-Lite Screen Company, Inc.
2703 North Pulaski Road, Chicago 39, III.

"Jr." Model
Table-top Wall or Ceiling Screen
Glassed-surfaced screen available in two sizes as shown. Mounting: upright wrinkle-ease support for table-top; hanger eyelet for wall or ceiling.

Price: $249.50. Model 206: power input 115-230 volts, 50 cycles, 102 watts. 1.1/0.65 amperes.

Da-Lite Screen Co., Inc.
2703 North Pulaski Road, Chicago, Chicago 39, III.

"Jr." Model
Table-top Wall or Ceiling Screen
Glassed-surfaced screen available in two sizes as shown. Mounting: upright wrinkle-ease support for table-top; hanger eyelet for wall or ceiling.

Price: $249.50. Model 206: power input 115-230 volts, 50 cycles, 102 watts. 1.1/0.65 amperes.

Da-Lite Screen Models are CONTINUED ON NEXT PAGE

Da-Lite Jr.
PROJECTION SCREENS

Da-Lite Screens: Continued

“Handy” Model
Wall or Ceiling Screen
Glass-beaded surface screen, available in four sizes as shown; adjustable screen height and square size screen adjusts to rectangular size for horizontal pictures. Mounting: tripod floor stand.

Size | Price | Size | Price
--- | --- | --- | ---
30”x30” | $13.50 | 50”x50” | $35.50
40”x40” | 14.50 | 70”x70” | 43.50
50”x50” | 18.00 | 80”x80” | 55.50
60”x60” | 20.75 | 84”x84” | 62.50
72”x72” | 25.50 | 90”x90” | 70.00
80”x80” | 34.00

“B” Model
Wall or Ceiling Screen
Glass-beaded surface screen, medium and flame-resistant fabric, available in 11 sizes as shown; square size screen adjusts to rectangular size for horizontal pictures. Mounting: wall and ceiling hangers.

Size | Price | Size | Price
--- | --- | --- | ---
30”x30” | $13.50 | 52”x52” | $35.50
40”x40” | 14.50 | 70”x70” | 43.50
45”x45” | 18.00 | 84”x84” | 55.50
50”x50” | 20.75 | 90”x90” | 62.50
52”x52” | 25.50 | 100”x100” | 70.00
60”x60” | 34.00

“Comet” Model
Portable Tripod Screen
Glass-beaded surface screen, medium and flame-resistant fabric; available in eight sizes as shown; adjustable screen height and square size screen adjusts to rectangular size for horizontal pictures. Mounting: tripod floor stand.

Size | Price | Size | Price
--- | --- | --- | ---
30”x40” | $12.75 | 37”x50” | $19.25
40”x40” | 15.95 | 50”x50” | 21.50

Also available with standard mat white fabric.

“Versatol” Model
Portable Tripod Screen
Choice of glass-beaded surface screen, medium and flame-resistant fabric; standard mat white fabric; medium and flame-resistant mat white fabric; square screens adjust to rectangular size for horizontal pictures; available in eight sizes as shown. Mounting: tripod floor stand; adjustable screen height.

Size | Price | Size | Price
--- | --- | --- | ---
30”x40” | $18.40 | 45”x60” | $31.00
40”x40” | 21.20 | 60”x60” | 37.40
45”x50” | 24.20 | 75”x75” | 38.50
50”x50” | 27.50 | 70”x70” | 46.20
50”x50” | 34.00

“Push-Button” Challenger
Portable Tripod Screen
Choice of glass-beaded surface screen; medium and flame-resistant fabric; standard mat white fabric; medium and flame-resistant mat white fabric; square screens adjustable to rectangular size for horizontal pictures; available in eight sizes as shown. Mounting: tripod floor stand; adjustable screen height.

Size | Price | Size | Price
--- | --- | --- | ---
30”x40” | $18.40 | 45”x60” | $31.00
40”x40” | 21.20 | 60”x60” | 37.40
45”x50” | 24.20 | 75”x75” | 38.50
50”x50” | 27.50 | 70”x70” | 46.20

Also available with standard mat white fabric.

“2-Way Hilo” Model
Portable Tripod or Wall Screen
Choice of glass-beaded surface screen, medium and flame-resistant fabric; standard mat white fabric; medium and flame-resistant fabric; adjustable to rectangular size for horizontal pictures; available in three sizes as shown. Mounting: tripod floor stand and wall hangers.

Size | Price | Size | Price
--- | --- | --- | ---
30”x30” | $35.25 | 60”x60” | $86.75
50”x50” | 54.60

Also available with wall or tripod screen. Accessories: Zipper case $50.00 to $85.00, depending on screen size.

“Picture King” Model
Portable Tripod Screen
Choice of glass-beaded surface screen, medium and flame-resistant fabric; standard mat white fabric; medium and flame-resistant mat white fabric; square screens adjustable to rectangular size for horizontal pictures; available in three sizes. Mounting: tripod floor stand; release button.

Size | Price | Size | Price
--- | --- | --- | ---
63”x84” | $91.25 | 72”x96” | $104.50
78”x96” | 84”x96” | $99.00

Also available with wall or tripod screen. Accessories: Zipper case $57.70 to $137.50, depending on screen size; screen tilting arm $15.50.

“Silver King” Model
Portable Tripod Screen
Metallic silver surface screen, medium and flame-resistant fabric; for moving picture, slide film and stereo-color projection; available in two sizes as shown. Mounting: tripod floor stand with "push-button" operation; roller locks used after fabric stretched uniformly.

Size | Price | Size | Price
--- | --- | --- | ---
40”x40” | $53.95 | 50”x50” | $59.95

Accessories: Zipper Case for 40”x40” model $8.90 for 50”x50” model $8.90.

“C” Model
Wall or Ceiling Screen
Choice of glass-beaded surface screen, medium and flame-resistant fabric; standard mat white fabric; medium and flame-resistant mat white fabric; square screens adjustable to rectangular size for horizontal pictures; available in eight sizes as shown. Mounting: wall or ceiling. "C" model converts to platform screen using Model C Floor Stand.

Size | Price | C Stand
--- | --- | ---
6”x6” | $8.45 | $70.00
8”x8” | 100.00 | 10”x10” | 105.00
12”x12” | 123.00 | 14”x14” | 134.00
16”x16” | 147.00 | 18”x18” | 140.00
20”x20” | 176.00 | 24”x24” | 175.00

Scenic Roller
Wall or Ceiling Screen
Choice of glass-beaded surface screen; glass-beaded with black border, medium and flame-resistant fabric; standard mat white fabric, medium and flame-resistant mat white fabric; square screens adjustable to rectangular size for horizontal pictures; available in 12 sizes. Mounting: hangers with rope and pulleys attached for rolling and unrolling screen.

Size | Price | Size | Price
--- | --- | --- | ---
6”x6” | $67.55 | 14”x14” | $145.50
8”x8” | 88.55 | 16”x16” | $200.00
10”x10” | 125.00 | 20”x20” | $225.00
12”x12” | 215.00 | 24”x24” | $250.00
14”x14” | 250.00

Electrol Model
Wall and Ceiling Screen
Choice of glass-beaded surface screen; glass-beaded with black border, medium and flame-resistant fabric; available in 14 sizes; available in 14 sizes as shown. Mounting: hangers; automatic electrical switch turns motor on when screen is installed or reeled; 3-way switch 6 steps screen at any point; adjusts square sizes to rectangular size.

Size | Price | Size | Price
--- | --- | --- | ---
6”x6” | $37.75 | 14”x14” | $105.00
8”x8” | 85.50 | 16”x16” | $200.00
10”x10” | 105.00 | 20”x20” | $250.00
12”x12” | 200.00 | 24”x24” | $300.00
14”x14” | 275.00

Also available with wall or tripod screen. Accessories: wall or tripod screen.

Ensign Model
Table or Wall Screen
A beaded surface screen available in one size 48" x 36". Bracket arm opens automatically when screen is uncased; two legs beneath case open to hold screen erect; moving parts hardened in steel.

Size: 36" x 36" Price: $8.95

Commodore Model
Portable Tripod Screen
Choice of beaded surface screen or matte white, attached to roller with pocket; available in six sizes as shown. Mounting: Tripod floor stand; baked enamel legs and case; nickel plated metal parts; adjusts to any angle automatically; no thumb screws.

Size Price Size Price
30" x 40" $24.50 37" x 50" $31.50
40" x 40" 28.50 50" x 50" 33.50

Radiant Manufacturing Corporation
1225 South Talman, Chicago 8, Illinois

LT "Thrifty" Model
Table-top Screen
Self-contained fabric surface screen, for use in projecting sales presentations or second screen, available in three sizes as shown. Mounting: Tripod support base, which folds away, adjustable stretchers bar which holds screen taut. Shelf bar held by two metal clips when not in use. Fabric rolls into groove channel on base, button flip holds in place.

Size Price Size Price
18" x 24" $4.50 24" x 30" 5.00
22" x 30" 5.00

"W" Model
Wall or Ceiling Screen
Glass-beaded surface screen available in 11 sizes as shown. Mounting: Wall bracket, metal case.

Size Price Size Price
30" x 40" $13.50 52" x 70" $29.95
40" x 40" 14.95 70" x 70" 39.95
37" x 50" 18.95 60" x 84" 54.95
50" x 50" 20.95 84" x 84" 65.00
45" x 60" 24.50 72" x 96" 56.95
60" x 60" 29.95

"KC" Deluxe Champion
Portable Screen
Glass-beaded surface screen available in eight sizes as shown; adjustable screen heights. Mounting: Tripod; pressure on "Tip-Toe Leg Lock" and legs snap open, metal case.

Size Price Size Price
30" x 40" $21.95 45" x 60" $34.95
43" x 40" 23.95 60" x 60" 39.95
37" x 50" 27.95 50" x 70" 40.95
50" x 50" 31.95 70" x 70" 46.95

Classroom Model
Table-top Screen
Glass-beaded surface screen available in two sizes as shown, for use where complete room darkening is inconvenient. Mounting: Wooden frame; screen tilting chain and doors which close for storage.

Size Price Size Price
30" x 40" $34.00 60" x 40" $40.00
40" x 40" 38.00 66" x 40" 44.00
37" x 50" 32.95 52" x 70" 47.95
50" x 50" 36.95 70" x 70" 54.95


Panascope Dimensional Viewer
Table-top or Counter Screen
Unbreakable plastic screen for viewing color slides, X rays and moving pictures, etc., designed for camera clubs, medical and clinical studies, factory and business procedures, sales meetings, demonstrations, window and interior displays, etc., daylight projection may be used with any make or model projector. Mounting: Table, tripod or stand. Screen Dimensions: 12" x 16". Price: $29.50 complete with carrying case.

ANNUAL EQUIPMENT REVIEW 19A
A NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

**EASTERN STATES**
- **CONNECTICUT**
  - Rockwell Film & Projection Service, 182 High St., Hartford 5.
- **MARYLAND**
  - Howard F. Thompson, Box 204, Mt. Airy.
- ** MASSACHUSETTS**
- ** NEW JERSEY**
  - Sidlecraft Co., 142 Morris Ave., Mountain Lakes, N. J.
  - Association Films, Inc., Broad at Elm, Ridgewood, N. J.
- ** NEW YORK**
  - Association Films, Inc., 347 Madison, New York 19
  - Buchan Pictures, 122 W. Chippewa St., Buffalo.
  - Charles J. Giegerich, 12-20 Kisenia Blvd., Flushing.
  - Comprehensive Service Co., 245 W. 55th St., New York 19.
  - The Jam Handy Organization, 1775 Broadway, New York.
  - Ken Killian Co., Sd, & Vis, Pdts., 17 New York Ave., Westbury, N.Y.
  - Mogull Film and Camera Company, 112-114 W. 48th St., New York 19.
  - Specialized Sound Products Co., 551 Fifth Ave., New York 17.
  - Training Films, Inc., 150 West 51st St., New York 19.
  - Visual Sciences, 59918 Suffern.
- ** PENNSYLVANIA**
  - The Jam Handy Organization, Gateway Center, Pittsburgh 23.
  - J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
- ** WEST VIRGINIA**
  - Haley Audio-Visual Service, Box 703, Charleston 23.
  - Pavis, Inc., 427 W. Washington St., Phone 2-5311, Box 6093, Station A, Charleston 2.
  - B. S. Simpson, 813 Virginia St., W., Charleston 2, PH 6-6731.
- ** ARKANSAS**
  - Grimm-Williams Co., 115 W. Sixth Street, Little Rock.

**SOUTHERN STATES**
- ** ALABAMA**
  - Stevens Pictures, Inc., 217-22nd St., North, Birmingham.
- ** FLORIDA**
  - Norman Laboratories & Studio, Arlington Suburb, Jacksonville.
  - United World Films, Inc., 1311 N. E. Bayshore Drive, Miami.
- ** GEORGIA**
  - Colonial Films, 71 Walton St., N.W., Atlanta 7008, Atlanta.
  - Stevens Pictures, Inc., 101 Walton St., N.W., Atlanta 3.
  - United World Films, Inc., 287 Techwood Drive, N. W., Atlanta.
- ** LOUISIANA**
  - Stanley Projection Company, 2111½ Murray St., Alexandria.
  - Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.
- ** MISSISSIPPI**
  - Herschel Smith Company, 119 Roach St., Jackson 110.
  - Jasper Ewing & Sons, 227 S. State St., Jackson 2.
- ** TENNESSEE**
- ** VIRGINIA**
  - Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone 51371.

**MIDWESTERN STATES**
- ** ILLINOIS**
  - American Film Registry, 24 E. Eighth Street, Chicago 5.
  - Association Films, Inc., 79 East Adams St., Chicago 3.
  - 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.
- ** INDIANA**
  - Burke’s Motion Picture Co., 434 Lincoln Way West, South Bend 5.
  - ** IOWA**
  - Pratt Sound Films, Inc., 720 3rd Ave., SE., 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**
  - Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.
  - Academy Film Service Inc., 2112 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 Tallwood Blvd., Dayton 2.
  - Iwyman Films Inc., 400 West First Street, Dayton.
  - M. H. Martin Company, 1118 Lincoln Way E., Massillon.

**WESTERN STATES**
- ** CALIFORNIA**
  - Donald J. Clausonthe Co., 1220 N. Craig Ave., Alameda
  - Rakle Company, 829 S. Flower St., Los Angeles 17.
  - Association Films, Inc., 351 Turf St., San Francisco 2.
- ** 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**
  - Capitola Photo Supplies, 2428 Guadalupe St., Phone 8-5717, Austin.
  - Association Films, Inc., 1915 Live Oak St., Dallas 1.
  - George H. Mitchell Co., 712 N. Haskell, Dallas 1.
  - United World Films, Inc., 2227 Bryan Street, Dallas.
- ** UTAH**
  - Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

**USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION SERVICE**
Radiant Wide Screen
Semi-Portable Screen
Glass-beaded reflective surface screen available in 12 sizes as shown (a) Item protection and for use with fringed or loose venetian blind. Mounting: custom made semi-portable roll-up screen for use not to exceed 9' x 12' projection. Storage tube and shipping container included. Model: CD Price: $375.00 Opt. Equipment: Sky-Lift, portable floor stand. Price: $95.00

Radiant Screens: Continued

"QB" Leader Model
Portable Floor Screen
Glass-beaded surface screen available in four sizes as shown, adjustable to full range of heights. Mounting: Tripod with full-length suspension bar; metal carrying case included. Sizes: 10' x 15.25' Price: $39.00

"Colormaster" Model
Portable Floor Screen
Aluminized fabric screen available in 24 sizes as shown, all-purpose including color-stereo. Mounting: Tripod with automatic Tip-Toe leg opening: metal carrying case included. Sizes: 30" x 40" Price: $33.95 40" x 40" 35.95 50" x 50" 43.95

"Educator" Model
Wall or Floor Screen
Glass-beaded surface screen, washable mildew and flame-proof fabric, adjustable to full range of heights. Mounting: Tripod with automatic Tip-Toe leg opening: metal carrying case included. Sizes: 36 x 40" Price: $10.95 40 x 40" 12.95 48 x 48" 16.95 60 x 60" 27.95

"XL" Picturemaster Model
Portable Floor Screen
Glass-beaded surface screen, washable mildew and flame-proof fabric, adjustable to full range of heights. Mounting: Tripod with simplified leg opening and operating controls. Sizes: 63" x 64" Price: $108.00 84" x 84" 119.00 96" x 96" 169.00

"EC" Model
Wall and Ceiling Screen
Glass-beaded surface screen available in three sizes as shown. Mounting: Dual-purpose brackets; metal case included. Sizes: 6 x 6 90.00 8 x 8 120.00 9 x 9 170.00

Optional Equipment: Sky-Lift, portable floor stand, tripod, adjustable from floor level to 5' high; screen opens to any size from rope and pulley fold. Price: $79.50

Radiant "WE" Model
Wall and Floor Screen

Radiant "Automatic Models"
Wall and Floor Screen

Television Associates
Michigan City, Indiana

TA Model IV
Front Projection Screen
Multiply translucent plastic screen for classroom or office display. Price: $300.00

Other Models:
Model: "QB" Price: $300.00
Model: "Colormaster" Price: $33.95
Model: "Educator" Price: $108.00
Model: "XL" Price: $109.00
Model: "EC" Price: $79.50

PROJECTOR STANDS

American Products Co. (No. 303 Project-O-Stand) 3038 Edison Ave., New York 66, N.Y.
Colley, Jack C. Co. (Standard Filmstand) 1178 Wilmot Ave. Wilmot, Ill.
Colroy Mfg. Co. (Portable Economy Stand) 4503 Dade St. Chicago 37, Ill.

Neumore Table Model, T134C
Motco Mfg. Co. (Handy Adjustable) 94 W. 15 St., New York, N.Y.
Metal Formlab Corp. (Stor-Matic) 7439 15th St. Hollywood, Calif.
Neumore Products Corp. (T-132C) 264-50, T-134C-484-50—see cut—1-333 15th St. New York 18, N.Y.
Patrick Brothers, Inc. (Senior stand) 1938 N. Springfield Ave. Chicago 47, Ill.
Smith, James H. & Sons Corp. (Victor Projector) 350 N. Spring St. Griffith, Ind.

Radio Company, 18 Stand

Roll-A-Lock Projector Table
Cousine, Inc. (Voice Van Junior Stereo tables) 2228 Madison Ave. Toledo 2, Ohio
Marks, Howard B., Co. (Mark's projector table) 211 2nd Ave. Minneapolis 2, Minn.

ANNUAL EQUIPMENT REVIEW
**Film Storage and Handling**

(and Useful Editing Equipment, Projection Pointers, Etc.)

**Storage Cabinets**

**Neumade MM-119 Model**

(Neumade Products Corp.)

A full drawer file-cabinet type film library; reel with 100 reels, plus larger index. (See Precision Design for complete description.)

Capacity: 50 - 100 reels; 100 reel capacity.

Price: $225.00.

Other Models: MM-119-4 same as MM-119 but with 4 drawers, plus index shelf; MM-119-6 same as MM-119 except has 6 drawers, plus index shelf.

Price: $240.00. MM-119-8 same as MM-119 except has 8 drawers, plus index shelf.

Price: $250.00. MM-119-16 same as MM-119 except has 16 drawers plus index shelf.

Price: $275.00. MM-119-16-4 same as MM-119 except has 16 drawers plus index shelf.

Price: $280.00. Other models also available on special order.

Mid. by: Neumade Products Corp., 300 West 2nd St., New York 16, N. Y.

**Neumade SF-5 Model**

Heavy gauge sheet metal, fireproof, filing 2 x 2", 3/4" x 4", all types slates; 5 drawer cabinet; removable drawers with back stops; instant selection; each slide held in position individually indexed; holds 1500 slides (5000 ready mounts). Dimensions: 15" high, 24" wide, 18" deep. Price: $45.50. Other Models: SF-5 - same as SF-5 but with 6 drawers, 1000 slides (5000 ready mounts). Price: $45.50. Combination models: Drawers from SF-5 and SF-5A are interchangeable; price not for each type of order. Price: $49.50. Combination models: Drawers from SF-5 and SF-5A are interchangeable; price not for each type of order. Price: $49.50. MFS-5 - Combination cabinet with 5 interchangeable drawers for slides and filmstrips consisting of 3 drawers for 168 filmstrips, 1 for 250 slides, 1 for 500 slides. Price: $49.50.

Mid. by: Neumade Products Corp., New York 16, N. Y.

**Editing Equipment**

**RCA Victor Executive Models SRT-402 & 403**

Speed and Frequency Response: 7/2 ips - 40 ft. to 7,000 cps; dual track portable, two-speed push-button control of record gain, playback, stop, fast forward and fast rewind. Double-deck recording level indicator; remote control equipment. Amplifier: 7-watt, push-pull. Speakers: three, 1 tweeter, 2 woofers; external speaker jack accommodates remote control. Price: $199.95. Other Models: The Senior (SRT-402) Speed Frequency Response: 7/2 ips - 50 ft. to 8,000 cps; same features as Model SRT-403 but has two large speakers, one external speaker jack accommodates remote control. Price: $199.95. The Deluxe (SRT-403) same speed-frequency response and features as SRT-402 but has simple speaker - bi-axial tone principle; one external speaker jack does not use remote control. Price: $219.95.

Mid. by: RCA Victor Div. of Radio Corp. of America and sold nationally.

**Ednalite Model**

Projects narrow-shaped spot of light; has momentary switch; micro-focus. Lamps: 32 candle-power; low voltage automotive lamp. AC current; Price: $49.50 including lens cord, transformer and carrying case.

Mid. by: Ednalite Optical Company, Inc., 200 No. Water St., Peekskill, N. Y.

**Perfecto Pointer**

Projects spot of light; adjustable focus; has flashlight-type casing; Power Source: uses three standard flashlight batteries; Lamps: 3.8 volt standard flashlight bulbs; Price: $10.95.


**Other Pointer Sources**


The Perfect Pointer, 760 Tuckahoe Road, Tuckahoe, New York.

Extra copies of this issue $1.00 c/o Business Screen, Chicago, 26.
For Motion Pictures with IMPACT

International Film Associates uses the AURICON "Cine-Voice" 16mm Sound-On-Film Camera!

Gentlemen

The operation of a good camera in the studio can be taken for granted - but when our camera crew is on location, and that location is deep within the humid jungles of Yucatan, or high upon some frigid mountain peaks, - that is the true test of camera equipment. When we find our Auricon to continue to operate efficiently and with dependability - no film jams, no lost loops, no mechanism failures - we know this is the camera. And for lip sync in the field, only the Auricon can faithfully record an animal's snarl or a native's dialect in stark realism and vivid impact. When our very pictures are at stake, we shoot with our Auricon.

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INTERNATIONAL FILM ASSOCIATES
Roy Zeper
Director of Photography

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BERNDT-BACH, INC.
6910 Romaine Street, Hollywood 38, Calif.
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

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